

# EASTMAN NOTES





Eastman School Director James Undercofler was just one of many who gave soprano Renée Fleming (MA '83) a warm round of applause as she entered a special reception following her recital in Eastman Theatre in December. More than 2,500 enthusiastic fans and supporters filled the theatre to hear Fleming, who grew up in Rochester, perform songs by Schubert, Mendelssohn, Gershwin, and others.

KURT BROWNELL

# *A warm welcome home*

Eastman alumna **Renée Fleming** (MA '83) came "home" to her alma mater in December to give a special recital to benefit the Eastman School scholarship fund. An enthusiastic crowd packed Eastman Theatre to hear the internationally acclaimed soprano perform songs by Schubert, Mendelssohn, Gounod, Dvořák, Gershwin, and others. She also presented the world premiere of a new work by former classmate **Craig Harris** (MA '83, PhD '86) – now a Minneapolis-based composer, performer, educator, and new-media artist. (Harris' work, titled *The Hill Has Something to Say*, is based on a poem of the same name by Pulitzer Prize-winning poet **Rita Dove**. It is a piece for soprano, piano, and amphora – an electronic soundscape in-

spired by a line of the poem.) Fleming was accompanied by pianist Richard Bado, another member of Eastman's class of '83. A conductor as well as a pianist, Bado (MA '83) is the head of the music staff and chorus master at the Houston Grand Opera.

The glowing review in the Rochester *Democrat and Chronicle*, with the headline "Fleming's mastery enralls Eastman crowd," summed up the exceptional performance. "If the 3,000-seat Eastman Theatre feels all wrong for an intimate song recital," it said, "Renée Fleming instantly dismissed the notion."

Fleming's return to Eastman was a personal homecoming as well: She grew up in the Rochester area and still has family here, including her



Eastman's class of '83 shines: Composer Craig Harris (left), Fleming, and accompanist Richard Bado. All three received their graduate degrees in 1983.

mother, Patricia Alexander, an associate in voice in the School's Community Education Division. And during one of her six encores – in which she praised the musical, artistic, and academic integrity of Eastman – Fleming even in-

troduced her 16-year-old brother and sang a delightful duet from *Don Giovanni* with him. She also paid tribute to Professor John Maloy, her former voice teacher and current chair of Eastman's voice department. 🐦

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## On the cover

Alumnus Mitch Miller (BM '32) chats with undergraduate cellist Susannah Kelly ('02). Miller, whose illustrious career has spanned more than seven decades, conducted the Eastman Philharmonia in November. (See story, page 9.)

PHOTO BY JOHN SMILLIE

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# New music? No problem

*Orchestra's inventive outreach attracts new audiences for new works – and IAM support*

BY KATHY LINDSLEY

Common knowledge suggests that people in small towns and rural areas don't like new music.

Paul Gambill and the Nashville Chamber Orchestra – with a little help from the Institute for American Music – are proving common knowledge wrong.

The orchestra is finding enthusiastic audiences for newly commissioned works in rural Tennessee communities, as well as in the Music

City – and nationally via recordings and radio. Last May, a near sell-out crowd at the McMinnville, Tenn. (population 12,000), high school auditorium turned out for a concert featuring J. Mark Scarce's *Anima Mundi* (Soul of the Earth).

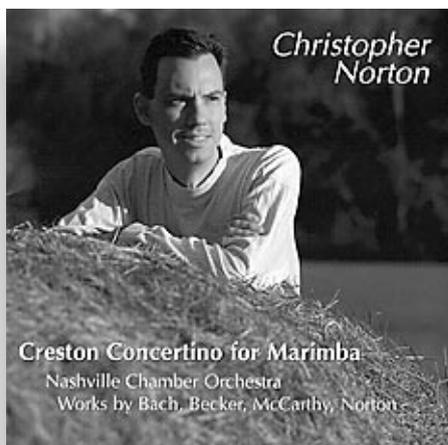
In Nashville, the work's premiere attracted 1,100 – NCO's largest audience to date. The Institute for American Music supported the project with a \$7,000 grant.

"The NCO is a real pioneer at presenting American music, not only in the concert hall, but in the community as well," said Eastman Director James Undercofler, who is also director of the IAM. "This aspect of their operation caught the IAM board's attention."

## Shared beliefs

Founded in 1964 to honor the legacy of composer/conductor and longtime Eastman Director Howard Hanson, the IAM promotes American music through commissions and support of other new-music initiatives.

Those objectives perfectly suit the Nashville Chamber Orchestra. Music Director Gambill, who founded the group in



HARRY BUTLER

Eastman alumnus Christopher Norton's recording of the Creston *Concertino for Marimba* with the Nashville Chamber Orchestra has received critical acclaim.

1990, has programmed new music in almost every concert since 1996. Works commissioned by the orchestra, such as Composer-in-Residence Conni Ellisor's *Conversations in Silence* and *Blackberry Winter*, have won critical acclaim as well as audience approval.

Gambill said the key to the success of

new works is leading the audience to understand how they can connect with the music – in short, making it accessible.

"We find entry points for people to engage with new music," he explained. "In the case of our commissions, it's often themes like spirituality or folk music that are working to draw new audiences into the concert hall."

## A community partnership

This is serious music, make no mistake; "serious but accessible," Gambill calls it. Ellisor's *Conversations in Silence*, the first work for NCO by the Juilliard-trained violinist, was described by *Symphony* magazine as "a tonal essay, steeped in classical tradition yet distinctly 'Nashville' in its rhythms and bluesy in its harmonies." The music critic for *Nashville Scene* called Scarce's *Anima Mundi* "muscular, at once dissonant and melodious, filled with elegant surprises."

"NCO director Paul Gambill deserves praise for his audacity in choosing artists and offering commissions," Marcel Smith of *Nashville Scene* continued. "Listeners know that, when they go to an NCO performance, they won't just hear safe orthodoxy – and they will hear an ambitious piece of 'classical' music never played in public before."

Last year's IAM grant allowed NCO to do some "rural outreach" in the weeks prior to the McMinnville concert. To introduce their unique approach, the NCO and composer Scarce presented a workshop in the community on the topic "What is Spiritual Music?", the theme for the concert.

"Dr. Scarce's advance visit played an important role in developing community awareness for his music and the upcoming concert," said Gambill.

"The success we're having with new music in rural communities is prompting us to almost triple that outreach next season."

Undercofler, who calls Gambill "a genius," applauds these efforts. "They tailor their programs with their communities in mind," he noted. "As a result, they choose their repertoire and their commissions in a kind of educational partnership with their community. All this adds up to a new and vital model for American orchestras."

A number of Eastman alumni are part of the NCO effort. Christopher Norton



HARRY BUTLER

Nashville Chamber Orchestra with Music Director Paul Gambill (right foreground).

(BM '83, MA '85) performed as soloist on Paul Creston's *Concertino for Marimba* in 1997. A subsequent CD – the first complete recording of the work – was released in 1998 to rave reviews.

In November 1999, Norton again appeared as featured soloist in the NCO's sold-out *Premiere Celebration* concert. Gambill commissioned Composer-in-Residence Ellisor for a concerto for marimba, which Norton will premiere April 28 and 29, 2000.

Also involved with NCO are Eastman alumni Monisa Phillips Angell (BM '87), assistant principal viola; Janet Hall Askey (BM '86), principal second violin; Mark Lekas (BM '86), cello; Lenore Sherman Hatfield (BM '57), violin; and Leonard Foy (BM '83, MM '85 with Per-

former's Certificate), trumpet soloist in 1995 and 1996.

NCO recordings (*Conversations in Silence* featuring Ellisor's work as well as other NCO commissions; *Harvest Home: Music for all Seasons* with composer/fiddler Jay Ungar and guitar player Molly Mason; and the Creston recording) have helped spread the group's reputation beyond Nashville.

National Public Radio's *Performance Today* broadcasts brought the orchestra to more than 1.6 million listeners across the country.

#### Tailoring to a market

"What I especially admire about NCO is that it strives to put a distinctly regional (and appropriate) flavor to the market it

both represents and serves," said Benjamin Roe, *Performance Today* senior producer. "Judged by both their burgeoning audience figures and the listener response to our national broadcasts, this type of programming is clearly striking a responsive chord."

Gambill feels a certain sense of responsibility to present new American music. In its early days, the group performed mostly standard chamber orchestra repertoire. Gambill began commissioning works "as soon as we could afford it." But it's not enough merely to offer new music and hope people will come, he said. The orchestra has to play a new part, as educator.

"We have to be reaching out to audiences before and during the concerts in a whole new way." 🐾

# Beyond the music stand

*Freshmen face music's big questions in new Eastman Colloquium*

BY KATHY LINDSLEY

**T**he students aren't quite sure what to make of Eastman Colloquium.

They arrive at the Eastman School of Music expecting – at last! – to devote all their time and energy to their instruments, only to find themselves in a classroom with every other freshman confronting such cosmic questions as “What makes the song?” “What can we learn from old-time fiddlers?” and “What is the

relevance of classical music in today's society?”

“This is a kind of shock therapy for students,” said Douglas Dempster, dean of academic affairs. “Right in the first semester we show them that music is a very big world.”

As of September 1999, Eastman Colloquium is required for all freshmen. More than a year in the planning, the course is a cooperative, collaborative effort involving the whole School. It's unlike any other at Eastman: a smorgasbord of presentations intended to kick off discussion – and contemplation – of the nature of music and its role in the world.

Students arrive at Eastman with outstanding abilities. But great musicians possess qualities beyond technical brilliance. The new course helps the young musicians see past their music stands.

“Most of the students at this point have responded to music through their instrument or voice,” said John Graham, professor of viola and one of four faculty members coordinating the first Eastman Colloquium. “This gives them the opportunity to think about music from a broader perspective.”

*“We wanted to tap the passion, the dynamic force of music in the Eastman community.”*

The 14 topics in the first Eastman Colloquium covered a vast expanse of musical territory. Among them:

- “Identification with style and tradition in music as the path to communicate beauties, overt and hidden, to the listener” (Zvi Zeitlin, distinguished professor of violin);
- “Another classical music: introducing

the Hindustani musical tradition” (Roger Freitas, assistant professor of musicology);

- “Developing a collaborative musical relationship” (Rebecca Penneys, professor of piano, and Charles Castleman, professor of violin);

- “Gigging 101: responsibilities, attitudes, and ethics of career musicians” (Ramon Ricker, professor of saxophone);

- “Music for a new millennium: art music in contemporary society and the role of new music” (Augusta Read Thomas, associate professor of composition);

- “Please don't play in time” (Nelita True, professor of piano and keyboard department co-chair).

Many of the ideas were illustrated through performance.

“We wanted to tap the passion, the dynamic force of music in the Eastman community,” explained Ellen Koskoff, associate professor of ethnomusicology, who spearheaded the planning for Eastman Colloquium. When the call went out for volunteers to give presentations, “We didn't know what we would get,” said Koskoff. The response was gratifying: 25 proposals came in, from which 14 were chosen.

“The topics represent a wide range of experiences,” she noted. “The course introduces students to the incredible resources and faculty of the School.”

## Searching for the light

Here's how Eastman Colloquium works: All freshmen (135 in fall 1999) meet for the one-hour weekly presentations. They gather in eight small groups for an hour-long discussion two days later. Four faculty members (the first were Koskoff, Graham, Louis Bergonzi, associate professor of music education, and Ernestine McHugh, assistant professor of religion and anthropology) guide the groups – and grade the papers. Homework consists of essays on the week's topic. There's no textbook, but some presenters gave reading and/or listening assignments. The final assignment is a paper linking the major themes.

“We were afraid the course would be seen as too easy by students,” said Koskoff, “but actually it's very hard. It's hard for the teachers as well as for the students.”

Indeed, students found the workload daunting – so much so that freshman class president Jonathan Herbert raised

their concerns to the faculty. Although the presentations and discussions “can be very valuable,” Herbert believes, “the papers take a lot of time.” The teachers decided the students had a valid point, and cut back somewhat on the writing assignments.

The goal, after all, is enlightenment, not entanglement.

in October: Desks are arranged in a circle, and students are talking about three presentations all related to issues of time in music.

“When I’m playing the Liszt,” says a pianist, “I want the audience to recognize the theme (he hums it) while other lines move against it.”

“I think it would be really good if every-

“They learn as much from their peers as from the presenters,” said Bergonzi. “I can see it in their faces.”

The teachers are learning as well, all agree. Graham, as a viola professor, has never done classroom teaching before, and he’s enjoyed it. Ernestine McHugh, as a humanities teacher, admits that in some presentations, “I’m in the position of being



KURT BROWNELL

Ying Quartet members posed the question “What is the relevance of classical music in today’s society?” during their Eastman Colloquium presentation.

And the lights came on.

“Articulating ideas about music is not something musicians can always do – and it’s something we’re going to need to be able to do later in life,” said Megan Wobus, a violinist and music education major. “I think colloquium is a really great idea.”

Talk may be valuable, but it’s not always easy. Some sessions begin at 8:30 a.m., an hour when some students would rather be sleeping. And some would rather solo in a sold-out concert hall than open their mouths in a classroom.

“We can see the fear sometimes in the students,” said Koskoff. “We think that’s good. Our role is to create a safe environment where they can feel free to explore.”

Here’s the scene in Room 204 in the Old Sibley Library building one morning

body knew this stuff. It’s especially important for playing in ensembles.”

“You shouldn’t use a metronome all the time because you rely on it, and you don’t internalize it.”

“If you’re always pushing forward, the way Professor True said, it can prevent grounding.”

“It’s like a conveyor belt that moves at a constant speed. You can hop forward, but you also have to hop back, to stay with it.”

“But you have to know how to do it right before you can deviate, experiment. You need to know the limitations before you can push the boundaries.”

Somehow, with very little nudging from a teacher, the conversation has moved from musical pacing all the way to universal life lessons.

the least knowledgeable person in the room. I’ve learned a tremendous amount.”

Eastman Colloquium will be different next year, with a whole set of new presentations and probably some new teachers. The structure may be tweaked a bit, too, based on student reaction and faculty assessment. And, of course, there will be a new set of freshmen.

“The students are going to push us to grow and evolve,” Bergonzi said.

That’s just fine with all involved. The whole idea is to get students engaged, thinking, interacting, communicating.

“Students may think that this course is not useful to them,” said Dempster. “But later in life, what they learn may help them remember why they’re musicians.” ☺

# Focusing on Lou Ouzer

*The beloved photographer's archive finds a permanent home at Eastman*

BY KATHY LINDSLEY

It seems as though Lou Ouzer has been at Eastman forever. Actually, it's been only sixty-some years.

But his photographic legacy will be part of the School forever. With the help of anonymous friends, Eastman has acquired the noted Rochester photographer's entire archive – thousands of images dating from the 1930s of music legends and long-ago students, of local landmarks and landscapes, of historic events and everyday activi-

ties. The Sibley Music Library will be the permanent home of Ouzer's life work.

"I'm fortunate," said Ouzer, who turns 87 on March 11. "My work will be safe."

Music and photography became intertwined at an early age for Ouzer. His family lived across Merrimac Street from Joseph Schiff, who played viola in the Rochester Philharmonic Orchestra and had a photography business on the side. Ouzer's father sent his son over for music lessons, and the young music student was exposed to photography as well.

Before long, Ouzer was skipping school to ride along in Schiff's Model T Ford on the photographer's photo assignments at Eastman. He'd listen to rehearsals, lost in the music. Eventually, Ouzer was assigned to Edison Technical School, which, in those days, was where young men with – in the school district's assessment – limited prospects wound up.

On the plus side, the principal allowed Ouzer to attend classes half days so he could work with Schiff part time. Ouzer enrolled in lithography, the closest thing to photography offered at the trade school. He learned more about photography from books and from other local pho-

*"I decided on my own that I was going to document the School. ... Eastman became my synagogue."*

tographers. Besides Schiff, RPO concertmaster Alexander Leventon and piano salesman Joseph Shales were self-taught photographers he knew.

"I decided if these men could do photography without going to school, that was for me," Ouzer said.

Shales, noting the young man's interest and promise, gave Ouzer "a little Leica" – a small, high-quality, German, 35mm camera that was quite a departure from the bulky 8x10- and 5x7-inch format cameras Schiff used for formal photography.

Schiff urged Ouzer to shoot whatever interested him.

And at Eastman, the young photographer found plenty of subjects. His first picture was of famed violinist and composer Fritz Kreisler. By age 17, Ouzer had found his vocation and avocation.

## Seeing the light

After three years in the Army during World War II, Ouzer continued working with Schiff until Schiff's death in 1947. Ouzer and commercial photographer Len Rosenberg teamed up for another decade, then "parted friends" in 1957. Since then, Ouzer and his wife, Helen, have operated an independent photography business in three locations, on Gibbs Street or East Avenue, always within a stone's throw of Eastman.

"I decided on my own that I was going to document the School," Ouzer said. With the tacit approval of long-time Director Howard Hanson and his successors, as well as the explicit permission of faculty and individual subjects, Ouzer and his cameras became a ubiquitous presence at the School. Although he was hired regularly for free-lance assignments, Ouzer never took a job as staff photographer. In fact, he figures that probably half of the pictures he's taken were not paying assignments at all. "I wasn't doing it for that," he said.

"Eastman became my synagogue." This marvelous, music-filled place filled his spirit.

And overflowed into Ouzer's images.

"They're not only historically important," said Eastman Director James Undercofler, "they're unbelievably artistic."

The technical aspects of Ouzer's work are straightforward. He shoots black-and-white exclusively and he always uses Kodak products. In the studio, his camera these days is a 2¼-inch format Mamiya RB 67.

Light is the key to his art, more important than the equipment or the film. Ouzer compares light with music, the way it bounces around and is changed by objects in its path.

SEE PAGE 8 ▶



ANNETTE LEIN

Lou Ouzer has been photographing Eastman for more than 60 years.



LOUIS OUZER

Marian McPartland and Alec Wilder outside Ouzzer's Gibbs Street studio.

♦ FROM PAGE 6

"My light rarely ever hits people directly," Ouzzer explained.

"A light that comes from the top of the camera – bang! – there's no story to it. You lose it."

When he's on location, Ouzzer totes two 35mm Nikon single-lens-reflex cameras and a range of lenses. He never uses a camera-mounted flash, relying instead on available light and very fast film (3200 ASA), which he manipulates further in the darkroom.

The work in the darkroom is just as important to Ouzzer as the time behind the viewfinder. "Printing is one of the great arts of photography," said Ouzzer. "You're following through on the conversation with the person you're photographing"

This admittedly shy man is very good at these photographic conversations. He never commands his subjects to "smile" or "say cheese." Instead, he asks a question – perhaps an unexpected one – based on intuition, and catches the reaction. It might go like this:

"Did you like to dance when you were a child?"

"Oh, yes," says the surprised subject, who smiles and proceeds to move her hands and sway to an imagined dance tune.

"If you really want to be a photographer, maybe you should major in anthropology," Ouzzer suggested.

Hundreds of the world's most famous musicians, as well as countless luminaries in other fields have passed in front of Ouzzer's lens. Igor Stravinsky, Duke Ellington, Glenn Gould, Itzhak Perlman, Isaac Stern, Marian Anderson, Joan Sutherland, Jack Benny, Yo-Yo Ma, Ansel Adams, Richard Nixon – it's a dizzying parade. None of the celebrities was more important – or received more attention – than any Eastman freshman or Rochester family group.

"Every one is my favorite," Ouzzer said. "For that moment, they are my favorite. They are the only one in the world."

At age 75, Ouzzer added a new creative outlet. He began piano lessons – a lifelong dream – and started composing. He continues his studies through Eastman's Community Education Division. And he's good: Eastman faculty members have performed his works on several occasions, and his piece *Trio* is on the program for a March 21 concert in Kilbourn Hall featuring Richard Killmer and the Ying Quartet.

"I was surprised how unique his music

is," said John Marcellus, trombone professor and chair of the woodwind, brass and percussion department, who has known Ouzzer for 20 years. "He's got such a creative mind." Marcellus performed Ouzzer's *Visions of My Mind's Eyes* in a 1998 faculty artist recital, on an eclectic program that also included works by Mahler, Poulenc, Hindemith and others.

Jazz pianist Marian McPartland, whose friendship with Ouzzer dates back at least 30 years, also speaks highly of the photographer's music. "He has a very good talent," she said. She's also a fan of his photography.

"I think one of the best photos he ever took was one of Alec and me blowing bubbles outside his studio," says McPartland. (Composer Alec Wilder was a close friend of Ouzzer.) "I always felt, in a way, that Lou blossomed as a composer after Alec died," McPartland continues. "He's a remarkable person."

While Ouzzer loves his role as "the oldest student at Eastman," he hasn't forsaken his camera for the upright piano that stands in his studio. He's still in demand as a photographer, and remains open to new projects. A few years ago, he took on one of his most challenging endeavors: photographing Holocaust survivors. The work resulted in an exhibit at Monroe Community College – and a musical composition, *Echoes of My Heart*.

And when Ouzzer's old friend Mitch Miller was in town last fall, Ouzzer took his camera to the Philharmonia's dress rehearsal, waiting, waiting for something special to happen.

It did. Miller left the podium and went into the orchestra, getting

closer to the musicians. It was a nice moment for the photographer, who took more than 100 shots at the rehearsal.

"Visually, I hadn't had anything like that in a long time," said Ouzzer.

What's next? He'll oversee the transfer of those thousands of images to Sibley Music Library, of course.

"I'm always busy," he said, "and I'm constantly learning. It keeps me alive." 🐾



LOUIS OUZER

Look closely – Ouzzer placed a face in the sky.



JOHN SMILLIE

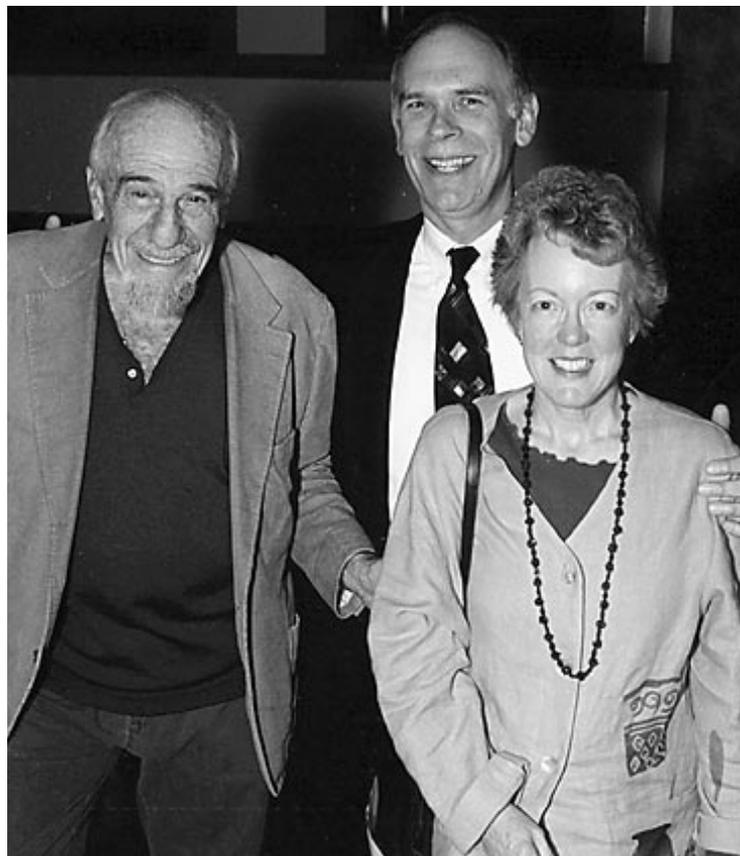
Mitch Miller rehearses the Philharmonia in works of Rossini, Schubert, Liszt, Mendelssohn and Rimsky-Korsakov.

## Legendary Mitch Miller returns to Eastman

For three weeks in November, Eastman was privileged to have alumnus Mitch Miller (BM '32) in residence and in concert at the School. Miller's extended visit marked the first time in more than a decade that he had performed in Rochester, where he was born and raised.

Described by one music critic as "the nearest thing to a musical Secretary of State," Miller has put his stamp on American music as a talented oboist, record company executive, network television star, and symphony conductor. He returned to his alma mater at the invitation of Director James Undercofler to guest conduct the Eastman Philharmonia in concert.

"Mitch Miller is a living legend," said Undercofler. "I wanted to provide our students with a wonderful and rare opportunity of performing under this man who has made an indelible mark on 20th-



AMY GLOSSNER

Mitch Miller, James and Wendy Undercofler arrive at a reception following the concert.

century music in America."

In what was the highlight of his residency, Miller – at age 88 – led the orchestra in an exceptional concert that featured Liszt's *Piano Concerto No. 1*, Mendelssohn's *Violin Concerto*, Rimsky-Korsakov's *Capriccio Espagnol*, Rossini's *Overture to Semiramide*, and Schubert's *Symphony No. 8 "Unfinished."* Eastman students Janelle Fung, piano, and Jin Young Koh, violin, were the soloists.

In addition to rehearsing both the Philharmonia and ESSO during his stay, Miller met one-on-one with students, gave lectures, attended performances, presented an oboe master class, and was profiled by several members of the Rochester media.

"I am grateful to Mitch for giving his time, talent, and expertise so freely to the School," added Undercofler. "It's been an unforgettable experience." 🐾



JOHN WIDMAN

Among the participants in the first Texaco-Eastman Music Leadership Institute were (from left) Eastman alumna Helen Levin of White Plains, and Carroll Harris, Ann Moore, and Judy Buckalew of Midland, Texas.

## Eastman teams up with Texaco to fuel school music programs

The Eastman School is working with the Texaco Foundation to help schools, colleges, and communities around the country build innovative music programs for youngsters in the earliest school years.

“We’re sharing what we’ve learned in our partnership with the Rochester City School District,” explained Mitchell Robinson, assistant professor of school and community music education and project director for Texaco-Eastman Music Partnership Opportunities (TEMPO). “The Texaco initiative allows us to reach a larger audience.”

Eastman helps Texaco re-



JOHN WIDMAN

Mitch Robinson, project director for Texaco-Eastman Music Partnership Opportunities (TEMPO) explains a creative organizational structure during the first Texaco-Eastman Music Leadership Institute.



JOHN WIDMAN

David Myers (MM '73), director of the Center for Educational Partnerships in Music at Georgia State University School of Music, participated in the Texaco-Eastman Music Leadership Institute.

view proposals and select projects for funding, then provides assistance to the people implementing the community programs.

In 1999, five programs were selected for funding. The Texaco Foundation is supporting projects in Atlanta, Ga.; Midland, Texas; Baltimore, Md.; Glendale, Ariz.; and White Plains, N.Y., for three years with grants totaling \$100,000. The projects focus on collaborations between public school music programs and community music resources, including nearby college music programs.

Last July, about 25 representatives from the five projects came to Eastman for the first Texaco-Eastman Music Leadership Institute.

During the summer session, participants had a chance to try out techniques, talk about concepts, and share information about their own programs, Robinson said. Each team was responsible for a presentation, which helped build bonds between the participants that hopefully will continue throughout the year.

The next round of proposals are in review. This year, the program is expected to add four or five new sites and additional grants.

The second Texaco-Eastman Leadership Institute is being planned for summer 2000.

“This is a unique partnership forged around our mutual goals to advance the reinstatement of music education in our nation’s schools,” Mary Luehrsen, music program officer for the Texaco Foundation stated.

Texaco is well-known in the music world for its 60-year-long affiliation with the Metropolitan Opera that now broadcasts Saturday afternoon performances of the opera in 33 countries around the world. 🐾

## Common ground binds teachers

More than 200 string and orchestra teachers, performers and students from around the country came to Eastman in October to prepare for Y2K – and to soak up a diverse selection of great string performances.

The musicians weren't worried about spontaneous instrument failures at the stroke of midnight Dec. 31. They came together to develop a common understanding about the future.

Presented by the American String Teachers Association with National School Orchestra Association (ASTA with NSOA), "Eastman Symposium: String Teaching and Playing in the New Century" featured presentations exploring the effects of changing demographics and growing diversity of populations in the United States.

Participants talked about who, how, where and what string teachers will teach in the future.

"Comments were very favorable," said Louis Bergonzi, associate professor of music education at Eastman and presi-



DEBORAH FEINGOLD

Jay Ungar and Molly Mason performed with the Philharmonia.

dent of ASTA with NSOA. He chaired the symposium with Andrew Dabczynski, former director of Eastman's Community Education Division, and David Ying, assistant professor of chamber music.

"One of the major themes was that they discovered through the symposium that they aren't alone, that others take a broad view of the profession and that string teachers all over have many of the

same concerns and joys," said Bergonzi.

A highlight of the three-day symposium was a performance by four prominent string players: violinist Oleh Krysa of the Eastman faculty; Grammy Award-winning fiddler Mark O'Connor; and folk duo Jay Ungar and Molly Mason. The four performed with the Eastman Philharmonia conducted by Mendi Rodan. 🐾

## Save the date for Alumni Weekend 2000

Mark your calendars: We're making plans for Alumni Weekend 2000. There will be plenty of opportunities to meet old friends, faculty and current students, sit in on rehearsals or even play with former classmates. Of course, we've also planned lots of concerts – including a gala Philharmonia performance.

The weekend begins Friday, Oct. 13, with registration, tours of the School by students from the Eastman Orientation Committee, and open rehearsals of the Eastman Wind Ensemble and Philharmonia. That evening we'll have concerts featuring Eastman faculty ensembles, culminating with a reception.

On Saturday morning, the University of Rochester will host its Convocation ceremony in Eastman Theatre, which will mark the sesquicentennial of the University. A luncheon for alumni and members of Eastman's Student Association will be served at the Student Living Center. In the afternoon, sessions will be conducted on various topics including Eastman Initiatives, musicology and theory, voice and opera, music education, and sacred music.

An all-alumni dinner will be held at the Hyatt Hotel, followed by a Philharmonia concert in Eastman Theatre.

Everyone, regardless of class year, is invited. More Alumni Weekend 2000 information will arrive in alumni mailboxes by April. 🐾

## Eastman student is Miss America finalist

It's not every day that a young violinist gets to perform live for two minutes on national television, watched by millions of viewers.

But that's exactly what Eastman graduate student Susan Spafford did in September, as a contestant in the "Miss America 2000" pageant.

Spafford, who won the title of Miss Pennsylvania just months before, was one of only five finalists who made it to the televised talent portion of

the pageant, which aired live on ABC. She played a rousing rendition of Paganini's *Polish Caprice*.

The 24-year-old Spafford – who currently is on a one-year leave-of-absence from her master's program in violin performance with Professor Lynn Blakeslee, and who already holds a bach-



Susan Spafford

elor's degree in violin performance and music education from Eastman – was chosen as the second runner-up in the pageant.

She walked away with a \$20,000 scholarship and an opportunity to

shine the spotlight on her pageant platform, music education. 🐾

## Eastman's own Maxfield Parrish work in major retrospective

A Maxfield Parrish painting that for many years occupied a niche in the Eastman Theatre will be featured in a blockbuster retrospective of the artist's work that comes to the University of Rochester's Memorial Art Gallery Feb. 20–April 30.

*Interlude* shows lounging women with lutes in an idyllic evening scene painted in Parrish's trademark glowing blue tones. A background of trees, rocks, the sea and mountains is illuminated by the setting sun.

The painting, on permanent loan to the Memorial Art Gallery from the Eastman School, is touring the country with 140 other works in the Parrish exhibition. Parrish (1870–1966), once the highest-paid artist in the country, was at the height of his popularity in the 1920s, when the Eastman Theatre was built.



LOUIS OUZER

Eastman's *Interlude* will star in Parrish show.

*Interlude* was moved from the theater to the gallery several years ago to better protect it. The niche at the east

end of the balcony lobby now holds a specially made photographic reproduction of the beloved painting. ☺

## New music in New York City in February

Alumni in the New York City area will have an opportunity to hear new music from Eastman early in the new year. Musica Nova, the Eastman School's new-music ensemble, will debut at Cooper Union on Friday evening, Feb. 25.

Directed and conducted by Bradley Lubman, assistant professor of conducting and ensembles at Eastman, the program will include *Coursing* by Oliver Knussen, Arnold Schoenberg's *Chamber Symphony No. 1*, *Le Tombeau de Liberace* by Michael Daugherty, the world premiere of *Ranting and Raving!* by Lubman, and the world premiere of *Silver Litanies* by Augusta Read Thomas, associate professor of composition and composer-in-residence for the Chicago Symphony.

The free performance begins at 7:30 p.m., and a reception at Cooper Union follows. All alumni and friends are welcome! ☺

## New sacred music program awaits state approval

In response to growing demand for church musicians, Eastman is planning a certificate program in sacred music. The faculty approved the program in October and the proposal awaits the OK of the State Education Department.

Most of the required courses already are in place; two new sacred music courses (Theological and Biblical Perspectives of Worship and Sacred Music Internship) would be developed. In the latter, stu-

dents would complete two semesters of supervised work in the field. It is anticipated that candidates for the sacred music certificate also would be enrolled in a master of music or doctor of musical arts in performance and literature degree program. It is possible for some students to pursue the new certificate after they have completed a bachelor's degree in music.

Eastman founded a church music department in 1960,

and offered master's and doctoral degrees in church music through the late 1970s. Since that time, many graduates of the organ performance program have gone on to positions in churches and synagogues.

A key to the success of the proposed sacred music certificate program is attracting a faculty member with national visibility and reputation in sacred music, said Susan Conkling, chair of the committee

that developed the proposal. This position would be in addition to the organ faculty position left vacant by the death last year of Michael D. Farris. A search for the organ faculty member is under way.

A limited number of students could be enrolled in the program in the fall 2000 semester, Conkling said. However, the 2000-2001 academic year would be considered a "pilot" year for the certificate. ☺

# Bold music brings 'silent' movies to life

Say "silent movies" and thoughts of Charlie Chaplin, Buster Keaton and the Keystone Kops spring to mind. But nothing like any of those familiar images flashed on the screen during Cine-Musik, an exploration of art film and music from the 1920s to the present.

The unusual program showcased seven short films and musical works, including compositions from the 1920s of avant-garde composer George Antheil (*Ballet mécanique*) and Erik Satie (*Cinéma: Entr'acte symphonique de Relache*), Hanns Eisler's 1941 chamber music piece *Fourteen Ways to Describe the Rain*, and contemporary works by Eastman composition student Greg Wilder (*Nocturne*) and East-



Rare art films and music written to accompany them were featured in an unusual Kilbourn Hall presentation.

man Professor of Composition Allan Schindler (*Somewhere*). As abstract forms and mysterious figures flowed across the screen, the audience heard chamber music scored for varied combinations of instruments, including Antheil's ensemble of four pianos, drums, xylophones, a siren, electric bells and – via recording – air-

plane propellers.

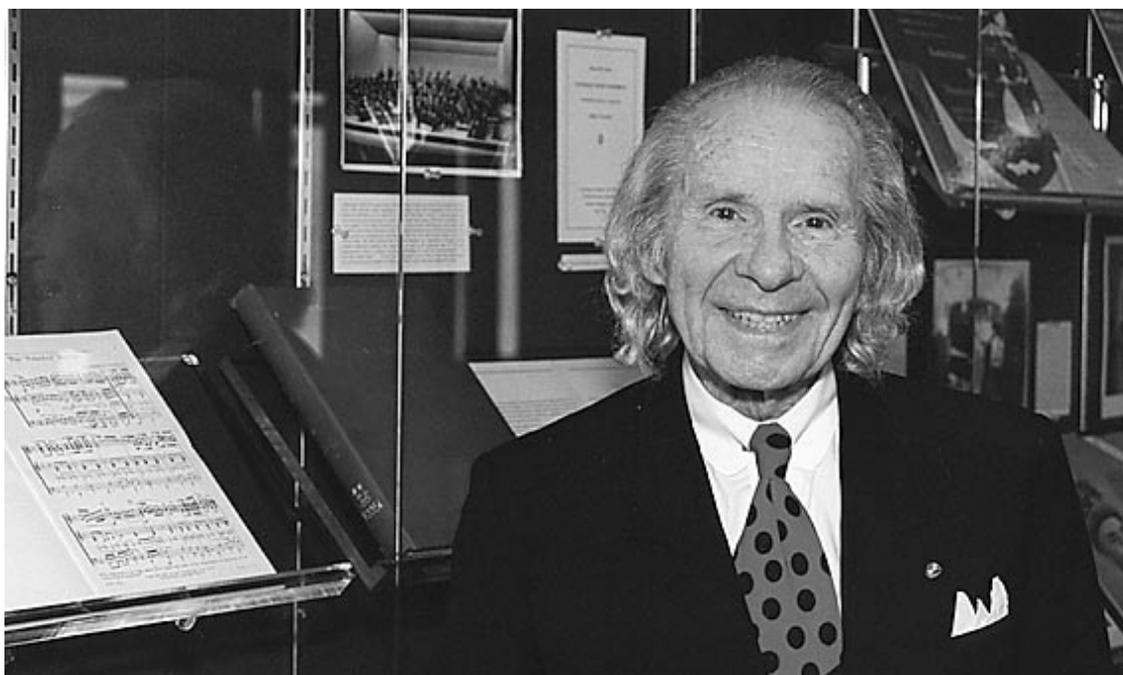
Cine-Musik was the latest product of a collaboration that began in 1987 between the Eastman School of Music and the Staatliche Hochschule für Music in Freiburg, Germany. Eastman Professor of Saxophone Ramon Ricker and the Hochschule's Mathias Trapp produced and organized the

event that was presented in Freiburg and at Eastman in October. Ricker (who played clarinet in the ensemble) and his Eastman colleagues John Beck, percussion, Barry Snyder, piano, and Anne Harrow, flute, as well as students Kevin Shi, piano, and John Richards, viola, and the Eastman Percussion Ensemble, were joined by five faculty and student artists from Germany for the Kilbourn Hall performance.

While in Germany the artists traveled to Berlin to perform *Ballet mécanique* with the Freiburg percussion ensemble at the Neuen Nationalgalerie. It was part of the Berliner Festwochen, a major music festival in Berlin.

This joint venture between the schools brought student and faculty musicians together for two weeks of rehearsals and concerts, plus dinners, sightseeing and discussions.

A 1997 concert featuring faculty, students and composers from both schools resulted in a soon-to-be-released CD on the Albany label. *New Music Mix* showcases works of Eastman composers David Liptak and Sydney Hodkinson as well as three Freiburg composers, and was recorded at the Südwestrundfunk in Freiburg. 🐾



AMY GLOSSNER

## The start of something big

Eastman Wind Ensemble founder Frederick Fennell paid a visit to the Sibley Music Library in November and toured an exhibit entitled "Eastman Wind Ensemble: The Fennell Years, 1952–62." The display, arranged by special collections librarian David Coppen, features photos, programs and a wealth of other EWE memorabilia, including many of the ensemble's historic recordings for Mercury Records. The exhibit brought back memories for the ground-breaking conductor, who reminisced about performance and production details, including a carefully orchestrated trip to Gettysburg to record the sound of guns for *Music of the Civil War*. The exhibit will be up through October 2000.

## Bennett's 'Broadway sound' fills Kilbourn Hall

A rousing November performance by the Eastman Wind Ensemble celebrated the life and music of fabled Broadway orchestrator Robert Russell Bennett.

The Kilbourn Hall concert took place in conjunction with the publication by the University of Rochester Press of *The Broadway Sound: The Autobiography and Selected Essays of Robert Russell Bennett*. The performance was preceded by a talk on Bennett by George J. Ferencz, editor of the book and professor of music at the University of Wisconsin-Whitewater.

In the first half, the ensemble performed music by Benjamin Britten and Hans Werner Henze. The second half consisted entirely of works and arrangements by Bennett: *Autobiography*, *Four Preludes*, and excerpts from his arrangements for four popular Broadway shows: Jerome Kern's *Music in the Air* (1932), Vincent Youmans' *No, No, Nanette* (1925), Cole Porter's *Can Can* (1953) and George Gershwin's *Porgy and Bess* (1935). ♪



LOUIS OUZER

The life and music of Robert Russell Bennett was celebrated in a November Kilbourn Hall event.



AMY GLOSSNER

Mary Wallace Davidson, Sibley Music librarian for 15 years, is beginning a new chapter in her career this year.

## Davidson's tenure at Sibley Library marked by change

Mary Wallace Davidson's 15-year tenure as librarian of the Sibley Music Library has been a time of momentous change for the 95-year-old institution.

"I call it the Sibley Music Library reformation period," said Douglas Dempster, dean of academic affairs. "It's easy for us to forget the range of challenges she faced."

Even before she arrived in 1984, Davidson was charged by then-Director Robert Freeman with looking into the facility's space needs.

By that time the library, founded at the University of Rochester in 1904 by Hiram Watson Sibley, had seriously outgrown its 44 Swan St. location, the collection's home since 1937. Worse, the overcrowded conditions, coupled with the lack of proper environmental controls, were endangering priceless materials.

Davidson and library consultant Philip Leighton of Stanford University recommended 75,000 square feet to house the collection and allow for future growth; the old location was about a third that size.

In 1985, an alliance of Eastman and University of Rochester officials, business people and city administrators proposed a solution and construction began. Davidson with the advice of her staff, wrote the building program, participated in design and construction meetings, and supervised the move of the Sibley Music Library into its current home in the Eastman Place building.

"Even at 45,000 square feet, it's what we hoped for," said Davidson, the third librarian in Sibley's history. "It would have been pretty terrible if it hadn't happened."

While planning was under way, other significant projects were afoot, said Davidson, who left Rochester in December to head the William and Gayle Cook Music Library at Indiana University.

A 1985 grant of \$233,000 from the U.S. Department of Education on behalf of the Associated Music Libraries Group launched a pilot project on new methods and standards for the conversion of music bibliographic information to online computer data bases. Initially, the Sibley Music Library worked with Indiana University and the University of California at Berkeley; ultimately Yale, Stanford, Harvard and Cornell joined in.

"It was a major undertaking," recalled Davidson. "The national catalog data bases

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were woefully inadequate for music.”

Today, the library’s musical scores and most books about music have been cataloged, and work continues on adding listings of recordings.

As that work neared completion, the library received a grant from the National Historical Publications and Records Commission to establish an Eastman School archives.

“The goal is to preserve and document the history and activities of the School,” explained Davidson. “There were huge gaps in the archives. We decided it was time to get that under control.”

At the same time, the library is acquiring a wider range of materials, such as rock music, and expanding into new areas in support of new Eastman programs such as world music.

Davidson’s efforts to expand the library’s collections will be honored in years to come. At the farewell party for Davidson in December, Director James Undercofler announced the creation of the Mary Wallace Davidson Fund for the acquisition of works by living American musicians. Undercofler said that the Institute for American Music will provide \$2,500 initially, with additional gifts of that amount in each of the next four years. (Individual contributions can be sent to Sibley Library Secretary Andrea Mason, 27 Gibbs St., Rochester, NY 14604. Checks should be made payable to the Eastman School of Music.)

Change will continue to be a fact of library life through the foreseeable future, Davidson predicted. Libraries everywhere are confronted with rapidly evolving technology, including the Internet, online publications, data bases, expanding digital media, and other resources.

## *Davidson’s efforts to expand the library’s collections will be honored in years to come.*

“The reformation continues,” said Dempster. Far from becoming obsolete as the on-line world grows, libraries are becoming more important. “They’re not just libraries any more,” he said. “They’re information ports.”

But while the Sibley Music Library has made the transition into a technologically state-of-the-art facility in the past decade, the human fac-

tors are what’s most important, Dempster believes. Davidson’s imprint can be acutely felt in this area.

“The level of service provided by the library staff is outstanding,” he stated, “and Mary can take pride in that.”

“I couldn’t have done anything here without the staff,” Davidson says. “We wouldn’t be where we are without every single one of them.”

Davidson admits that the decision to leave Eastman was not an easy one. But she’s worked with Indiana University enough to get to know the people, and – although most of her 40-year career has been in the East – she was born in Kentucky just two hours away from that campus, so “the pull out there was strong.” As she considered the offer, she began to feel that she’d accomplished her goals here and was ready to take on new challenges, even though she’s approaching the traditional retirement age of 65.

“I really love what I do,” she said. “People say I’m a workaholic, but when you can’t separate work from pleasure, what difference does that make?”

(Related column on Sibley Library, page 20.)



### **The beat goes on**

The Orff Schulwerk Teacher Training Course at Eastman last summer sent 10 Rochester City School District teachers back to their classes moving to the sound of a different drummer. Offered by the Music Education Department as a component of Eastman’s partnership with the Rochester City School District, the workshop was part of a two-year project supported by a grant from the Josephine Bay Paul and C. Michael Paul Foundation. Donna Brink Fox, Eisenhart Professor of Music Education, said “The beautiful turbano drums are a symbol of the color and vibrancy that the summer course helped to develop in these teachers, who left feeling energized and motivated for their teaching in the fall.”

# Gill, Hwang named to Board of Managers

Daniel E. Gill of Rochester and Henry Y. Hwang of Los Angeles are new members of Eastman's Board of Managers.

Gill, who retired in 1995 as chairman and chief executive officer of Bausch & Lomb Inc., began his tenure with the company in November 1978 as group vice president of Soflens

Products and divisional president of the Soflens Division. In 1988 he was listed in the Forbes list of Corporate America's Most Powerful People.

Gill was honored in 1995 by the Celtic Ball of the Ireland Chamber of Commerce in the United States. He is recipient of a Rochester Rotary Club

Award, University of Rochester President's Medal, Rochester Chamber of Commerce Distinguished Leadership Award, and other honors. He has served as chairman of the Business Council of New York State, as a member of the board of overseers of the Rochester Philharmonic Or-

chestra capital campaign, and on the Bishop Matthew Clark Stewardship Committee.

He is a former chairman of the Industrial Management Council of Rochester and has served as a trustee of the International Museum of Photography and the University

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## Something new for Kilbourn Hall – the sound of silence

Blaring horns no longer will be heard in Kilbourn Hall – and neither will squealing tires, police sirens, rumbling buses and other distracting sounds that sometimes competed with the subtle strains of music.

Street noise has been effectively blocked by several alterations to the 77-year-old building. First, a door opening onto Gibbs Street and its twin on the opposite wall leading to a courtyard have been eliminated. Concrete blocks, insulation and walnut paneling carefully crafted to match the hall's original woodwork were installed where the doors formerly stood. Then the two walls in their entirety were treated with a finish to blend the new with the old.

The noise abatement project, begun in September and completed before the Oct. 5 opening of the Kilbourn Concert Series, also included filling an unused loading door



## Opera fans get a wonderful dose of 'Patience'

Christina Carr was one of many Eastman students to perform in *Patience*, the delightful comic operetta by Gilbert and Sullivan. The Eastman Opera Theatre kicked off its season in November with four sold-out performances. Directed by Steven Daigle, assistant professor of opera, the production featured two alternating casts of Eastman voice students, accompanied by a special 33-member orchestra conducted by John Greer, associate professor of opera. This was the first time in recent years that a Gilbert and Sullivan opera had been staged at Eastman.

behind the stage with concrete blocks and insulation, installing new seals on doors leading from the auditorium to the Main Hall and to Cominsky Promenade on the second floor, and replacing several basement-level windows under the hall with glass blocks. An engineering study identified the major noise leaks and RFL Architects prepared a list of work to be done

and the costs involved.

"Based on my experience with the hall, I think the project has been very successful," said Andrew Green, Eastman concert manager.

The man who got the project rolling agrees. Daan Zwick, a longtime Kilbourn Hall concertgoer, contributed much of the funding for the engineering study and construction.

"I've always been distracted

when there was outside noise," said Zwick, a retired Eastman Kodak Co. research scientist. "That was the only thing keeping Kilbourn from being the ideal hall."

At the first concert he attended after the noise abatement measures were complete, he had a new problem. "I was listening so hard for outside noise that I didn't hear the music." 🐼

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of Rochester.

Prior to joining Bausch & Lomb, Gill was affiliated with Abbott laboratories in Chicago from 1965 to 1978. He began his business career as a CPA with Arthur Anderson & Co. He is a graduate of Northwestern University.

Hwang is vice chairman of the board of the Far East National Bank, Los Angeles.

He immigrated to the U.S. from Shanghai in 1950 to study at Linfield College in Oregon. In 1960, he founded the first C.P.A. firm in Southern California owned by a Chinese immigrant. In 1973, Hwang brought together a group of investors to form the first Asian-American federally chartered bank. Although preliminary approval to sell stock for capital was granted, the stock market crashed two months later. Hwang, with little money of his own and no prior banking experience, managed to raise the final \$50,000. He became chairman of the board of the new Far East National Bank. In 1978, he sold his C.P.A. firm to devote his time to the bank as its president.

Hwang's efforts in support of the community and his adopted nation have been recognized locally and nationally. In 1984, President Reagan appointed him to the White House Advisory Committee on Trade Negotiations. He also served on the 1984 Los Angeles Olympic Organizing Committee Advisory Board and in 1989 was appointed by the secretary of commerce to the Minority Enterprise Development Advisory Board.

Among Hwang's numerous awards are the U.S. Small Business Association's 1991 Entrepreneur of the Year, *Executive Magazine's* 1987 Executive of the Year, and the Asian Business League's 1987 Businessman of the Year. ☺



KURT BROWNELL

### A living memorial to harpist Eileen Malone

The long career of the late Eileen Malone, who taught at Eastman from 1930 to 1989, was remembered by an October memorial concert featuring performances by some of her students and members of the Rochester Philharmonic Orchestra in Kilbourn Hall. The event became a reunion for students of the legendary harpist, who died last June at age 92. They gathered in Cominsky Promenade after the concert for this group photo. Members of the American Harp Society, of which Malone was a founding member, are planning a permanent memorial in her honor.

## Fourth Gateways is largest ever

Internationally known performers and Rochester residents came together last fall at Eastman for the fourth – and largest – Gateways Music Festival, a celebration of classical music and African-American musicians last fall.

Armenta Adams Hummings, associate professor of music performance and community education, founded the festival in 1993 in Winston-Salem, N.C., to provide exposure and performance opportunities for black classical musicians. She brought the festival to Rochester when she joined the Eastman School faculty, and the event has taken place here every other year since 1995.

The first day of the fest brought a presentation in the Eastman Theatre of



JOHN SMILLIE

Booker T. Roe of the Philadelphia Orchestra played the Bach *Chaconne* in a Rochester church.

Beethoven's ninth symphony featuring the festival orchestra and a community chorus under the direction of Michael Morgan. Legendary baritone William Warfield returned to Gateways and his hometown

to give a talk about his extraordinary career, and Ann Hobson Pilot, principal harpist of the Boston Symphony Orchestra, performed in one of a series of Kilbourn Hall chamber music concerts.

The festival also featured performances of all six of Bach's *Brandenburg Concerti* by festival players, and daily "Joplin Hours" at Eastman in honor of the centennial of the publishing of Scott Joplin's *Maple Leaf Rag*. Additional events took place in the community, including performances of Bach's *Chaconne* in several area churches.

Funding for the festival was provided by the City of Rochester and the Gleason Foundation, as well as individuals, other foundations and the Eastman School. ☺

## VOICE

BY STEVEN DAIGLE

The Eastman Opera Theatre has had a long history of excellence in its tradition of producing opera and lyric theater. As part of a three-production season, the opera department, along with the voice faculty, believes strongly that the students at Eastman should be exposed to a wide variety of styles encompassing most theater forms that involve singing – from traditional opera to works that are from popular lyric theater canons. This belief services the individual, with the objective being to educate, nurture, and market the students in their selected performance venues.

This year's Eastman Opera Theatre performance schedule represents a season based on this philosophy.

This past November, Gilbert and Sullivan's *Patience* was presented to enthusiastic sold-out audiences in Kilbourn Hall. The setting of *Patience* was beautifully designed and executed by Mary Griswold, a long-time contributor to Eastman Opera. Set in the tradition and style of the D'Oyle Carte, Eastman Opera Theatre's production consisted of two different casts of principals, maximizing the number of students participating in the production.

This production of *Patience* will be adapted and presented in February of 2000 as part of Eastman's "Opera à la carte" production. Developed through Young Audiences of Rochester, Opera à la carte's mission is to present workshops and operas to area public schools.

Also in February, the opera department will present Han-



A scene from the Spring 1999 production of *L'Elisir d'Amore*.

*The faculty understands that nothing can substitute for "live" performance experience.*

del's *Xerxes* in the 804 Annex. Designed by Steve Stubblefield, *Xerxes* will be updated from a traditional Persian setting to the early 1800s, during the time of Napoleon.

The opera centers on the emperor Xerxes, who along with a desire to conquer all of Europe, tries to win favor with his brother's intended, Romilda. He extends his ambition to conquer in his political world his desires in personal affairs. This studio production will be presented with full sets and period costumes, along with a seven-piece orchestra arranged and conducted by

Eastman Opera Theatre's Musical Director John Greer.

In April of 2000, the season ends with Mozart and Da Ponte's innovation, *Così fan tutte*. Benton Hess, who joined the voice faculty as an adjunct part-time coach and professor of song literature for the 1999–2000 academic year, will conduct this production. Eastman Opera Theater's *Così fan tutte*, designed by Mary Griswold, and presented in the Eastman Theater, will draw upon the sisters Dorabella and Fiordiligi's liberation and new understanding of love as inspiration for the setting and



GELFAND-PIPER

stage design.

Along with these productions, students also gain invaluable experience for the operatic stage through a series of courses that are devoted to the technical development of singers.

These courses specialize in fundamental forms and performance practices that the students will encounter when they eventually move into the professional world.

The Introduction to the Lyric Theater course offers the student instruction in the interpretation of music and how it is used as an acting tool for the singer. The Opera Workshop is a two-year cyclical

course divided into four semesters. Each semester studies specific operatic repertoire and the musical forms and techniques from a historical opera period: Baroque and Classical Opera – Through 1800; Romantic Opera – Donizetti to Puccini; Twentieth Century American Opera and the works of Benjamin Britten; and Lyric Theater – The Traditional Operetta to The Traditional American Musical. The Opera Repertoire and Advanced Seminar in Opera courses were created for the graduate student who is preparing for continued study or entering the professional environment outside of Eastman.

The voice faculty understands that nothing can substitute for the “live” performance experience for the developing student. At the end of each semester two opera scenes programs combining all the classes are presented to the public.

The Eastman voice students, like many students studying different disciplines within the School, continue to excel outside their school environment in Rochester. These students can be found at some of the premiere professional companies and programs. Some programs that recent voice students have attended include: Santa Fe Opera, Glimmerglass Opera, the Merola Program, Houston Studio Program, Des Moines Opera, Sarasota Opera Young Artist Program, Seattle Opera Young Artist Program. The voice faculty continues to enjoy watching the progress of Eastman alumni as they develop their careers as professionals. ♪

*Steven Daigle is assistant professor of opera and stage and dramatic director of Eastman Opera Theatre.*

## KEYBOARD

BY DOUGLAS HUMPHERYS

**T**he Third Annual Eastman Summer Piano Festival was held from July 26–Aug. 6. The two-week festival included the Eastman Young Artists’ International Piano Competition, an evening concert series, a workshop for high-school pianists, and a pedagogy seminar for teachers.

The Young Artists’ Competition, designed for students between the ages of 14 and 18, featured 26 pianists, representing five foreign countries and many regions of the

Paul Pollei, director of the Gina Bachauer International Piano Competition; Min Kim, professor of piano at Jersey City State College; and Patricia Hanson and Harriet Zimmerman, both piano faculty members of Eastman’s Community Education Division.

Concerto performances in the finals featured works by Bach, Mozart, Beethoven, Chopin, Tchaikowsky, Saint-Saëns, and Rachmaninoff. At the conclusion of the final round, 14-year-old Christopher Mokrzewski, from Canada, was named the winner of the first prize (a \$4,000

## *The Young Artists’ Competition featured 26 pianists, representing five foreign countries and ... the United States.*

United States. Each competitor was required to prepare a 30-minute solo program, which included works from the 18th, 19th, and 20th centuries, and one movement from a concerto for piano and orchestra. All of the students performed their solo program in its entirety in Kilbourn Hall. At the conclusion of the preliminary round, 10 finalists were selected to perform their concertos, accompanied on second piano by Eastman graduate students Shinah Kim, Sharon Nomi, and David Riley.

The jury awarded three prizes and one honorable mention. Adjudicators included

cash award) and a \$1,500 second prize was awarded to Caesar Luo from the United States. Tian-Tian, also from Canada, received the \$500 third prize, and Ning Yu, from the People’s Republic of China was awarded an honorable mention. All four laureates performed solo programs in Eastman Theatre at the final gala concert on August 6.

The second week of the festival was devoted to non-competitive musical activities. All of the students received individual lessons with members of the Eastman piano faculty, performed in master classes, and attended courses in piano

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literature and musical analysis. In addition, they presented an informal ensemble recital in which they collaborated in four-hand piano music. Evening concerts were presented by David Witten, professor at Montclair State College, Marina Lomazov, currently a doctoral student at Eastman, Kong Xiang-Dong, from the People's Republic of

China, and Eugene Albuлесcu, a Rumanian pianist now teaching at Lehigh University.

Simultaneously, the Pedagogy Seminar for teachers was held in Howard Hanson Hall. Approximately 40 teachers attended the one-week seminar, which included 10 master-classes and eight lectures by Eastman faculty members and distinguished guests of the festival. Master classes and lec-

tures were presented by Albuлесcu, Natalya Antonova (Eastman), Seymour Bernstein (New York University), Martin Canin (Juilliard), Douglas Humpherys (Eastman), Kong Xiang-Dong (P.R. China), Gary Palmer (Eastman), Paul Pollei (Brigham Young University), Thomas Schumacher (Eastman), Logan Skelton (University of Michigan), Howard Spindler (Eastman), and

Nelita True (Eastman).

The Fourth Annual Eastman Summer Piano Festival will be held from July 14 to July 23, 2000. For information direct inquiries to: Douglas Humpherys, Director, Eastman Summer Piano Festival, 26 Gibbs Street, Rochester, NY 14604, (716) 274-1521. ♪

*Douglas Humpherys is associate professor of piano.*

## SIBLEY MUSIC LIBRARY — A RETROSPECTIVE

BY MARY WALLACE DAVIDSON

These have been exciting and rewarding years since my arrival in 1984, which have enjoyed steady growth in collection size and quality of services.

Access to the collections has changed radically thanks to automation. In the '80s came the labor-intensive conversion of the card catalog to an on-line one, and in the '90s a change in its structure to the currently powerful and sophisticated system. Curious graduates with access to the Web may wish to see for themselves at <http://groucho.lib.rochester.edu>. Who paid for all this? The federal government for most of the first phase (through grants totaling about \$750,000), and the Eastman School for the second phase (about \$165,000, including equipment upgrades), amortized over five years.

The new Sibley Music Library building, which opened in Eastman Place in 1989, made the single most significant impact on our ability to improve collections and services. The new building enabled us to embark on conservation, reformatting, and replacement

of brittle items to an extent not shared by most music libraries. The superb conservation staff and excellent facilities have made possible the preservation of editions long out of print for the use not only of our students, but also borrowers throughout North America's interlibrary loan network.

The fact that so many graduates and faculty care so

much about the Sibley Music Library has contributed much to the growth of the collections during these years. Composer Burrill Phillips (BM '32, MAS '33, and professor of composition for many years) gave us most of his manuscripts before his death in 1988. The manuscripts and research library of Bulgarian composer and ethnomusicologist Boris Kremenliev (Ph.D. '42) came to us in

*I leave with many rich and vivid memories, and lots of work for future students.*

1990, thanks to his widow, Rochester native Dr. Elva Kremenliev (UR '39). The working library of mezzo-soprano and Professor Jan de Gaetani (1933–1989) was presented shortly after her death by her husband, Professor of Oboe and Conducting Philip West. Composer Gardner Read (BM '36, MAS '37) continues to give installments of his papers begun in the mid-eighties. Alexander Courage (BM '41),

composer of the *Star Trek* theme and composer or arranger of music for many other films, has since 1988 been presenting a collection of his own works, including many photographs of other Hollywood film composers. Last year retiring Professor Sydney Hodkinson (BM '57, MAS '58) gave us both manuscripts of his own compositions and his extensive work-

ing library of contemporary music, much of which had been performed during his Musica Nova series. Just this fall we received the musical estate of Stanley Sussman (BM '61), principal conductor for the Martha Graham Dance Company and the Cleveland-San José Ballet, containing well over 1,200 scores and recordings, and about 27 linear feet of papers, thanks to Board of Managers member Leatrice Gochberg (BM '61).

Several other major collections were acquired chiefly as gifts. The Alec Wilder Archives were established by his executor Thomas Hampson in 1989, and considerably enhanced by gifts of manuscripts all during the '90s from the publisher, Margun Music. The library of pianist Malcolm Frager (1935–1991), rich in antiquarian editions of the major classical composers, was presented by his family in 1992. The complete manuscripts and papers of composer Arthur Farwell (1872–1952) were presented by his family and his biographer, Dr. Evelyn Culbertson, in 1994.

Two major collections of sound recordings have been acquired. The first, amassed by former WHAM disc jockey

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Carroll Hardy before his tragic death in 1978, comprises several thousand LPs of jazz recordings particularly rich in the Coltrane era. In November 1999 we received a collection of some 2,000 classical CDs from a dentist, Dr. Clifford Stich of Lyons, N.Y., who loves music, reads reviews, and orders those CDs well rated.

The library's first oral history collection was acquired in 1989: the tapes, transcripts, letters, and scrapbooks amassed by Berlin-born Eve Corker for her interviews with international composers and musicians broadcast on the Canadian Broadcasting Corporation, Vermont Public Radio, and Deutsche Welle, from the 1950s through the mid-1970s.

In 1991 the David K. Sengstack Foundation created the John F. Sengstack Archives of Music Publishing in the Sibley Music Library, beginning with those of Summy Birchard and the companies it held at the time of the sale of its assets in 1988 to Warner/Chapell Music. Included was a microfilm copy of each last copy issued by the publisher of the "Second Boston School" of composers, Arthur P. Schmidt. In 1999 Carl Fischer placed its extensive archives on deposit here.

Thus I leave with many rich and vivid memories, and lots of work for future students. My thanks to the graduates and to the various faculty and administrative officers of the Eastman School for your support of the library, but most of all to the library staff who really did the hard work to make these collections available for your use. 🐾

*Mary Wallace Davidson leaves after 15 years as librarian of Sibley Music Library (see story, page 14).*

## MUSIC EDUCATION

BY KATHY ROBINSON AND SUSAN WHARTON CONKLING

In the tradition of Music-TIME early childhood program and the New Horizons music education for senior adults, Eastman music educators are leading the way in expanding professional perspective on music teaching and learning. Two exciting projects are under way: The Kimberley Project, in Kimberley, South Africa, is directed by new faculty member, Dr. Kathy M. Robinson. Dr. Susan Wharton Conkling is examining the practice of collegiate music teaching and learning as a re-

ctors, conducts music training workshops for groups or individuals on a variety of predetermined topics, and learns the indigenous technical language of traditional community music making.

From the project's inception in 1997, the spirit of sharing in a respectful, mutually beneficial manner has been central. Robinson and Mr. Steven Fisher, assistant director of the Philadelphia Boys Choir and Chorale, conceived the project as a partnership between The Boys Choir, Kim-

berley community, and Temple University's Esther Boyer College of Music. As Robinson has joined the Eastman community, so has this project. Eastman takes over Temple's role and trains the selected music teachers, prepares curricular materials, and provides teaching equipment and the philosophical underpinning to the project. The Philadelphia Boys Choir, having toured in South Africa, organizes an annual fund-raiser to transport the teachers to Kimberley where they also coordinate their housing arrangements. The Kimberley community provides food, housing, and teaching facilities for the teachers during their stay.

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Conkling's project revolves around college music teaching by asking the question, "How does the collegiate-level music curriculum prepare students for 'membership' in the professional community?" Her approach is two-pronged. First, she is interviewing professional musicians to understand what constitutes their most important work. In addition, Conkling is examining the work of the new Eastman Women's Chorus. This ensemble is an elective course for undergraduate and graduate women, and is not designed according to a traditional model. The members of the Women's Chorus choose their own repertoire, and work collaboratively to rehearse and perform repertoire. Members of the chorus are conductors, composers, accompanists, advocates, and pedagogues, in addition to being performers. Conkling sees this model as a transitional community – a group of knowledgeable peers working together to shed their student identities and to become full-fledged professionals. 🐾

*Drs. Robinson and Conkling are assistant and associate professors of music education, respectively.*

## *The Kimberley Project shares music at the school, community, and individual level.*

sult of her selection as a 1999–2000 Carnegie Scholar.

The Kimberley Project is a collaborative music teaching/learning project that shares music at the school, community, and individual levels between the cities of Rochester, Philadelphia, and Kimberley, South Africa. For 6 to 8 weeks each July and August, the project sends experienced music teachers to Kimberley to teach, learn, and live among the people in an unfamiliar culture known for its rich indigenous musical traditions. During their stay each teacher provides music instruction for students in a primary or secondary school, works with school music teachers and community and church choirs and their di-

rectors, conducts music training workshops for groups or individuals on a variety of predetermined topics, and learns the indigenous technical language of traditional community music making. From the project's inception in 1997, the spirit of sharing in a respectful, mutually beneficial manner has been central. Robinson and Mr. Steven Fisher, assistant director of the Philadelphia Boys Choir and Chorale, conceived the project as a partnership between The Boys Choir, Kimberley community, and Temple University's Esther Boyer College of Music. As Robinson has joined the Eastman community, so has this project. Eastman takes over Temple's role and trains the selected music teachers, prepares curricular materials, and provides teaching equipment and the philosophical underpinning to the project. The Philadelphia Boys Choir, having toured in South Africa, organizes an annual fund-raiser to transport the teachers to Kimberley where they also coordinate their housing arrangements. The Kimberley community provides food, housing, and teaching facilities for the teachers during their stay.

The purpose of the Pew Na-

# Douglass M. Green

Eastman alumni, colleagues, and friends are deeply saddened by the death of Douglass M. Green on Sept. 1, 1999, after a courageous battle with cancer.

Green was born on July 22, 1926, in Rangoon, Burma, and attended school in Los Angeles. Following service in the Navy during World War II, he received his bachelor's and master's degrees from the University of Redlands in California and his doctorate from Boston University.

He taught in Japan, at the University of California at Santa Barbara, and St. Joseph College in Connecticut before coming to Eastman, where he taught music theory from 1970 to 1976. He most recently was a faculty member at the University of Texas at Austin.

"Doug was a brilliant teacher, scholar, and musician, and a dear friend and mentor to all who had the privilege to study or to work with him,"



LOUIS OUZER

## Douglass M. Green

said Marie Rolf, associate dean of graduate studies and professor of music theory, who studied with Green as a graduate student at Eastman.

His varied musical activities revealed an integrated command of historical musicology, theoretical analysis, knowledge of repertoire, and experi-

ence in composition and performance.

His book, *Form in Tonal Music*, a classic in the literature, teaches tonal forms in historical context. And his penetrating analyses of the music of Berg and Debussy, among others, have drawn on archival evidence from primary manuscript sources.

An illustration of Dr. Green's special research gifts was his startling discovery in 1976 of the mysterious George-Baudelaire text in the sketches for Berg's *Lyric Suite*, the seminal revelation that made possible the discovery of the secret program of this work.

"Doug's fertile and creative mind was nowhere more apparent than in his counterpoint classes," recalled Rolf. "I once witnessed his spontaneous composition of a quodlibet that juxtaposed four tunes, two of which referenced pieces that alluded to the names of the dedicatees; the counterpoint of these melodies, drawn from the Middle Ages to current popular literature, was worked out completely in his head and no-

tated in a matter of minutes. Doug remembered and internalized as much repertoire as anyone I have ever known."

"While his students at Eastman were in awe of his formidable intellect and musicianship," Rolf continued, "they were surely most inspired by his deep love of learning, by his humbleness, and by his complete devotion to his students, family, and church."

Dr. Green is survived by his wife of 47 years, Marquita Dubach; his daughters, Jessica Salinas and Marcia Santore; his son, Antony; and his three grandchildren.

A memorial service planned by Dr. Green took place Sept. 11, 1999, at St. Mark's Episcopal church in Austin, Texas. At his request, a Dixieland band performed following the service. 🐾

Donations in memory of these individuals may be sent to the Eastman School of Music Office of Development and Public Affairs, 26 Gibbs Street, Rochester, NY 14604.

## In memoriam

### 1920s

**Inez Quinn** (BM '27), December 1998

**Marius Santucci** (BM '29), March 1999

**Eileen Malone** (BM '28), June 1999

### 1930s

**Phyllis Freedman** (BM '32), January 1998

**Charles Starke** (BM '32), July 1998

**M. Burnette Thompson** (MAS '38), January 1999

**Leona Bachmeier** (BM '39), January 1999

**Benjamin C. Scammell** (BM '34, MM '48), March 1999

**Donald Sandifur** (BM '34), May 1999

**George Sidney Eastman** (BM '32), July 1999

**Dr. Earle Blakeslee** (BM '37), July 1999

**Addie McCormick** (BM '35), August 1999

**Margaret Addington** (BM '30), September 1999

**Gerald Keith** (BM '34), October 1999

**Robert McGlashan** (BM '31), November 1999

**William A. Campbell** (BM '35), November, 1999

### 1940s

**Evangeline Merritt** (MM '43), January 1998

**Marjorie Vann** (BM '48), April 1998

**Janet McLean** (MAS '43), April 1998

**Nancy Ragsdale** (MM '44), June 1998

**Erik Kessler** (BM '47), October 1998

**Robert Hull** (BM '39, MM '41), February 1999

**Barbara Bollinger** (BM '46), February 1999

**Elliot Siegel** (BM '45), March 1999

**Robert Guenther** (BM '47, MAS '48), April 1999

**Robert Welch** (MA '46), July 1999

**Doris Wagner** (BM '40), October 1999

### 1950s

**Frank Lidral** (PhD '56), March 1998

**Evelyn Winfrey** (MAS '51), July 1998

**Rudolf Doblin** (MAS '54), December 1998

**John H. Davison** (PhD '59), March 1999

**Alvin Fulton** (BM '52, MAS '53), May 1999

**Wilbur Pursley** (MAS '50, PhD '63), May 1999

**Thomas Briccetti** (BM '57), May 1999

**C. Constance Wilson** (MAS '51), June 1999

**George Green** (BM '52, MAS '53), July 1999

**William Baxter** (PhD '57), September 1999

**Kenneth Bray** (MM '57), October 1999

**Rowland Roberts** (BM '49, MM '52), November 1999

### 1960s

**Robin Hambly** (BA '68), July 1998

**John Potts** (MM '66), December 1998

### 1980s

**Eufrosina Raileanu** (BM '82), November 1999

The following news is based on information received from July 1999 to Nov. 15, 1999. News received after Nov. 15 will appear in the next issue of Eastman Notes.

## 1930s

A CD of American art songs by **Gardner Read** (BM '36, MM '37) recently was released by D'Anna Fortunato, voice, and John McDonald, piano. This CD spans more than 50 years (1933–1985) of Read's music.

**Laura Mann** (BM '38) has been awarded a touring grant from the Virginia Commission for the Arts for the 2000–2001 season. She will present performances of a recital titled "In a Woman's Voice – Music for the New Millennium" throughout Virginia.

## 1940s

At a benefit celebration and carol sing at Ferris State University (MI) during the 1998 Christmas season, **Charles Lutton** (BM '41) sang "Comfort Ye My People" in Handel's *Messiah*.

**Betty Philibosian** (BM '44) recently crossed the 100,000-mile mark with her motorcycle. She is no longer singing at age 76, but now is involved with making sculptures and paintings in her home state of Colorado. She had her first invitational one-person show last year.

**Muriel Gundersheimer** (BM '46) recently was inducted into the



## Automotive prank: Would you 'car' to hear more?

The merry pranksters in the three photos published in the Summer '99 issue of *Eastman Notes* were not hefting the Austin Bantam onto the porch of the Phi Mu Alpha house as previously reported. According to those who wrote to tell the rest of the story, the buddies actually were helping owner Harry Hoffman (BM '40) return the little roadster to the street.

Of course, these helpful guys were the same friends who parked the car on the porch in the first place.

"I remember this incident very well since at the time I was living at 700 E. Main St. where it took place," wrote Lee Fairley (MM '41) of McLean, Va., who believes the occurrence took place in the summer of 1939.

"There was a huge porch on that house," wrote Ronald A. Cox (BM '48) of Waterloo, N.Y., who at the time was a senior at Madison High School and a member of the Freddie Woolston Swing Symphony, which frequently rehearsed in the house.

Columbus Senior Musicians' Hall of Fame. This distinction was given in recognition for her accomplishments as a harpist and her dedication to such groups as the American Harp Society and the Colum-

"We parked the car on the porch that Sunday," recalled R. Crawford "Ray" Stahl (BM '40, MA '56) of Endicott, N.Y., president of Alpha Mu chapter '39–'40, "and moved it down to street level for Harry the next day."

"Harry was not at all pleased when he found his car up on the porch," wrote Charles A. Lutton (BM '41) of Stanwood, Mich. "He wondered who and how and did not know for sure until the 50th anniversary of the class of '41."

Lutton brought the evidence in a photo album to the reunion. Among those in the photos in *Eastman Notes*, Lutton identified Phi Mu brothers Bill Kirkpatrick, Howard Halgedahl, Don Berky, Litch Toland, Clem Hutchinson, Bob Westervelt, Les Remsen, Bob Kaderauch, Joe Bein and himself. Fairley added Jerry Vogt and Bill Nicholson to the list, and Stahl thinks Al Vorhern was in on the caper, too.

Thanks to Lutton, Fairley, Stahl and Cox, we now know who, where, how and what happened. (No one put forth a reason why!)

bus Symphony Youth Musicians Competition, which she started.

**John Burke Armesto** (BM '49) recently had two new works published, *Pastorale* and an

"Ave Maria" setting, by the Northfield Press and the St. James Press, respectively.

## 1950s

In July, **Stanley Leonard** (BM '54) presented master classes at Interlochen and Central Michigan University. His piece for large percussion ensemble, *Skies*, received its premiere in the fall at CMU. Last April, Leonard performed his *Recitative and Scherzo* for solo timpani and percussion ensemble at Duquesne University.

**Robert Spillman** (BM '57, MM '59) recently performed Charles Ives' *Piano Sonata No. 2 "Concord"* at a faculty recital at the University of Colorado at Boulder. His latest composition, *All Day Meeting and Dinner on the Ground*, for four trombones and organ, recently was recorded by the High-Altitude Quartet of Colorado Springs.

Composer **Katherine Hoover** (BM '59) recently released a CD of orchestral works called *Night Skies*. She also was a guest at the Grand Canyon Music Festival where she introduced a new work for flute, native flute, and percussion. She will be giving master classes in Texas and Connecticut this season.

After teaching music and English in public schools and universities for almost 40 years, most recently at a high school in California, **Roland K. Persson** (BM '59, MM '60) has retired. During his retirement, Persson plans to work with private music students.

Last May, **Donald Panhorst** (MM '59, DMA '68) was saxo-

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phone soloist with the Pensacola (FL) Civic Band. He was in residence as a visiting scholar at Zibo University, People's Republic of China, during the fall 1999 academic term.

## 1960s

**Richard Wienhorst** (PhD '62) attended the national conference of the Association of Lutheran Church Musicians at the University of Richmond (VA), where two of his works were performed by the American Repertory Singers. Wienhorst's *Missa Brevis* recently was reprinted, in addition to the first publication of his setting of Psalm 147.

**Richard Merrell** (MM '63) retired from his position as editor and business manager of the *Pennsylvania Music Educators Association News*. During his tenure, the journal won the MENC's State Journal Award in 1987. The MENC also honored Merrell as a past chair of the National Council of State Editors. In addition, Merrell received the Pennsylvania Music Educators Association's James Stewart Distinguished Service Award. Merrell now devotes himself to his consulting business, advising school districts, and Yamaha's Music in Education program.

The McLean Mix Electroacoustic Duo, comprised of **Barton McLean** (MM '65) and his wife, Priscilla, has received a major commission for a millennium event that will go on tour in the years 2000 and 2001. This project – which employs creative sound, video, slides, virtual media stations, and music from the past 2000

years blended with original materials – is called *The Ultimate Symphonius 2000*.

**Douglas Nelson** (BM '68, MM '69) was given the Distinguished Teacher of the Year Award at Keene State College (NH) for excellence in the classroom, encouragement of independent thinking, rapport with students, and effective student advisement. In addition to his teaching position, Nelson also is the coordinator of the music department and director of bands.

**Harrison Powley** (BM '65, MM '68, PhD '75) recently was elected to a two-year term as president of the American Musical Instrument Society. Powley also read a paper at the conference of the Rocky Mountain Chapter of the AMS. He currently is conducting research on the timpani concerti of Georg Druschetzki for inclusion in an upcoming publication on the subject.

In July, **Paula Rothman** (BM '67) played shofar (ram's horn) with the New York Philharmonic in the U.S. debut of *Lament to Yizhak* by Israeli composer Dov Seltzer.

Music Coordinator and Chorus master of the Portland (OR) Opera **Carol Lucas** (BM '68, MM '71) was one of the administrators of the International Vocal Arts Institute, held in Portland. During the same festival, she also contributed as a pianist.

Music educator **Guy Brown** (MM '69) was surprised by his former pupils with a reunion in his honor that they called "A Tribute to Guy Brown: the Ultimate Music Man." Brown has been a teacher for more than 30 years, conducting the Irondequoit (NY) Chorale, a select group of high school singers.

**Russ Schultz** (BM '69) was appointed dean of Lamar (TX) University's College of Fine Arts and Communication.

## 1970s

Several new compositions by **Frederick Koch** (DMA '70) recently were premiered, including *Antithesis* for two pianos, performed by Coren Estrin Kleve and Spencer Myer of the Cleveland Composers' Guild, and *In Remembrance*, performed by the Cleveland Chamber Symphony.

*Bibliography, History, Pedagogy and Philosophy in Music and Percussion*, a book written by **Geary Larrick** (MM '70), was published recently by Edwin Mellen Press. Larrick spent his summer playing snare drum with the Grenadiers Band in central Wisconsin.

In the fall, **Chris Vadala** (BM '71) released a new solo CD called *Out of the Shadows*. In addition to his duties as director of jazz studies and professor of saxophone at the University of Maryland, he guest conducted six all-state jazz ensembles this year. He also performed and lectured at such conventions as the Midwest Clinic, IAJE Convention, and MENC National Conference.

*See How He Dies*, a choral anthem by composer **Robert Lau** (BM '71), was chosen to be performed in the Vatican after officials requested that American music be represented at a certain mass. After its performance during communion, Cardinal Pablo Colino, music director of the Vatican, requested that the choir sing it again.

**Pamela Poulin** (BM '72, MA '77, PhD '83) recently was elected to the College Music Society's executive board and chair of the Music Theory Advisory Committee. At the October CMS meeting in Denver, Poulin participated in and chaired a panel presentation, "Enriching and Enlivening the Music Theory Curriculum." She also was awarded a Peabody Conservatory of Music faculty research grant for continuation of her work on Handel. In addition, Poulin recently contributed to the *Revised New Grove Dictionary of Music and Musicians* and the *Oxford Mozart Companion*.

Flutist **Linda DiMartino Wetherill** (BM '72) was profiled in the fall issue of *Flutist Quarterly* after her performance at the National Flute Association Convention, where she premiered a solo work by Fruehwald.

**Mark Grant** (U of R BA '74), who studied at Eastman, recently was awarded an ASCAP-Deems Taylor Award for his book, *Maestros of the Pen*, a history of American music criticism. Grant's book received a review in *The New York Times*, in which the critic commented, "his scholarship is formidable, but more remarkable is the zest and personality with which he presents it."

*Free Fancy for Solo Flute* by **Allen Molineaux** (MM '74) has been recorded by flutist Grzegorz Olkiewicz and released on CD.

In December, pianist **Janice Weber** (BM '74) performed as a guest artist in a concert titled "Magyar Millennium," sponsored by the Hungarian-American Cultural Association.

**Dr. Timothy Albrecht** (MM '75, DMA '78) was one of six musi-

cians to receive a Wittenberg Award from the Luther Institute. The award honors services to church and society by outstanding members of the Lutheran laity or clergy.

**Diana Mittler Battipaglia** (DMA '75) conducted the Lehman College (NY) Community Chorus and Orchestra in a performance of Beethoven's *Mass in C*. Celebrating her 20th season as pianist and director of the Con Brio Ensemble, Battipaglia performed with the ensemble in various locations in New York City. She also published an article titled "An Unbelievable Credo" in the winter 1999 edition of *Choral Cues*. In August, Battipaglia performed in Vienna's Karajan Center as part of a concert sponsored by the Orpheus Trust, a nonprofit organization that attempts to return to Austria the works of several thousand Austrian musicians, composers, and musicologists who were forced to flee during the Nazi regime. Battipaglia played works written by her father, Franz Mittler, who, like many emigres, dreamed of bringing his music home.

Ten new choral works by **Bradley Nelson** (MM '75, DMA '75) were published in 1999. Nelson's music has been performed in America and abroad. He recently started his own Web publishing company called Gladde Music Publications.

**John Serry** (BM '75, MM '91) recently appeared as artist and host at two "Jazziz Presents the Key Players" events, launching a live showcase and competition series that he is producing for *Jazziz* magazine at festivals, clubs, and concert venues.

Composer, conductor, and commentator **Robert Kapilow** (MA '77) was profiled in *The*

*Los Angeles Times* in September. The article gave emphasis to his role as lecturer in his "What Makes it Great?" series. Kapilow has delivered "informances" to audiences across the nation with the aim of demonstrating that classical music is not in decline, but in need of a new image.

**Stanley Warren** (BM '79, MM '81) received his DMA from the Southern Baptist Theological Seminary in December 1998, and joined the faculty of Southwestern Baptist Theological Seminary in Fort Worth (TX) last fall as associate professor of voice. He recently has performed as tenor soloist with the Louisville Orchestra, the Louisville Bach Society, the Canterbury Choral Society, the Oklahoma City Philharmonic, the Dallas Bach Choir, and the Fort Worth Symphony. An active member of NATS, he was a featured recitalist at the Kentucky NATS Fall 1999 Convention in Louisville and the Texoma Region Fall 1999 Conference in Denton (TX).

Organist **Linda Smith** (MM '79) founded a nonprofit organization called the Genesis Music Foundation, which currently includes two programs: The Genesis Summer Music camp offers beginning theory, piano, and singing skills to students age 7-14, and the Genesis Music Travel Program takes a group of music students overseas every other year. The most recent trip, in June, was to Paris.

## 1980s

**Lauren Puckett** (BM '80), an adjunct piano faculty member for the Hardin-Simmons Uni-

versity School of Music (TX) since 1995, joined the faculty permanently as an instructor of music last fall.

Over the summer, National Public Radio broadcasts included works by **Dan Locklair** (DMA '81) on programs such as *Performance Today* and *With Heart and Voice*. Two world premieres of Locklair's works – one commissioned by the American Guild of Organists' Region IV Convention – took place last summer as well. Locklair also published a work for flute and organ titled *Sonata da chiesa*. In August, Locklair was recognized by the North Carolina Arts Council's Artist Fellowship Program 1999-2000.

Soprano **Teresa Ringholz** (BM '81, MM '83) recently performed the leading role in a Swedish production of Gluck's *Alceste*. A recording of her performance was released soon after, winning an enthusiastic review from *Gramophone* magazine.

This spring, **Jane Adler** (BM '82, MM '84) will sing the Mozart *Mass in C minor* at the Cincinnati May Festival with the Cincinnati Symphony. She also will sing the Brahms *Requiem* with the New Haven Symphony.

**William Eddins** (BM '83, MM '86) guest conducted two "TWA Summerfare" concerts with the Kansas City Symphony. Eddins continues his work as a pianist and chamber musician in addition to being the resident conductor of the CSO, a position he began in September.

Pianist **Pam Howland** (DMA '84) recently released two recordings. The first is a compilation of Christmas music from Eastern and West-

ern Europe, and the second is a CD titled *Ain't That Good News*, a collaboration with tenor Richard Heard.

Composer **Michael Torke** (BM '84) was commissioned to write a symphony for a partnership between the Walt Disney Company and the New York Philharmonic to celebrate the millennium. The concert featuring Torke's *Four Seasons* took place in October.

**Joyce Harrison** (MA '85) celebrated her 10th year as an acquisitions editor in university press publishing and her second year with the University of Tennessee Press.

**Bridget-Micheale Reischl** (BM '85) has been named to the Kimberly-Clark Professorship in music at Lawrence University (WI).

**Jonathan Sturm** (MA/MM '85) joined the Ames Piano Quartet as violist this summer. In the fall, he became artist-in-residence at Iowa State University.

**Eric Mandat** (DMA '86), professor of music at Southern Illinois University at Carbondale, was named the SIUC's 15th Outstanding Scholar – the university's top prize for research and creative activity. This was the first time a musician had won the award.

Musicologist **bruce d. mcclung** (MM '87, MA '89, PhD '95) was awarded tenure at the University of Cincinnati last spring. He also was nominated for the Ernest N. Glover Outstanding Teacher Award. In addition to his teaching responsibilities, he gave papers at the University of Colorado at Boulder and at Eastman.

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A founder of the Portland (ME) Chamber Music Festival, **Jennifer Elowitch** (BM '88) organized the festival's sixth anniversary season, held in August.

Soprano **Eileen Stempel** (BM '88) performed an international program of art songs to benefit the Syracuse Children's Chorus. Stempel sang this concert as a show of gratitude to the choir's director, who had supported her musical ambitions when she was a child.

**Jeffery Watson** (MM '88) was named executive director of the Capitol Hill Arts Workshop, a community arts institute located in Washington, D.C. Watson also continues to play the piano; his upcoming concerts include a performance for the crown prince of Norway at the embassy.

Having received a grant from the Alexander von Humboldt Foundation, musicologist **Ivan Raykoff** (BM '89) will complete his dissertation in Berlin. He also wrote a chapter for a forthcoming book titled *Piano Roles*, a book that explores the role of the piano in film history.

**Paulina Zamora** (MM '89) is now an assistant professor of theory and piano at a university in Medellin, Colombia.

## 1990s

**Peter Lewis** (BM '90) is the new full-time music minister at St. Mark's Episcopal Church in Marco Island, FL. Lewis, who began this position in October, is planning to increase the size of the adult choir and start a youth choir

that will be open to all children in the community.

**Deborah Imiolo-Schrivier** (BM '90) now teaches Orff-Schulwerk Level I (teacher training course) at the State University of New York at Plattsburgh. She currently teaches at Heritage Heights Elementary School in the Sweet Home (NY) Central School District.

**Rosemary Chancler** (MM '90, DMA '94) has accepted an appointment as assistant professor of piano at the University of Wisconsin at Oshkosh.

Music educator **Patricia Grimes** (BM '91, MM '97), a teacher at West Irondequoit (NY) High School, founded a chapter of the Tri-M Society for her students a few years ago. The music honor society, which focuses on community service, wanted to support the program "Time for Bows" – a partnership between Eastman and Rochester City School #17. The students planned a dance marathon under Grimes' guidance and raised \$800 to donate to Eastman for the "Time for Bows" project.

**Jonita Lattimore** (BM '91) won third prize in the Indiana Opera Theater's MacAllister Awards. The final concert of the professional division competition was later broadcast by PBS.

**Gregory Magie** (BM '91) is serving as the orchestral conductor and visiting professor at Pomona (CA) College. He also is serving as assistant conductor and chorus master for the Pasadena Lyric Opera, where he conducted *Carmen* last season. This season, Magie is scheduled to conduct *The Magic Flute* and *La Bohème*.

**James Douthit** (DMA '92) became an assistant professor of

music at Bloomsburg (PA) University. He also served as an adjudicator for the Pennsylvania State Music Teachers Collegiate Piano Competition and the First Philadelphia Piano Competition.

Marimbist **Ingrid Gordon** (BM '92) performed contemporary music on a concert tour of Illinois last October with flutist Karen De Wig. Together they form the duo Kesatuan, which performs a large repertoire of original, commissioned works. Their debut CD will be released in the spring.

Music director of the Oakland (CA) Jazz Choir **Julie Ford** (MM '92) was featured in *Express* magazine for her innovative work with the choir as a jazz medium.

**John Milbauer** (BM '92) has been appointed assistant professor of piano at Humboldt State University in Arcata, CA.

**Marilyn Nonken** (BM '92) recently completed her PhD in musicology from Columbia University. A pianist specializing in new music, she was featured as a soloist in Buffalo (NY), where she performed Charles Wuorinen's *Second Sonata*, Tristan Murail's *La Mandragore*, and student works. She also premiered *A Glimpse Retraced*, a piano concerto written by her husband, Jason Eckardt. She appears with Ensemble 21, the Washington Square Contemporary Music Society, and the saxophonist Taimur Sullivan. Nonken soon will premiere works by Milton Babbitt and Jeff Nichols in a program titled "Babbitt and Beyond/Fists of Fury" for a tour of the East Coast.

**John McVeigh** (BM '93) made his Metropolitan Opera debut

in *Turandot* in 1998 and in 1999 sang the role of Little Bat in *Susannah* at the Metropolitan premiere. He has sung Partenope and Ariodante at the New York City Opera and at Glimmerglass Opera, and Arbace in *Idomeneo* at Santa Fe Opera. He will sing the role of Will Tweedy in the world premiere of Carlisle Floyd's *Cold Sassy Tree* at the Houston Grand Opera, the title role in *Candide* at the Austin Opera and in *Acis and Galatea* in 2000 at Glimmerglass.

**Yayoi Uno Everett** (PhD '94) was appointed assistant professor of composition-theory at the University of Illinois School of Music.

The Elm City Ensemble of New Haven, CT, featuring cellist **Rebecca Patterson** (BM '94), recently was awarded the silver medal in the third International Osaka Chamber Music Festa Competition. This is not the first honor for the ensemble, which also took first and grand prizes in several competitions in recent years. In addition, the ensemble just finished a CD that includes a premiere work, written by Ezra Laderman.

Composer **Kevin Putz** (BM '94, DMA '99) was chosen from more than 300 applicants as the winner of the 1999 Barlow International Orchestra Competition. In addition to a monetary award, Putz has been commissioned to write a work for performance by the Cincinnati and Utah Symphony Orchestras.

Pianist **Marcella Branagan** (DMA '95) performed as a soloist for the Jamestown (NY) Concert Association, the Padre Martini Series in Steubenville, OH, and the Friends of Vienna Society in Buffalo, NY. An article she

wrote was published in *Clavier* magazine.

In addition to his duties as assistant professor of musicology at the University of Ottawa, **Dillon Parmer** (PhD '95) has an active performance schedule. Last year, he appeared as guest soloist in productions of Bach's *Mass in G Major*, Mozart's *Requiem*, and Orff's *Carmina Burana*, among several other engagements.

**Elizabeth Calleo** (MM '96) currently is a resident artist in Philadelphia at the Academy of Vocal Arts, where she pursues an active career in opera and oratorio. Recent roles include Despina in *Così fan tutte* and Adele in *Die Fledermaus*, as well as solo parts in Mozart's *Mass in C Minor* and Haydn's *Die Schöpfung*. She was a prize winner in the Giargiari Competition in 1999 and a finalist in the New York Oratorio Competition and the International Mozart Competition. In October, she received a favorable review in *The New York Times* for her role as St. Michael in *La Morte di San Giuseppe* by Pegolesi. This was her debut with the New York Collegium.

**Michael Pisani** (PhD '96) recently won the Kurt Weill Foundation Award for the most outstanding article on 20th-century music theater and opera (1997–1998). The article, "A Kapustnik in the American Opera House: Modernism and Prokofiev's *Love for Three Oranges*," has its origins in a term paper written for a course at Eastman taught by Professor Kim Kowalke. It was published in the Winter 1997 issue of *Musical Quarterly*.

**Mary E. Frandsen** (PhD '97) received an NEH Summer Stipend, which allowed her to research a forthcoming book

about the patronage of Italian music in 17th-century Dresden. A related article of hers was published in the *Journal of the Royal Musical Association*.

**D.J. Sparr** (BM '97) was one of five finalists to receive an honorable mention in the Third International Rodrigo Riera Guitar Composition Competition. Sparr was recognized for his piece for guitar and chamber orchestra, called *Guitar Folio*.

In September, **Russell Currie's** (MM '97) one-act opera, *Caliban*, was performed by the Vital Theatre Company in New York City. His *Poe Trilogy* debuted in Prague this summer as part of the international festival of Edgar Allen Poe called "Illustrations of a Tormented Mind." Currie's *Mackintosh* is a work in progress that tells the story of two Scottish artists caught between the Victorian and modern eras. Excerpts were presented in May at the University of Glasgow by the New Opera Theatre Ensemble of Scotland during *BBC Music Live*.

A member of the Civic Orchestra of Chicago, cellist **Una O'Riordan** (BM '98) was pictured in a feature article about the orchestra in the July/August issue of *Symphony* magazine.

**Barbara Showalter** (MM '98) was appointed fourth horn of the Maryland Symphony and associate principal of the Annapolis Symphony. She also was runner-up for principal horn of the Harrisburg (PA) Symphony.

**Greg Spears** (BM '99) received a Fulbright Scholarship to study composition at the Danish Royal Academy in Copenhagen for the 1999/2000 academic year.

**Greg Wilder** (MM '99) was awarded first prize for his *Poems of Our Climate*, for tenor and piano, in the 13th Annual Young Composer's Competition for 1999 at Austin Peay State University.

**Dominique McCormick** (BM '97) recently was accepted to the apprentice program at the Sarasota Opera.

In his solo debut album, organist **Matt Curlee** (BM '99) juxtaposes his own transcription of the last two movements of Mahler's *Symphony No. 5* with Bach's *Goldberg Variations*. He plays the Bach on the famous Flentrop organ at Harvard University, and the Mahler on the highly orchestral Reuter organ at Shadyside Presbyterian Church in Pittsburgh.

**Katia Giselle Escalera** (BM '96, MM '99) participated in the Merola Opera Program, an 11-week training program at the San Francisco Opera. Although there are no prizes given at the program's final concert, Escalera was hailed as "one who impressed" both in her ensemble and solo singing.

## Duos & Trios

Two Eastman alumni participated in the sixth annual Roycroft Chamber Music Festival this June: **Eugene Gaub** (DMA '89) and **Paul Hartley** (BM '57, MA '60). **John Fullam**, who was once a member of Eastman's clarinet faculty, also participated.

Pianist **Edward Wood** (BM '64) recently performed in a program sponsored by the Na-

tional Association of Composers at Christ and St. Steven's Church in New York City. One of the featured works in the program was *Incantations* for oboe and piano, by **Mary Jeanne van Appledorn** (BM '48, MM '50, DMA '66).

Percussionists **Ruth Cahn** (BM '68) and **Bill Cahn** (BM '68) participated in the artist-in-residence program at the Showa College of Music in Kanagawa, Japan. The program consisted of workshops, master classes, private lessons, rehearsals, and a gala concert.

The percussion group Nexus, comprised of **Bob Becker** (BM '71), **Bill Cahn** (BM '68), **John Wyre** (BM '63), and others, was selected by professional and student percussionists from around the world to be inducted into the Percussive Arts Society's Hall of Fame at the 1999 International Convention in Columbus, OH. The 1999/2000 Nexus season includes appearances as guest artists with the Chicago and Minnesota Orchestras, as well as solo recitals in Brazil, U.S., and Canada. Nexus' new compact disks include *Requiem / Music of Toru Takemitsu* and *Garden of Sounds*.

Twenty composers and student composers with a "strong connection to Rochester" recently were invited to participate in the Roman Catholic Diocese of Rochester's "Jubilee Competition." **Cary Ratcliffe** (BM '75, DMA '89) won with his hymn *Sing of Our God*. Dr. **H. Ricardo Ramirez** (DMA '89) won in a different category with his entry, *Te Deum*.

A new chamber music ensemble called the Ortelius Ensemble was formed this year in

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## ALUMNI NOTES

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The Netherlands. It includes pianist **Vaughan Schlepp** (BM '77, MM '79), violist **Julie Barnes**, and clarinetist **Nancy Braithwaite** (BM '75).

**Michael Davis** (BM '83) recently completed his third world tour playing trombone with the Rolling Stones. His company, Hip-Bone Music, recently released its fifth CD, titled *Bonetown*. The recording features Davis and Los Angeles-based bass-trombone virtuoso **Bill Reichenbach** (BM '71) with other musicians on piano, bass, and drums.

**Linda Snedden-Smith** (BM '63), with the help of her husband, **Bruce Smith** (BM '62, MA '65), has published a scale book for intermediate-level viola stu-

dents. She hopes that the book will help close a gap in student viola literature.

**David W. Rogers** (BM '89, PhD '97), and **Corey Holt** (MM '88) currently are on the board of directors of the annual Bonk Festival of New Music in Tampa, FL. Over the past eight years, the Bonk Festival has grown from an obscure local event into a prominent regional celebration of contemporary classical music. Several Eastman alumni have been involved with the festival, including **Paul Reller** (MM '86), **Eric Lyon** (MA '88) – two of the founders – and **Conrad Harris** (BM '91), whose performance on violin in the 1999 festival recently was released on a commemorative CD. The emphasis of

the festival is on contemporary concert repertoire that lies outside of the mainstream, often incorporating innovative use of modern technology.

Two graduates recently joined the Portland (ME) Symphony Orchestra. **Leah Givelber** (BM '96) is now first violinist. The PSO's new full-time director of education is **Michael Kosmala** (BM '94).

Vocalist **Aileen Bramhall** (BM '97) and saxophonist **Melissa Reiser** (BM '98) performed in a recital for the Fondation des Etats-Unis in Paris. Bramhall and pianist **Robert H. Smith Jr.** (MM '98) were selected to perform in a series titled "Early Music of the Twentieth Century: Songs by Youthful Com-

posers." In addition, Bramhall performed a recital at Concordia College (NY).

A quartet featuring **Frederic Bednarz** (MM '99), **Judith Lee** (BM '99), **William Hakim** (BM '00), and **Pierre-Alain Bouvrette** (MM '99) performed in the Ninth Festival International de Musica in Costa Rica last summer. The quartet received a review for their performance in San Jose that praised their playing as "clear and communicative."

The premiere of **Paul Stuart's** (MM '92) *Sonata for Violin and Piano* was performed by Eastman CED faculty members **Boris Zapesochny** and **Alla Kuznetsov** last summer in Kilbourn Hall where it was enthusiastically received. 🐾

## FACULTY NOTES

Appearing as a teacher, clinician, and soloist, **John Beck** performed at the 16th Forum International des Percussions en Auvergne, France, and the KOSA International Percussion Workshop at the Crane School of Music, SUNY Potsdam. Beck was honored recently by the Arts and Culture Council of Greater Rochester, receiving their Lifetime Achievement Award in October. He also was inducted into the Percussive Arts Society Hall of Fame. In addition, Beck's *In the Pocket*, a piece for percussion quartet, was published by Kendor Music.

Visiting professor of musicology **Jennifer Brown** was involved with a production at

McGill University of her edition of Cavalli's *La Callisto*. As president of the Southern Chapter of the American Musicological Society, she delivered a talk at the spring conference called "Strategies for Successful National Conference Presentations." She also recently published a new book in her musicological book series, a collection of essays titled *Regarding Faure*.

**The Eastman Brass**, which includes **Don Harry**, **Peter Kurau**, **John Marcellus**, **James Thompson**, and **Douglas Prosser** (professors of tuba, horn, trombone, and trumpet), toured Michigan in October. During the tour, the group performed at Interlochen, where Eastman graduate **Byron Hanson**

(BM '63, MM '65) serves as the head of the music department.

**Roger Freitas**, assistant professor of musicology, gave a paper titled "Playing the Cantata" at the meeting of the New York-St. Lawrence Chapter of the AMS. He was invited to deliver the lecture again at the national AMS convention which took place in the fall.

**Richard Grunow**, professor of music education, presented workshops during July at the State University of New York at Buffalo, the University of New Mexico at Albuquerque, and Duquesne University in Pittsburgh, PA, as well as at Eastman. In the fall he trav-

eled to Portugal and Germany to present seminars on *Jump Right In: The Instrumental Series*. In November he gave the keynote address for the "Early Careers Conference" sponsored by the Michigan Music Educators Association at Michigan State University. He also presented "A Comprehensive Curriculum for Recorder Instruction" for the New York State School Music Association in Rochester.

**John Hunt**, associate professor of bassoon, gave a series of master classes and a performance at the Interlochen Arts Academy in November.

Associate Professor of Ethnomusicology **Ellen Koskoff**, in ad-

dition to her duties with the new Eastman Colloquium course and the gamelan angklung, continues to work on the *Garland Encyclopedia of World Music, Vol. 3*. She also is copy editing her own book, *Music and Identity in Lubavitcher Life*.

**Kim Kowalke**, professor of musicology, is on leave of absence, devoting full attention to the Kurt Weill Centenary. As president of the Kurt Weill Foundation of Music, he is organizing festivals, symposia, and conferences in Berlin, London, New York, Charleston (SC), and New Haven (CT), and will be lecturing in connection with these events.

**Peter Kurau**, associate professor of horn, and his wife, **Pamela Kurau**, CED senior associate in voice, appeared as soloists at the First Symposium on Music for Horn and Voice in Germany in September. They were the only American performers invited to participate.

Musicology professor **Ralph Locke** was awarded an ASCAP-Deems Taylor Award for outstanding print coverage of music last fall. His article, titled "Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East," was published in an issue of *Nineteenth-Century Music* as well as in a book called *The Exotic in Western Music*. This is the third time that Locke has received this honor; he received ASCAP-Deems Taylor awards in 1992 and 1996.

**Patrick Macey**, associate professor of musicology, was in Florence to give a paper on Savonarola at a conference marking the quincentenary of his death. In the spring he traveled weekly to Harvard to

teach a graduate seminar on Josquin. His book *Bonfire Songs: Savonarola's Musical Legacy* received a favorable review in the *Times Literary Supplement* of London. His article on Josquin's biography for the revised *Grove Dictionary* is now complete, and in September, his edition of *Savonarola Laude, Motets and Anthems* was published.

**Alfred Mann**, professor emeritus of musicology, gave a weeklong doctoral seminar on Bach and Handel at the University of Iowa. He also received the Distinguished Achievement Award at the Longy School of Music's graduation ceremony, where he delivered the commencement address. Mann now lives in Fort Wayne, IN.

Professor of Voice **William McIver** has been nominated to become president of the National Association of Teachers of Singing. Recently, he gave a series of master classes for the NATS Intern Program in Washington. McIver also chaired a session at the MTNA convention in Los Angeles, examining the skills necessary for giving successful master classes. In addition, he has been invited to make a presentation at the Eastern Division ACDA Convention.

Voice professors **William McIver** and **Carol Webber** co-taught a summer course in vocal pedagogy for professional singers and teachers from across the country. Webber also participated in Eastman's Arts Leadership Program co-teaching a performance class with **David Higgs**, professor of organ. The course, called "Compelling Communication," was designed to create focus and confidence in performances from degree

recitals to "informances" and community outreach programs of various kinds.

Associate Professor of Musicology **Virginia Newes** retired last spring after eleven years at Eastman. She has moved to Boston, where she is doing part-time teaching and researching for an upcoming book titled *Questions of Genre in French Secular Song, 1350-1420*.

**Rebecca Penneys** finished her 21st consecutive summer season at Chautauqua Institution as head of the piano department. She is pianist and co-founder of the recently formed Chautauqua Chamber Music Society. Penneys also participates in the New Arts Trio, which released two CDs this year, both nominated for Grammy Awards. An all-Brahms solo CD will be released in March. In addition, she performed in concerts in the United States (including the Distinguished Artist Series in Iowa City) and Australia throughout September. In Rochester she performed in the Salon Concerts at the Rochester Medical Academy. Penneys also was interviewed on the PBS talk show *The Infinite Mind*.

Professor Emerita of Musicology **Kerala Snyder** organized a tour of Northern Europe for the Eastman organ department, the purpose of which was to trace the historical progression of organ building.

**Augusta Read Thomas**, associate professor of composition, participated in the Lancaster (OH) Festival, conducting three of her works at one informal afternoon concert and rehearsing with the orchestra as they prepared her *Passion Prayers* in an "open re-

hearsal." A reviewer from *The Columbus Dispatch* called Thomas "a charming but intense composer" who presented a concert that "could not be nit-picked."

**Mitchell Robinson**, assistant professor of school and community education, was the 1999 Network individual research award winner as a result of his dissertation research. This award had been available from the organization of performing arts schools for five years but has been awarded only twice. Robinson received unprecedented perfect scores from two of the reviewers. He received a plaque, a certificate suitable for framing, and a monetary prize at the Network annual conference in October. The audience included arts administrators from around the world.

As part of a series called "Eastman at Dickinson" last February, **Jürgen Thym**, professor of musicology, gave several classes in the German and music departments, as well as a pre-concert talk, at Dickinson College in Carlisle (PA). In August he lectured on "A Cycle in Flux: Schumann's Eichendorff Liederkreis, Opus 39" at the second conference of the International World Music Association. He was elected to the advisory board of that group. His paper will be published in the conference proceedings, scheduled to appear in 2001.

Associate Professor of Musicology **Gretchen Wheelock** gave lectures recently at Brandeis University, Yale University, and at a Rochester Philharmonic pre-concert engagement. Wheelock also completed a chapter for a forthcoming book, *Piano Roles*, which traces the history of the piano in society. ♪

Musicology Ph.D candidate **Antonius Bittman** lectured at a recent meeting of the SUNY-Fredonia chapter of the AMS, focusing on the works of Max Reger. He delivered a modified version of that lecture to the Rochester chapter of the American Guild of Organists as well. In addition, Bittman awaits the publication of a similar paper that he delivered to the Internationaler Reger-Kongress in Karlsruhe, Germany. He was given the Charles Warren Fox Memorial Award from Eastman for his work on Reger.

Marimbist **Gwendolyn Burgett** was named the winner of the Keiko Abe Special Prize during the Second World Marimba Competition held in Okaya, Japan. Burgett was one of 73 competitors at the event.

Doctoral candidate **Carol Freirson-Campbell** was granted a DuPont Fellowship at Sweet Briar College in Virginia. The fellowship is awarded annually to a doctoral student, offering a combination of mentored college teaching experience and support for the writing of the recipient's dissertation. The fellowship, which was arranged by **Rebecca McNutt** (MM '76, DMA '85), chair of the music department at Sweet Briar College, is the first to be awarded to a doctoral candidate in the field of the arts.

In addition to his teaching responsibilities at Eastman, PhD candidate **Rob Haskins** writes reviews for the *American Record Guide* as well as liner notes for several record companies.

Sophomore horn student **Mark Houghton** received second-place honors among 60 contestants in the University Division of the 1999 American Horn Competition. He also received second place in the Jon

Hawkins Scholarship Competition sponsored by the International Horn Society.

**Kozue Jinnouchi** won first prize in the Chautauqua International Piano Competition last August. Jinnouchi, a senior this year, also performed *Rhapsody in Blue* for the 15th anniversary of the Mt. Lebanon High School Concert Series in Pittsburgh.

**Jeongsoo Kim**, a DMA candidate in piano, was hired by the Finger Lakes Community College (NY) to teach piano, piano lab, and music theory.

## *Kozue Jinnouchi won first prize in the Chautauqua International Piano Competition.*

Musicology PhD candidate **Stan Pelkey** recently joined the faculty at Gordon College (MA), where he teaches music history and world music, among other responsibilities. Pelkey also contributes to local musical endeavors by serving as director of music at the Covenant Community Church in Peabody, MA. He has given lectures at conferences sponsored by such organizations as the NYS Association of European Historians, the Maryland Handel Festival, and the St. Lawrence Chapter of the AMS.

In November, doctoral candidate **Marina Lomazov**, a student of Natalya Antonova, successfully completed the rigorous requirements for an Artist's Certificate (formerly the Artist's Diploma) from Eastman. She is the first piano student to achieve the

School's highest performance honor since 1981 – and the first Eastman student to receive the coveted certificate since 1990. Lomazov recently was the featured artist in a benefit concert for Rochester's Temple Sinai, and has an engagement to perform with the Rochester Philharmonic Orchestra this summer.

Musicology student **Marjorie Roth** traveled extensively throughout Europe while completing her Fulbright-sponsored work in Vienna. In September, she also finished her DMA.

Pianist **Richard Shuster** performed in chamber music recitals at the Fulbright Music Gala in Berlin, Germany. He also performed solo recitals at the Franz Liszt Memorial Museum and the Liszt Academy in Budapest, Hungary. Other recent performances include guest artist concerts at Elmhurst College (IL), Ferris State University (MI), Indiana State University, and Alfred University. In addition, Shuster has participated in "Music at St. Mark's" in Marco Island (FL) and in the "Eastman at Washington Square" series.

Violinist **Jassen Todorov** released a recording of Brahms violin sonatas that received a review in *The Strad*. After a favorable review, the critic remarked that Todorov is "a player to watch." Todorov also played the Mendelssohn *Vio-*

*lin Concerto* with the Atlantic Classical Orchestra, whose season was highlighted by several Eastman students and alumni. **Robert Weiner** (BM '70) played the Strauss *Concerto for Oboe*. Other members of the orchestra include **Robert Haggren** (BM '66), horn; **Tye Riter** (BM '66), principal trumpet; and **Martha Gordon Oestreich** (MM '68), flute and librarian.

Doctoral student in music theory **Jocelyn Neal** recently had an article titled "Inside the Music: Research and Theory" published in *Imagine*, a publication at Johns Hopkins University.

Doctoral candidate **Elizabeth Wells** gave a paper on Shostakovich's *Lady Macbeth of Mtsensk* at the AMS St. Lawrence Chapter meeting, winning the student paper prize. Wells gave a repeat performance of that paper at the Feminist Music and Theory 5 Conference in London. To support her dissertation work, Wells received two research grants from the University of Rochester's Susan B. Anthony Institute for Gender and Women's Studies, the Presser Award and the Elsa T. Johnson Fellowship. In addition to her scholarly endeavors, Wells has served as production stage manager for a number of Eastman Opera Theatre productions, including the most recent one, Gilbert and Sullivan's *Patience*.

**Marguerite Lynn Williams** was one of three winners of the prestigious Anne Adams Award in June 1999 at the National Competitions sponsored by the American Harp Society. This is the second year Williams was awarded the Anne Adams Award, a \$2,000 scholarship for full-time study of the harp. 🎵

# Take the Initiative 2000

## Eastman Guitarfest

June 22–27

Nicholas Goluses, artistic director, with Raphaëlla Smits, Stephen Robinson, Antigoni Goni, and Steve Thachuk

## English for Non-native Speakers

June 24–August 4

Tom Bauer

## Adult Chamber Music Workshop

June 25–July 1

Louis Bergonzi, the Ying Quartet, and Elinor Freer

## Basic Web Site Construction

June 26–30

Ciro Scotto

## Music for Special Learners

June 26–30

Leslie Hunter and Bryan Hunter

## The Practical Harpist

June 26–30

Kathleen Bride with guest Sarajane Williams

## Jazz Guitar Workshop

June 26–30 or July 3–7

Gene Bertoncini

## Developing Performance Standards for the National Standards

June 26–July 7

Richard Grunow

## Measurement and Evaluation

June 26–July 7

Richard Grunow

## History and Philosophy of Music Education

June 26–July 14

Mitchell Robinson

## Advanced Web Site and Multimedia Content

July 3–7

Ciro Scotto

## Kimberley Project: Teaching in South Africa

July 3–August 18

Kathy Robinson, director

## Jazz Teachers Weekend

July 7–9

Fred Sturm

## Tritone Jazz Fantasy Camp

July 9–15

Fred Sturm, Jim Doser, and guest faculty

## Dalcroze for Music Teachers

July 10–14

Monica Dale

## Music Preservation Workshop

July 10–14

Alice Carli

## Multimedia Using Macromedia Director

July 10–14

David Headlam

## Choral Conducting: Artistry, Vocal Pedagogy, Musicianship

July 10–14

William Weinert, Robert McIver, and Monica Dale

## Aesthetic Education Institute

July 10–15

Tracy Cowden, coordinator

## Introduction to Research in Music Education

July 10–28

Louis Bergonzi

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## Faculty engagements

Eastman faculty frequently perform and lecture around the country and around the world. Here is a sampling:

### Jonathan Baldo

Associate professor of English and humanities department chair

**April 6–8**, Montreal, presenting a paper, "A Cast of Thousands: Parliamentary Representation and Elizabethan Theatre," Shakespeare Association of America

### Charles Castleman

Professor of violin

**Feb. 22**, Century Club, New York City,

with Raphael Trio

**March 8**, Vienna, Austria, Amnesty International benefit concert with Raphael Trio

**March 10**, Schaerding, Austria, with Raphael Trio

**March 13**, Venice, Italy, with Raphael Trio

**March 17**, Prague (Czechoslovakia) Academy, solo master class

**March 18**, guest soloist with Prague (Czechoslovakia) Orchestra

**March 19**, Guildhall School, London, solo master class

**March 24–26**, soloist, International Bartok Society, Austin, TX

**March 28**, master class, University of Houston, TX

**March 29**, master class, Texas Tech

**April 1–3**, solos, master classes, University of Nevada, Las Vegas

**April 27**, master class, Interlochen (MI)

**April 27–30**, guest soloist, Traverse City (MI) Orchestra

**May 21–27**, Richmond (VA) Festival, with Raphael Trio

**June 4, 6, 8, 11, 12**, Sitka (AK) Festival

**June 16–17**, Barge Concerts, Brooklyn, New York City

**Sept. 24–Oct. 7**, Fuefukigawa Festival, Japan

**Oct. 15**, guest soloist, Olympia (WA) Symphony

**Nov. 4**, solo master classes, Converse College, SC

### Susan Conkling

Associate professor of music education

**Feb. 3–6**, American Association for Higher Education, New Orleans, LA

**Feb. 16–19**, American Choral Directors Association, Baltimore, MD

**March 8–11**, Music Educators National Conference

**May 26–28**, Allerton Retreat for Choral Music Education, Monticello, IL

**June 18–30**, Pew National Fellowship Program for Carnegie Scholars, Palo Alto, CA

**July 10–14**, International Society for Music Education

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**Summer Vocal Seminar**

*July 15–18*  
Carol Webber and William McIver

**Piano Pedagogy Seminar for Teachers**

*July 17–22*  
Douglas Humpherys, director

**Music on the Internet: AIF to MP3**

*July 17–21*  
David Headlam

**Developing Musicianship Skills for Teachers**

*July 17–21*  
Richard Grunow

**Choral Conducting Workshop**

*July 17–21*  
William Weinert and Weston Noble

**Music Leadership**

*July 17–21*  
James Undercofler

**Instrumental Techniques**

*July 17–21*  
Richard Grunow

**Continuo Playing for Keyboardists**

*July 21–25*  
Arthur Haas

**Developing Children's Choirs**

*July 24–28*  
Judith Willoughby

**Teaching High School Theory**

*July 24–28*  
Steve Laitz

**Improvisation and Technology**

*July 24–28*  
Chris Azzara  
One credit 730 or non-credit 365

**Orff-Schulwerk Teacher Training Course, Levels I and II**

*July 24–August 4*  
Mary Helen Solomon, Jim Solomon, Karen Medley, Janet Robbins, Donna Brink Fox (coordinator)

**Curriculum Seminar**

*July 24–August 4*  
Susan Wharton Conkling

**Studies in International Music Education**

*Dates TBA*  
Roy Ernst, coordinator

*Programs for School-Age Students*

**Chamber Music Discovery (for youth and adults)**

*June 25–July 1*  
Louis Bergonzi, the Ying Quartet, and Elinor Freer

**Jazz Studies Program (for vocal and instrumental students)**

*June 25–July 8*  
Fred Sturm, director

**Eastman-Hochstein Guitar Camp**

*June 26–30*  
John Wiesenthal and Petar Kodzas, directors

**Eastman Bass Day (for youth and adults)**

*July 1*  
James VanDemark and Jeffrey Campbell

**Music Horizons Program**

*July 1–22*  
Ruth Cahn, director

**High School Music Technology Weekend**

*July 7–9*  
David Headlam, director

**High School Jazz Composers Weekend**

*July 7–9*  
Fred Sturm, director

**Eastman International Piano Competition and Festival**

*July 14–23*  
Douglas Humpherys, director

**High School Wind Ensemble Program**

*July 16–22*  
Jim Doser & Charles Van Buren, directors

**CED Harp Workshop (for youth and adults)**

*July 24–28*  
Nan Gullo, director

**Middle School Camps (grades 6–8, non-residential)**

*June 26–July 7*  
**Strings:** Robert Gardner, director  
**Band:** Jim Doser and Charles Van Buren, director  
**Choral:** Karie Templeton, director

*For more information on these and other summer programs at Eastman, call 1-800-246-4706 or visit our Web site at [www.rochester.edu/Eastman](http://www.rochester.edu/Eastman)*

**Faculty engagements**

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Commission, Nova Scotia, Canada  
**July 17–22**, International Society for Music Education World Congress, Edmonton, Alberta, Canada

**John Graham**

Professor of viola  
**Jan. 29**, recital, Kumho Museum of Art, Seoul, Korea  
**Feb. 17**, master class, Cleveland Institute of Music  
**March 5**, recital, Arizona State University, Tucson  
**Aug. 9–18**, Eastman Seminar, Hamamatsu, Japan

**Richard Grunow**

Professor of music education  
**Feb. 2**, "Jump Right In: The Instrumental Series," in-service workshop, Fox Chapel, PA  
**Feb. 3–4**, instrumental workshop, Duquesne University, Pittsburgh, PA  
**March 8–11**, lecture, Music Educators National Conference  
**April 29**, presentation, "Assessing the National Standards: Putting Musical Criteria in the Grading Process," Organization of American Kodaly Educators, Seattle, WA  
**June 26–July 7**, Measurement and Evaluation Seminar, Eastman

**July 17–21**, Instrumental Music Workshop, Eastman

**July 24–Aug. 4**, Instrumental Music Workshop, Measurement and Evaluation Seminar, Duquesne University, Pittsburgh, PA

**Nelita True**

Professor of piano and keyboard department co-chair  
**Feb. 1**, recital, Grand Valley State University, Allendale, MI  
**Feb. 27–28**, recital and master class, Longy School of Music, Cambridge, MA  
**March 20–23**, recitals, lectures and master class as part of residency at Louisiana College, Pineville, LA  
**March 27**, panelist, MTNA national convention, Minneapolis, MN

**May 14–16**, master classes, Van Cliburn Institute, Fort Worth, TX  
**May 18–20**, recital, lectures, master classes, Wright State University, Dayton, OH  
**May 27**, recital at the Suzuki Association Conference, Cincinnati, OH  
**July 23–Aug. 6**, recital, lectures, master classes at International Workshops, Graz, Austria  
**Aug. 9–12**, master classes, University of Nevada, Las Vegas

**Barry Snyder**

Professor of piano  
**Jan. 27**, recital, Weill Hall, New York City, with Sylvia Rosenberg  
**March 1**, recital, Weill Hall, New York City, with Sylvia Rosenberg



# Eastman TLC rewarded by Landmark Society

The School's care in tending to the historic Eastman Theatre hasn't gone unnoticed. In November the rehabilitation efforts made over the last seven years won the Stewardship Award from The Landmark Society of Western New York.

Under the direction of Rochester firm RFL Architects, the multi-phase project included complete re-roofing, replacement and refinishing of windows and doors, rehabilitation of exterior masonry, replacement of damaged stonework, and upgrading of heating, ventilation, air conditioning,



plumbing and electrical systems. Ornamental metalwork on the theater's façade and decorative canopy was restored, and new exterior signs were installed.

Artist Rich Muto restored panels above the theater's murals. The general contractor for the work was LeCesse

Construction Co., with Lancet Arch masonry specialists and craftsman Scott Grove.

"We honor the Eastman School of Music for preserving the beauty of a building that has been a preeminent Rochester landmark for over 75 years," the Landmark Society citation states. 🐾

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