

The 'Evolution' of IML

MUSIC KITCHEN'S
Kelly Hall-Tompkins

CONVERSATION: THE MET'S
Mary Jo Heath

EASTMAN

NOTES

SPRING 2016

Sharing *the* Journey

Hollywood's
Jeff and Joan Beal
on the significance of
their gift to Eastman



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The
MELIORA
CHALLENGE



.....
Glass and Ginsberg's theater piece-cum-song cycle *Hydrogen Jukebox* took Eastman Opera students and audiences on a wild, but rewarding, theatrical ride.

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Rage Against The Machine

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ON THE COVER: Jeff and Joan Beal received a framed photograph of the 1920s-era Eastman Theatre during their announcement in Kilbourn Hall. PHOTO BY ADAM FENSTER

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NOTES

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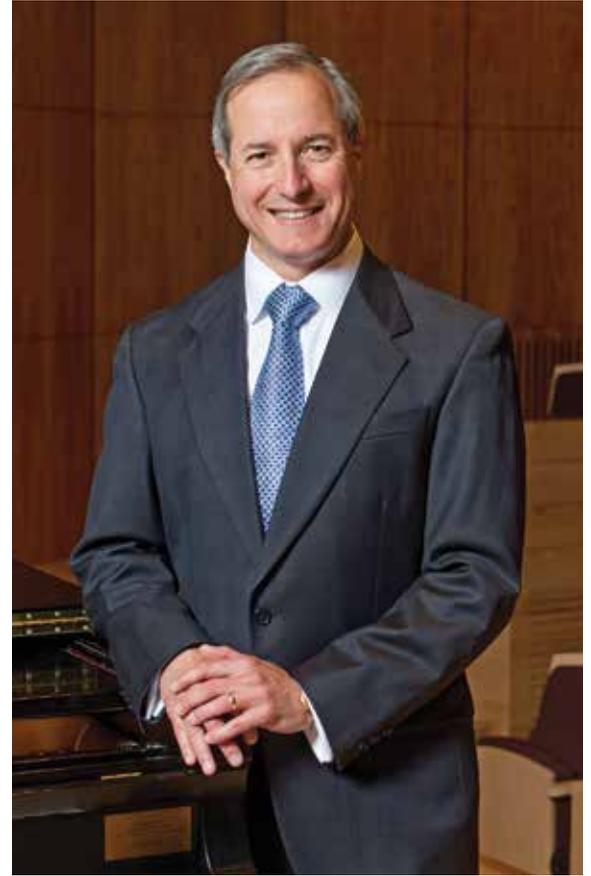
Anyone who has ever engaged in exercising understands that building one's core muscles is an important part of a sound fitness routine. A strong core has numerous benefits and leads to better balance, stability, and athletic performance. Likewise, musicians spend countless hours over many years developing a beautiful tone—one that has a focused core or center, and might be described as bell-like, resonant, or ringing.

The core of any endeavor is often considered to be 'at the center,' and it is generally considered strong and sure.

The core of Eastman's values is artistic excellence. Everything else radiates out from this center.

Music conservatories and schools around the world have been engaged for many years in considering the best ways to prepare students for a rapidly changing music world. Eastman has always been uniquely committed to a broad education—one in which our students understand the theoretical underpinnings of music, the historical and societal context that have shaped music throughout the ages, and the roles and responsibilities of artists in society. We have also been deeply invested in developing the leadership skills of our students for more than two decades.

As we look to the future, we continue to believe that preparing our students with a thorough understanding of music, as well as the music industry, are keys to launching them into fulfilling careers. We also encourage students to recognize that they are embarking on careers that



The core of any endeavor is often considered to be 'at the center,' and it is generally considered strong and sure. The core of Eastman's values is artistic excellence. Everything else radiates out from this center.

require lifelong learning, as well as the willingness and ability to be versatile and adaptable.

While all of these elements are important, they are incomplete without a core of artistic excellence. A focus on artistic excellence is the central value that gives strength and integrity to being an outstanding musician. The commitment, work, challenges, frustration, perseverance, and fulfillment that come from striving toward, and achieving, real musical excellence are experiences that remain with people throughout their lives. Whether a student embarks on a career as a performer, composer, scholar, teacher, advocate, music engineer, arts administrator, or any other career path, the experience of achieving artistic excellence is the ultimate "transferable skill."

Furthermore, however the music world changes, and whatever skills might be required by musicians in the future, an emphasis on musical quality must always be the foremost priority. Artistic excellence will always remain at the core of an Eastman education.

Jamal J. Rossi
Joan and Martin Messinger Dean

Blog Brothers

Eastman's website has a blog about all things Eastman . . . or as many things as **Andrew Psarris** and **John Fatuzzo** can fit into it. Andrew, who received a BM in trumpet last spring and is finishing a degree in Financial Economics at the River Campus, was our 2014-15 Arts Leadership Program intern and continues to work in the Communications Office, which creates *Eastman Notes*; his "The End of the Chapter" appeared in the fall 2015 issue. John, a master's student in trumpet, was last fall's ALP intern in Communications. Andrew and John are prolific writers of social media posts, blog entries, program notes, and articles; you'll see their names and words frequently throughout this edition of *Eastman Notes*.

CJA, MBE

Eastman alumni frequently win prestigious awards, but **Catherine Jane Arlidge** (MM '88), a violinist in the City of Birmingham Symphony Orchestra for the past 25 years, may be the first to be included in Queen Elizabeth II's New Year's Honours List. On January 1, Catherine received the MBE (Member of the British Empire) from the Queen for her services



From their cubicle in Communications, brothers in bloggery John Fatuzzo (seated) and Andrew Psarris survey all aspects of Eastman.

to music education in the UK. You can read more about Catherine and her remarkable career at www.catherinearlidge.co.uk and www.thestringcredibles.com.

An Alegant Honor

One of the four U.S. Professors of the Year for 2015, chosen from almost 400 nominees, is **Brian Alegant** (BM '93), a professor of music theory at Oberlin. The winners were recognized in November at a ceremony in Washington. *The Chronicle of Higher*

Education wrote: "Mr. Alegant has explored the notion of 'scuba diving' in his teaching, focusing on covering less material in greater depth . . . Instead of lectures, quizzes, and examinations, [his] curriculum for budding musicians uses self-designed projects and

self-assessment, drawing from every genre to help 'students to engage with the music they love as deeply and rigorously as possible,' he says. 'I am motivated by a desire to share the transformative power of music—my awe of it.'"



An Eastman Ebook

Eastman is pleased to introduce a new, complementary ebook, *5 Steps to Auditioning Success*. This online publication, created by the Admissions and Communications Offices, provides a wealth of ideas to help students and teachers prepare for a successful audition experience, reduce stress, and improve performance in auditions and interviews. It may be downloaded directly from the Eastman admissions page.



Eastman on Your Smartphone

Eastman has also launched a new mobile responsive website which adapts to the screen on your iPhone, Android, or Windows device and allows for better visibility and easier navigation. Check it out at: esm.rochester.edu.



Catherine Arlidge was recently honored by Queen Elizabeth for her innovative work in music education in Britain.

Dressed for scuba diving: 2015 CASE Professor of the Year Brian Alegant.



Serious Songs, Serious Singers

Eastman voice students benefited from the voice of experience last fall, in the form of a Kilbourn Hall master class by Renée Fleming (MM '83). The superstar soprano was recently appointed Eastman's first Distinguished Visiting Artist, and will return to the school in April. In September, she put several voice and accompanying students through their paces, including baritone Aaron Bigeleisen, a junior and student of Robert Swensen, and pianist Christopher Kayler, a second-year doctoral

student, who performed one of Brahms' *Four Serious Songs*. After excellent practical advice about open and closed vowels, compressed sound, and subtleties of German pronunciation, Renée left Aaron and Chris with "Just one last thought . . . All the time you took to show us what you're feeling, that's what people will remember. That's what makes a special performance. That's what artistry is. It's that simple. It's not how you sing the high note. It's that moment." *Photograph by Adam Fenster*



A Tradition Rebooted

Rochester's December weather was generally anything but wintry. But no matter the weather, Eastman's Holiday Sing will always draw a big, happy crowd of students, faculty and staff members, and alumni... and their portable electronic devices. *Photograph by Adam Fenster*







Sharing *the* Journey

Jeff and Joan Beal announce their major gift—and explain the significance of Eastman’s new Beal Institute.

Jeff Beal (BM '85) is a respected trumpet player and arranger, as well as a prolific composer for film, television, and the concert hall. He's received multiple Emmys, most recently for the popular Netflix series House of Cards. (And he's a much nicer guy than Frank Underwood.)

Joan Beal (BM '84) has performed as a classical vocalist with the New York Philharmonic and the San Francisco Contemporary Music Players, and as a studio singer on more than one hundred film scores, as well as in television programs, documentaries, and operas.

Together, the Beals recently committed two million dollars to create the Beal Institute for Film Music and Contemporary Media at the Eastman School of Music. The Beal Institute will provide students with instruction and experiences that prepare them for the increasing and evolving opportunities to write, produce, and perform music for film and digital media.

At the announcement of the gift in August 2015, Dean Jamal Rossi explained, "Jeff will serve as the artistic director of the Institute, and both he and Joan will continue to be involved with our school and our students. This gift will support students; it will provide technology upgrades and pave the way for special multimedia projects that cross boundaries. It will make possible special residencies for today's leaders in film music and contemporary media to come here and spend time with students at Eastman."



Joan Beal: “A shared journey”

Eastman is where all of this started for us; it’s at the heart of our shared journey as musicians and also as a couple. We were taught to explore our own unique artistry by our many mentors and professors here, but also by our fellow students. Our training at Eastman gave us the skills and confidence to leave and go out into the world and that’s exactly why we keep coming back.

There’s a specific skill set required to write, perform, and record music for film and media, and it’s not traditionally taught in music schools, but Jeff was offered these classes at Eastman here in the 1980s . . . and we were able to learn about this craft from the wonderful Rayburn Wright. Jeff and I firmly believe that film and contemporary media studies can be included, not at the expense of artistic growth or classical studies, but rather, for interested students, alongside traditional studies. As the world changes, our musical expressions expand

and evolve; I’m reading my notes off an iPhone, [and] I wouldn’t have done that thirty years ago. We’re so thankful to be a part of this initiative, and we look forward to helping shape and guide future generations.

Jeff Beal: Little rock, big puddle

I graduated from this institution as a trumpet player, and I guess I’m a good example of the type of school this is. When I came here as an undergraduate I couldn’t major in jazz, or in contemporary media, or in film scoring. Yet because I was here, I could study all of those things. Eastman has a very special culture . . . there is this very sort of open atmosphere [and] a feeling that students and faculty are free to sort of percolate and cross-fertilize in whatever ways they feel passionate about.

I think this is a really perfect time for us to make this initiative. Professional orchestras in the United States

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 “It’s at the heart of our shared journey”: Jeff Beal speaks at the Beal Institute announcement on August 29, 2016. From left to right: Jeff and Joan Beal; Eastman Dean Jamal Rossi; University Provost Peter G. Lennie; and current JCM student Max Berlin.

“If I wanted to think of the metaphor of what we are doing, it’s kind of like we’re taking a little rock and throwing it into the puddle that is Eastman, and it’s the rippling out of those waves that’s really going to be fun to see.”

and all over the world are starting to tiptoe back into bringing film music into the concert hall. One of the things I love about Eastman is that [we also have] a humanities department, and film is taught as a form of literature here, and I’m a firm believer that great film music is legitimate literature for the concert hall. Not all of it is great, not all of it’s good, not all of it deserves to be there, but the [best of it] can be part of a symphonic program. I think not only are the students who come here [going] to write for film; the next generation of orchestra musicians are going to need to know how to perform this music.

If I wanted to think of the metaphor of what we are doing, it’s kind of like we’re taking a little rock and throwing it into the puddle that is Eastman, and it’s the rippling out of those waves that’s really going to be fun to see. So part of the fun of doing this now, and the reason we’re attaching our name to it, is that we have such a wonderful and emotional artistic debt we want to pay back to this school. But we’re also putting our name on it because we want to be accountable to it.

We get emails all the time from people wanting to study, so now I have a new answer for them. I can say, “You want to learn how to write film music?” or more important, “You want to become a great musician?” (which is really what you need to do in order to become a film composer). Now I can say, “Go to Eastman!”



Eastman Looks East ...and Forward

By David Raymond

Beijing is the home of China's Central Conservatory. Above, left to right: 2015 Evans Lam Scholarship students Brendan Knight, Ryder Eaton of Eastman, Kenneth Imade, and Becky Chu sightseeing at Beijing's Forbidden City.

Travel broadens the mind, and it can also lead to fresh and exciting ideas—which in Eastman's case will have a far-reaching effect on the school's future.

Eastman Dean Jamal Rossi took two trips to China in the fall 2015 semester. The first trip was an invitation to deliver a keynote address at the 75th anniversary celebrations of Beijing's Central Conservatory of Music. This celebration brought together representatives from music schools all over the world.

Dean Rossi says, "It was interesting to recognize that music institutions around the world are dealing with similar questions and issues. A principle concern for American music schools is the changing nature of music—how do we prepare our students for the contemporary musical world? Chinese conservatories are considering career opportunities within the country for the tremendous number of students currently enrolled. European schools are increasing their focus on entrepreneurship and the kind of issues Eastman has been teaching for many years through the Institute for Music Leadership. We are all focused on preparing our students for a changing professional music landscape."

Dean Rossi returned to Southeast Asia in November along with Provost Peter Lennie and Dean Andrew Ainslee of the Simon Business School. Together, they visited universities and hosted alumni receptions in Seoul, Beijing, Hong Kong, and Singapore.

Upon his return, Dean Rossi stated, "One of the hallmarks of Eastman's Strategic Plan, Eastman 2021 (see page 28), is an increased focus on global engagement. We have a renewed commitment to our conservatory exchange program, and we will be making certain that all initiatives strengthen Eastman's position as an internationally-recognized music school." The Conservatory Exchange Program, long active at Eastman, has fostered student and faculty exchanges with music schools around the world, including London's Royal College of Music, the Paris Conservatoire, and Beijing's Central Conservatory.

Besides new music school partnerships, the "renewed commitment" will also involve sending several Eastman

ensembles abroad this spring and summer. Between late May and the end of July, Eastman Saxophone Project will perform in Beijing and other Chinese cities; Eastman Broadband will return for a residence in Italy; and Harmonie, a wind octet drawn from Eastman Wind Ensemble, will perform in Vienna, Prague, and throughout Germany.

“We need to think strategically about Eastman’s global engagement,” says Dean Rossi. “Where should we recruit our international students, and why? What would be the ideal balance of American and international students. How can we best support our international students?” He adds that Eastman is establishing a new academic advising position focusing on the special needs of international students.

John Hain has served as Eastman’s Associate Dean of Academic Affairs since August 2008; he also accompanied Dean Rossi on the university trip to Asia in November, after which the dean added a couple of significant words to Hain’s title. As Associate Dean of Academic and International Affairs, Hain will be in charge of the effort to engage international students more fully at Eastman, and also to stimulate interest among Eastman faculty members and students in studying abroad.

“We want to make sure we’re not falling behind in global outreach,” says Hain. “Eastman has always had an excellent study abroad program. But now we want to make our program even more robust, with more conservatories in more countries, engaging not only our international students, but also engaging current faculty members and students.” In his new position, Hain will lead Eastman’s international outreach, about one-fourth of his job.

In the 2016 Eastman admissions bulletin, students are listed as coming from a total of 37 countries, many of them in Asia: China, South Korea, Hong Kong, Singapore, Indonesia, Mongolia, and Thailand. In this new outreach, Asia will remain “a big player,” in Hain’s words.

For several decades, China has been the biggest of the big players, sending thousands of young classical musicians to the United States for training. John Hain sees that number reaching a plateau soon, as



“Chinese conservatories have their own style,” says Dean Jamal Rossi. “They try to balance western and traditional Chinese music, which is a very healthy thing”—as in this Chinese-instrument orchestra from Beijing’s Central Conservatory.

mobility between China and the West shows signs of decreasing. While last November’s Eastman trip to Asia included several cities in China, it also included numerous locations in Southeast Asia; Hain is also interested in expanding outreach to Japan (Eastman currently has no Japanese students) and South Korea.

“While we have a lot of students from Asia,” says Hain, “we don’t have many of our students interested in going to Asia yet.” Hain is enlisting current Eastman faculty members with ties to Asia, such as Associate Professor of Violin Bin Huang and Associate Professor of Saxophone Chien-Kwan Lin, to stimulate interest among students in traveling there. The school’s special focus will be on countries like Hong Kong and Singapore, where English is widely spoken and there is no language barrier. “Part of [our students’] careers will be learning to navigate a global economy,” says John Hain.

Ryder Eaton, a Jazz and Contemporary Media major who was a recipient of the Evans Lam Scholarship, made possible by a member of the University of Rochester’s Board of Trustees. Ryder, along with five other University of Rochester students, spent six weeks last summer in Hong Kong and China, and his response to the scholarship committee was enthusiastic: “A summer in Hong Kong was a glimpse into ... new experiences, and it has instilled in me a hunger for the new like I haven’t experienced before.”





A Deeper Resonance

Kelly Hall-Tompkins' Music Kitchen celebrates a tenth season

By John Fatuzzo



Top: In the shelter at New York's Holy Trinity Lutheran Church, December 2009: back row, left to right: Mark O'Connor, with violin; Joseph Rucco; Michael Grant; Omowale Adewale, shelter coordinator. Front row: Eddie Mobley; Cleveland (yellow shirt); Kelly Hall-Tompkins; and Jermane Coit. Bottom: A Music Kitchen concert in a church basement in New York.

Kelly Hall-Tompkins (BM '93) is the founder of Music Kitchen: Food for the Soul, a community-service oriented music series in New York City. Music Kitchen performances bring emerging and established professional musicians together to perform for and share music with New York City's homeless population. This year, Music Kitchen is celebrating its tenth year of performing in New York City homeless shelters.

In ten years, Music Kitchen has presented 80 chamber music concerts in New York, Los Angeles and Paris, with over 150 emerging and iconic artists, such as Emanuel Ax and Glenn Dicterow, and reached an estimated 12,000 shelter clients. Music Kitchen has been featured in the New York Times and on CBSNews.com, ABCNews.com, and the Hallmark Channel, among other media outlets.

Your organization recently celebrated its tenth year of bringing great concerts to the homeless. Tell us what this anniversary meant to you and your organization. It's hard to believe that it has been a decade. Over the years I have pursued ambitious goals and passionate programming, and whenever I look up, we've achieved more

of these major milestones. Many have shared with me the impact of these concerts. There are others who appreciate them in their own quiet way and only after the concert is over do I see the powerful written words they left behind. Music Kitchen concerts are certainly not the resolution of the significant problem that is homelessness. But they are part of the healing, part of a holistic solution, and, certainly, an important part of inclusiveness and expanding the arts to underserved communities. I have begun to see former Music Kitchen audience members in other public places—they recognize me and will introduce themselves to thank me. It's a wonderful feeling.

How was Music Kitchen was founded?

I founded Music Kitchen as a result of many different influences and experiences over the years.

One: As a high school member of my hometown orchestra, I used to wish that there was a way that I could bring people on stage with me to experience the music as powerfully as I did.

Two: Chamber music parties. People who knew each other or were perhaps meeting for the first time would come together and play chamber music before a large audience of guests. In many ways they would perform with more intensity, heartfelt emotion and electricity than if they had been rehearsing for a concert engagement. That stayed with me.

Three: My grandmother only recently retired from her church group of pioneering women in central Florida who served the homeless a home-cooked breakfast in the park every other Saturday for 13 years. Though I never made a specific correlation to Music Kitchen until I was already many years into it, I know my grandmother's persistent humanitarian spirit is a major inspiration for me in this endeavor.

In 2004, I played a runthrough of a violin concerto prior to the public performance for the homeless shelter program at my church. My husband Joe was the volunteer cook coordinator and I was an occasional volunteer cook, so we knew the setting. The experience that night was incredible for me because even with that violin concerto with no accompaniment, they were moved and so grateful. Immediately things came together in my mind: chamber music, the most community-oriented, intimate and expressive of all musical genres, was the perfect vehicle to actually reach people most in need. I immediately contacted some arts philanthropists I knew who loved the idea and provided me with some beginning capital. The next season Music Kitchen was off and running!

*"I really felt at peace, within my mind and soul listening to Music Kitchen. I thank God that I am born and yet alive ... So many trials and tribulations ... Thank you for coming over."
Sincerely, Barbara M.*

"Kelly, Thanks you have the ability to take me musically to places I've never been. Anna what a beautiful gentle instrument. Thank you very much."

*"If I say I like I would lie so I say the truth, I love it."
—Luis G. (shelter client)*

.....
"Only after the concert is over do I read the most profound written comments [audience members] left behind," says Kelly.

Have you worked with any Eastman alumni with Music Kitchen?

Yes! I love to work with my Eastman alumni colleagues. Artists who I am aware of as Eastman graduates are Jeff Ziegler (cello, BM '95), Craig Ketter (piano, BM '91, MM '93), David Barry (piano), Robert deMaine (cello, BM '92, MM '93), Wayne Smith (cello, BM '96), Brett Deubner (viola BM '90, MM '92), Aron Zolkowicz (cello, BM '96), Kenneth Law (cello, BM '89), Joe Chappel (baritone), my husband Joe Tompkins (percussion, BM '92), and last but not least, now-attorney Christian Carbone (tuba, BM '93). They represent the type of well-rounded, imaginative artists I seek to reach Music Kitchen's artistic ideal.

Could you describe the reaction of your audience during and after Music Kitchen performances? What do these reactions mean to you and your colleagues?

I continue to be moved and inspired at the profound responses that listeners have. In many cases the clients know in advance that there will be a Music Kitchen concert, and as a result, may try to be assigned to a particular shelter venue in order to hear it.

But often, they are surprised to find musicians. After only a few minutes of music, there is a warm rapport between the musicians and the listeners, with much laughter and eagerly offered exclamations of joy and gratitude in the music. The transformation from the beginning of the concert to the end of the concert is practically palpable.

Sometimes the music causes an otherwise reclusive person to open up about deeply personal emotions or experiences. But again, it is often not until after I leave that I read the most profound comments, written on the cards I hand out at the beginning.

The musicians who play Music Kitchen concerts consistently report that their performances have an even deeper resonance than in traditional concert settings.

What advice would you give to a musician who has similar interests in sharing music with the homeless shelter population?

It is important not just to have a dazzling technique, but to use that facility to artistically express something deep within you, and to really connect to the listener. When that happens, it doesn't matter what repertoire you play, or who you're playing for, but they will be drawn in and magical things can happen!



“It felt to me, and still does feel to me, like a very natural evolution in my career,” says our Institute for Music Leadership’s new director.

“A very natural evolution”

The IML’s Jim Doser on the future of musical careers

By Andrew Psarris

Eastman is known for many great and innovative initiatives, not the least of which is our Institute for Music Leadership and its Arts Leadership Program (ALP) program. These were the vision of former Eastman dean James Undercofler, and of IML director Ramon Ricker, long-time Eastman saxophone professor and senior associate dean for professional studies. After Ray Ricker’s retirement, an international search commenced for his replacement. In the spring of 2015 the school announced James Doser as the new director of the Institute for Music Leadership.

Jim Doser is an Eastman alumnus, having obtained a Bachelor’s Degree in Music Education (where he studied with Ray Ricker) in 1979 and a Master’s Degree in Jazz in Contemporary Media in 1984. He taught in the Penfield school district for 36 years before leaving to become the director of IML, and also founded and ran a successful business for two decades: Triton Music, producing jazz camps for adults.

Jim and his wife Betsy have four children: Tom (BM ’12, BA ’12), Chris (BM ’15, BA ’15), Rebecca (a senior at St. Lawrence University), and Jeff (a sophomore at SUNY Geneseo). Jim continues to play saxophone professionally with the Rochester Philharmonic Orchestra and various professional combos throughout the city.

I had the opportunity to sit down with Jim Doser and ask him about his career as a music educator, and his visions for the future of IML.

Besides telling me “everything,” what has changed since you were doing your bachelors at Eastman?

Where we are sitting: the IML is the biggest difference. Much of the curriculum is the same; I took the same courses you did. It’s still about high-level musical instruction and studying with a high level teacher. Also there were the theory and history and comprehensive humanities requirements that students have. I remember thinking how difficult it was that we had to take humanities courses and write papers because I needed to be in the practice room, but now 95% of what I do is writing!

When did you start teaching in Penfield? They must have been sad to see you leave after all those years.

1979 was my first year, shortly after my graduation from Eastman. I student-taught in Penfield and was hired the following year. I was there for 36 years. They might have been sad briefly, but change is good, and I know there are wonderful people continuing to do great things there.

How did your job in Penfield change during your tenure? Which things did you add or create in the curriculum?

Penfield has always had a strong connection with the Eastman School; many of our faculty members are Eastman alums, and in that sense it’s very much a pipeline school. The Penfield program was an excellent program predating my start there, so I felt I was just continuing great traditions both there and at Eastman. That being said, some things did change: we incorporated some really interesting projects. One was the development of a studio orchestra, for which we commissioned many pieces and featured world-class artists. We also had some unique relationships and collaborations with institutions both local and national. For example, we did some commissioning work with Eastman and the Rochester Philharmonic Orchestra, as well as bigger projects with the Smithsonian Institution and the

National Endowment for the Arts. For a high school, we really had a broad national exposure and network.

Have many of the students you had gone on to Eastman or to careers in music?

They certainly have! One of the unique things about the Penfield program was its comprehensive excellence in every area: choral, orchestral, band, jazz, and classroom music. I think the real mark of a successful program of any school, or of any kind, is when you hear about students who are involved in the music of their community in some way. We would hear frequently about people who were involved, or encouraged their children to become involved, on some level.

What did you do with the Smithsonian?

The Smithsonian was creating a traveling exhibit called *The Jazz Age in Paris*; it was about the Harlem Renaissance. They had presented their Duke Ellington traveling exhibit at the Strong Museum and my band played for the exhibit opening, so I called their director of American music, John Hasse, and told him I had an idea. They invited us to Washington to present a proposal: to write a curriculum for this time period, which included English language arts materials, visual arts materials, social studies, and Jazz. We wrote a curriculum that included not only the lesson plans, but also included slides (in those days), CDs of period music, and original compositions in those styles

demanding; it's kind of like auditioning for an orchestra, there are so many steps to your preparation. I learned a lot and was grateful about going through it.

Are more and more students who are interested in Eastman finding that the IML helps seal the deal for them?

As far as "sealing the deal" goes, that would be a question for Matthew Ardizzone (Eastman's Dean of Admissions), but I know that there is a significant amount of interest from current students in the IML and ALP program. When we ask, "Why are you interested in the ALP program?" they respond with, "I saw it in the admissions packet and the brochure and I thought it was interesting and relevant to my career." I also know that parents are very pleased to hear about this, myself included. I have four kids and I am a professional musician, but when confronted with the possibility that my son is going into music performance, I asked questions such as: "What exactly do you think it is you're going to do when you

“We can no longer just teach students a set of skills; we cannot wall ourselves off in a practice room. We need to teach them how to look at what the next problem is and how is one going to solve it. The whole concept of entrepreneurial thinking is paramount.”

for jazz ensemble. The Smithsonian produced it and made it available to any and every high school in the cities where their exhibit toured, for free. It was a very successful project, and it took a long time to prepare. Our team won the Smithsonian Award for education that year.

When did you learn about the IML vacancy? When you heard about it, did you think immediately “I’d be great for that,” or did someone ask you to try out for it?

I had been teaching in the IML as part of the Arts Leadership Program for a while in addition to my job in Penfield, and I knew Ray was retiring. I did not quite know what the process would be, or when it would open up and be officially announced. But it felt to me, and still does feel to me, like a very natural evolution in my career. I've been in education, I've been an entrepreneur—I owned a business for twenty years, Triton Music, that was very successful—and I realized while teaching in this program that I've always thought like an entrepreneur. I didn't know what to call it, but I always was looking for something new, or how to add value to something that was there. All of those experiences really led me to see this position as the next step for me: a realization that if this was going to happen, it would draw upon all my strengths and experiences.

Can you talk about the process of getting hired for this position?

I joke because I think it takes less time to elect a president of the United States! This process was very long, but I really did enjoy each step. There are several rounds but once selected as a finalist, the part I particularly enjoyed the most was spending the day here and meeting with the many groups and individuals that represent facets of Eastman and the River Campus. It was in these meetings that I had the opportunity to articulate my ideas. It worked out very well. I grew a lot in that process. It was

graduate?” It seems this program is very valuable for students in helping to distinguish Eastman from other schools.

The ALP is 20 years old now, and life is very different from what it was 20 years ago. How do our programs need to change?

We can no longer just teach students a set of skills; we cannot wall ourselves off in a practice room. We need to teach them how to look at what the next problem is and how is one going to solve it. The whole concept of entrepreneurial thinking is paramount.

Are there other schools with institutions similar to this one? What sets this one apart from those others?

There are some other very, very good programs around, such as the one at New England Conservatory. There are some other schools that have various versions and resources for students. I think what distinguishes us is the curriculum offerings we have. We have many categories, from entrepreneurship, leadership, performance, to healthy musicianship. When I've spoken to colleagues around the country specifically about our online program and I tell them the types of courses we have, they say, "We don't have the capacity to offer that. We don't have the

expertise.” But these programs are embedded in many facets of the Eastman School.

Do you have a hard time convincing the faculty of the worth of some of these programs?

Everyone here that I have interacted with has been supportive of the mission of the IML. Even so, the students are the real drivers for these types of offerings. They, more and more, recognize the need for skills in addition to exceptional musicianship for success in today’s music world.

What are the current trends in the music business?

How does IML fit into these?

I see three trends. The first is the concept of community engagement. This term has been around for a while and has meant different things. When it started out, it was code for: “We are going to teach people why they should really pay attention to classical music.” Now I think we have evolved to where community engagement means finding ways for our communities to relate in meaningful ways to music from their perspective, not from our perspective. We are going to see a real evolution and development of that way of thinking.

This does not at all mean that the artistic integrity of what we do needs to change. We just need to find ways to help people relate to it; how we can take what we do and relate it to something they find important. It is expanding our horizons. Maybe we shouldn’t always be asking people to come to us; maybe we should be going to them.

A second development is technology, which is having such a profound effect on what we do. In many ways that effect is negative, but it’s a net positive, because as we stay glued to our computers and our phones I think it raises the value of face-to-face, live musical experiences. Even though it’s all changing so quickly, I think that finding a way to bring that notion to people will be really significant.

The third trend is the whole concept of how musicians and composers get paid, and what effect streaming has had on digital licensing agreements. We are in this whirlwind of activity and it’s not necessarily been good. Musicians are finding fewer and fewer ways to earn money from recording. Eventually we are going to come out of this whirlwind and settle on something that is going to work.

Is there anything else you want to add?

A final connection perhaps ...

I do have interesting non-musical connections to Eastman. My grandfather, Elmer Spitz, was one of the original electricians who hung the Eastman Theatre chandelier, which I think about every time I go in there. Also, my father, Warner Doser, was a construction superintendent who supervised the renovation of the old Sibley Library and the construction of the YMCA. My family has four generations of Eastman Involvement.

Staying Ahead of the Curve: Jim Doser on New IML Developments

IML is a staple here at the Eastman School; it has helped a lot of people, including myself. What do you see now as the future of this program?

One of the things I’ve always known is that the IML, specifically the Arts Leadership Program, has always been far ahead of the curve in thinking about helping musicians today. This is an incredible position that we hold now, and we have lots of things, not simply visions but actual plans, underway:

The Eastman Career and Leadership Certificate will be available to students all over the country and the world in bachelor’s, master’s, or doctoral degree programs, or to independent students who may have already completed school and want to have the Arts Leadership information and skill set. We will offer a series of five courses for six credit hours over the course of four semesters that students can take 100% online. This certificate can show up on their own school transcripts. Our plan is to implement this program in September 2016. We are designing the courses for an online format.

Case Studies are basically researched synopses of a problem that a business has faced, for good or bad, documenting what resources they used and what solutions they came up with. This will be turned around and used as a tool for student instruction to say: How would we solve this problem? What strategies can we come up with to tackle a similar problem? We are developing our own program for publishing a series of case studies in the music industry; this will be available in July 2016.

The Master of Arts Degree in Music Leadership is a holistic program for students and professionals who at their core are musicians, but who also want to create their own business, or have an entrepreneurial idea; perhaps they want to be an arts administrator in the music world. We hope to launch this program in September 2017 as the middle prong of a three-pronged arts leadership track at Eastman. The Arts Leadership Program would be first prong leading to the Master of Arts degree. Students could stop there, or go on to the Simon School to complete an MBA with a concentration in music leadership.

The fourth program would be an **IML Center**: a resource area for students to have collaborative work-space, all kinds of resources, and a center for networking and mentorship by alumni. For example: I recently spoke to a student who had a legal question about starting a business; instead of her hiring an attorney, I knew an Eastman graduate I could connect with her. We see this as an intermediate step between course work and a business incubator; a place where students can access information and work collaboratively.

The final project is the development of a prototype for a new **Master Class instructional/community building tool** for faculty members, based on the concept now on the market of master classes—which has nothing to do with music. Master classes allow people to go online and take classes with people who are well-known in their field. For example, a tennis student could access an online master class with Serena Williams. Our prototype is in the video stage now with Michael Burritt (professor of percussion). This would be for any faculty member who is interested. This is not just about delivering instruction online, it’s more about building a community where people can interact and share information. The instructor can share information with them, using tools like real time video streaming, and in the process people can build connections with each other through this medium.

Uoice student Alan Cline called *Hydrogen Jukebox* “the definition of unique,” and his description of the fall Eastman Opera Theatre production seems as apt as any other. Part opera, part song cycle, part protest meeting, part religious experience, and part sixties-style happening and “turn on,” this 1990 collaboration between composer Philip Glass and poet Allen Ginsberg is a panorama of the last fifty years of American social and political history.

The combination of Glass and Ginsberg—as interpreted by director Steve Daigle, music director Benton Hess, choreographer Spencer Reese, and set designer Mary Griswold—proved to be an unforgettable one, performed before sold-out audiences in Kilbourn Hall in early November. Here are excerpts from interviews with Griswold, Cline, and Isaac Assor about the challenges and rewards of designing and interpreting this, yes, unique music theater work.

From interviews with Mary Griswold (by John Fatuzzo) and Alan Cline and Isaac Assor (by Andrew Psarris).

RAGE Against the MACHINE

Glass and Ginsberg ask the musical question “What’s the enemy, year after year?”—and Eastman Opera Theatre sings the compelling answer.

Mary Griswold: Creating a Unique World

The action for *Hydrogen Jukebox* takes place in a “new age church.” Could you tell us about how you and Prof. Daigle [Eastman Opera Theatre director Steven Daigle] interpreted this for the set design?

Our production takes place in an alternative sacred space, a space which incorporates symbols of many aspects of modern life, but one in which the worshipers decide that maybe they don’t believe all that stuff anymore. This is what we came up with after trying out a number of ideas suggested by the poetry, such as a train station or airport because there is so much traveling in the poems.

What are some of the particular challenges in designing the set for *Hydrogen Jukebox*?

There is nothing in the libretto to suggest anything about how to stage the piece, who the characters are, where we are in time or space. The challenge of the piece is to figure all of this out in some way. That’s also why it was so much fun.

For those who may not know much about theatre set design ... could you briefly walk us through the process of designing a set?

I read the libretto thoroughly to see about any plot requirements that need to be considered, i.e. doors, windows, closets to hide in, etc. As scenic designer, I start by figuring out the ground plan. At some point, the director and the other designers will have agreed upon a time period or style and a color palette and I will do research as needed. Next I make a scale model, do paint elevations, and make drawings for the shop to estimate costs and build the sets. At Eastman I am also the scenic artist so I will begin painting as soon as there is some scenery to paint.



Alan Cline and Isaac Assor: from Bass-baritone to Beat-poet

What is your role like?

Isaac: The Bass-baritone role has been a highly rewarding challenge. In the beginning of the opera, he is the pastor of the dystopian church. Throughout the opera he questions his faith in this machine and struggles to find his true inner voice, rather than preaching on behalf of this repressive “god.”

Alan: The role is very challenging. There are certainly roles in standard repertoire that are longer or more complicated, but the sheer energy requirements and mental endurance are remarkable! From the time that I set foot on stage until the moment we take our final bows, the character is off stage for no more than two minutes. That means nearly two hours of constant vocalizing and perpetual motion. No water for the first 70 minutes or so and lots to remember!

Describe your preparation for a role of this magnitude.

Isaac: The biggest challenge in preparing this role has been internalizing the music and poetry in order to focus on creating a character. Studying the poetry and music was just the tip of the iceberg for this opera. More important is creating a through-line through the text and choreography, especially since the score doesn't explicitly tell you the story. As a performer, you have to be sure of the story you are trying to tell so that you can create this world for the audience.

Alan: The first step I take always when preparing a role is to take a close look at the text. And even though the poetry is in English, with the surreal nature of the language used and the plethora of historical references, a translation process was absolutely essential. After that, it was trying to come to terms with all of the

patterns and repetitive phrases that persist through the work. The longer that a performer has to get something like this into their body and into their consciousness, the better the chance that they can portray it better to an audience after all.

I heard that the bass-baritone role is based on Ginsberg himself. Is this true?

Alan: You may have heard right! Through the course of the work each of the six characters goes through deep changes, but one of the constant factors is that the Bass-baritone character is the font from which the poetry and the reality flows once the transformation begins. We transform essentially into a character that parallels Ginsberg in many ways, just in time to deliver a big monologue in the middle of the show, which was, coincidentally, the very poetry that began the Ginsberg/Glass collaboration. Tons of cool stuff here!

Isaac: In our production, as the preacher discovers his inner voice, he returns to a time in which he takes on the archetype of the Beat-poet, leading his congregation to reject the machine they once worshipped. In a way, the Beats were preachers in that they sought truth out of what they perceived as the lies surrounding them.



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One of the two casts of *Hydrogen Jukebox*, performing before a large open mouth representing Moloch, or inhuman forces in society.
Left to right: Cassidy Thompson, Teresa Perrotta (in back), Alan Cline, Jessica Newman, Daniel Lyng, Jonathan Heller.

Tales of 2 Instruments

Two legendary string instruments, several lucky Eastman students.

“It is very cool to play this bass”

By John Fatuzzo

Eastman was a temporary home for the 200-year old double bass once owned by Serge Koussevitzky (1874–1951), famed Russian double bass virtuoso and music director of the Boston Symphony Orchestra from 1924–1949. In November, Madeleine Crouch, the Director of the International Society of Bassists, reached out to James VanDemark, Professor of Bass, about temporarily adopting the bass after it underwent repairs by Rochester luthier Michael Griffin. VanDemark, who has close ties with the instrument, gladly accepted the offer.

Koussevitzky’s widow gifted the double bass in 1962 to Gary Karr, who at the time was a young virtuoso and is a leading performer and teacher of the instrument. VanDemark was a student of Karr in the 1970s and recounted his first experience in playing the instrument.

“In 1970, I arrived in Canada to play Principal Bass of the Hamilton Philharmonic and continued my studies with renowned bassist Gary Karr, then living in Halifax. As a lesson necessitated flying from Toronto to Halifax, I rarely brought my own bass. Karr had received the Koussevitzky bass . . . and as he performed on it somewhat infrequently, the instrument was often available for me to play on at lessons. It was set up rather differently from the instruments that Karr and I played (which were matching basses by the American luthier Lawrence LaMay, which



enabled us to play double concertos together fairly easily) but was enormous fun and a challenge to play on.”

Karr donated the instrument to the International Society of Bassists in 2004 and it has made appearances at biannual conventions for the organization since, including the 2013 event at Eastman. The bass returned in November when Colin Corner, principal bassist of the Atlanta Symphony Orchestra, performed Koussevitzky’s Concerto with the Rochester Philharmonic Orchestra.

The opportunity to show the bass to his own students and hear them play it was a heartwarming experience for VanDemark. “The delight of seeing, playing and sharing a very famous ‘old friend’ with my students that I haven’t seen in 45 years is truly a once in a lifetime experience. Koussevitzky’s performances on this bass catapulted him to fame in the early 20th century prior to—and maybe

adding to—his reinvention as the legendary conductor of the Boston Symphony and a champion of American music. It’s a thrill to touch it and to play it. The sound of the upper register is absolutely exquisite.”

Caroline Samuels, a sophomore bass performance student, says, “I’ll admit, it is very cool to play this bass. At first, I was almost intimidated to play it, and I know the rest of [us] also felt intimidated to be standing in front of it. It’s amazing because this bass has been passed along thorough so many people; from Koussevitzky, to Gary Karr, to the ISB Society, who has loaned it out to many of the world’s leading bassists. It is a cool feeling to be playing the same instrument that so many ‘greats’ have also played. This is probably the most famous bass in the world right now, and we were so lucky to have it for a few weeks.”

.....
“Probably the most famous bass in the world right now”: the two-century-old Koussevitzky double bass, in the good hands of James VanDemark and doctoral student Spencer Phillips.

“I’m beyond excited to play this incredible instrument”

By Andrew Psarris

Recent alumnus, good friend of mine, and star of last year’s Eastman Ultimate Frisbee team, RPO violinist Jeremy Potts (MM ’15) has accomplished something few could ever hope to accomplish. He is in possession of a world-renowned violin loaned to him for three years after winning a nationally acclaimed competition.

What was this competition?

It’s the Canada Council for the Arts Musical Instrument Bank Competition. It’s open to promising young Canadian Musicians on the verge of/in the midst of a solo or chamber music career. It happens every three years and the competition is very intense, with musicians from their early twenties to late thirties.

What did you play? Who were the judges?

I had to play an audition comprising of no more than 20 minutes of music and an extremely thorough interview round. Afterwards, I got the call saying that I was successful in the competition and that I would be picking my new instrument the next morning! I was ecstatic.

We only had 20 minutes to choose our instrument, but earlier in the week we were given an hour by ourselves in the shop to play each one. The more high-profile instruments, such as the Stradivaris and Guarneris, were the first to go. However, I was very pleased to see that one of the instruments that I particularly enjoyed was still available when my turn came around. In addition to picking out our instruments we all had a lesson with the luthiers on how to maintain our instruments.

They would take the time to adjust and set up your instrument to your liking, which for me included the addition of a new shoulder rest, chinrest, strings, rosin, humidifier and brand new violin case. I’m beyond excited

to get the chance to play this incredible instrument for the next three years.

Why is this violin so famous?

The violin I have was made by Enrico Rocca in 1902. He was one of the foremost violinmakers in Genoa, Italy at the beginning of the 20th century. He followed in the footsteps of his father, Giuseppe Rocca, who was another highly esteemed Luthier in Turin in the mid to late 1800’s. This particular violin was made at the zenith of Rocca’s career, and it really shows in both appearance and sound quality. It’s in nearly perfect condition and has a very pure, even and full-bodied sound.

Who played it in the past?

I have an interesting connection to a past player of this instrument. It was previously loaned to Kerry DuWors, an Eastman DMA alumna who completed her undergraduate degree at the University of Victoria, studying with the same teacher I did.

How will this violin and this competition make you a better player?

In the short time I’ve had with the instrument, I can already hear and feel the immense positive differences from my old instrument. There are so many more colors I can experiment with, and the amount of effort needed to create a clear, projecting tone is almost nonexistent. This instrument’s unique character will really shine in chamber and solo settings. It inspires me to continually experiment with new sounds and approaches. The competition itself was a huge learning curve for me. The extremely high level of technical and artistic expectations from the jury made me prepare more thoroughly than I’ve ever had to before, and made me re-evaluate my habits and musical approach.

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Violinist Jeremy Potts with his “nearly perfect” Enrico Rocca instrument, made in Genoa in 1902.



A Weekend of Wonders

Ben Franklin's biographer and the toast of Broadway: author Walter Isaacson (above) and diva Kristin Chenoweth (right) headlined Meliora Weekend at Kodak Hall.

October 8–11, 2015 marked the first year of Meliora@Eastman: the combining of two alumni traditions, the University of Rochester's Meliora Weekend and Eastman Weekend. The long weekend was filled with interesting events, and guests ranging from Steve Jobs and Benjamin Franklin's biographer to the star of Wicked.

Our bloggers Andrew Psarris, John Fatuzzo, and Peter Folliard were involved in the celebration. We excerpt their blog posts here. You can read the complete posts on the Eastman website: esm.rochester.edu/blog

From Insatiable Learning to Innovation

Meliora Weekend gives students the opportunity to talk to esteemed alumni and guest speakers. I have had the opportunity to meet Bill Clinton, Robert Gates, Doris Kearns Goodwin, and this year's keynote speaker, Walter Isaacson, who was the managing editor of *Time*, the CEO of CNN, and is now the CEO of the Aspen Institute. He has written biographies of Albert Einstein, Henry Kissinger, Benjamin Franklin, and most recently, Steve Jobs.

It sounds clichéd, but what Isaacson had to say was inspiring. I love music, I always have, but sometimes I wonder, "How am I going to make this work?" I sit on the



line between regret and fear when it comes to deciding what to do next.

In walks Isaacson, saying that: Rochester has always been a hotbed of innovation through institutions like Eastman and the University of Rochester. That's going to be the next wave of digital revolution—those who connect the humanities and technology. Just because you have one interest does not ever mean that you cannot fully explore another and tie the two together. Even the great Leonardo Da Vinci, painter of the *Mona Lisa*, championed scientific research. This is where creativity comes from—combining your interests.

When Steve Jobs was rehired by Apple, he sought to create an environment where people were always bumping into each other. Instead of disjointed buildings, he created a central hub where ideas could be expressed, and collaboration and teamwork would flourish. "That is why it is important to have a quadrangle at your school," said Isaacson; a physical space where people can casually stumble upon ideas together. At Eastman, Lowry Hall acts as "our quad."

Loving learning, and having an insatiable appetite for figuring things out, is another component of great



innovators. “In Leonardo Da Vinci’s journals he writes very specific things such as, ‘Why is the sky blue?’ or ‘How do birds fly?’” Another example is Albert Einstein. Hundreds of great physicists were working on perplexing problems in the early 20th century, but it was a Swiss patent clerk whose curiosity jumped out of the pages of history and who wrote the theory of general relativity. In many ways this is the frontier—our ability to satisfy our need to figure things out.

This talk reminded me that music can complement everything else I do. There are careers at the crossroads of the arts and technology that will provide sustainable futures for those who are willing to be curious and collaborate with others. The great innovators are doing this already, and as a part-time musician and part-time academic, it’s great to know there are people who value the bridges between the two. —Andrew Psarris

A “Wicked” Good Performer from Broadway

Kristin Chenoweth won a Tony Award for her performance as Sally Brown in *You’re a Good Man, Charlie Brown* on Broadway, and acclaim for her performance as the first Glinda in *Wicked*. Her television series include *The West*

Wing and *Pushing Daisies*, for which she won an Emmy. On Friday afternoon, October 9, a few hours before a sold-out concert in Kodak Hall, she treated the Eastman community to a brief talk about her life and her philosophies on music, and then took questions from the audience.

On playing roles onstage, she said: “While you must have the chops, I believe the most important part of being on stage is the acting; I’ve always been an actor . . . don’t you think Mozart, when he heard the great singers of his time, would have loved an actor?”

Her proudest moment was when she took the stage in Carnegie Hall as a solo artist, and that from that time she has never stopped trying to grow and develop as an artist and continually discovering new things about her voice.

She shared a story about auditioning for a part that required a tall girl with a high C. She had the high C, but she is less than five feet high. She went into the audition anyway, and sang the heck out of the high C. Eventually they changed the part, and she won the role, because she sounded so great.

When asked how she prepares for a role, she simply replied, “I go to the park and watch people.”

—Andrew Psarris

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 Kristin Chenoweth was a very “popular” guest, especially with voice students (from left to right) senior David Sean McNeeley, junior Brent Doucette, and seniors Laura Sanders and Nicole Beauregard, who were among the students Chenoweth invited to perform onstage as back-up singers.



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 All smiles all the time! Prolific composer Eric Ewazen heard plenty of performances of his brass music during the weekend, and received a Distinguished Alumni Award from Dean Rossi (shown applauding).

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 Violist Alex McLaughlin and conductor Peter Folliard collaborated for the North American premiere of Nicolas Bacri's *Piccolo Concerto Notturmo* on October 10.

Welcoming an Alumnus and a Modern Master

The renowned composer Eric Ewazen (BM '76) was an honored alumnus during Meliora Weekend. Ewazen's visit included a master class of his music on Friday, October 9, and receiving the Distinguished Alumni Award during Saturday afternoon's Brass Cavalcade (October 10). As a brass player and performer in both of these events, I had the opportunity to meet and work with Dr. Ewazen.

Our brass quintet was asked to perform selections from Ewazen's *Colchester Fantasy* in Friday's master class. I had played one or two of his works in the past, and was aware that he had written a good deal of music for brass instruments, but I did not know of his background with Eastman and was relatively unaware of some of his compositions.

The master class included sonatas for each brass instrument with piano, our brass quintet, and a violin, horn and piano trio: all staples of the modern repertoire for that instrument or ensemble. Listening to these works with the composer in the room, and with the knowledge that these pieces are just a fraction of his musical output, it puts into perspective how much Eric Ewazen has contributed to the brass repertoire. There is really something special about playing music for the person who wrote it, having the opportunity to work with a composer, and hearing stories of how he was inspired to write each piece.

Dr. Ewazen was all smiles all the time, and repeatedly expressed how impressed he was by the performances of his music. He was ecstatic during the Brass Guild dress

rehearsal on Saturday afternoon, when he realized that he was hearing his own music performed in Kilbourn Hall for the first time. He was happy to take pictures with students, sign copies of scores and parts, and share stories of his own Eastman experiences.

—John Fatuzzo

Setting Out on a Magnificent Journey

It's rare to see the Eastman Student Symphony Orchestra and Philharmonia share the stage in Kodak Hall, but Neil Varon featured both orchestras during a "homecoming" concert on Saturday, October 10. ESSO began with Smetana's *The Moldau*, and Philharmonia concluded with the Brahms Symphony No. 2. Between these two masterworks, we heard the North American premiere of *Piccolo Concerto Notturmo* for solo viola and viola ensemble, by the French composer Nicolas Bacri (b. 1961). The piece is a co-commission between Eastman and the Paris Conservatory Alex McLaughlin, a sophomore student of Carol Rodland, played the solo part, and I conducted.

Alex McLaughlin recalled: "When I first started work on the Bacri, I had a sort of 'musician's block'; I didn't exactly know where to even begin, or even what to begin with. I had experience on learning new pieces of music, but all of them had been freshly composed short pieces with the guidance of their composers for a world premiere of around thirty or forty people.

The amount of freedom I had with the piece was



actually paralyzing me from getting any quality work done on it ... [my interpretation of] the concerto was essentially small, related fragments that weren't really all that well held together. It was [only later that I] truly began to develop the fragments into something more convincing: more like a full work of art.

Six weeks of intensive work on the Bacri not only helped me really develop my interpretation of the concerto but also my mindset as a musician. Musically, I had reached a higher plane of understanding: my mind was constantly in motion while playing, continuously searching for things in the music to bring out; melodies, intervals, phrases, everything. I was now able to fully embrace the freedom that previously constricted me and play the concerto for what it was: a complex work for viola.

In all honesty, winning the competition was trivial in comparison to the journey this piece was. As a musician, I matured so much in a relatively short amount of time, and had a new fire that motivated me to really give the Bacri everything I had to offer and more ... I was truly excited to share this magnificent work with the American audience.”

—Peter Folliard

“A musical and intellectual feast”

During Meliora Weekend 2015, I had the opportunity to meet with many alumni and hear the stories they had to tell: whether about walking from the Prince Street dorms to Eastman every morning in the snow and cold

—something recent graduates never had to contend with—or going on a two-month long international tour with the Philharmonia under Howard Hanson in 1962. As a roving reporter, I was able to attend the Gala Dinner. While there, Dean Rossi honored the 50th anniversary alumni, whom you can see in the photos wearing their medals. But he also honored those who had graduated earlier, including one woman who graduated in the 1940s!

As a recent Eastman graduate, it is too early for me to get nostalgic, but I can put myself in their shoes. I remember our late Dean Doug Lowry saying, “When I travel the country and meet our alumni who are in different fields, I ask them, do they regret going to Eastman now that they are in a field other than music?” They would always tell him no, because the education they received at Eastman conferred upon them the discipline and perseverance to do extremely well in almost anything. That is the story of many people I met: engineers, lawyers, and doctors who went to Eastman. Being a double degree student myself, this is especially meaningful. I have interests other than music; so to see people who thought the way I do fifty years ago, and who came out all right, was more than simply consequential.

Meliora Weekend is always an intellectual and musical feast. I think about what the world and Eastman will be like in 50 years, when my 50th anniversary will occur. If Eastman is anything like it is today, it should still be a wonderful place for musical immersion. Meliora Weekend 2065, book it.

—Andrew Psarris

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 Among the alumni sharing the 50th Year Reunion table at the Gala Dinner were Linda Kinyon McClusky, second from left; Susan Huneke Simon, fourth from the left; Mindy Blahovec Grohman, fifth from the left; Daniel Stern, second from the right (all BM '65); and Bonnie Swartley Martin, far right (BM '65, MA '87).



“Putting it together is serious good fun”

Mary Jo Heath gives voice to the Met

By John Fatuzzo

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Mary Jo in the Met’s broadcast booth, where she takes part in more than 80 broadcasts each season.

In September 2015, Mary Jo Heath (PhD ’88) became just the fourth full-time Radio Host in the history of the Metropolitan Opera. As the new voice of the Met, Heath’s broadcasts can be heard nearly 80 times per season on 570 different U.S. radio stations and 47 more overseas. Eastman will hear Mary Jo’s voice in person on May 15, when she gives the address at the commencement ceremony in Kodak Hall.

There are some excellent articles online about your new appointment, namely those published in *Opera News* and the *New York Times*. Can you give us your side of the story? How did you become interested in radio hosting, and how did you end up becoming the new Radio Host for the Metropolitan Opera?

During my first year at Eastman, there was a posting on the bulletin board in the main hall that WXXI radio was looking for part-time announcers to work weekends. I got the job and worked every Saturday afternoon for six years. I listened to a lot of Met broadcasts (while grading freshmen and sophomore music

theory papers), and I usually checked the opera score out of Sibley Library and took it with me—it was a great way to get to know lots of operas. Along the way, I also hosted my own opera show from time to time and did a lot of fill-in work for the full-timers. Radio really got into my blood, and I kept returning to it in the following 25-plus years. Looking back, I guess it was the first stage of my journey to the Met.

How did your Eastman schooling prepare you for your career, either as a radio host or your previous positions?

It all counts—my entire career has been

about classical music in one way or another, and everything I have learned figures into it in some way. I still consider myself a student even though I have been out of school for more than 25 years. A big part of the fun has been applying what I know about music in different ways in different jobs.

As senior producer, I created lots of features about music for the broadcasts to enhance the listening experience for the radio audience. Last year I produced a five-minute feature on the musical language of Bartók's *Bluebeard's Castle* which was based on a chapter from my dissertation about the opera—putting it together was serious good fun. I also “drove the boat” during the live shows and there my product management skills really came in handy running a big, complicated broadcast in real time with lots of elements, four timers running, and knowing that things could change at any second.

As host, I prepare for each opera from the musical side first. I look through the score, read some history and background, make a lot of notes, sit at the piano and play through lots of it. And I go to rehearsals at the Met—that's the best thing ever. All this study often becomes the source of discussions with my commentators during the broadcasts (William Berger on the SiriusXM shows during the evenings, Ira Siff on the Saturday matinees). Both of the commentators are great, they know the operas really well and their approach is different from mine. That's where it gets really fun—exchanging ideas live on the air.

Every season there are a few operas I've never seen before—and I love that! At the Met, I have gotten to know works by Shostakovich, Tchaikovsky, Janáček, the Donizetti trilogy about the Tudor Queens, Massenet, and, I have to confess, many Verdi operas. I have adored getting to know Verdi better. Having the background to absorb something about these glorious works quickly is really important since we do over 80 broadcasts of more than 25 different operas every season, starting in September to continuing into May.

What are some aspects of your profession that listeners may find interesting or may simply not know about?

Probably that it takes a lot of work to make it sound completely spontaneous. I love it that people think we turn on the microphones, start talking, and it all works out perfectly (a comment we hear surprisingly often). On the contrary, everything is planned, rehearsed, and timed very carefully to make sure we relay the most important things to the audience and leave time for the station breaks, interviews, etc. Ira Siff delivered his commentary points for all of the 2015–16 Saturday radio season in June, and we've been putting it together with the synopsis and other ideas ever since. We rehearse each script several times to trim for time, focus on the main points, make sure it's understandable in a single hearing, and so on.

In a recent *New York Times* article, you briefly mentioned taking voice lessons from Renée Fleming, who has recently been appointed a Distinguished Visiting Artist at Eastman. Can you elaborate on this experience?

Since I had studied piano and voice for a long time when I came to Eastman, I wanted to keep in touch with the “practicing musician” side of life. I signed up for voice lessons and was assigned to a graduate student . . . a young soprano named Renée Fleming. She was a very good teacher, and we've remained friends.

It has been such a pleasure watching her grow from young grad student, to young soprano getting jobs, followed by the major ascent to becoming a wonderful artist and a big star. I got to hear her a lot during the 1990s when I was living in Europe—I would arrange my business trips to the major cities while she was there performing and we'd catch up. Our girls have grown up together, and we've cheered each other on during our respective journeys. I have loved being in the audience smiling and applauding at many of her greatest performances in the United States and Europe. Lucky me.

“

I still consider myself a student even though I have been out of school for more than 25 years.

“

At the Met, I have gotten to know works by Shostakovich, Tchaikovsky, Janáček, the Donizetti trilogy about the Tudor Queens, Massenet, and, I have to confess, many Verdi operas.

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Eastman 2021: Continuing the Eastman Legacy

.....
Film music, multi-disciplinary music, and contemporary music (like this March 2015 concert by Musica Nova with guest composer-pianist Moritz Eggert) are among the focal points of the Eastman 2021 strategic plan.

By Richard Kessel

On October 8, 2015, the University of Rochester Board of Trustees approved *Eastman 2021: Shaping the Future of Music*, a comprehensive strategic plan from Joan and Martin Messenger Dean Jamal Rossi designed to guide the Eastman School of Music into its centennial in 2021.

The writing of the plan was preceded by almost a year of intense and inclusive discussion about the school we are today, and the school we intend to be tomorrow. Faculty, staff, students, alumni, donors, and friends participated in nearly 50 meetings and gatherings.

The plan establishes the goals of: developing innovative programs that will transform the study of music; establishing creative projects and partnerships that have consequence in the music world; erecting world-class facilities in which to study and make music as well as renovating and enhancing existing facilities; building upon

its financial strength; and, most important, continuing to recruit exceptional faculty members and students.

The 2021 Plan provides an outline of the realistic opportunities, challenges, and action steps that Eastman will embrace in the coming years to reaffirm its position as one of the leading institutions of music education in the world. The strategic initiatives that will take place in the coming years include expanding the traditional focus on classical and jazz performance and scholarship to include vital new programs that focus on contemporary and digital media, leadership, improvisation, and new music. The plan also includes reimagining the undergraduate curriculum to become more individualized and customized, and to provide greater opportunities for collaboration and multi-disciplinary projects.

Eastman's esteemed reputation is also based upon the projects it pursues, as well as partners with which it collaborates, the quality of its facilities, and its impact



Diversity American Style

Saturday night, August 29, 2015, marked an Eastman, and a University, first, as the entire new undergraduate population, more than 1,300 freshmen and transfer students gathered at Kodak Hall to witness a *Celebrate Diversity* performance. The two-hour show presented a dazzling display of student music and dance groups representing many ethnic traditions from Eastman and the College, and the excited audience erupted in cheers throughout. Among Eastman's ensembles was the American folk-music group Americana (pictured left to right: Alex McLaughlin, Ben Baker, Craig Rogoff, Kai Davino-Collins, Sam Edwards, Austin Wahl, Tahlia Cott, Spencer Jensen); for a look at many of the other colorful acts, visit the University of Rochester You Tube channel under "Celebrate Diversity Event."

on society. The projects that will advance and enhance the school's international presence include the new Beal Institute for Film Music and Contemporary Media and the establishment of a roster of Distinguished Visiting Artists, who will have a formal and ongoing relationship with Eastman. The institution's first Artist, Renee Fleming (MM '83), was appointed in September 2015, and the school will appoint additional artists in the coming years. Eastman will continue to develop opportunities for students, faculty members, and ensembles to perform in national and international venues that reinforce their skills and performance experiences.

Eastman's performance venues are considered among the finest in the world, thanks to their artistic design elements and extraordinary acoustics. *Eastman 2021* includes updates and renovations to these historical spaces to maintain their world-class stature, as well as the building of new facilities to expand academic and performance opportunities.

As innovation has been an integral part of the Eastman experience throughout its history, the *Eastman 2021*

strategic plan includes a commitment to providing students with the tools and knowledge to embrace and thrive using current technology and to be adaptable to the inevitable technological changes they will encounter in the decades ahead. A variety of new distance learning opportunities will be launched through the Institute of Music Leadership's Center for Music Innovation.

These efforts, along with others outlined in *Eastman 2021: Shaping the Future of Music*, will serve as a blueprint to continue the Eastman legacy into its second century and beyond.



.....
 The Summer@Keuka jazz band, directed by Doug Stone, included, from left to right, Jacob Nathenson, Nigel Luke, Matthais Roth, Tara Willgens, Zachary Bushey, and Gina Huang.

EASTMAN@KEUKA 2016 runs from July 10 through 22, 2016. Find information on all Summer@Eastman 2016 programs at summer.esm.rochester.edu.

A Return to Keuka

A highlight of Eastman's 2015 summer programs was the second year of Summer@Keuka Summer Music Camp. The popular camp brought 35 middle and high school music students to Keuka College in July for two weeks of instruction in instruments, jazz, and voice, as well as after-hours summer fun on Keuka Lake.

This was the first Eastman@Keuka under the direction of Gaelen McCormick, ECMS instructor in double bass, who stated, "When I went to the Keuka program for the first time, within a few days, I could see these kids felt this was their other family. It was so gratifying to see that ... the amount of support from the other students was amazing, and that is just one of the many things that makes Keuka special."

A Semester of Masters

Renée Fleming was among the earliest of prominent musicians visiting Eastman during the fall semester (see p. 4); but there were many more who offered their artistry and expertise.

The renowned hornist William Ver Muelen, principal

horn of the Houston Symphony and professor of horn at Rice University's Shepherd School of Music, held the first of three planned Eastman residencies on October 19 and 20, including master classes and lectures. VerMeulen will return twice in spring 2016.

Eastman's Italian Baroque Organ celebrated ten years at the Memorial Art Gallery with a festival of concerts, master classes, and papers exploring the importance and influence of the organ and its repertoire. From October 22 to 25, Eastman faculty members and students were joined by a number of foreign scholars and organ virtuosos. Past and present organ faculty members David Higgs, Hans Davidsson, and William Porter joined in a celebration concert on October 25. *Performing History with Eastman's Italian Baroque Organ* was sponsored by the Humanities Project, a program of the University of Rochester Humanities Center.

The eminent Japanese composer Jo Kondo was the school's Howard Hanson Visiting Professor of Composition in December. Events in Kondo's honor included a preview screening of *A Shape of Time*, a new documentary on his composing process, and an OSSIA ensemble concert which, along with other



I ♥ Eastman

A new Eastman tradition, I ♥ Eastman Day encourages students to tell the world why they love the Eastman School of Music, thank those who have helped make it the place they love, and be recognized and celebrated for showing their Eastman Pride. January 22, 2016 was the first annual I ♥ Eastman Day, during which 178 students wrote 300 thank-you notes to donors and filled a wall with all of the reasons why they love Eastman. Freshman Logan Moore, Abraham Bonilla (BM '19), and Reilly Spitzfaden (MA '17) got to pose with University mascot Rocky.

works of Kondo's, premiered his *Variations (triskelion)*, composed specifically for OSSIA. The concert also included the first performance of *Welcome, Jo*, a "musical surprise" by Composition Department Chair Carlos Sanchez-Gutierrez.

Sisters in Adversity

For Eastman Opera Theatre's Winter 2016 studio production, director Stephen Carr and musical director Ksenia Lelëtkina presented a double bill of one-acts by two Italian masters of tragic *verismo* (veristic, or "truthful" opera with realistic characters): Puccini's *Suor Angelica (Sister Angelica)* and Giordano's *Mese Mariano (Mary's Month)*.

According to Stephen Carr, these operas had never been performed together, but the pairing proved to be an emotionally wrenching evening of music theatre. Carr's staging was, in his words, "the exploration of one unifying thematic thread: confinement." The leading characters are both young mothers of illegitimate children, "imprisoned by their circumstances, by the judgment of their families, by a patriarchal society, by the dictates of their religion... it is a sad testament to how little these factors have changed for women."

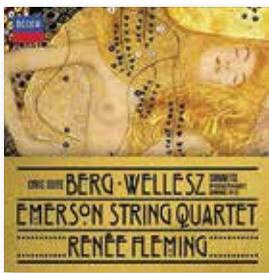


Soprano Keely Futterer played Puccini's tragic Sister Angelica. Forced into a convent, Angelica is kept from her son until she take poison distilled from flowers and finally meets him in heaven.

Save the Date! Meliora@Eastman 2016

October 6-9, 2016 Eastman School of Music: www.esm.rochester.edu/alumni/weekend/

RECORDINGS



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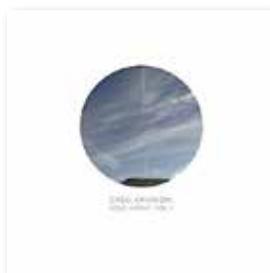
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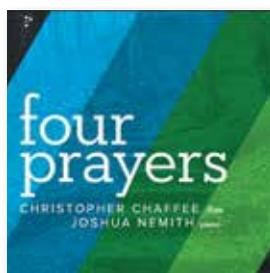
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RENÉE FLEMING AND EMERSON STRING QUARTET

1 Berg: Lyric Suite; Wellesz: Sonnets by Elizabeth Barrett Browning

Decca

Renée (MM '83) may be more readily associated with Mozart and Richard Strauss than with 20th-century Viennese modernism, but here the soprano joins the Emerson Quartet for convincing performances of a recently-discovered vocal alternative for the finale of Alban Berg's masterpiece, and an extremely beautiful twelve-tone work for voice and string quartet by the German-British composer Egon Wellesz (1885–1974).

JACK QUARTET

2 Altvaz Composers

New Focus

3 John Luther Adams: The Wind in High Places

Cold Blue Label

JACK—violinists **Christopher Otto** (BM '06) and **Ari Streisfeld** (BM '05), violist **John Pickford Richards** (BM '02, MM '04), and cellist **Kevin McFarland** (BM '04)—show

their modernist stuff in intense one-movement works by members of the Latin American composers' collective *AltaVoz*: Felipe Lara, José Luis Hurtado, Mauricio Pauly, and Jorge Villavicencio Grossmann. *Gramophone* cited "Impressive performances from an ensemble surely poised to take on the mantle of the fabled Arditti Quartet." An earlier disc features JACK performing two works by the 2014 Pulitzer Prize-winning composer John Luther Adams.

WALTER SAUL

4 Orchestral works

Naxos

In his compositions, **Walter** (MM '79, DMA '80), the recipient of 24 ASCAP awards, creates "musical icons, windows of sonic light which point towards Christian spirituality." This varied CD includes his *Kiev 2014*, a Violin Concerto, *A Christmas Symphony* (painting four scenes from the Nativity), an *Overture for the Jubilee* (inspired by the abolition of slavery), *From Life to Greater Life*, and the profoundly peaceful *Metamorphosis*.

KRISTIAN BEZUIDENHOUT

5 Beethoven/Haydn/Mozart

Harmonia Mundi

Kristian (BM '01, MM '04) accompanies acclaimed British tenor **Mark Padmore** on the fortepiano in Beethoven's cycle *And die ferne Geliebte*, songs by Haydn, and a Masonic cantata by Mozart. This album was nominated for a "Best Classical Vocal Performance" Grammy, and was included on the *New York Times*' Best Classical Recordings of 2015 list.

PATRICK JONES

6 La Souplesse

Jeanné Publishing

Patrick (MM '98) demonstrates *souplesse*, or flexibility, on this program featuring several quintessential pieces for saxophone and piano by Bozza, Martin, Lacour, and his own arrangements of music by Bach and Verdi.

PETER MENNIN

7 Symphony No. 7

RCA

RCA's box set of recordings made for that label by the great French conductor

Jean Martinon (1910–1976) includes a rarity: the Seventh Symphony, or "Variation Symphony," by **Peter Mennin** (PhD '47), premiered by Martinon and the Chicago Symphony Orchestra in 1967. Recorded soon afterwards, it has not been reissued on CD until now; *ClassicsToday.com* called the Mennin symphony "a masterpiece."

GREG CHUDZIK

8 Solo Works Vol. 1

New Focus

This new album by **Greg** (BM '06)—a frequent performer with Talea Ensemble, Ensemble Signal, and Wet Ink—features original compositions for bass guitar and laptop inspired by four influential composers in Greg's life: Biodun Kuti, Steve Reich, Bill Frisell, and John Luther Adams.

CHRISTOPHER CHAFFEE AND JOSHUA NEMITH

9 Four Prayers

Open G Records

Flutist **Christopher** (BM '95) is joined by pianist **Joshua** (BM '95) for an album that Christopher calls

"quite an ESM convergence ... The album was recorded and mastered by **David Schall** (BM '96). One of the pieces on the album is a world premiere recording of a work by **Marc Faris** (BM '94)."

ERIN MORLEY

10 Mozart: La finta giardiniera

Erato DVD

Mozart was only 18 when he wrote this opera, but it contains many elements of his mature masterpieces. This whimsical production from the Lille Opera stars soprano **Erin** (BM '02) leading an excellent cast. "In the title role, fast-rising American soprano Erin Morley virtually steals the show, as she should ... singing with lovely, pellucid tone." (*Gramophone*)

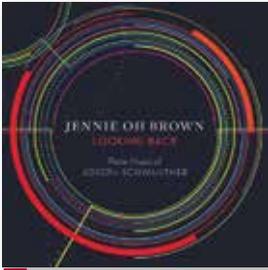
DAVID EVAN THOMAS

Three By Three

Klavier

In the blue glen, a four-movement work by **David** (MM '83), is featured on this program

{ RECORDINGS }



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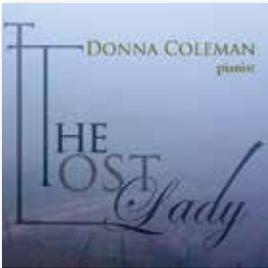
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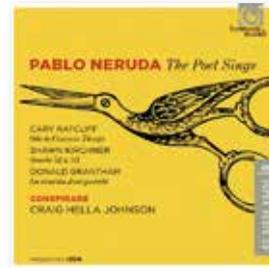
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of contemporary works, David's recent awards include a 2015 Sinfonia/McKnight Foundation New Works Award for his *Suite Populaire*, and a Renée B. Fisher Composer Award for 2017, awarded by the Neighborhood Music School of New Haven, CT.

JENNIE OH BROWN

11 **Looking Back: Flute Music of Joseph Schwantner**

Innova Recordings

This first album by **Jennie** (MM '91, DMA '97) features music by the American composer who taught at Eastman for many years. Jennie is artistic director and flutist of Picoso, a chamber ensemble in the Chicago area, the director and a faculty member of Credo Flute, and she teaches at Wheaton and Elmhurst Colleges.

JOHN FEDCHOCK

12 **Like It Is**

Summit Records

The latest album from trombonist **John** (MM '85) and his New York Big Band also features fellow Eastman alumni **Charles Pillow** (MM '84, currently

Professor of Saxophone) and drummer **Dave Ratajczak** (BM '80). "These men alternately bring fire, soul, grace, and muscle to the wonder-filled music on *Like It Is*," says Allaboutjazz.com.

STEPHEN SHEWAN

13 **Orchestral and Instrumental Music**

Albany Records

This program of music for wind ensemble, string orchestra, and various chamber-music combinations by **Steve** (BM '02) also features a number of Eastman alumni: **Alice Meyer** (BM '81), clarinet, **Emily Shewan Britton** (MM '08), horn, and **Paul Shewan** (MM '83), trumpet.

JARED SCHWARTZ

14 **Gabriel Fauré: Songs for Bass Voice and Piano**

Toccata Classics

Jared (MM '06) is joined by pianist Roy Howat for the first collection of Fauré songs conceived for a bass voice. Says Jared: "This recital program draws out connections of poets and poetic themes. This is the first recording based on the new Peters Edition, which

eliminates countless errors in older publications."

SERGIO MONTEIRO

15 **Music of Henrique Oswald**

Naxos Grand Piano

Sergio (DMA '07) is chair of the piano department of the Wanda Bass School of Music, Oklahoma City University. Besides this new disc of rarely heard music by a forgotten Brazilian composer (1852–1931), Sergio will release two more CDs: transcriptions of Liszt's symphonic poems, and 20 sonatas by Scarlatti.

DONNA COLEMAN

16 **The Lost Lady**

ABC Classics

The Lost Lady criss-crosses the Atlantic Ocean in search of musical treasures that traverse eras and styles to tell the story of ragtime, of J.S. Bach the improviser and borrower, and of Chopin's improvisations that influenced jazz pianists a century later. Pianist **Donna** (DMA '87) plays the music of Scott Joplin, William Albright, William Bolcom, and Ernesto Lecuona.

SCOTT WORTHINGTON

17 **Prism**

populist records

This album of original music for solo double bass by **Scott** (BM '09) has been included on playlists by the *New Yorker's* Alex Ross and the *Boston Globe's* Steve Smith. *The Rambler* said, "Worthington's roots clearly lie in the experimental tradition, but his music has heart and poetry too ... a composer of subtlety and skill."

DARRELL GRANT

18 **The Territory**

PJCE Records

The latest release by pianist and composer **Darrell** (BM '84) is his first since 2007. The ensemble includes Grammy winners Brian Blade, drums, and Steve Wilson, sax. Darrell's Oregon Territory Ensemble premiered *The Territory* at the 2014 Portland Jazz Festival.

CARY RATCLIFF

19 **Pablo Neruda: The Poet Sings**

Harmonia Mundi

Recently nominated for a "Best Choral Performance" Grammy, this recording

by Conspirare, conducted by Craig Hella Johnson, includes the first recording of *Ode to Common Things*, **Cary Ratcliff's** (BM '75, DMA '89) substantial setting of poems by Pablo Neruda.

COWBOYS AND FRENCHMEN

20 **Rodeo**

Outside In Music

This new, NYC-based jazz quintet includes four Eastman graduates: **Owen Broder** (BM '12), **Ethan Helm** (MM '14), **Chris Ziemba** (BM '08, MM '11), and **Matt Honor** (BM '12), on a new album produced by Nick Finzer. Their music blends traditional American folk and pop music with elements of contemporary R&B and modern jazz, as well as inspiration from everything from Buddhism to "the cultural vibrancy of New York City."

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.

{ ALUMNI NOTES }

1960s

Thom Ritter George (BM '64, MM '68) has been appointed conductor of the Symphony Orchestra at Lawrence University's Conservatory of Music.

Vivien Goh (BM '69) conducted the Alumni of the Singapore Youth Orchestra at their 35th Anniversary concert, July 5, 2015. The concert, held at Victoria Concert Hall, was part of the celebration of the 50th anniversary of the Republic of Singapore. Vivien's book *Rehearsal for Life*, co-authored with Wong Shermaine was launched at this concert.

On September 12 and 13, 2015, singers and instrumentalists at the Church of the Resurrection in Burtonsville, MD, performed *September Morning*, a memorial anthem written by composer **David Kanter** (BM '68), written shortly after the 9/11/01 attacks in New York, Pennsylvania, and Virginia. "Like many other artists, I struggled to express my feelings during that time," says Kanter. "I wanted to lament the losses and celebrate the patriotism destined to become a part of our national history.

Martha Powell (MM, '60) retired June 17, 2015 after nearly 46 years as a librarian at the James P. Boyce Centennial Library, Southern Baptist Theological Seminary, Louisville, Kentucky. She



1 **Hollis Thoms**
(PhD candidate '77-'79)

served 26 years as Music Librarian and 20 years in the Catalog Department, retiring as Director of Technical Services. Martha adds, "Early in my library career, I returned to Eastman for a couple of summers to take courses in Music Librarianship, taught by Ruth Watanabe, and in preservation of music library materials. I taught music history, theory, and piano at Roberts Wesleyan College in North Chili in the early 1960s."

1970s

In 2015, **Geary Larrick** (MM '70) celebrated the 25th anniversary of the publication of his second book, *Music in the Bible* (1990), available in the Sibley Music Library, as well as libraries of Harvard, Yale, Stanford, Miami, Indiana, Oklahoma, Wisconsin, and Maryland Universities, and the



2 **Peter R. Webster** (MM '71; PhD '77)



3 **Cityscape** by Paula Santirocco (MM '88)

Universities of Cambridge and Oxford.

1 **Hollis Thoms** (PhD candidate '77-'79) had a recital of his chamber music presented last May at St. John's College, Annapolis, Maryland. In October, his opera *Conversations*, based on short stories by Hemingway and Joyce, was premiered at Concordia College, and in February his opera based on Shakespeare's sonnets will be premiered to commemorate the 400th anniversary of Shakespeare's death. **Sonja (Thoms) Winkler** (BA '03) will conduct the premiere of the Shakespeare opera, and **Jonas Thoms** (BA '06) played the horn in *Conversations*.

2 **Peter R. Webster** (MM '71; PhD '77) was honored as the 2014 Senior Researcher

by the National Association of Music Education (NAfME). He recently retired as Professor Emeritus from Northwestern University's Bienen School of Music, and is now Scholar-in-Residence at the University of Southern California's Thornton School of Music.

1980s

Sidney Friedman (BM '80) notes, "In February 2015, my new musical *Midsummer Night's Scream* was read at the Los Angeles Academy for New Music Theater; in March, my bassoon concerto *Eclipse* was performed by Molly Murphy. As a professional mentalist, I was recently featured on ABC's *20/20*, NBC's *Today*, and ABC's *The View*. Perhaps most interesting to *Eastman Notes* readers, I have perfected

"Music Mind Reading": participants think of random song melodies, I sense the tune on their mind, and then play it on the piano!" Sidney's "Music Mind Reading" has been featured on WGN-TV and FOX-TV's *Good Day Chicago*.

Antonio García (MM '85) was promoted to Professor of Music at Virginia Commonwealth University, where he has served as Director of Jazz Studies since 2001. Tony also received the VCU School of the Arts 2015 Faculty Award of Excellence for his teaching, research, and service, and continues to serve on the board of The Midwest Clinic and as Jazz Editor of the *International Trombone Association Journal*. He has also been appointed a Research Faculty member at The University of KwaZulu-Natal (Durban, South Africa), after leading a three-year exchange program of faculty and students between UKZN and VCU.

Violinist **Madeleine Mitchell** (MM '81) undertook a major three-week coast-to-coast solo tour of the United States last fall, giving recitals of British music, master classes, and talks at Union College, Vermont, Boston Conservatory, USF, MWSU with **Ruth Morrow** (ESM '80), UA, DU, UCLA, and San Francisco. Earlier in the year she performed as a soloist in Moscow, Singapore, Vienna, and London's Wigmore Hall, and judged the Western International Strings Competition in China. Madeleine is a Professor at London's Royal College of Music.

Recent premieres by composer **Akmal Parwez** (PhD '81) include *Ersilia, una citta invisibile* for mandolin and guitar, in Italy; *Bientot* for soprano and

Send your news!

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

Fax: 585-274-1089

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

We reserve the right to edit submissions for clarity and length. The deadline for the Fall 2016 issue of Eastman Notes is May 31, 2016.

{ ALUMNI NOTES }

piano, in Bucharest; *Tanta Pasion* for solo clarinet, in Cartagena; *In the Name of BACH* for solo cello, in Los Angeles; *Rubaaii* for soprano and ensemble and *Fleeting Fragrance* for soprano saxophone and string quartet, at New York's Jan Hus Presbyterian Church, where Akmal was bass-baritone soloist in his *Haiku Triptych—Three Haiku of Matsuo Basho* (in the original Japanese) with pianist Francois Nezwazky. In addition, Akmal's *Through Letchworth Park, Swiftly* was performed on tour in Potsdam, Rochester, Latham, and New York by the Crane Harp Ensemble under its director, **Jessica Suchy-Pillalis** (MM '79 and '82).

3 Paula Santirocco (MM '88) writes: "After playing flute in Cleveland for many years, I have moved back to Rochester and am indulging my other love, painting. A recent exhibition of my work was sponsored by the Arts and Cultural Council of Greater Rochester. This was my second show in 2015. I am currently working on a series of paintings, each portraying one of my sonnets, which I will launch with a companion book. I loved being an orchestral musician but feel I can express myself far better on a canvas."

4 For his wedding to Gwinn Griffin on September 26, 2015, composer and arranger **Kim Scharnberg** (BM '82), whose Broadway credits include *Jekyll and Hyde*, *The Scarlet Pimpernel*, and *Little Women*, turned the reception into a "starry benefit concert" for the restoration of the Norfolk (CT) Music Shed that—along with Frank Wildhorn and Linda Eder, the composer and star of *Jekyll and Hyde*—featured many Eastman alumni. Kim adds: "Alumni in the



4 Whether or not they played Mendelssohn's march, the wedding reception of Kim Scharnberg, top, was a musical occasion for his fellow Eastman alumni including John Fedchock, trombone; Jim Hynes, trumpet; Charles Pillow on winds; and David Finck, bass.



Jim Wilt, Class of 1986 ... and MM '16

The prospect of winning a job with a major symphony orchestra while still in school is attractive for any musician. The few who have done it usually go on to long, successful careers. James Wilt, the current Associate Principal Trumpet of the Los Angeles Philharmonic and Professor of Trumpet at the Colburn School, achieved just that. In January 1986, just three weeks into the final semester of his master's degree at Eastman, Jim won a full-time position with the Denver Symphony. This November, after nearly thirty years of full-time orchestral experience, Wilt returned to Eastman to complete his degree.

It was not an easy decision to leave school just six credits shy of his degree. "Within two weeks of the audition, I had already packed up my gear. The head of graduate studies understood and granted me permission to leave the program. My mother, on the other hand, was definitely not happy about it! By mid-February of 1986, I was in Denver playing my first full-time job. It was a nice place to start."

Wilt enrolled at Eastman for several years after moving to Denver, and at one point took an orchestration class in Colorado, applying two credits towards his degree. His final project for the course: arranging a recessional for his wedding. As a full-time orchestral musician, a master's degree was not imperative, but, he says, "Finally, I felt like it was never going to happen and it was a tough call for me." Jim withdrew from school and continued to play in the orchestra.

He then moved to Texas, where he played associate principal trumpet with the Houston Symphony for 14 years (with the exception of a year and a half in the New York Philharmonic) and taught at Rice University. In 2003, he and his family moved to Los Angeles, after he auditioned for the position he has today.

Eleven years later, Jim's son, Liam (BM



For Jim Wilt, returning to Eastman alongside his son Liam and finishing his degree requirement after 30 years provided "a nice sense of closure."

'18), re-connected his father with Eastman. Liam was accepted to the Eastman trombone studio and the University's Computer Science program. After a 30-year absence, Jim returned in August 2014 to drop his son off for his freshman year.

"It was really impressive seeing the growth of the school," he recalls. Obviously the spirit is still here, and there's such a sense of history. When you walk into Lowry Hall, you say 'Whoa!' It doesn't feel like just a school, but a prestigious institution."

Jim and Eastman soon reconnected. "The alumni office contacted me to see how Liam was doing. It was during that conversation that I explained that I was not technically an alumnus. We talked about my unfinished degree. The Graduate Studies committee reviewed my resume and recording history, and came up with a suggestion of conducting

master classes at Eastman to finish my degree. The dates they proposed coincided with a vacation week for the orchestra, so I was able to make the trip. It has provided a nice sense of closure."

What aspects of his Eastman education have proved most valuable in his career? "In a lot of ways, I was learning as much from the other students as I was from the faculty. My teachers would say, 'You see us for an hour a week, but you see each other the rest of the time', and encouraged us to learn from and teach each other. There's plenty of time for competition later; stand on each other's shoulders now and learn from each other."

Wilt returned in November to lead two trumpet studio classes in fulfillment of his master's degree. He worked with undergraduate and graduate students on standard orchestral excerpts, solos, and etudes, and discussed his personal preparation for auditions and performances. He also generously gave private lessons to several trumpet students at no charge. To a room of nearly thirty aspiring professional trumpeters, Wilt shared some hard-earned advice:

"Be brutally honest in your assessment of yourself, which can be difficult to do. Hold your playing to the highest level and don't compare yourself just to people your age. Be analytical and start to address things you need to fix. It's human nature to want to hide our warts, but they won't go away on their own. ... I'm not saying that we have to be perfect, because even the fear of being imperfect can hurt us.

"Our music has to be compelling and interesting. The listener wants an emotional connection to what you're playing. I don't think anyone should forget that idea, no matter what they are playing."

—John Fatuzzo

band include **Jim Hynes** (MM '81) on trumpet, **John Fedchock** (MM '85) on trombone, **Charles Pillow** (MM '84 and current associate professor of saxophone) on alto sax and woodwinds, **Jon Werking** (MM '85) on piano, **David Finck**

(BM '80) on bass, and me, conducting/arrangements. Audience members included **Diana Basso** (BM '81), **Matt Dine** (BM '84), **Kevin Honeycutt** (BM '85), **Mario Mercado** (MA '81, PhD '85), **Don Robinson** (BM '81), **Frank Tamburro**

(BM '81, MM '83), **Scott Hartman** (BM '81, MM '83), **Sara Sommerer**, and **David Mallamud** (BM '98)."

1990s

Michael Callahan (BM '98) was recently hired

as Supervisor of Fine/Performing Arts and Related Areas for the Hillsborough Township (NJ) Public Schools.

Xiaolun Chen (MM '90), professor of music at Pensacola State College,

conducted a concert in Beijing with the China National Symphony Orchestra Chorus on May 25, 2015. His Chinese translation of Professor Richard Miller's *Securing Baritone, Bass-Baritone, and Bass Voices* has been

{ ALUMNI NOTES }

published by People's Music Publishing in Beijing. His translation of the other two Miller books, *Training Tenor Voices* and *Training Soprano Voices*, were published later this year.

A group of Eastman alumni attended the Savvy Musician in Action conference in June 2015 at the University of South Carolina. The conference, founded by **David Cutler** (MM '96) was an intensive, experiential five-day workshop designed to help attendees increase income and impact. Among the Eastman alumni attendees were **Mihoko Watanabe** (MM '95), **Melanie Pozdol** (MM '12), **Nina Elhassan** (BM '12), **Xuan Zhang** (BM '14), **Alison Lowell** (BM '06), **Peter Ferry** (BM '13), **Aron Zelkowicz** (BM '96), **Andrew Friedrichs** (BM '12), **Gavin Chuck** (PhD '04), and **Michael Harley** (DMA '11).

Pat Donaher (BM '97) recently took a position teaching jazz full time at Lexington (MA) High School. This year the band capped a series of regional festival prizes by finishing third in Jazz at Lincoln Center's Essentially Ellington competition. Lexington was the only public high school to finish in the top five. In 2016, the Lexington Jazz Ensemble and Jazz Combo will tour Germany and Austria.

Our Fall 2015 issue stated that the opera *Breath of Life*, by **Todd Frazier** (BM '92), was to have its premiere performance in Houston last September. The premiere was given in September, but at Texas Tech University, Lubbock, Texas, and involved **Patrick Ankrum** (DMA '10) and **Gregory Brookes** (MM '01). We regret the error.

Chris Jentsch (MM '93)



5 The members of the Midic Winds returned to Eastman to join the Wind Ensemble in a Robert Russell Bennett rarity.

received a Chamber Music America New Jazz Works commission. He will be writing an extended work for his chamber jazz ensemble Jentsch Group No Net (YouTube/ChrisJentsch). The commission supports several performances and a recording, with the premiere probably in the fall of 2016. This followed Chris's third New York State Council on the Arts (NYSCA) Individual Composer Commission. For this modified aleatoric chamber music project, called *This With That*, Chris will collaborate with Buffalo composer John Bacon, Jr. The premiere took place in Buffalo in November, 2015.

Christopher Koch (BM '93) is music director of the Springfield Regional Opera, sharing artistic duties with renowned tenor Michael Spyles. He is also music director of the Springfield-Drury Civic Orchestra, which was a placed winner in the American Prize Competition, and an associate professor of music at Drury University, where he has led the Wind Symphony to multiple conference performances and composer commissions. He is also increasingly active as an early music performer, specializing in recorder.

Robert Moody (BM '91) has been signed a two-year

contract as the Memphis Symphony Orchestra's Principal Conductor beginning with the 2016–2017 season. Robert previously served as music director of the Winston-Salem Symphony, artistic director of Arizona Musicfest, and music director of the Portland (ME) Symphony Orchestra. Robert has guest-conducted the MSO since 2006, and was reintroduced to the Memphis community at a special outdoor concert with fireworks during the Bass Pro World Hunting and Waterfowl Expo on October 23.

The International Contemporary Ensemble (ICE) recently announced that **Vanessa Rose** (BM '98) has been named its new Executive Director. Vanessa comes to ICE from the Lark Play Development Center where she served as Director of Development, and as Managing Director of The Knights, the New York-based orchestra collective.

2000s

Maria (Harrold) Serkin (BM '03) recently accepted the position of Assistant Professor of Horn at the University of North Carolina School of the Arts in Winston-Salem.

Jonathan Lim (BM '07) is violinist with

the Verona Quartet, an award-winning chamber group that recently placed third in the Melbourne International Chamber Music Competition. The quartet was named the Quartet in Residence at Juilliard, starting in the fall of 2015. Jonathan is a former student of **Lynette Lim** (BM '84)

Alison Lowell (BM '06) performed a duo oboe recital of contemporary Asian works at the 2015 International Double Reed Society Conference in Tokyo, Japan.

Jeffrey J. Meyer (BM '04) has accepted the position of Director of Bands and Brass Studies at Sul Ross State University. His wife, Mary Elizabeth Thompson, premiered his composition *Metro Chapultepec* for flute/piccolo and electronics at the 2015 New York City Electroacoustic Music Festival.

Stan Pelkey (BM '04 ESM, River Campus '06) recently joined the faculty of the College of Music at Florida State University, where he serves as Associate Dean of Engagement and Entrepreneurship. Stan directs public relations and media activity, coordinates guest artists and special events, and promotes the extensive concert season. He also leads the College's undergraduate music entrepreneurship program. Stan recently published his second book, *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press).

Aaron Travers (BM '05), Assistant Professor of Composition at Indiana University, won second prize in the Zemlinsky Composition Competition, earning a commission for a new orchestral work which was premiered last March at the Cincinnati

College-Conservatory. His Barlow Prize solo organ commission, *Exodus*, was recorded by Randall Harlow at Rockefeller Chapel in Chicago. Aaron's *Concierto de Milonga*, based on the golden era tangos of the early 20th century, was premiered in October at the Bowling Green New Music Festival, with pianist **Solungga Liu** (MM '96, DMA '01).

2010s

Patricia Gingras (PhD '13), Professor of Music Education at Houghton College, was the recent recipient of the Council for Research in Music Education's 2012 Outstanding Dissertation Award. Patricia's dissertation, *Music at Home: A Portrait of Family Music-Making*, was recognized for its advancement of overarching values of music education, employment of a rigorous and innovative methodology, and its insightful implications for improving practice and forwarding theoretical constructs.

5 Five recent Eastman alumni—bassoonist **Quinn Delaney** (BM '14), clarinetist **Rebecca Tobin** (BM '14), oboist **June Kim** (BM '14), flutist **Johanna Gruskin** (BM '13), and hornist **Russell Rybicki** (BM '13), who form the Midic Winds—returned as soloists for an Eastman Wind Ensemble concert on October 16, performing Robert Russell Bennett's *Concierto Grosso* for Woodwind Quintet and Wind Orchestra.

Stephanie Price (MM '14) writes: "I am excited to officially announce that I will be a Visiting Artist this year at Ohio University School of Music. As the visiting artist I will be teaching chamber music and viola masterclasses."

TRIBUTES

Lynn Blakeslee

Lynn Blakeslee, Eastman Professor Emerita of Violin, died suddenly in Austria on August 10, 2015. Lynn Blakeslee's teachers read as a history of violin performance and pedagogy: Sascha Jacobsen (a student of Franz Kneisel), Efrem Zimbalist (Leopold Auer), Ricardo Odnoposoff (Karl Flesch), Franz Samobyl, and Sandor Vegh (Jenö Hubay). She graduated from the Curtis Institute of Music, and earned a Concert Diploma with Distinction from the Akademie für Musik und Darstellende Kunst. She performed in London, Vienna, Munich, and Berlin; during the Cold War, the State Department presented her in recitals in Budapest and Bucharest. She was a member of Die Wiener Solisten, the Wiener Kontrapunkte, and the Deutsche Bach Solisten, and concertmaster at Theater an der Wien. While heading Chamber Music at the Mozarteum in Salzburg, she was first violinist of the Streichquintett Mozarteum, and presented a summer chamber music festival and violin workshop at Schloss Raabs, Austria. She taught violin at Eastman from 1987 until 2013.

"Lynn Blakeslee was a much revered teacher, performer, and colleague," says Eastman's Strings, Harp, and Guitar Department co-chair James VanDemark. "She exemplified a phenomenal standard of artistry, technique, and musical insight that left all of us breathless. She was a devoted and demanding teacher [and] a colleague of wit and wisdom."

One of Blakeslee's students, Nashville Symphony violinist Zeneba Bowers (BM '94, MM '96), said: "It's impossible for me to overstate Lynn's impact on



Artistry, dedication, musical insight—and toughness: much-loved violinist and teacher Lynn Blakeslee is shown in her Eastman retirement portrait, from 2013.

my professional life . . . I credit her with completely changing my technique, helping me diagnose technical problems in myself and others so I can solve problems on my own, and giving me the thick skin I needed to make it in this tough business. A compliment from her was something to treasure—you knew you earned it . . . She was an extremely dedicated teacher who was in it for the long haul with her students. She was a fantastic violinist whose musicianship inspired me. She will be sorely missed. Godspeed, Lynn."

Elizabeth Bock

Elizabeth Bock, secretary and administrative assistant for the music education department since fall 2007, died on Monday, March 7 after a long illness. Elizabeth's professional accomplishments included improvements in the pre-internship review process for student teaching assignments, and supervising the many arrangements made with local schools where music education students spend field experience hours; but Elizabeth is best remembered for her generosity and warmth to all who passed through the music education corridor, whether they were distinguished guests, faculty members, current students, or prospective students.



Elizabeth Bock

"Elizabeth Bock epitomized the University of

Rochester's motto: *Meliora*—ever better!" says Christopher Azzara, current chair of the music education department. "She was incredibly valuable to the Music Education Department and the whole of the Eastman School of Music. Her initiative and quality of work were exemplary. Elizabeth's ability to work with others and develop relationships with students, faculty, and staff created a wonderful work environment." To Erik Koski (MM '13), Elizabeth meant "so much to every music education student at Eastman. She treated us as her own family and created a loving, tight-knit department . . . she reminded us that all work and success is built upon personal relationships."

IN MEMORIAM

1930s

- Mary Hamilton Dann**
(BM '35, MM '37),
November 2015
- Olive M. Dawson** (BM '39,
MA '52), November 2015

1940s

- Grace B. (Baird) Bartlett**
(BM '43), August 2015
- Elsworth F.L. Blood**
(MA '48), June 2010
- Marcia Sklest Goldsmith**
(BM '45), October 2015
- Gloria O. Garrison**
(MM '48), August 2015
- Margaret (Heidner) George**
(BM '47), August 2015
- Thelma Hunter**
(MA '47), August 2015
- Howard Ingley** (BM '47,
MM '48), May 2002
- Rose L. Matthews**
(BM '45), November 2015
- Elaine Osseck**
(BM '47), January 2016
- Nell (Johnston) Sins**
(BM '49, MM '52),
November 2015
- Charlotte V. (Reed) Smith**
(MA '46), September 2015
- Jane (Albright) Solomon**
(BM '46), November 2015
- Anita M. (Spaulding)**
Swan (BM '48),
September 2015
- Martha (Hylander) White**
(MM '48), July 2015
- Mary-Therese Wood**
(BM '45), October 2015

1950s

- Mary French Barrett**
(BM '53, MM '53),
November 2015
- Donald O. Braatz**
(MA '53), October 2015
- Ernest E. Etzweiler**
(MM '57), August 2015
- Marilyn A. (Alderman)**
Swafford (BM '54),
May 2015

1960s

- John Gerlicher Hayden**
(BM '62), October 2015
- Ruth M. Moore**
(MA '60), August 2015

1970s

- Chris Alan Matten**
(BM '76), July 2015

1980s

- Beth J. (Pierce) Nelson**
(MM '82, DMA '88),
October 2015



1 Donna Brink Fox

1 **Donna Brink Fox**, Senior Associate Dean of Academic and Student Affairs and Eisenhart Professor of Music Education, was recently named the Lifetime Achievement Award winner by the University's Susan B. Anthony Center. Donna was honored for her significant professional stature and influence; for her commendable, trailblazing body of work; and her willingness to use her experience and skills to help other women advance as leaders. (We will have more about Donna and the award in the next issue of *Eastman Notes*.)

Lisa Jakelski, Assistant Professor of Musicology is a recipient of the Polish Studies Association's 2015 Aquila Prize for the best English-language article in Polish studies. She is one of three humanities scholars to receive the award, which was announced in November, during the national convention of the Association for Slavic, Eurasian, and Eastern European Studies in Philadelphia. Lisa's "Pushing Boundaries: Mobility at the Warsaw Autumn International Festival of Contemporary Music" appeared in the February 2015 issue of *East European Politics and Societies*.

2 **Seth Monahan**, associate professor of music theory, received the Society for Music Theory's 2015 Emerging Scholar Award for his article "Action and



2 Seth Monahan

Agency Revisited," which appeared in the Fall 2013 issue of the *Journal of Music Theory*. The award recognizes significant contributions to music theory, analysis, or history of theory in work published in the previous three years. This year, Seth also published *Mahler's Symphonic Sonatas* (Oxford University Press), showing how Mahler used the century-old sonata-allegro form of Mozart and Beethoven as the basis for some of his most innovative symphonic stories.

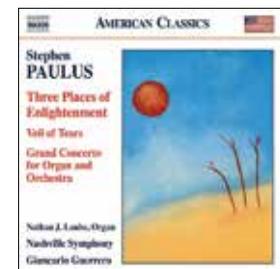
3 Professor of Lute **Paul O'Dette**, Assistant Professor of Organ **Nathan Laube**, and Assistant Professor of Jazz Studies **Dave Rivello** were Eastman faculty nominees for the 58th annual Grammy Awards. O'Dette

and Stephen Stubbs, co-artistic directors of the Boston Early Music Festival (BEMF), are the conductors of Steffani's *Niobe*, *Regina Di Tebe*, nominated for Best Opera Recording. Earlier this year, the recording won the Echo Klassik, Diapason d'Or de l'année, and Jahrespreis der Deutschen Schallplattenkritik awards. In addition to Paul, the following Eastman musicians performed in *Niobe*: **Christel Thielmann** (viola da gamba), **John Thiessen** (trumpet), and **Beiliang Zhu** (baroque cello). Laube is a performer on *Paulus: Three Places of Enlightenment; Veil of Tears and Grand Concerto for Organ and Orchestra*, nominated in the category of Best Classical Compendium. Rivello is the producer of *Lines of Color* by the Gil Evans Project,

nominated in the category of Best Large Jazz Ensemble; composer-arranger **Maria Schneider** (MM '83) also was nominated in that category. Both Laube and Schneider were winners.

Eastman professors emeriti **Bob Wason** (Music Theory) and **Ralph Locke** (Musicology) remain busy even in retirement. Bob has recently given papers and presentations in Darmstadt, Amsterdam, Würzburg, Freiburg, and Mannheim. Earlier this year he published an article on "tonality and centrality" in Bartók's music in *Theory and Practice*, and he is writing *A Companion to Heinrich Schenker's Theory of Harmony*, with **Matthew Brown** and William Drabkin, as well as a keynote address for the April 2016 conference of

the Music Theory Society of New York State. He has returned to his first musical love with a jazz piano trio whose repertoire includes a number of Bill Evans tunes. Ralph recently published *Music and the Exotic from the Renaissance to Mozart*, a companion to his *Musical Exoticism: Images and Reflections* (2009). It demonstrates how composers and their artistic collaborators conveyed the multiple meanings of ethnic and cultural Otherness. Ralph's book has received glowing reviews; Tim Carter of the University of North Carolina called it a "magisterial tour," and it was recently awarded an honorable mention by the PROSE Awards, from the Association of American Publishers, in the category of Music and the Performing Arts.



3 Eastman artists given 2016 Grammy nods included (left to right): Paul O'Dette, Maria Schneider, Dave Rivello, and Nathan Laube; Schneider and Laube won in their categories.

A “Name-Bearer” for Bach

In August 2015, David Chin led the first performance of Bach’s *St. John Passion* in his native Malaysia. David, a DMA student in choral conducting, is a “name bearer” for Eastman in Asia, bringing immortal music to people who had never heard it.

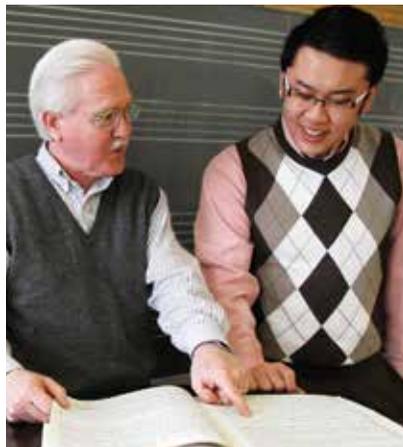
How did your Eastman training help you prepare for this performance?

I am very thankful for studying in a terrific program with ample podium time for choral and instrumental conducting. I am also extremely grateful for my mentor, Dr. William Weinert, who encouraged me to conduct my very first Bach concert in 2012: an orchestral suite, a cantata, and the *Magnificat*. I fell in love with Bach, and I have not stopped studying and conducting his works.

In April 2014, the Rochester Bach Festival invited me to conduct the *St. John Passion* for the first time; Dr. Weinert was very supportive at my final rehearsal. During the break, I told him that I didn’t feel mature enough to conduct this masterpiece. He told me that I would be, when I had conducted it the fourth or fifth time. I never thought that I would be conducting the Malaysian premiere!

What was the reaction of people in Malaysia, hearing the music for the first time?

Both sold-out audiences were very attentive, focused, and engaged. Subtitles were projected in German, English, and Mandarin throughout, and the “tradition” of having



David Chin and his mentor, Professor William Weinert.

the audience sing the chorales was introduced to Malaysia. I think that the chorales were written for all to participate in, even during Bach’s time. There were some very touching moments—I was in tears when the audience sang.

What did this performance mean to you specifically?

2015 was Bach’s 330th birthday anniversary, my thirtieth, and my tenth year away from Malaysia. I was hoping to “give back” to my homeland through this concert. Also, my parents have not had an opportunity to see my Rochester concerts, so I am glad they were able to witness this performance. Since this

How, through this performance and others, is Eastman’s influence felt throughout the world?

Since coming to Eastman, my career has brought me all over the world, and I have collaborated with some of the best musicians in Asia. Eastman has definitely made a name in Asia, especially in the last five to ten years, and I am very proud to be one of the “name-bearers.” I remember watching Masaaki Suzuki (one of the most respected Bach authorities of our time) conducting the *St. John Passion* from the harpsichord on YouTube; my response was “I want to be like him when I grow up,” I never thought I would do it two years later—and I did, twice, and for the third time in Hong Kong next June!

—Andrew Psarris



1 Thomas Gaynor (MM '14)

Rosie Curren, a violin student of Renée Jolles, recently won the year-long Cologne Fellowship funded by Modern Languages and Cultures for 2016/17; she’ll succeed ESM voice major **Betsy Pilon**, who is teaching and studying in Cologne this year.

1 Organist **Thomas Gaynor** (MM '14), a doctoral student of David Higgs, took first prize in the Third International Bach-Liszt Organ Competition in Erfurt/Weimar, Germany. The two-week-long competition took place on six different organs, both modern and historic.

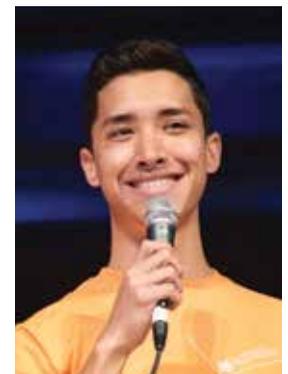
Pianist **Wenjie Lu**, a doctoral student of Barry Snyder, performed in Weill Recital Hall at Carnegie Hall on October 21, as part of the “Eastman in New York City” series sponsored by the George D. and Frieda B. Abraham Foundation. Wenjie, recipient of Eastman’s Lowry Award, performed music by Haydn, Tan Dun, Ravel, and Liszt.

DMA viola student **Alexander Trgystad** published a substantial article on the Telemann Viola Concerto in the fall 2015 issue of the *Journal of the American Viola Society*.

Guitarist **Thomas Viloteau**, a student of Nicholas Goluses, was recently selected for the Arthur Foote

Prize given by the Harvard Musical Association. The Foote competition involves a cash prize of \$5000 and the requirement for Thomas to perform a recital in Boston this spring. Eastman Students have won this prize four times in its 25-year history: the Ying Quartet (1990), pianist Anthony Padilla (1992), the Arabesque Winds (quintet, 2009), and, last year, Beiliang Zhu (Baroque cellist).

2 **Andrew Winslow** (BM '17), a music education major and current president of the Eastman Students’ Association, was a delegate at the Association of College Unions International (ACUI) Region VII conference, held at Temple University in Philadelphia. Eastman won an award for its “Celebrate Diversity” orientation event (see p. 29). Andrew called the conference “an invaluable experience.”



2 Andrew Winslow (BM '17)



The Eastman School of Music relies on the collective power of alumni gifts each year to make a difference for its students.

This year, you can make a bigger difference.

From now through June 30, join the Eastman Alumni Challenge by making a gift of any amount, and your participation will count toward your studio or specialty.

The group with the highest participation will receive additional funding to support guest artists, conference travel, and other valuable experiences for Eastman students.

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Classic Jazz, Youthful Fans

“Most trumpet players either go into jazz or into classical playing. If you’re lucky and focus for many years, you may play professionally in one genre. Wynton Marsalis is at the top of both! He is the consummate professional; that is why when I heard JLCO would be in town in early December, I didn’t hesitate to buy a ticket. As usual, they were magnificent. In my five years at Eastman I have seen more than 120 concerts, but there are only a few I can remember clearly - the ones that stand out, the best of the best. The Jazz at Lincoln Center Orchestra holiday concert was one of the four or five that I will forever remember.”

—Andrew Psarris (BM '15)

Marsalis and the LCJO’s December 5 concert in the Eastman Presents series was also memorable for 104 Rochester City School District students who were given tickets to the show by Eastman’s Concert Office—and got to meet Wynton afterwards in Hatch Hall. *Photographs by Dave Jones*

