Hoedown in Honeoye Falls

Following move-in day, approximately 135 freshmen and resident advisers put on their dancin’ shoes and traveled down to Honeoye Falls to kick up their heels at the annual barn dance that is a part of Eastman’s fall orientation program. Other ice-breaking activities arranged through the dean of students office and the Eastman Orientation Committee included a banana split party, movie night, a dance, and an almost-formal dinner where student orientation committee members in formal attire served freshmen at a candlelight dinner.
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Oscar-winning composer and U.S. senator visit Eastman Theatre

Eastman to host conference for EVE’s 50th

Fennell inducted into Hall of Fame
Performances and master classes round out John Adams’ Eastman visit

Eastman hosts 4th annual Lotte Lenya competition – and provides a winner
Students perform Miller Theatre finale
Welcome new faculty

McPartland jazz concert features Roberta Piket
Rouse clarinet concerto is premiered

Eastman establishes Institute for Music Leadership
A healthy exchange, here and abroad

Eddins guest conducts and receives award at Eastman

Eastman Chamber Music Society debuts in New York City
Saxophonist Lee Konitz visits our jazz department

Kneisel competition still strong
Elizabeth Marvin named dean of academic affairs
Eastman marks Sept. 11 tragedy with reflection, volunteerism
When I was your age

Remain open to the richness of life’s possibilities, urges commencement speaker Ellen Koskoff

BY ELLEN Koskoff

When Jim Undercoffler called me earlier this week and told me about William Warfield’s surgery, he asked me if I would speak in his place today, and I must admit that my first thought was, “Wow! What an honor, to be the first back-up call to William Warfield!” My second thought was, “Uh-oh!! Do I have to sing?!”

So, I began to think: What will I say? Well, if I had been listening at my own graduation what would I have wanted to hear?

What was I like at your age? What were my expectations about life? Assuming I would have listened, what would I have wanted to hear someone say when I was your age? Well, probably the last thing I would have wanted to hear was someone beginning a sentence with, “When I was your age,” because I knew a lecture would be coming. But here goes anyway …

When I was your age I thought that I would be a performer and teacher; a pianist, perhaps, with a studio in my house; that I would soon marry, have children, and – I must admit the details were fuzzy here – live happily ever after. Somehow it would all work out because from the age of 3 when my parents discovered I had perfect pitch, I knew I wanted to become a musician. As the granddaughter and niece of composers, and the daughter of musical parents who placed the Steinway baby grand in the center of the living room – so there would be no mistake as to its importance – I was expected to carry on the tradition. And, of course, I was also expected to marry – hopefully a doctor like my father – and to have children.

It was important, my father said, for a woman to have an education and career, because, later in life, he would hint, if something happened to my husband – like if he dropped dead or left me for another woman – I’d have something to fall back on. I’d have to do it all. After all, my father, who had lived in the same house for 30 years, still claimed not to know where the dishes were. Clearly, someone had taken care of him. My mother, a musician and playwright, who died when I was 10, and later my stepmother, who worked full-time as a nurse, had done it all, and so could I.

So, with this plan in mind, I practiced before and after school, gave recitals, and went to music camps in the summer. I was a pretty good kid then. I tried to listen to my parents. What they wanted for me was also what I wanted. Anyway, doing music made me special; it separated me somewhat from my fellow classmates in grade school and later in high school. I was different, a little outside the crowd, and I came to like that.

By the time I entered college I knew that music, that is, Western classical music, had a high value in my family. My father would smile proudly at the dinner table when I would proclaim, “There is no music after Bach,” or “Ach! Rock music – it’s all just I, IV, V, I anyway!” One branch of our family, the Newmans, had even made it big in Hollywood, writing music for the movies. Although I would often brag about being related to Hollywood types, I really thought, “What’s the matter with them? Why did they sell out? Couldn’t they make it doing real music?”

On the one hand I was pretty proud of my abilities and my noble pursuit of classical music. I worked hard, practiced long hours, and did my theory homework. But, on the other hand, there was this issue of having perfect pitch. It was a big deal to me then. I began to take chances: I would show up to ear training class having not even opened the book of exercises; after all, I could sight-read this stuff. I began to let my friends sit next to me when we had dictation so they could copy from my paper. I began to memorize the key relationships of all of the listenings assigned
Luther King, Gloria Steinem, and Betty Friedan. During this time, I began to see a “bigger picture.” I became politicized. I moved to New York and began working on a master’s degree at Columbia University. I was still practicing and giving concerts, but by now, I had switched to the harpsichord, giving even more credence to the notion that there really was no music after Bach.

Somehow, one day, even that phrase began to ring hollow: At times while practicing, I would start to catch myself thinking that even though he did write great music, Bach was, after all, a dead white male European composer. Politics and music didn’t seem to make good bedfellows so I forced such ideas from my mind and continued practicing.

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omething somewhere along the way, though, I began to discover that I liked doing something else besides practicing, something that gave me great pleasure: I liked to play with ideas, and I liked to write. I also discovered that I liked to talk to people. I wanted to understand what kinds of music they liked or didn’t like, and why. Soon, I began to like playing with ideas and talking with people even better than playing the harpsichord. I went back to school.

It was now 1971 and I enrolled in a PhD program in Musicology at the University of Pittsburgh intent on studying – what else? – the keyboard works of Bach. Then, a truly amazing thing happened – a chord. I went back to school.

And of course there was the surprise of gamelan, our ensemble of Indonesian music. I had pretty much given up performing when gamelan literally fell into my lap. About 10 years ago, a close friend at Bowling Green State University in Ohio wanted to sell her school’s gamelan angklung to move up to a flashier ensemble. So she called me and said, “Don’t you think it’s time that the Eastman School had a gamelan?” “Sure,” I said, “But who’s going to teach it?” She said, “Don’t worry, you’ll learn.”

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Rather than merely espousing the School’s educational ideals of artistry, scholarship, and leadership, Eastman’s faculty exemplifies them. In addition to their award-winning talent and sought-after teaching abilities, many of the School’s faculty members hold key positions in one or more of the hundreds of professional music organizations that exist nationally and internationally.

From niche groups such as the Society for Seventeenth-Century Music to the burgeoning 90,000-member National Association for Music Education (MENC), these organizations offer music professionals opportunities to convene with others from around the world who share similar interests, and to bring back information to enrich the “Eastman experience” further.

Participants in these organizations generally work with no remuneration, often first serving in state or regional chapters or small committees before being nominated or running for national executive positions. Even without monetary compensation, participation in such “extracurricular activities” has other rewards. According to Elizabeth Marvin, Eastman’s dean of academic affairs and new president of the national Society for Music Theory, “Taking leadership roles in national organizations puts Eastman faculty in the position of being able to influence and shape our fields of expertise.” Marvin also notes that, in addition to bringing together one’s peers, “Professional organizations attract serious students, and Eastman’s visibility in these organizations helps us recruit the highest caliber students.”

Lending their time and talents to various professional music organizations are the following Eastman faculty members:

Jean Barr, professor of accompanying and chamber music; co-chair, chamber music department; director, Piano Accompanying & Chamber Music Degree Program
• Chair, collaborative performance advi-
sory committee, Music Teachers’ National Association (MTNA)
• Editorial board, Piano & Keyboard magazine

John Beck, professor of percussion
• Past president, Percussive Arts Society

Louis Bergonzi, associate professor of music education (strings)
• Immediate past president, American String Teachers Association
• Editorial committee, Journal of Research in String Education

Bonita Boyd, professor of flute
• Past president, International Flute Association

Jennifer Brown, assistant professor of music, the College Music Program; assistant professor of musicology, ESM (pt)
• Secretary, Society for Seventeenth-Century Music
• Council member, American Musicological Society
• Past editor, Gordon & Breach Musicology Book Series
• Past president, American Musicalological Society, Southern Chapter

Hans Davidsson, associate professor of organ
• General artistic and research director, Göteborg Organ Art Center (GOArt), Göteborg University, Sweden
• Board member, Westfield Center of Early Keyboard Studies, Seattle

Richard F. Grunow, professor of music education; chair, music education department
• Board member, Gordon Institute for Music Learning (GIML)

William McIver, associate professor of music, the College Music Program; associate professor of theory, ESM (pt)
• Editor, Music Theory Spectrum, Society for Music Theory

David Headlam, associate professor of theory
• Editorial board, Music Theory Spectrum, Society for Music Theory

Richard Killmer, professor of oboe
• Officer, International Double Reed Society

Ellen Koskoff, associate professor of ethnomusicology
• President, Society for Ethnomusicology

Peter Kurau, associate professor of horn
• Treasurer, International Horn Society

Ralph Locke, professor of musicology; chair, musicology department
• Senior editor, Eastman Studies in Music, a book series published by the University of Rochester Press
• Editorial board, University of Rochester Press
• Editorial board, the Encyclopedia of New York State, to be published by Syracuse University Press

Jennifer Brown
Hans Davidsson
Richard F. Grunow
Daniel Harrison
Richard Killmer
Ralph Locke

William McIver
Martin Scherzinger

• Reviewer, Handbook of Music Education Research (on press)

Daniel Harrison

• Editorial board, Journal of Musicological Research
• Editorial board, American Music, Society for American Music
• Editorial board and past moderator (i.e., editor-in-chief), AMS-L (the e-mail list of the American Musicological Society)
• Editorial board, H-musTXT (the e-mail list of Lyrica Society for Music-Text Relations)

John Marcellus, professor of trombone; chair, woodwind, brass, & percussion department
• Founding board member, past president, International Trombone Association

Elizabeth W. Marvin, dean of academic affairs; professor of music theory
• President, Society for Music Theory
• Editorial board, University of Rochester Press
• Past president, Music Theory Society of New York State

Ernestine McHugh, associate professor of anthropology and religion, humanities department
• Book review editor, the Himalayan Research Bulletin

William McIver, professor of voice
• President-elect, National Association of Teachers of Singing

Robert Morris, professor of composition; chair, composition department
• Vice president, Society for Music Theory
• Chair, editorial board; co-editor, Perspectives of New Music
• Editorial board, Journal of Music Theory
• Contributing editor, Open Space magazine

Martin Scherzinger, assistant professor of musicology
• Program committee, Music Theory Society
The orchestra of the future

Chicago Symphony Orchestra Association president shares his organization’s plan for community engagement

Following are excerpts from introductory remarks and the second lecture in the Catherine Filene Shouse Guest Speaker series.

Introduction

BY DAVID BEAUCHESNE, FORMER ASSISTANT DIRECTOR, ALP

The Arts Leadership Program is fortunate to host a guest as distinguished as Henry Fogel. His achievements as president of the Chicago Symphony Orchestra Association are too many to list, so I will not attempt to do so. I think what characterizes Mr. Fogel’s leadership of the CSO is that he is willing to take risks, and to challenge the concept of what it means to be a symphony orchestra in America.

While most major orchestras chose to ignore or pay lip service to problems that were being felt in the late ‘80s and early ‘90s, the CSO, under Mr. Fogel’s direction, chose to lead all American orchestras in attempting to change the way they do business. They have changed their mission to incorporate community engagement and building audiences for the future. In addition to excelling artistically, the CSO has mounted a Community Engagement Initiative that permeates all aspects of the institution. For example, in their recent renovation of Orchestra Hall and creation of Symphony Center, Mr. Fogel and CSO Music Director Daniel Barenboim made sure that, in addition to dramatically improving the acoustics of Orchestra Hall, they made Symphony Center a place that would welcome all members of the Chicago community.

Mr. Fogel has done an incredible job in broadening the priorities of one of America’s oldest orchestras. Given his efforts to dramatically alter and improve the future of the CSO and its role in the city life of Chicago, it is appropriate that today Mr. Fogel will speak on the orchestra of the future.

The orchestra of the future

BY HENRY FOGEL

Let me tell you a little bit about my own background because I think it’s relevant to the topic. I’ve been in one way or the other involved in symphony orchestras for precisely now 40 years. In 1961 I was still a student at Syracuse University. I’d gone as a pre-med student, but the first time I dissected a frog I fainted so I decided that wasn’t a good idea, and I switched to fine arts and musicology and piano, and sort of cobbled together a music education.

I went to work at an FM radio station, the only commercial FM radio station in Syracuse. It had a 90-minute classical music program, and I went in and auditioned to announce on that program and got the job. One of the other things it did was make an agreement to record and broadcast the Syracuse Symphony which was founded in 1961, so I actually taped
Henry Fogel: “Most European countries are a lot less diverse, ethnically diverse, than America is in most American cities. In fact, if you really were to look at the way orchestras run you can see certainly in their programming a big difference between a Swedish orchestra and a German orchestra. Orchestras do tend to try to relate to their own cultural backgrounds, and American orchestras weren’t doing that.”

Around 10 to 12 years ago when a number of orchestras actually did go through some financial crises; a couple were threatened with going out of business, and a few did go out of business. It was said, “the death of orchestras is in front of us.” Given that there have always been some problems with orchestras, and given that these are sort of old world institutions that have been plunked into the American culture, and given that there’s no way to prove productivity ... you know, if you make automobiles you can make a lot more cars per hour than you could 50 years ago. It still takes 85 musicians 45 minutes to play the Brahms first symphony, and it always will. That’s not going to change, and so that is not something that is available to our business.

Around a decade ago, at the time that this crisis looked like it was serious, the American Symphony Orchestra League did a report to address some of the serious problems. The report was titled “Americanizing the American Orchestra,” and the purpose of that title was to say, yes, we have taken this European institution, we have plunked it into America, we didn’t change it very much, and we need to think about that. We particularly need to think about it in terms of its relationship to all of our communities. Most European countries are a lot less diverse, ethnically diverse, than America is in most American cities. In fact, if you really were to look at the way orchestras run you can see certainly in their programming a big difference between a Swedish orchestra and a German orchestra. Orchestras do tend to try to relate to their own cultural backgrounds, and American orchestras weren’t doing that; and there were a number of other problems as well. The report openly recognized these problems and openly recognized a racist history, an overtly racist history. Because it (the report) raised some unpleasant aspects of the way orchestras behaved in the first part of this century, it was criticized by many of our colleagues. I got into some quite violent arguments with some of them. Every one of them admitted in conversation that what the report said was true; they just said that you can’t admit it – you aren’t publicizing your orchestra very well to say, “we were racists.” I kept saying you can’t fix it until you admit it, and admit it publicly. That was just one aspect.

There were sociological issues also. What’s interesting to me is that many orchestra managers and some of the press – The New York Times particularly – were quite critical of that report, and they accused the American Symphony Orchestra League of wanting to dumb down our orchestras by pandering to a broader...

I became in the late ’80s a board member of the Syracuse Symphony Orchestra and was on its board for 11 years until I left in 1978 to become the orchestra manager for the New York Philharmonic. I did that for three years and then was the executive director of the National Symphony Orchestra working with the great Mr. Rostropovich in Washington for four years and then in 1985 went to Chicago, which I hope will be my last job.

The interesting thing in this 40 years of involvement with orchestras is that I’ve seen cycles. In almost any decade there has been some authority figure in music who has predicted the demise of orchestras, whether it was Pierre Boulez, whether it was even famously once Leonard Bernstein who said they were all museums that probably couldn’t live into the next century, or whether it was orchestra administrators like Ernest Fleischmann who said that if orchestras didn’t completely change in ways that they still haven’t in this country they wouldn’t survive, and certainly also the press. That happened especially...
appeal. The fact is that most orchestras have started to implement many of the recommendations in that report while never admitting it.

Today, 10 years later, orchestras are much healthier than they were, in fact healthier than they've been in decades. The number of orchestras with deficits has gone way down, the number of orchestras with balanced budgets has gone way up. Some of that, to be fair, is that some of the orchestras in trouble simply went out of business and then reconstituted themselves at a lower cost level, but not a lot, that's about 10 or 12 orchestras out of most. Why is this not more publicized? Because it is not a national headline – "Orchestra Balances Budget." You’ll never read that.

This is one of the problems that I think orchestras have had in this country. When there's an orchestra that's threatened to go under, it's national news; when there isn't, or when you have successes, that's not news. I'm not however, trying to say there are no problems in orchestras. I'm trying to say they're perhaps not as bad as the press might have you believe. But there are problems, and some of them do stem from that historic sociological nature that I talked about.

One problem is that we are now dealing with the first generation of adults over the age of 35 who have come out of major urban school systems with no music education. Music education in most of the major cities in America was just chopped out of schools sometime in the last 25–30 years, which means kids who were 10 then are 35 or 40 now. That's what should be the next generation of our audiences, and they don't have the musical background that people of my age have. In most of the big city schools that's gone; in fact, in Chicago they're beginning to talk about putting it back. You have a whole generation of people who've had no contact with this kind of music and think that it might not mean anything to them. This is one of the problems we have to figure out: How do we deal with that without dumbing down the art that we present? How do we make people understand that it can communicate with them? That is something that requires enormous thought from marketing departments, from managers, from musicians, and we talk about that from boards.

When there’s an orchestra that’s threatened to go under, it’s national news; when there isn’t … that’s not news.

The people who supported orchestras in the first part of this century did the same thing. It’s class separation, not to mention racial separation. American orchestras integrated, major ones, after baseball. Black musicians were overtly, openly excluded until about 1960. There’s a player who just retired last year from the Cleveland Orchestra, a cellist named Donald White, a black cellist. He was the first black player of any major American orchestra. He was a graduate of our Civic Orchestra in the late 1950s in Chicago, and I'm sorry to tell you he was told by the Chicago Symphony, we don't take colored musicians. He was also told that by the Pittsburgh Symphony, the Philadelphia Orchestra, and the New York Philharmonic. He became a freelance cellist in New York. He got a call one day from George Szell, who knew exactly what he was doing. Those were the days before open auditions, when a conductor could audition one player and hire him. George Szell called him up and said, “Mr. White, I'm told you're a good cellist. Would you come to my hotel and play for me, because we need a cellist in Cleveland?” When Donald White tells this story he says, “You
might see significant results. But if we talk to communities that we have put walls up against, that’s going to take decades. If we put programs in place now to start to build bridges, that’s going to take decades. We want you. We want to change that but we don’t want to do it? We’re sorry, it wasn’t me personally, it wasn’t anybody who’s here now.” But if you don’t admit it why would anyone take you seriously? It’s not truly ancient history. It wasn’t anybody who’s here now. But if you don’t admit it why would anyone take you seriously? It’s not really ancient history. It wasn’t anybody who’s here now.”

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e did that. At their recommendation we formed a Community Relations Department that set up a series of town meetings in different community organizations, in churches, clubs, meeting rooms. There were about six or seven of these in different parts of the city, each attended by between 100–150 representatives of the community. I invited my staff to come along. Terry and Associates gave a summary of their findings and their recommendations. I then spoke about our hopes and said, “Let’s open it to questions. What would you like to ask us, and please don’t hold back.” They didn’t. What was fascinating to me was the degree of perceptual difference. In one particular community center called the People’s Music School in a largely Latino neighborhood, somebody said to me, “Mr. Fogel, I noticed you have a lot of staff with you.” Indeed, we had about 20 people from the staff. I had invited staff to come because I wanted the community to meet them and I wanted them to hear firsthand, not to hear a report, but to hear the dialog. This guy said, “You came with 20 people. Is that because you’re afraid to come into this neighborhood alone?” I was just amazed, but it was a genuine feeling on his part. Fortunately right near, within two blocks, there are some wonderful Vietnamese restaurants and I was able to say, “My wife and I come into this neighborhood once a month to eat at these restaurants on Argyle Street. I wanted my staff to meet you and you to meet them. I’m not afraid to come in here alone. You invite me to come alone, I’ll come anytime.” But that just shows the gap that we had to overcome. The interesting thing was, we did start to develop relationships. We now have a variety of residencies in different communities, each one shaped to a large degree by the members of that community.

There’s a huge Latino population in Chicago, so we have one residency that they helped to design — in fact, it was more their idea than ours. They had a Mexican folkloric group that performed music both written for them and transcribed and arranged for them. It was mostly some percussion and guitars and a few other instruments of that nature. They said, wouldn’t it be great if a brass group from the CSO and we could somehow get together. The program that they devised, which is now done about 15 times a year in the Latino community at different settings, is one-third CSO brass playing basically classical brass transcriptions and pieces, one-third the folkloric group playing its music, and the last third is the two groups playing together music composed for the combined groups by a Latino composer/arranger living in Chicago. The audience and following is now in its third year, and you see these adults and kids from the Latino community just sitting there and suddenly understanding that there’s all kinds of good music and there’s all kinds of things possible.

We have other programs where musicians from the Chicago Symphony teach kids in African-American churches, where members of the Chicago Symphony Chorus have formed a community chorus and cultural center on the south side of Chicago, and a children’s chorus there. Each residency has its own character and it’s shaped by the community. You start this now and each year it grows. It will still take us 25 years before we build back the trust and the respect on a broad basis, but there’s no question that it’s already much better than it was.

Another area that you have to deal with is the way the orchestra is promoted. How do you get rid of this image that people have? A furnace repairman came to my house once to fix my furnace, saw the record collection, and told my wife, “My God, that’s a huge amount of records! What kind of music is that?” She said, “It’s classical.” Turned out he loved classical music. He said to her, “Do you ever go to the Chicago Symphony?” She said, “Yes, my husband manages it.” He said, “You know, I would go, but I don’t own a tuxedo.” He thought you couldn’t go into
I convinced our board last year to invest a million dollars from our endowment and put it into marketing research, focus groups, and new marketing initiatives that we believe will pay off two or three years down the road. We also took another half-million dollars and invested it in completely redoing our website, making it even possible to buy a ticket online. I think more and more orchestras are thinking that way. In the early '60s, one of the big things that happened in orchestras is the union got more powerful, orchestra players demanded (rightly so) a living wage, and in large orchestras a full-time, year-round wage. And that's what has put the strain on orchestra budgets until they figured out how to match that expense with income. Unfortunately, what also developed in that period was a very high level of mistrust between orchestra musicians and management. I can't think of a university that runs without significant faculty input. I can't think of a hospital that runs without significant doctor input. Yet, many orchestras run with almost no musician input. It's a two-way street: Managers haven't wanted it and musicians have been unwilling to do it because they feel they might be co-opted. The orchestra of the future will not survive if musicians are not involved in the decision-making process, the governance of orchestras, and if they don't think differently about their jobs.

Musicians, I think, in future orchestras are going to have to be willing to go out into communities and – whether it's teach kids, or give ensemble performances in school – talk about the music a little bit. Musicians in American orchestras need to think about what they look like on stage. They get angry with me when I say, "How well you play your instrument is the most important part of your job, but it's not the only part." Risers. They would prefer not to play on risers. People actually don't leave their eyes home when they go to a concert, and you can't disconnect the senses. You sit on the main floor of a concert hall with an orchestra with no risers, and basically what you see is a front row of strings and maybe their socks. You might hear this wonderful oboe solo, but you never see who's playing it. That's not a complete experience. When orchestras stand up to bow, they talk to each other or they swab out the clarinet, or at the end of the concert, they actually start packing up. Excuse me, the audience is saying something to you, and you're acting like you don't care. Yet, I've heard those same musicians complain if they don't think the applause is loud enough. It's a two-way street. The idea that at the end of a concert the musicians would actually stand up, all face the audience, and even smile a little bit – it's shocking to me how strange musicians think you are if you suggest this, but it is a part of the relationship between an audience and an orchestra.

The committed music lovers will come. They aren't enough to support orchestras at the levels to which musicians want to be supported. In Chicago, nobody last year in the orchestra made less than $100,000. But there are 112 of them – you do the math. That's a very expensive part of the budget. If the orchestra wants to only play to the committed music lovers, it needs to realize that is cutting its very financial pipeline in half.

What we have to do is actually present the music in a way that makes people who have not started out to be committed music lovers actually understand that this music can speak to them. I think if we have musician involvement and musicians who are willing to be on the board of trustees, be on board committees, and meet in a consistent way with management, not only to fight about issues, we'll always do that, that's fine. It means that management has to be willing to compromise and listen to musician views, and it means that musicians need to understand that being part of a process doesn't mean you get 100% of your way. It means compromise in all directions. We have to build that relationship with our musicians. It is starting to happen across the country. I just want to close by saying I think you're in this field because you believe in this art, you believe that it has the power to transform people. I believe that. I'm a proselytizer for music, whether it's being on the radio for 15 years or as the manager of a symphony orchestra. I can't think of anything more powerful. People's lives are better when they are infected with this bug called great music. You haven't chosen this because you think it's a convenient career path. I suspect most of you are in it because you can't think of doing anything else. I'm in it for the same reason. We have to find ways to work together and nurture this art, present it to the current generation, but pass it on to the next one and expand that audience so that it is passed on in a healthy condition. I hope we can all find ways to work together and do that. 

FROM PAGE 9
I can't think of a hospital that runs without significant faculty input. I can't think of a university that runs without significant faculty input. I hope we can all find ways to work together and nurture this art, present it to the current generation, but pass it on to the next one and expand that audience so that it is passed on in a healthy condition. I hope we can all find ways to work together and do that.

Features

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Variations on a theme by Horowitz

Eastman students reflect on ideas of Catherine Filene Shouse keynote speaker

Following are excerpts of student essays written in response to Joseph Horowitz’s Catherine Filene Shouse Keynote Lecture published in the Spring 2001 issue of Eastman Notes. The essays were chosen for publication by Horowitz.

A fanfare for the common man: Expanding our society’s cultural understanding

BY ERIC DUDLEY (BM ’01)

The indiscriminate propagation of culture (from whatever noble motives) can operate easily, if not inevitably, toward the destruction of that culture.

— Virgil Thompson

I

Not long ago, bad-boy of musicology Norman Lebrecht scandalized the field with probing inquiries and daring accusations as to “who killed classical music.” His 1997 book exposes the nasty underside of commercial music-making, blaming money-grubbing performers and power-hungry managers for the demise of music as a serious art.

Classical music is not dead, but the sound of its voice is scarcely more audible today amid the din of our continually evolving American culture than at its first utterances here centuries ago. From the beginning, the American musical experience has been the sum total of diverse attempts to disseminate “great” music for a variety of motivations and with varying degrees of authenticity.

Before the advent of the radio and the phonograph, live performance was the only vehicle for the transmission of music, and its providers were as diverse as Theodore Thomas and Phineas T. Barnum. When Thomas created a touring orchestra in 1869, it was out of his personal devotion to music and his desire to spread awareness to those unacquainted with its beauty. One effect of Thomas’ proselytizing was to encourage the formation of institutions for the frequent performance of classical music in population centers. The following decades were indeed the most important in the development of symphonic culture in the United States, encompassing the establishment of permanent orchestras in New York, Boston, Chicago, and eventually most major cities.

In contrast, P.T. Barnum’s motivations were as different as possible, the avoidance of extreme risks, and more frequent dissemination of performance, allowing for much broader and more frequent dissemination of music. However, in addition to shifting focus away from the community level, the propagation of music over air waves is the most indiscriminate of all means, exerting no direct influence on the listener’s frame of reference. Furthermore, since the overriding goal of radio networks and record companies is to attract as many listeners as possible, the avoidance of extreme risks that stems from good business precludes most kinds of adventurous programming.

The music appreciation movement of the 1930s came on the coattails of the development of mass media, and remained inseparably tied. At its zenith was NBC’s “Music Appreciation Hour,” a weekday daily broadcast reaching up to seven million students as well as several million adults nationwide. While the radio show exposed multitudes to great music who may have otherwise scarcely encountered it, its spokesperson dispensed dozens of faulty notions about the composers, coupled with banal associations that trivialized the music. The show’s programming shared the same paucity of new music as network radio and mass media in general, delivering the terrible misconception that classical music was no longer a living art foreign to a great many people, built up to a phenomenal level by the marketing genius of Barnum. The disparity between the intentions of Thomas and Barnum represents two extremes on a spectrum of ideals in American performance culture: to establish a tradition where none exists, or to capitalize on its absence.

The subsequent arrival of mass media made an obvious impact on the culture of performance, allowing for much broader and more frequent dissemination of music. However, in addition to shifting focus away from the community level, the propagation of music over air waves is the most indiscriminate of all means, exerting no direct influence on the listener’s frame of reference. Furthermore, since the overriding goal of radio networks and record companies is to attract as many listeners as possible, the avoidance of extreme risks that stems from good business precludes most kinds of adventurous programming.

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If the situation we have inherited is thus, what can we do to improve upon it?

— Virgil Thompson

II

The idea of presenting music to a silent crowd in a darkened theater, with no attempt to involve it directly
in the music, is long since obsolete, and has spelled certain doom for the presentation of much new music. Program notes alone are often insufficient. Instead, the overall concert format must be altered, so that the entire audience can fully absorb at least some of the many stimuli they encounter.

Several solutions present themselves, and have already been tested. From thematic programming to pre- and mid-concert talks and multimedia presentations, organizations have explored diverse means of relating new or little understood music to the experiences of their listeners. The difficulty lies in avoiding techniques that pander to the public or cheapen the emotional and/or conceptual content of the works. If an effective manner can be found for conveying these relationships, then no piece of good new music should seem entirely foreign.

Rather than another music appreciation movement, we need a music participation movement in which members of the community share the responsibility for their own cultural awareness. The targeting of young audiences is paramount for the future of our cultural health, and the quality of our music education as a whole is a determining factor. All children at least should be taught to read music.

These are but a few possible solutions to an age-old and all-important question. Theodore Thomas was right: The symphony orchestra should reflect the culture of the community, and its health the community’s cultural awareness. Only by bringing music culture nearer to the active life experiences of our American community at large, can we aspire to expand its cultural understanding.

Composition major Eric Dudley graduated in May with a bachelor of music degree and currently studies orchestral conducting at Yale.

2nd Movement: Broccoli au gratin

BY ROBERT WOOD

B is it cursed territory or not for one to invest many minutes in cross-relating, paralleling, and unifying art’s different branches, one fact remains painfully applicable: Beauty can be divided into many forms, all wholly intangible and resultantly, wholly unified. For in the end, what is a work of art but a collection of assembled parts organized in an aesthetically pleasing manner?

Cooking begins with a unit of food, the final product resultant upon the proportions and choices of those units of food added thereafter. Painting begins with color, its final product similarly resultant upon the proportions and choices of those colors added thereafter. And music. Music begins with the note, its success following the same prescription. But as these processes all result in their respective dishes, paintings, and songs, nowhere is it said that these artistic statements cannot themselves serve a greater artistic purpose.

A meal is not composed of a solitary salmon, but perhaps also of a dish of asparagus, potatoes, a salad, and a beverage, all owing their given successes to the care taken to arrange their individual parts. But the collective whole of such a meal is certainly an even grander statement of the art at hand than each individual dish. Such an example is fairly obvious; other artistic areas are not. When groups of paintings are arranged in a complementary fashion, the action becomes interior design and thus removed from the responsibility of the original artist. But does a room decorated with a sensitivity to color have greater potential for aesthetic satisfaction than one singular contributor to this whole? No, ranking beauty is futile and dumb. But the macro structure certainly has its own statement to offer.

Of all of the arts, music seems to have more “aesthetic narcissism” built into its singular units; rarely is an impeccably programmed concert of complementary pieces acknowledged with deserved praise. Of course, rarely are there concerts deserving of such a reception. Regardless, the critical mechanisms of each audience member disengage and re-engage at the ends and beginnings of the pieces they may experience. It is as if intermission is a time in which the comparatively unorganized babble of sound coming from the lobby is used to cleanse one’s aural palate, thus assuring that the following music will not be tainted by remnants of what came before. Ideally, a concert of music should be treated no differently than a three-course meal; with art music, a seven-course meal. The concert programs from many early conductors, and to some extent from the Seidl and Thomas eras of New York Philharmonic, appear more as gourmet buffets than meticulously planned and paced fine dining. Most have at least two large-scale works, and several other smaller works tossed in the middle, somewhat like a plate on which the presence of both a Beef Wellington and a lobster has only room for macaroni and hush puppies to be mashed in between. What is to keep the steak sauces from running into the lobster and completely obstructing the natural flavor of the fish? Perhaps an intermission of bread down the center of the plate would provide the necessary fortification. Or a cutting wine. This is not to say that Seidl and Thomas are not to be commended for exposing what could have otherwise been dying musical flames; it is simply to say that ideally, they could have done so more skillfully.

The culinary metaphors offer more than their somewhat distant association may suggest. Wine truly is served as a means of cleansing the palate and readying one so that alternate courses may be enjoyed with their deserved splendor. However, the wine itself is selected specifically to complement those foods for which it has been designed to cleanse the palate. Wine therefore simultaneously unifies and delineates, and musical concerts should strive for the inclusion of similar entities, with Beaujolais being paired with Babhitt, and Chardonnays with Chopin. One might say that such worries pander to the declining attention span of the modern concert-goer. To that it could be said that there is nothing meritorious or noble about having the inherent or learned ability to enjoy the roller coaster ride of three Beethoven symphonies performed consecutively; it simply speaks for attention span. But why fill one’s stomach with three main courses, tainted with each other’s residual flavors, if instead a solitary main course can be experienced by the complements of a more thoughtful menu?

Pianist Robert Wood, an applied music major, is scheduled to graduate from Eastman with a bachelor of music degree in December.
Oscar-winning composer and U.S. senator visit Eastman Theatre

Rochester enjoyed the talents of two of the most highly regarded men in Hollywood and Washington when John Williams, composer of scores for many of the biggest films in movie history, paid an exciting visit to Eastman in April. He conducted the Eastman Philharmonia in a special, sold-out concert of his own music in Eastman Theatre.

The all-Williams program featured a wide variety of his film music: the themes from *Angela’s Ashes* (winner of the 2000 Grammy Award for best instrumental composition) and *Schindler’s List*; selections from *Far and Away*, *Hook*, *E.T.*, and *1941*; and a suite from *The Reivers*, his Oscar-nominated work for the 1969 Southern coming-of-age movie. At Williams’ request, former U.S. Senator Alan Simpson (R-Wyoming) provided narration for the selection from *The Reivers*.

“It was a tremendous honor to have John Williams visit Eastman, and an incredible opportunity for our students.”

Williams received an honorary doctoral degree from the School in recognition of his many achievements in music.

Williams concluded the concert with a rousing encore of music from *Star Wars* and *Raiders of the Lost Ark*, which brought the audience to its feet in appreciation.

Born in New York, Williams moved in 1948 to Los Angeles, where he eventually began his career in the film industry. He initially wrote music for many television programs in the 1960s, winning two Emmy Awards for his work. Since then, he has composed the music and served as music director for more than 80 films, including the *Star Wars* trilogy, the *Indiana Jones* trilogy, *Superman*, *Jaws*, *Home Alone*, *Presumed Innocent*, *JFK*, and more recent films such as *Jurassic Park*, *Saving Private Ryan*, *Star Wars Episode 1: The Phantom Menace*, and *The Patriot*.

Williams has been nominated for 39 Academy Awards — making him the most nominated living person — and has won five.

He also has been awarded 18 Grammys, three Golden Globes, one British Academy Award, and numerous gold and platinum records. His soundtrack album *Star Wars* has sold more than four million copies, making it one of the most successful non-pop albums in recording history.

In addition to his work in the film industry, Williams has written two symphonies and several concerti, including a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra. From 1980-1993, he was the conductor of the Boston Pops Orchestra, and now holds the title of laureate conductor. The recipient of several honorary degrees, he is also an artist-in-residence at Tanglewood.

“Tale a tremendous honor to have John Williams visit Eastman, and an incredible opportunity for our students.”
SCHOOL NEWS

Focusing on the future, discovering our heritage

Eastman to host conference for EWE’s 50th

Scheduled presentations

Presentations during the conference will reflect the musical diversity of the Eastman Wind Ensemble over the past half-century. From Mozart to Messiaen, Strauss to Schoenberg, and Bennett to Karel Husa, “Focusing on the Future, Discovering Our Heritage” will feature thought-provoking and informative sessions on music and music-making. Some of the scheduled events include:

Richard Strauss' Final Works
Presenter: Brian Gilliam, Duke University
• Serenade: “The Happy Workshop”
• The Four Last Songs

Orchestration for the Wind Ensemble
Presenters: Donald Hunsberger and Mark Rogers
• Theme and Variations, Op. 43, Arnold Schoenberg
• Suite Française, Darius Milhaud

The Ithaca Connection
Presenters: Frank Battisti, Warren Benson, Gordon Stout
• Steven Peterson conducting the Ithaca College Wind Symphony
• Theme and Fantasia, Armand Russell
• Concerto for Horn, Dana Wilson

Remembrance, Warren Benson

Concerto for Wind Ensemble, Karel Husa
• Candide Overture, Leonard Bernstein/Walter Beeler

Ives and the Band
Presenters: Philip Lambert, James Sinclair, Jonathan Eikus
• Calcium Night Light
• Over the Pavements
• Country Band March
• Overture and March, 1776

1951 to 2002
Presenters: Frederick Fennell, A. Clyde Roller, Donald Hunsberger
• Music from the first wind ensemble concert

Rehearsing Chamber Ensembles
Presenters: Donald DeRoche, Frank Battisti, Rodney Winther coaching/conducting the Cincinnati Conservatory Chamber Winds

International Repertory
Presenters: Timothy Reynish, Leon Bly, Dennis Johnson, Toshio Akiyama

Composers on Composing
Presenters: Richard Bennett, Warren Benson, Karel Husa, Bernard Rands, Verne Reynolds, Dana Wilson

The Expanded Harmoniemusic Ensemble
Presenter: Christopher Wieat
• Concerto for Clarinet and Harmoniemusic, Mozart
• Larry Combs, clarinet

Special Saturday alumni ensemble

On the morning of Saturday, Feb. 9, a special playing session in Eastman Theatre will enable all Eastman Wind Ensemble alumni to once again play with their compatriots of bygone years. All three EWE conductors will lead the ensemble (augmented by current EWE members where necessary) in repertory certain to bring back the richest of memories. All alumni are requested to inform the conducting and ensembles office of their desire to perform, so that adequate balances may be created.

The Eastman School is issuing an open invitation to alumni to revisit Rochester for a four-day conference on wind music to be held on February 6–9, 2002. Celebrating the Eastman Wind Ensemble’s 50th anniversary, conference highlights will include the world premiere of Bernard Rands’ commissioned work, Unending Lightning and performances by the acclaimed percussion ensemble Nexus, as well as solo performances by Chicago Symphony Orchestra musicians Larry Combs (BM ’61) and Gail Williams. The conference is being held in conjunction with meetings of the Eastern Wind and Percussion Association of Symphonic Bands and Ensembles (WASBE).

In addition to the Eastman Wind Ensemble, other ensembles will perform during the conference, including the Ithaca College Wind Symphony, Cincinnati Conservatory of Music Chamber Winds, and United States Military Academy Band.

The USMA Band will be featured in sessions highlighting the works commissioned in 1952 for the 150th anniversary of the founding of the Military Academy, as well as the current commissions for their upcoming 200th anniversary. They will also participate in a special demonstration of rudimental drumming along with Nexus.

Several resource areas will be available to conference participants. There will be an extensive display of scores used by Eastman Wind Ensemble conductors Frederick Fennell, A. Clyde Roller, and Donald Hunsberger. Selected materials from the holdings of the Eastman Ensemble Library and Sibley Music Library also will be accessible. Selected archival recordings of the Eastman Wind Ensemble are scheduled to be “broadcast” at various times in the main resource center. Shattinger Music also will provide a resource center of scores, recordings, and books available for purchase.

Registration forms will be distributed via CBDNA and WASBE mailings, and also can be downloaded from the Eastman Wind Ensemble web site: www.rochester.edu/Eastman/FFDH. Forms also may be requested via phone, fax, or mail at: Eastman School of Music, Office of Conducting and Ensembles, 26 Gibbs Street, Rochester, NY 14604, (585) 274-1440, fax (585) 506-0138.

In addition to EWE’s gala concert, ensembles from Ithaca College, the Cincinnati Conservatory, and the U.S. Military Academy will perform.
Fennell inducted into Hall of Fame

Frederick Fennell (BA ’37, MS ’39, HON DOC ’88), one of Eastman’s most well-known alumni and revered faculty members, was honored this year as one of 10 individuals and two institutions inducted into The American Classical Music Hall of Fame.

The prominent conductor was recognized by the Cincinnati-based Hall of Fame for “significant contributions to classical music in America.” Indeed, Fennell is considered the founder of the contemporary wind ensemble with his establishment in 1952 of the Eastman Wind Ensemble.

Under his leadership, the group became known as the pioneering force in the symphonic wind band movement in the United States and abroad.

The 2001 Hall of Fame induction celebration was held in April at the University of Cincinnati’s College-Conservatory of Music.

The other 2001 Hall of Fame honorees are William Billings, Van Cliburn, George Crumb, Antonín Dvořák, Arthur Fiedler, Paul Hindemith, Itzhak Perlman, Sergei Rachmaninoff, and Virgil Thomson, along with the Juilliard Quartet and the New York Philharmonic. They join 51 previous inductees who have furthered the growth, development, and appreciation of classical music in America.

Besides the Fennell induction, Eastman has another Hall of Fame connection: Samuel Adler, composition professor emeritus, serves as co-chair of the organization’s National Artistic Directorate.

Performances and master classes round out John Adams’ Eastman visit

Prominent composer John Adams, whose orchestral works make him the most frequently performed living American composer, paid a visit to the School last March. In addition to working with composition students and presenting a master class at the School, he attended rehearsals and a concert presented by Eastman new-music ensemble Musica Nova, conducted by Brad Lubman.

The concert program featured Adams’ Chamber Symphony, Shaker Loops, and China Gates for solo piano (featuring graduate student Thomas Rosenkranz), as well as Studies 2 and 9 by Conlon Nancarrow. Chamber Symphony, for which Adams won the 1994 Royal Philharmonic Society Music Award for best chamber composition, is scored for 15 instruments. It combines the expressionism of Schoenberg with the frenzy of cartoon soundtrack music. Shaker Loops, described as a work full of “rapturous lyricism” and as having “high-octane energy,” was composed in the fall of 1978 using fragments from a string quartet, Waveraker, written earlier that year.

While Adams was visiting Eastman, a London television director was here with a New York City and Rochester-based crew to film Adams as part of a 50-minute profile to air in the United Kingdom and possibly worldwide.

The crew shot footage of Adams in a composition master class listening to and giving feedback on students’ compositions, at a rehearsal of his Chamber Symphony and Shaker Loops, and at a symposium with composition students and faculty. The crew also conducted individual student interviews.

Adams’ compositions encompass numerous genres, bringing a sense of the theatrical and the vernacular to his distinctive sound. They have been called a postmodern mixture of minimalism with expressive tonal elements reminiscent of late romanticism and early modernism.

Adams studied at Harvard and now is based in the San Francisco Bay area. He has taught at the San Francisco Conservatory and was the composer-in-residence for the San Francisco Symphony from 1979–1985. His most recent composition, El Niño, a dramatic oratorio on the theme of the Nativity, was premiered in December by the London Voices and the Halle Orchestra in Paris.
Welcome new faculty

The Eastman community extends a warm welcome to the following new faculty:

- Yehonatan Berick, visiting associate professor of violin (part-time)
- John Covach, visiting professor of theory (part-time)
- Peter DuBois, assistant professor of sacred music (part-time); director of Sacred Music Diploma program
- Daniel Godfrey, visiting professor of composition (part-time)
- Clay Greenberg, instructor of gamelan (part-time)
- Benton Hess, distinguished professor of voice; senior vocal coach; music director, Eastman Opera Theatre
- Anne Koscielny, professor of piano (part-time)
- Mark Kellogg, associate professor of euphonium, trombone, and brass chamber music
- Russell Miller, assistant professor of vocal coaching and repertory
- William Porter, visiting professor of saxophone (part-time)
- Ashley Putnam, visiting professor of voice (part-time)
- Al Regni, visiting professor of organ (part-time)
- David Rivello, instructor of jazz studies and contemporary media (part-time)
- Ralph Sauer, visiting professor of trombone (part-time)
- Steven Stucky, visiting professor of composition (part-time)
- Robert Swensen, associate professor of voice
- David Temperley, assistant professor of theory
- James Willey, professor of composition (part-time)

Eastman hosts 4th annual Lotte Lenya competition – and provides a winner

For the third time in this prestigious event’s four-year history, the Eastman School of Music was a host site for the Lotte Lenya Competition for Singers. Once again, Eastman also produced a prize winner. Established in 1998 to honor the wife and foremost interpreter of the music of German composer Kurt Weill, the Lotte Lenya Competition for Singers is open to students enrolled in a degree program at any college, university, or conservatory in the United States and Canada. It recognizes excellence in the performance of music for theater, including opera, operetta, and American musical theater.

This year, Eastman was a host site for one of four regional auditions held in February 2001, and also host for the final judging on March 17. Other regional audition sites included the University of Cincinnati-Conservatory of Music; Symphony Space, New York City; and the University of Southern California, Los Angeles.

Of the 13 finalists taking part in the March 17 competition, two hailed from Eastman: Jazmin Gorsline and Misty Ann Castleberry Sturm. Judges were André Bishop (artistic director, Lincoln Center Theater), Welz Kauffman (president and CEO, the Ravinia Festival), and soprano Teresa Stratas. The first prize of $3,500 went to soprano Jennifer Dyan Goode, Manhattan School of Music, New York City. In a tie for second prize, Raquela Sheeran, soprano (The Juilliard School, New York City) and Jacob Langfelder, baritone (Boston Conservatory of Music), won $2,000 each. In addition, the judges singled out two contestants for special recognition: tenor Noah Stewart (The Juilliard School) received $1,000 for Outstanding Vocal Potential; soprano and Eastman School student Misty Ann Castleberry Sturm received $500 for Outstanding Performance of a Single Number, Weill’s “Surabaya-Johnny.” All winners will be presented in a concert in New York City in November.

To show versatility in the performance of varied musical theater styles, each contestant was asked to prepare a 15-minute program including an aria from the operatic or operetta repertory, a selection from one of Kurt Weill’s German stage works, a selection from one of Weill’s American stage works, and a selection from the American musical theater repertory by a composer other than Weill. Criteria for adjudication included vocal technique and beauty of instrument as well as interpretation, acting, idiomatic performance, and stage presence.

Next year, Eastman once again will host the regional auditions (scheduled for February 16, 2002) and will present the national finals on April 13.

Students perform Miller Theatre finale

On May 24th, Eastman’s student-run new music group Ossia helped usher out the 2000–2001 season at Columbia University’s Miller Theatre. The occasion also marked the launch of Alarm Will Sound, a professional ensemble whose founding members are Ossia musicians.

The program, Reich Redux, featured two pieces by modern music icon Steve Reich. Student conductor Alan Pierson led the ensembles in Tehillim, a significant vocal work based on Hebrew cantillation, and a new version of The Desert Music. The latter work, composed in 1984 for full orchestra and large chorus, recently was reduced by Reich to employ chamber orchestra and 10 singers. Ossia’s version, which was premiered at Eastman in a May 3 concert, is an integration of instrumental forces from the original version and the chamber version.

“We’re excited to have been able to work with Reich, who reviewed and approved our ideas for this new instrumentation,” said Ossia member and graduate student Gavin Chuck. Reich was in attendance at the Miller Theatre event to hear his music being performed.

According to a review of the performance by web magazine andante.com, “An evening of music executed with flawless technical precision may easily be forgotten. But there are concerts that, if not note-perfect, put everyone present in frantically good spirits – events that linger in the memory and allow one to recall with pride, ‘… and I was there.’ This concert was such an event.”
Jazz pianist Roberta Piket was this year’s featured artist in the third annual Marian McPartland/Eastman Jazz Series, held in Kilbourn Hall in May. Called “one of the most accomplished and inventive young jazz pianists on the scene,” by Piano and Keyboard magazine, Piket was selected by legendary jazz pianist McPartland and the Eastman jazz faculty. The McPartland concerts are designed specifically to shine the spotlight on exceptional jazz pianists who deserve wider recognition.

Roberta Piket joined Marian McPartland as the featured artist in the third annual Marian McPartland/Eastman Jazz Series. “(Piket) is very original in her playing and will no doubt go far,” McPartland said.

In addition to performing solo, she has played professionally with a number of artists including Lionel Hampton, Rufus Reid, David Liebman, the BMI/New York Jazz Orchestra, and others. She also leads two groups: The Roberta Piket Trio and Alternating Current. Her trio has toured Japan, New England, the Midwest, and elsewhere, performing at such notable places as the Blue Note Club (Fukuoka, Japan) and the Kennedy Center (Washington, D.C.). Piket has recorded both solo and with other artists. Her trio’s CD, Live at the Blue Note, was named one of the five best recordings of 1999 by Jazz Times. Her latest CD, Speak Memory, was released last fall on the Fresh Sound New Talent label. Also an educator Piket maintains an active schedule of lectures, master classes, and private lessons. She has taught at Long Island University and presented clinics at Duke and Rutgers, and throughout the United States, Europe, and Japan.

The work of two Eastman notables came together recently in Chicago, when a new concerto by Pulitzer Prize winner and Professor of Composition Christopher Rouse was premiered by the Chicago Symphony Orchestra last May. The piece, a clarinet concerto, prominently featured CSO principal clarinet Larry Combs (BA ’61).

In a review of the piece and the performance, the Chicago Tribune wrote, “Just as this music tests the virtuosity of the soloist – in this case, the astonishing Larry Combs, the CSO’s principal clarinet – to the limit, so does it dare the audience to hang on tight as it takes them on the high-energy roller-coaster ride of their lives.”

Rouse’s clarinet concerto, completed late last year, was commissioned for the CSO by the Hanson Institute for American Music at the Eastman School.

Eastman announces Institute for Music Leadership

This fall, Eastman takes a bold next step in the evolution of its “Eastman Initiatives” by creating a new center at the School. The Institute for Music Leadership (IML) is the first center of its kind in the country, reflecting Eastman’s long-standing role as a leader in music.

Funded in part by a generous grant from the Andrew W. Mellon Foundation, the IML will be directed by Eastman Professor Ramon Ricker – a distinguished member of the Eastman faculty since 1972 and an acclaimed saxophonist who has performed as a member of the clarinet section of the Rochester Philharmonic Orchestra since 1973. Susan Wharton Conkling, a 1999–2000 Carnegie Scholar in the Pew National Fellowship Program and associate professor of music education at Eastman, is the Institute’s new associate director for professional development. Both work under the guidance of Eastman Director and Dean James Undercofler.

The IML’s primary role is to ensure that Eastman students obtain the broad education, specialized skills, and diverse experiences they’ll need – along with their exceptional musicianship – to become the new generation of musical and cultural leaders. While separate from any individual degree program at Eastman, the IML helps strengthen and sustain core programs that prepare graduates to serve as artistic leaders. The Institute serves as a new umbrella structure for all of Eastman’s certificate, diploma, and partnership programs, which include:

• Catherine Flene Shouse Arts Leadership Program
• Orchestral Studies Diploma in Strings
• The new Sacred Music Diploma
• Music for All
• Components of the William Warfield Partnership with the Rochester City School District

A new certificate with the working title “The Art of Teaching.”

The Institute also will be a center for the creation and implementation of new ideas related to music leadership and professional development. It will serve alumni and other practicing musicians, in addition to Eastman students.

“Consider this metaphor,” says Institute Director Ricker. “A music student graduates with a certain ‘toolbox’ that consists of skills and knowledge. It can vary slightly from student to student, but more often than not music schools continue to supply the same tools as they did 20 to 30 years ago. The Eastman certificate and diploma programs that make up the Institute for Music Leadership add new ‘tools’ that are designed to help our students better prepare for the challenges ahead. The underlying thread for all of the programs is an internship component and the basic philosophy that we learn best by doing. We hope that the IML and its various programs will help our students make a smoother transition from student to professional activities. I don’t know about you, but if I were going to be a carpenter I’d want to have more than just a hammer, a few nails, and a tape measure in my toolbox. I’d want to have access to every tool I could get my hands on. Thus, the IML is committed to identifying and offering those critical, expanded tools that are proving to be so necessary for today’s and tomorrow’s music professionals.”

Look for more information on the new Institute for Music Leadership in future issues of Eastman Notes.
The newly formed Eastman Chamber Music Society had an April performance debut in the Sunday Recital Series produced by The Cathedral Church of St. John the Divine in New York City.

Eddins guest conducts and receives award at Eastman

William Eddins (B ’83, MAS ’86), who has rapidly established himself as one of America’s most promising young conductors, returned to his alma mater last March to guest conduct the Eastman Philharmonia.

Eddins led Eastman’s premier student orchestra in a program of Mahler’s Lieder eines Fahrenden Gesellen, Tchaikovsky’s Variations on a Rococo Theme, and Beethoven’s Symphony No. 3. During intermission, School Director and Dean Jim Undercofer presented Eddins with Eastman’s Alumni Achievement Award, recognizing his accomplishments and success since graduation.

“We were delighted to welcome Bill Eddins back to Eastman to lead the Philharmonia,” said Undercofer. “He’s a wonderful conductor and an accomplished musician.”

A native of Buffalo, N.Y., Eddins received his bachelor’s degree from Eastman in 1983 at the age of 18 – making him one of the youngest graduates ever – and received his master’s degree three years later. After dozens of guest conducting engagements with many of the country’s most prominent orchestras, he earned positions as assistant conductor to Daniel Barenboim at the Berlin State Opera and assistant conductor of the Chicago Symphony Orchestra before becoming its first resident conductor in 1999.

In demand as a guest conductor, Eddins was recently named principal guest conductor of the National Symphony Orchestra of Ireland, for which he will conduct four weeks of concerts each season from September 2002 through the 2004–2005 season.

Other recent engagements include the Baltimore Symphony Orchestra, the St. Paul Chamber Orchestra, the Barcelona Symphony Orchestra, the Detroit Symphony Orchestra, and the Buffalo Philharmonic. In addition to his post with the CSO, he is also founder and artistic director for the Prospect Park Players, a chamber music series based in St. Paul, MN.

Eastman Chamber Music Society debuts in New York City

The Eastman Chamber Music Society is a group of some of Eastman’s best graduate instrumentalists who are selected by competitive audition.

Its mission is to perform the masterpieces of the chamber music repertory, with a special focus on music for unusual combinations of instruments such as strings and winds together, larger ensembles, etc., because such pieces of music are not performed as often at the School. The group presents an annual series of four concerts in Kilbourn Hall, as well as other concerts in the community.

“The ECMS helps to fill the gap left by the Intermusica ensemble, which was appreciated by so many here at Eastman,” said Timothy Ying, co-chair of Eastman’s Department of Chamber Music. “So far the concerts have been quite successful, with very good performances and appreciative audiences. We’re looking forward to the group’s continued growth.”

Just passing through

Legendary jazz alto saxophonist Lee Konitz stopped by Eastman for an informal visit during a swing through upstate New York last February. While at the School, Konitz attended jazz performance workshops, played a duet with Associate Professor Harold Danko, and worked with individual students and groups. Jazz innovator Konitz remarked to Danko, “It was great to feel like a student again!” Above: Konitz listens to student Josh Rutner.

William Eddins

The Eastman Chamber Music Society had an April performance debut in the Sunday Recital Series produced by The Cathedral Church of St. John the Divine in New York City.

The program included Mozart’s Clarinet Quintet and Dvořák’s E-flat Major Piano Quartet.
Kneisel competition still strong

Thanks to some dedicated people, Eastman students over the past 20 years have had the opportunity to compete for cash prizes and to perform in a special concert.

Jessie Kneisel, who had a distinguished 40-year career at Eastman in German and German diction, was the beloved teacher of George T. McWhorter (BM ’57). “Jessie Kneisel was the finest teacher I’ve ever had … and I’ve had the best in several disciplines,” McWhorter proudly states.

Kneisel so influenced McWhorter’s life that in 1982 he established an annual German lieder competition at the School in her name. Kneisel died in 1992 at age 88.

George McWhorter has led a distinguished career, including earning master’s degrees in both voice and library science from the University of Michigan, publishing five books, and working as curator for a special collection housed at the University of Louisville, KY. He also has performed as a soloist at universities and churches throughout the South.

The Kneisel Competition provides a second award in honor of an Eastman faculty member. Ann Clark Fehn was associate professor of German and associate dean of undergraduate studies at the College of Arts and Sciences of the University of Rochester until her untimely death at age 44 in 1989. Established in 1997, the Ann Clark Fehn Memorial Award recognizes excellence in the accompaniment of German lieder.

This year’s winners included a tie for second place in voice:

Voice
- First Place: Lucas Meachem
- Second Place: John Fulton
- Second Place: Melissa Kelly
- Honorable Mention: Amber Smoke

Piano
- First Place: James Myers
- Second Place: Joy Puckett
- Honorable Mention: Jeffrey Brown

Marvin named Dean of Academic Affairs

Elizabeth West Marvin, a long-time Eastman faculty member and acting dean of academic affairs for the 2000–2001 school year, was appointed dean of academic affairs effective last July.

As dean, Marvin is responsible for administering all academic aspects of the School, including developing and maintaining high-quality curricula, and establishing academic policies. The dean oversees and collaborates with other key administrators to recruit and enroll undergraduate and graduate students, and works with the director of the School to hire and retain faculty.

“Betsy has done a first-rate job as acting dean,” Director James Undercoffer said. “She has distinguished herself in all aspects of her work as a teacher, a scholar, and an administrator.”

Marvin, who received both her master’s and doctorate degrees from Eastman, and her undergraduate degree with honors from The College of Wooster (OH), has been a member of Eastman’s faculty since 1982. Prior to her appointment as interim academic dean, Marvin chaired Eastman’s music theory department. She will continue to teach part-time in the theory department and to serve as an affiliate faculty member in the voice department.

A widely published expert in the field of music theory, 20th century, Marvin has authored dozens of articles and papers. Her primary research areas include music cognition, analysis and performance, 20th century music analysis, and music theory pedagogy. Two textbooks she has co-authored, A Musician’s Guide to Theory and Analysis and A Musician’s Guide to Aural Skills, will be published by W.W. Norton in 2003. Recipient of numerous national and Eastman School honors, Marvin also is president of the Society for Music Theory, the preeminent national organization in her discipline.
It is with heartfelt thanks that we recognize all those who generously supported the Eastman School throughout the 2000–2001 academic year. Your extraordinary generosity continues to grow every year, with 2000–2001 gifts totaling in excess of $12,000,000. This is even more remarkable given the fact that more than 50% of all dollars received were directed to a variety of endowment funds that will provide for the School in perpetuity. It is our hope that the following report reflects, in small measure, our sincere gratitude for your contributions, and our promise to be conscientious stewards of your gifts.

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The Eastman Fund is the annual giving program for alumni, parents, and friends of the Eastman School of Music. Gifts to the Eastman Fund are unrestricted in nature and used during the year in which they are received to meet current needs, primarily unrestricted scholarship support for current students. Over $230,000 was raised this year thanks to the more than 1,800 alumni and friends who participated in the campaign.

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We are sincerely grateful to the following individuals, groups, and organizations who generously supported a wide variety of programs and initiatives throughout the year.

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Mrs. William (Mildred)
Feinbloom ⊹
Renée Fleming
Charles W. Fox ⊹
Rich Fuke, Jr. ⊹
Herman Gehnart ⊹

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REPORT ON GIVING

Helen Mercurio
Donald Messina
Daniel M. Meyers
David Miles
Robertta Miller
Jacek & Colleen
Mokrzewski
Ilene Montana
Maureen Moore
Charles Morgan
Katherine Moriarty
Martha Moyle
James & Suzanne Mueller
John & Annabel Muenter
Martha Moyle
Katherine Moriarty
Martha Moyle
Jacek & Colleen
Roberta Miller
David Miles
Daniel M. Meyers
Donald Messina
Helen Mercurio
Richard Reisem & Josef
Herbert & Kay Rees
Margaret Proctor
Joanne Prives
Elizabeth Phillips
Joanne Prives
Margaret Proctor
Herbert & Kay Rees
Richard Reisem & Josef
Johns
Louise Wallace Reynolds
Mr. & Mrs. George M. Rich
Daniel & Nancy Robbins
Lawrence & Lucia Root
Richard & Margery Rosen
Stephen & Elise Rosenfeld
Margaret Russell
Bruce R. Rychwalski
Margie & Martin Sabath
Peggy Savlov
Susan Schilling
Alan & Jo Ann Schoenegge
Russ Schultz
Jon & Katherine Schumacher
Jonathan Schwabe
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Mario & Catherine Sorge
Lena Soricone
Angelo & Gloria Spaminato
Bessie Spector
Allen & Suzy Spencer
The Family of Charles R.
Starke:
• Kathryn Starke
John & Sally States
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Strasser
Donald Sun
Sue & Gary Tebor
Elizabeth Thaler
Joyce & Brian Thompson
Laura Tripp
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Marienne Ussler
Gary & Marie VanGraafeiland
Marjoni von der Heyden
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William Whallon
Helen Williams
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James & Suzanne Mueller
Mary Alice & Robert Wolf
Rochester Area Community
Foundation
Carolyn Wolfe
Jessie Woodward
Gordon & Nancy Wright
W.S. & Jessie Wright
Patricia Yuzawa-Rubin
Bernard & Virginia Zeifang

Associations and groups
Boes #1 EMCC Sunshine Fund
Friends of Eastman Opera
The Gleaners Class
International Student Scholarship Committee
Management Team of CVS 753 Mu Phi Epsilon: Rochester Chapter
John Myers Photography
The Optimist Club of Winston-Salem
Student Support Services/Committee on Special Education: Rochester City School District
Tay House-Troop #19 of the
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The Catherine Filene Shouse Foundation
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Anna Kaskias
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Charlies Krusenstjerna
Max Landow
Paul H. Laverty
Arthur Leo
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Catherine Irene Martin Lopez
Eileen Malone
Joseph Marciano
Jack R. Mason
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Sarah McCoy
Eugene McCoy
Sarah Mccalder
E. McLeod Vance Thomas
Marian McPartland
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BY ROBERT MORRIS

The composition department experienced a fulfilling year of memorable and stimulating events. A number of eminent composers held forth on their music and ideas in our weekly Composer Symposium. Our visitors included Finnish composer Magnus Lindberg; Martin Bresnick from Yale and Lisa Moore (new music pianist and Eastman alumna); the impeccable pianist and composer Yehudi Wyner from Brandeis and Harvard; Peter Child, also from Brandeis; Robert A. Moog, inventor of the Moog synthesizer and pioneer in electronic music; film and concert music composer Paul Chihara, professor at UCLA; John Adams, America’s distinguished and most often performed concert music composer; John Williams, the most eminent film composer on the scene today and former director of the Boston Pops.

The musical environment for composers was especially exciting this past year. We heard many wonderful performances by Musica Nova, Eastman’s new-music ensemble, performing works by Adams, Bresnick, Georgy Ligeti, Steven Stucky, and Stravinsky. Musica Nova is conducted by Brad Lubman, a composer of talent and originality.

Ossia, the student-run new-music organization, produced a number of great performances including John Cage’s *Song Books*, Harrison Birtwistle’s *Carmen Arcadieae Mechanicae Perpetuum*, and Steve Reich’s *Desert Music*. Ossia also treated us to concerts including “Third Stream” music, recent orchestral works and premiers of student compositions. Alarm Will Sound, a professional ensemble founded by several Ossia members, joined Ossia to perform *Desert Music* and Reich’s *Tehillim*.

In December, The New York New Music Ensemble presented a delightful concert of music by Elliott Carter, Jacob Druckman, Jonathan Harvey, David Rakovsky, and Melinda Wagner. This year’s Image-MovementSound festival, coordinated by Allan Schindler (director of the Eastman Computer Music Studies) and Stephanie Maxwell (of the Rochester Institute of Technology), presented mixed media works by Schindler, Maxwell, Eastman alumnus Nicholas Scherzinger, and grad students Gavin Chuck and Kevin Earnest. And Eastman’s World Music Series continued to stimulate and fascinate Eastman composers with concerts of Indian, Balinese, African, and Caribbean music. All this in addition to our series of Composer Forums and readings and performances of student works by the Eastman Philharmonia, Eastman School Symphony Orchestra, Eastman Wind Ensemble, and Musica Nova.

The Eastman composition faculty continues to shine. The Chicago Symphony Orchestra presented the world premiere of Pulitzer prize winner Christopher Rouse’s clarinet concerto, *Chaconne*, on May 17, 2001, alumnus Larry Combs, clarinet, and Christoph Eschenbach, conductor.

Other premieres included his *Concert de Gaudi* (co-commissioned by the Norddeutsche Rundfunk and the Dallas Symphony Orchestra), *Rapture* (commissioned by the Pittsburgh Symphony), and *Rupturedus* (commissioned by the Royal Northern College of Music Manchester International Cello Festival). Rouse received an honorary doctorate from the State University of New York at Geneseo and the DuPont Award from the Delaware Symphony Orchestra.

David Liptak’s music saw many performances this year. Eastman alumna Paul Merkelo performed Liptak’s *Trumpet Concerto* with the Montreal Symphony, The Eastman Opera Theatre presented four performances of Liptak’s chamber opera *The Moon Singer* at Eastman, and then performed the work, written for young audiences, in elementary schools in the Rochester area. The Rochester Philharmonic Youth Orchestra, with conductor David Hanson, gave three performances of Liptak’s *Rush* as part of an April tour of France. Violist and Eastman Professor John Graham gave several performances of music by Liptak in...
China and Taiwan.

Allan Schindler continues to collaborate with filmmaker Stephanie Maxwell. Their previous film/musical compositions have won many awards and are shown throughout the United States and Europe. Their most recent piece is LightPipe, premiered at the ImageMovementSound festival mentioned earlier.


Steven Stucky, from Cornell, filled in as visiting professor of composition while Christopher Rouse was away on leave in the winter term of 2001. Stucky taught with Rouse at the Aspen Music Festival and School in June–July, where he was composer in residence.

Stucky’s Double Concerto for Violin and Oboe, performed by Orchestra 2001, was released last fall on CRI records (CD 847), as was his Funeral Music for Queen Mary on Albany Records (TROY 444). Other Stucky compositions will soon be released on Albany Records.

As for yours truly, my music was featured in a concert of the Cygnus New Music Ensemble at Merkin Hall in New York last October. My Three Musicians will shortly be released on Neuma Records. The first performance of my 10-instrument composition In Concert, written for Musica Nova, was simulcast over the Internet through the American Music Center’s “New Music Box.” By the time you read this, I will have experienced the premiere of my composition “Playing Outside” for chorus and orchestra scattered in the woods and trails of Webster Park, NY. My new book, Class Notes for Advanced Atonal Theory (2 vols.), the material from a theory course I taught at Eastman up to 1998, is available from Frog Peak Music. I’ve also published two long papers on the music of John Cage and Milton Babbitt, respectively, in The Open Space Magazine.

Many of my grad composers have received awards, honors, and important performances this year. PhD candidate Todd Coleman’s choral work Trees won the Schorr/Music Composing and Arranging Competition.

DMA student Dennis DeSantis’ music received performances in New York, Boston, Philadelphia, and the Midwest. His The Things That Pass for Knowledge was played on the North River Music Series at The Greenwich House in New York City. It plays percussion in a number of new music ensembles such as the Yesaroun’ Duo, the Kamellion Duo, and The Dogs of Desire.

DMA student Kenneth Eberhardt’s sextet The Road to Las Cruces was performed by eighth blackbird on their 2000–01 concert tour. His Cross Section was performed by the New England Chamber Orchestra in April.

PhD student Kevin Ernste’s piece Kayato for trumpet/fluegelhorn and electronics has received many performances including concerts at the Lake Placid Institute and at Princeton University. He is working on commissions for a solo work for pianist Fang-Tzu Liu and for a work for viola and electronics for Eastman Professor John Graham.

Among DMA student Stefan Freund’s many performances, his brass quintet Metal was played on multiple occasions in the Washington, D.C., area and in Chicago. His On Fire for violin and piano was heard at the Royal Irish Academy of Music and the Messiaen Festival in Dublin, Ireland. The New York Youth Symphony performed his No Apologies in May, a “First Music Commission,” in Carnegie Hall in New York. Freund currently is working on commissions from the Phoenix Symphony Orchestra, the Pittsburgh New Music Ensemble, Pastiche, the McNiece State University Wind Ensemble, Paul York (professor of cello, University of Louisville) and Gary Hammond (professor of piano, Hunter College).

PhD candidate Gregory Mertl (PhD candidate) continues his association with choreographer Augusto Soledade and the Brazz Dance Company with the performance of Stable Flux, premiered at Smith College in April. This summer Mertl was composer-in-residence at the Chamber Music Festival of the East. Mertl’s immediate projects include the Big Ten Band Commission, a commission from the Phoenix Symphony, and a work for Eastman Professor of Violin Olek Krysa.

PhD student Aaron Travers received a commission for a new piece for the Chicago Civic Orchestra, conducted by Cliff Colnot, as part of the Chicago Symphony Orchestra’s “First Hearing” program.
DMA candidate Greg Wilder received a 2001 ASCAP Music Achievement Award. His Concerto for Piano and Computer was performed at the Lewis University Composition Competition. Wilder’s music was also selected for performance at the Society of Composers Inc. 2000 National Conference and the MATA 2001 Midwinter festival. Wilder was invited to participate as guest in the annual 2001 Bowling Green New Music Festival.

But amid all of the engaging and exciting events and achievements in and of the composition department, there is one sad note: Augusta Read Thomas decided to resign from the School and join the faculty of Northwestern University. Her demanding and complicated international schedule, her responsibilities as composer-in-residence at the Chicago Symphony, and a long list of commissions and other professional commitments led her to make this unhappy decision. She is very sorry to have to leave us and has repeatedly assured us that she will always love Eastman. As a result, we are holding a search for an eminent composer to take Thomas’ place. In her stead and during David Lip-tak’s leave in the winter of 2002, we look forward to three visiting professors in composition — James Willey, Steven Stucky, and Daniel Godfrey — all exemplary teachers, composers of note, and friends of the School.

For those of you who would like to obtain further information about the composition department, please visit our web page at http://www.rochester.edu/Eastman/composition/.

Composition Professor Robert Morris is chair of the composition department.

Associate Professor of Theory Steven Laitz

BY ROBERT WASON

The Eastman Department of Music Theory continues to thrive! Indeed, with the recent ascension of Betsy Marvin to the academic deanship, following Marie Roll’s appointment a few years back to the graduate deanship (a position she continues to hold, though she is on leave this year), it is difficult not to conclude that success in the Eastman theory department is a sure ticket to the top. However, Betsy’s new assignment has left me the somewhat reluctant solo-chair of what seems like a shrinking department: Given the administrative responsibilities Marie and she have taken on, Bob Morris’ recent full-time move to composition (as chair of the department), Bob Gauldin’s retirement (though we are fortunate to have him teaching for us part-time), and Aleck Brinkman’s move at the end of last year to Temple University, there seem to be fewer senior colleagues each year as I look around the room at department meetings. (I do hold such meetings on occasion, though I am famous for trying to do as much department business as possible via email.) Fortunately for us, Steve Laitz joins the senior ranks, having made tenure last spring. Bravo, Steve!

Still, we must do some energetic searching to build up our ranks, and the Eastman administration clearly recognizes that fact. After interviewing the very best applicants in the field for our junior position last year, I’m happy to announce that we settled unanimously on David Temperley, who had been teaching for us on a one-year appointment. We are fortunate indeed that he will be joining us this year in a tenure-track position. Davy brings both solid musicology and impressive scholarly accomplishment in his studies in music perception and cognition, and will certainly strengthen our program at all levels. Our senior search, on the other hand, was inconclusive; we’ll return to it this year to try for a final cadence. We’re conscious of the dearth of senior-types around here, however: Professor John Covach of the University of North Carolina will take up the slack by visiting us this fall to give a PhD seminar in “Analysis of Popular Music.” We all welcome him, and look forward to the extraordinarily versatilie scholarly expertise he brings to us. Gabriela Ilitchi of our musicology faculty will also give a PhD seminar for us this fall (cross-listed in musicology) titled “Topics in Medieval and Renaissance Music Theory.” As part of our revised PhD program, we hope to be able to offer two PhD seminars per semester on a regular basis.

Gabriela’s course is evidence of the closer collaboration between the departments of Theory and Musicology.
musicology and theory that Ralph Locke, chair of musicology, and I hope will mark our tenures as department chairs. To this end, we’ve started off our regimes by reorganizing the office staff. No longer will there be a “musicology secretary” and a “theory secretary.” Kathy is joined by Amy Bray (former musicology secretary) had left to assume an administrative assistant position in the philosophy department at The College same time back (we made do with temps this year), and Roseanne Scheuermann, who needs no introduction to any interested reader of this column, decided to retire at the end of the spring term, after nearly 20 years of service – often beyond the call of duty – as theory secretary. We will all miss her. In planning for the future, Ralph and I managed to upgrade one of the positions to an “administrative assistant,” who will be in charge of the office and all the work carried out in it. We are thrilled to welcome our new administrative assistant, Kathy Buechel, who has her own office next to Ralph’s, and in time, will certainly know more about the day-to-day operation of both of our departments than we do. Kathy is joined by Deanna Karstins, who works in the space between Ralph’s office and mine, now a bit less cramped than it was previously.

The theory department welcomes back Ciro Scotto, who was off all of last year: Ciro had a Junior Leave in the fall, and then a Bridging Fellowship to the mathematics and engineering departments at The College in the spring. We’ll put Ciro’s enhanced technical expertise to work very soon: He’ll be giving a PhD seminar this coming spring on “transformational theory.” A mark of our success is that we continue to get such leaves for our faculty. This year Norman Carey has a Junior Leave in the fall, and Steve Laity has a Bridging Fellowship in the spring. Steve will be our ambassador to applied studies at Eastman, having conceived a bridging project with the relatively new Department of Chamber Music, in which he will explore connections between music theory and various aspects of applied music study.

Our series of visiting lecturers was a particularly rich one last year. Eminent visiting scholars included John Roeder (UBC), Wayne Slavson (UC, Davis), Sandra Trehub (University of Toronto), Ethan Haimo (Notre Dame), Jonathan Bernard (University of Washington), and Brian Alegant (Oberlin). To give some idea of the extraordinary range of topics, I’ll describe the first and last lectures of the series: In October, Professor David Cohen of Harvard University spoke on the origin of the notion of a “note” in Carolingian treatises of the ninth and 10th centuries, and in April, Professor Franz Krieger, editor of Jazzforschung/Jazz Research and professor at the University of Music and Dramatic Arts in Graz, Austria, spoke on Miles Davis’ fusion music from Bitches Brew (1968) up to You’re Under Arrest (1985). We look forward to another stimulating series of visitors this year, which will begin with Allen Forte lecturing on, and Madeleine Forte performing piano music of Messiaen (early October), and conclude with a lecture and performance by Victor Rosenbaum (early April). Though as of this writing I look forward to a couple of weeks in which to try to catch up on my many projects (and have a little vacation, since I did teach summer school), I also look forward to what I am sure will be an exciting and musically fulfilling year at Eastman.

Professor of Theory Robert Wason is theory department chair.

KEYBOARD

BY DAVID HIGGS

This fall, Eastman began to offer a new Sacred Music Diploma, designed to equip students with the knowledge and tools necessary to meet the challenges of the rapidly changing and diverse settings in which sacred music is practiced today. The 24-credit diploma “will ground students in a variety of music, as well as practical skills that will meet the variety of styles in today’s worship.” The diploma’s requirements include a unique two-semester supervised internship in a local church or synagogue, administered by DuBois and an advisory committee of Eastman faculty. Students enrolled in any undergraduate or graduate degree program at Eastman may apply for the diploma program. A permanent faculty position has been reinstated this year – the visiting professor of organ improvisation. This fall semester, William Porter holds this position, which will rotate among several organ improvisation experts in future years. Widely known as a virtuoso and scholar, Porter has achieved international recognition for his improvisation skills in a variety of styles, and for his leading role in the recovery of this historical approach to the instrument. “Improvisation is a one-time event,” said Porter. “Whenever people realize what is happening, that it is being done ‘just for them,’ people pay attention. That kind of music-making creates community, and helps people define what they are about on that particular Sunday morning.” Porter will visit Eastman from the New England Conservatory of Music in Boston, where he also is artist-in-residence at that city’s prominent First Lutheran Church. The entire Eastman School organ department will be tak-
ing a two-week “field trip” to Göteborg, Sweden to see firsthand what the future holds for their instrument. The trip was postponed this fall because of recent international events, but will be rescheduled soon. The trip is made possible in part by the recent addition to the Eastman faculty of noted Swedish organist Hans Davidsson, the founder, artistic, and research director of the Göteborg Organ Art Center (GOArt), an international center for research in historical organ building and performance practice.

Through GOArt, the Eastman visitors will have private lessons, attend lectures, seminars, lessons, master classes, and concerts on 10 historical instruments, in addition to exchanging ideas with students from the School of Music at Göteborg University. To learn more about GOArt, check their web site: http://www.hum.gu.se/goart/.

“Much of the European organ music we play today contains indications referring to original instruments,” said Davidsson. “These indications are possible to realize on the Göteborg organs. It’s as if one had access to a cookbook with wonderful recipes, but without the appropriate ingredients. Our fall trip will allow us to ‘cook and taste’ original and delicious ‘musical meals,’ so important for our understanding and interpretation of our common musical heritage.”

Our goal is to equip Eastman students to become leaders in the field, and this trip will allow us to experience firsthand the kinds of organs that were the gene-sis of so much of our standard repertory. Organ students at Eastman did quite well on the competition scene this past spring. In the American Guild of Organists Regional Competitions, held during each of the nine Regional AGO Conventions throughout the United States, three current undergraduate students won first prizes, and two won second prizes. First prize winners were: Region II Binghamton, NY: Timothy Pyper; Region III Allentown, PA: Christian Lane; Region VIII Eugene, OR: Rico Contenti. Second Prizes went to Lee Wright, Region II Binghamton, NY; and Daniel Hahn, Region IV Jackson, MS: Fred Teardo and Rico Contenti also won the first and second prizes, respectively, in the first Augustana Arts/Reuter National Undergraduate Organ Competition, held in Denver this past February. Fred Teardo also was a semi-finalist in the St. Albans International Competition held in St. Albans England in July; and was the youngest of 15 competitors to be chosen to compete in St. Albans from a pool of 80 entrants worldwide. Sonia Kim won first prize at the Ft. Wayne National Organ Competition. Timothy Pyper won first prize in the Royal Canadian College of Organists National Competition in Toronto. Congratulations to all of our fine young players!

Associate Professor of Organ David Higgins is co-chair of Eastman’s keyboard department and head of its organ program.

since the William Warfield Partnership began five years ago. Congratulations, Devon! We welcome Donna back into the department with a full-time teaching load. As you read on, you will see that she has been busy outside of the department as well.

In addition to the music education department’s continuing commitment to the greater Rochester community and to New York state, the faculty is involved in a variety of activities throughout the country and abroad. This has been an unusually rewarding year both in terms of global outreach and notable publications. Following are but a few contributions:

Associate Professor Louis Bergonzi, immediate past president of ASTA, continues an active conducting schedule with six all-state presentations and an appearance with the Melbourne Youth Music Summer Orchestra in Melbourne, Australia. The Australia trip included workshops and presentations in Adelaide, Brisbane, Melbourne, and Townsville. Louis also presented in China (Beijing Conservatory, Shanghai Conservatory, Nanjing Children’s Palace, and Suzhou Governor’s School) as a part of the String Instrument Education Delegation to China, People to People Ambassador Program. Bergonzi’s recent publications include Rounds and canons for strings: Shaping musical independence (Kjos Publishers); “What String Matters Matter?” chapter in D. Elliott (Ed.), Deciding matters in music education (Oxford University Press); “Teaching traditional contemporary classical music in school orchestra: Let’s not be too polite,” chapter in D. Littrell (Ed.) Teaching music through performance in orchestra (GIA Publications); and a collaboration with J.B. Smith titled ‘Americans’ music...
A note from the School Historian

BY VINCENT LENTI

I am very happy to have been appointed the new historian at Eastman since 1956 when I arrived as a freshman. I feel privileged to have witnessed a great deal of the School’s history. I have been able to experience Eastman as an undergraduate and graduate student, a member of the faculty for 38 years, and a member of the administration for 26 of those 38 years.

To assist me in my work, I would like to ask the assistance of fellow alumni. At the present time, I am most interested in any recollections of faculty members who were appointed in the 1920s and early 1930s, several of whom were still teaching in the 1940s and 1950s. Among these members of the faculty would be people such as Rufus Arey, Samuel Belov, Lucy Lee Call, Harold Gleason, Effie Knauss, Max Landow, Emory Remington, Gustav Tinlot, Sandor Vas, and Jeanne Woolford. If you have any stories and impressions concerning any of these people – or their colleagues from the earlier decades at Eastman – please contact me.

You can reach me by mail, phone, fax, or e-mail: Vincent Lenti, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, 585-338-1784 (home phone), 585-274-1594 (School phone), 585-338-7503 (fax), vlient@aol.com (e-mail).

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DEPARTMENT NEWS

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The revision includes a Teachers Guide, Student Book One/CD and Student Book Two/CD for winds, percussion, and strings. Recordings feature faculty artists and students at Eastman, members of the Rochester Philharmonic Orchestra, and members of Rhythm & Brass.

Assistant Professor Kathy Robinson, continues to co-direct the Kimberley Project, a 6- to 8-week summer collaborative music teaching/learning project involving Rochester, Philadelphia, and Kimberley, South Africa. In addition to directing the Rochester All-City Elementary Chorus and presenting Orff workshops in Rochester and Northern New Jersey, Kathy was a clinician at the National Association for the Study and Performance of African American Music (NASPAAM) Biennial Conference in Birmingham, AL, Mountain Lake Colloquium for Teachers of General Music in Mountain Lake, VA; and for the Loudon County School District in Reston, VA. In fall 2001 she will travel to Germany for an invited presentation at the European Music Educators Conference (EMEA). She also will attend the American Orff Schulwerk Association convention in Cincinnati, OH, and present at the New York State School Music Conference in Rochester.

As we enter the 21st century, it is obvious that the music education department is expanding its educational commitment on a global scale and in a variety of venues. I look forward to updating you on many innovations to come. ●

Professor Richard Grunow is chair of the Department of Music Education.

Winds and Percussion and Jump Right In: The Instrumental Series – for Strings was released in 2000–2001. The revision includes a Teachers Guide, Student Book One/CD and Student Book Two/CD for winds, percussion, and strings. Recordings feature faculty artists and students at Eastman, members of the Rochester Philharmonic Orchestra, and members of Rhythm & Brass.

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Winds and Percussion and Jump Right In: The Instrumental Series – for Strings was released in 2000–

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DEPARTMENT NEWS

special emphasis on performing, composing/arranging, and teaching, and is not specifically centered in the two usual academic jazz tracks – performance or composition. The student has freedom to create a program that suits his or her needs, interests, and career goals.

It is modeled after other Eastman DMA programs, so an important component is research and writing seminars. These are commonly called 590s at Eastman. Typical jazz 590s under discussion for adoption include: The History and Significance of the Blues; The Music of Duke Ellington; Jazz Insights: The Saxophonists, the Swing Tradition, and American Popular Song; Bebop/Atlantic-Prestige Era; Blue Note Era/Modal Experimentation; ECM Era/Bitches Brew and Beyond; and Ragtime’s Relationship to Jazz.

A major hurdle for all doctoral students is the Comprehensive Examination. At Eastman, this is a two-day test that consists of a written examination in the fields of music history, literature, and theory followed a few weeks later by an oral examination. All students must pass this test to satisfy major department and Graduate Professional Committee requirements that they have attained broad competency as practitioners of music.

Working with our colleagues in the music history and music theory departments, it was decided that DMA-JCM students will take the same test as other DMA students. However, the written examination will be restructured to include jazz history, theory, and literature questions in addition to non-jazz questions. Moreover, it will be designed in such a way that jazz students will be on equal footing with non-jazz students.

BY RAY RICKER AND HAROLD DANKO

Down Beat honors jazz at Eastman

In words and by action, Down Beat magazine, one of the country’s most respected jazz publications, is heaping praise on the jazz program at the Eastman School of Music.

The magazine extended a special invitation to Eastman’s Jazz Performance Workshop honors unit to perform at the 18th annual JVC Jazz Festival held in New York City in June. The ensemble, coached by Harold Danko, consisted of Jose Encarnacion, saxophone; Eli Asher, trumpet; Jia Xia, piano; Jon Hamar, bass; and Ted Poor, drums. They performed a set of original compositions in a noon-hour outdoor concert at Bryant Park.

“We’re very selective about the schools we choose,” said Tom Alexios, director of special projects at Down Beat. “We choose schools that consistently place well in our student awards, but also consider the overall reputation of their jazz programs and the strength of their faculty. Eastman’s got it all. They’re turning out some outstanding students.”

This year Down Beat also named the Eastman Jazz Ensemble, directed by Fred Sturm, the best collegiate-level jazz big band in the country. This is the fourth time in six years and the second consecutive year that Eastman’s premier jazz band has taken or shared the top spot in the magazine’s annual student music awards competition. Also honored was Eastman graduate student Jamey Simmons as this year’s winner for best jazz arrangement.

Introducing the Jazz Doctor of Musical Arts Degree

The Jazz Studies and Contemporary Media Department is pleased to announce its new Doctor of Musical Arts degree. Applications are being accepted, with the first student in the program expected to begin study in September 2002. Each year the department receives numerous inquiries about doctoral work in jazz studies, but until now serious jazz students who wanted to work on a doctorate at Eastman had to “massage” their program of study, stretching requirements here and there, to make it fit with their jazz interests. This new degree opens the door for bona fide jazz DMA work and places Eastman at the forefront in this area.

The new DMA degree represents high broad-based attainments in the field of jazz, with special emphasis on performing, composing/arranging, and teaching, and is not specifically centered in the two usual academic jazz tracks – performance or composition. The student has freedom to create a program that suits his or her needs, interests, and career goals.

It is modeled after other Eastman DMA programs, so an important component is research and writing seminars. These are commonly called 590s at Eastman. Typical jazz 590s under discussion for adoption include: The History and Significance of the Blues; The Music of Duke Ellington; Jazz Insights: The Saxophonists, the Swing Tradition, and American Popular Song; Bebop/Atlantic-Prestige Era; Blue Note Era/Modal Experimentation; ECM Era/Bitches Brew and Beyond; and Ragtime’s Relationship to Jazz.

A major hurdle for all doctoral students is the Comprehensive Examination. At Eastman, this is a two-day test that consists of a written examination in the fields of music history, literature, and theory followed a few weeks later by an oral examination. All students must pass this test to satisfy major department and Graduate Professional Committee requirements that they have attained broad competency as practitioners of music.

Working with our colleagues in the music history and music theory departments, it was decided that DMA-JCM students will take the same test as other DMA students. However, the written examination will be restructured to include jazz history, theory, and literature questions in addition to non-jazz questions. Moreover, it will be designed in such a way that jazz students will be on equal footing with non-jazz students.

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students. This approach is in keeping with the Eastman spirit and tradition of broad competency.

We hope that within the next few years the degree program will have 4 to 6 students in residence. This coupled with 12 to 15 master’s students and 40 undergraduates will make an already healthy department even more well-balanced and vital. We’re excited about it.

**Upcoming fall highlights**

- **November 7**: World-renowned bassist and Eastman alumnus Ron Carter and his group, in the Chamber Jazz Series at Kilbourn Hall, 8 p.m.
- **November 25 and 30**: Marian McPartland will conduct an afternoon workshop for pianists on November 26, and pianist/composer and Eastman alumna Ellen Rowe will perform with the New Jazz Ensemble at Eastman Theatre November 30 at 8 p.m.

Professor of Saxophone Rainer Richer and Associate Professor Harold Danko are co-chairs of the Department of Jazz Studies and Contemporary Media.

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**HUMANITIES**

**BY JONATHAN BALDO**

Ernestine McHugh’s moving ethnographic memoir of her time among the Gurung people, *Love and Honor in the Himalayas: Coming to Know Another Culture*, was published this spring in the distinguished anthropology series of the University of Pennsylvania Press. Ernestine, who had lost her own mother at a young age, found another, Ama, in a steep mountainside village in the Himalayas. Ama invited her to become the adopted daughter of their household shortly after she arrived. Describing the Gurungs’ strong sense of community and sense of kinship from within the network of relations in which she was embraced, Ernestine narrates, in compelling and balanced prose, the family’s experiences, losses, affections, acquisition of knowledge, strong sense of honor, and ways of maintaining equanimity. It is addressed to non-specialists as well as anthropologists in her field, and should be of interest to anyone who has sought to know another culture. Kirin Narayan, an anthropologist at the University of Wisconsin, Madison, describes it as “a stunning, emotionally charged, intellectually stimulating, and aesthetically crafted fieldwork memoir. This is a book I will teach often, recommend to colleagues, and share with family and friends for its multifaceted delights.”

For one semester, at least, our new assistant professor of German, Reinhild Steingrüber, redefined for the Eastman School of Music the “three Bs.” In her course these were Bernhard, Beckett, and Borges—with some Buñuel and Bolcom thrown in. This past spring Reinhild offered a lively and innovative course titled “Reading the Absurd: Explorations in Modern and Postmodern Literature,” an interdisciplinary smorgasbord comprising literature, philosophy, painting, film, and theater. At the end of the semester the class performed William Bolcom’s score from 1968–70, *The Theater of the Absurd, or: Something Didn’t Happen and You Don’t Know What It Wasn’t, Do You, Mr. Jones*. Reinhild contacted the composer for permission and for performance advice. The third performance in 30 years took place this past April in an Eastman classroom. Students conducted, acted, directed, made props (including mechanical eyeballs), and recorded a CD of appropriate background noises, including barking dogs. Over the course of the semester they followed an important intellectual strand of 20th-century thought and culture in a wide variety of artistic and intellectual forms. Students read surrealist and existentialist fiction in their historical contexts and studied paintings by Max Ernst and Salvador Dali. The course required open-mindedness and a willingness to work hard, both of which are in abundant supply among our students here, as everyone knows.

Many of our offerings last year emphasized the connections among diverse art forms. Joan Saab’s course on America in the twenties, *The Decade that Roared*, took students on a journey through the jazz age, a world of the new woman, the Harlem Renaissance, speak-easies, avant-garde art movements, and an emergent mass consumer culture. The course covered novels, film, jazz, the theatre, and show tunes. Students also sought out primary sources such as newspaper and magazine articles and advertisements with the aim of studying how politics and culture influence each other. In her course on *The History of Photography in America*, which covered developments in documentary as well as art photography, students explored the collections of the International Museum of Photography at the George Eastman House, including the recent show on Vietnam.

The population of our department remained even last year for the first time in a decade. In the midst of teaching three new courses in the spring semester, Joan Saab somehow found the time to give birth to a beautiful baby.
Mitchell Stern

The Eastman community was saddened by the April death of former Associate Professor of Violin Mitchell Stern from complications after surgery for a brain aneurysm. He was 45. Stern graduated from the Curtis Institute and studied at the Juilliard School, Philadelphia Institute of Music. His teachers included Dorothy DeLay, Ivan Galamian, Arnold Steinhardt, Charles Castleman, David Cerone, Margaret Randall, Felix Galimir, and Karen Tuttle.

After winning the Leventritt Award in 1978, he went on to perform with many of the country’s major orchestras including the Atlanta, Baltimore, Boston, Cleveland, and Philadelphia symphony orchestras among others. He also served on the faculties of SUNY-Stony Brook, the Hartt School, the Manhattan School, Peabody Conservatory, the Taos and Aspen schools of music, SUNY-Purchase, and the Philadelphia Musical Academy. He taught at Eastman in 1997 and 1998.

Chamber Orchestra and the American Symphony, and was first violin of the American String Quartet.

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In memoriam

1930s
Charles Clayman Hill (BM ’30), February 2001
Eric Lewis (BM ’30), April 2001
Phyllis Rosamond (Marble) Stone (BM ’32), May 2001
Robert W. Winslow (BM ’34, MA ’39), May 2001
Estelle Bennett (BM ’35), May 2000
David Arthur Berger (BM ’35, MA ’39), March 2001
Donald W. Alton (BM ’36, MA ’38), July 2001

1940s
Harry B. Peters (BM ’36, MM ’40), April 2001
Harry M. Jacobs (BM ’38), June 2001
Loren B. Crawford Jr. (MM ’39), November 2000

1950s
Charles A. Lutton (BM ’41), November 2000
Dorothy Duerson Horn (MA ’42, PhD ’53), February 2001
Virginia Wood (BM ’45, MA ’46), June 2001
Rosalie Allison White (BM ’46, MA ’47), July 2001

1960s
Sigfred C. Matson (PhD ’47), February 2001
Suzanne Axworthy (MA ’48), May 2001
Ronald Jesson (MA ’49), May 2001
Byron B. McCall (BM ’49, MM ’51), March 2001
Sr. M. Ceciliiana Nieters (BM ’49), June 2001
Betty Howard Waterbury (BM ’49), April 2000

1970s
Roger C. Hannans (MA ’50), December 2000
Earl Wilson Compton (MM ’52, DMA ’74), April 2001

1980s
Bruce Baird Butler (BM ’53), July 2001
P. Peter Sacco (MA ’54, PhD ’59), August 2000
Robert L. Oppelt (DMA ’57), March 2001
William H. Keller (MA ’58), October 2000

Carolyn Parks (BM ’67), March 2001

1990s
Ruth Ann Wiley Epstein (BM ’68), December 2000
Peter Kenneth Zaparuk (MM ’89), October 2000
The following news is based on information received from January 1–July 31, 2001. News received after July 31 will appear in the next issue of Eastman Notes.

1930s

Albany Records recently issued a CD of vocal music by composer Gardner Read (MM ’37). It was recorded by D’Anna Fortunato, mezzo-soprano, and John McDonald, pianist. Read’s compositions also were included on a Gasparo Records issue in November.

Last March, an all-Reed program was performed in the Cincinnati area, including H. Owen Reed’s (PhD ’39) early orchestral works Symphony No. 1, Overture 1940, and La Fiesta Mexicana.

Pulitzer Prize-winning composer Robert Ward (BM ’39) has had two works premiered this past year. Cherish Your Land marked the inauguration of the North Carolina Museum of Natural Sciences in Raleigh, NC. Bayou Rhapsody, commissioned by Pastiche, was performed by Flutist and teacher Raymond Moeck was named Outstanding Man of the 21st Century” by the American Music Festival before beginning a music career that has included positions in the Cleveland Orchestra and Cincinnati Symphony, and professorships at the Oberlin Conservatory of Music (40 years), Peabody Conservatory, and at the Longy School of Music. In addition, he is a recipient of the Lifetime Achievement Award from the National Flute Association. The Longy School concert, which celebrated his continuing career as a performer and pedagogue, featured a newly commissioned work by flutist/composer John Heiss.

Harpsit Emily Oppenheimer (BM ’43) participated in “Make a Joyful Noise,” a community concert at Temple Israel in Westport, CT, which benefitted the Interfaith Housing Association’s Facilities Renovation and Refurbishing Campaign. In April, Oppenheimer played in “I Hear Music!” another benefit concert, for Habitat for Humanity of Greater Bridgeport and the Pollitt Fund of the First Presbyterian Church of Fairfield, CT.

Retired flutist Glennis Stout (BM ’45) continues to tour with her lecture/recital titled The Flute: From Baroque to Boehm. The lecture includes her collection of 30 antique flutes and focuses on educating flutists on the history of the flute from c. 1750 to the present.

Nazareth College in Rochester, NY, presented the first Raymond Shiner Jazz Award this summer. The award was established in memory of Raymond Shiner (BM ’46) and, in the future, will be given to talented individuals to further private jazz studies.

Composer and percussionist Stanley Leonard (BM ’54) has had several works for percussion and solo timpani published and released by Ludwig Music, Drop6 Media, and Studio 4 Percussion. The works include Antiphonies, Ex Machina, Skies, Winged Chariot, Winter Fantasy, and Good Christian Men Rejoice.

Composer George Walker (DMA ’56) has recently premiered several works with such orchestras as the Chicago Symphony, the Detroit Symphony, and the North Texas Wind Ensemble. His CD Lilacs, released last fall by Summit Records, was named one of the 10 best recordings of 2000 by the Denver Post. Recently, an extensive interview about his career appeared in The Musical Quarterly, and in May he was given an Honorary Doctor of Fine Arts degree from Spelman College in Atlanta, GA.

1940s

The Chilkat Center for the Arts in Haines, AL, hosted a performance of the Brahms horn trio by hornist Louis O. Nelson (BM ’40), violinist Linda Rosenthal, and pianist Nancy Nash, in April ’98.

American composer Gordon Ware Binkerd (MA ’41) celebrated his 85th birthday in May. Binkerd is known especially for his choral and vocal music; the Choral Journal remarked of his cycle To Electra, “Because of Binkerd’s extraordinary ear for vocal color, the effect of these pieces far transcends any possible verbal description of them, and they must be regarded as among the most significant works of the twentieth century.”

Conductor A. Clyde Roller (BM ’41), an Eastman professor of ensembles from 1961–65 and a former director of the Eastman Wind Ensemble, recently was honored by the University of Houston’s Moores School of Music by having an annual award named for him. The A. Clyde Roller Orchestra Award will be presented to an outstanding member of the University Orchestra each year.

E. Earnest Harrison (BM ’42, MM ’46), professor emeritus of oboe at Louisiana State University School of Music, was honored with an Oboe Heritage Weekend last April. The Earnest Harrison Scholarship of Excellence for Oboe and Chamber Winds has also been established in his honor.

Flutist and teacher Robert Willoughby (BM ’42) was recognized in June with an 80th birthday gala concert at the Longy School of Music in Cambridge, MA. After graduating from Eastman, Willoughby served briefly in the U.S. Air Force before beginning a musical career that has included positions in the Cleveland Orchestra and Cincinnati Symphony, and professorships at the Oberlin Conservatory of Music (40 years), Peabody Conservatory, and at the Longy School of Music. In addition, he is a recipient of the Lifetime Achievement Award from the American Flute Association.

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TURN TO PAGE 40
Vincent Frohne (MM '59, PhD '63) was one of seven Rome Prize-winning American composers featured on WFMT radio (Chicago) in May. Frohne’s Emergence, Op. 44 for piano and vibraphone, commissioned by the Merit Music School in Chicago, was heard in the broadcast.

After 40 years of service to the Kalamazoo Symphony Orchestra, Harrison G. Orr (MM '59) retired in June 2000 and continues to play cello in the orchestra next year.

John Bucherri (MM '65, PhD '76) was the winner of the first Gail Boyd de Swolinski Prize for Lifetime Achievement in Music Theory Pedagogy and Scholarship last November. He is also the newly appointed president of the University of Oklahoma’s College Music Society.

The Charlotte Symphony (NC) appointed Frederick Boyd (BM '69, MA '71) as orchestra personnel manager. He had served the Syracuse Symphony Orchestra as bass trombonist since 1970, and as personnel manager. He continues to play in the Chautauqua Symphony Orchestra and teach in the Chautauqua School of Music during his summers.

Composition Frederick Koch (DMA '70) recently released a new CD titled Contrasts, featuring the Cleveland Orchestra String Quartet. Koch’s Concertino for Piano and Chamber Orchestra had its orchestral premiere in the spring by the Cleveland Heights Chamber Symphony with Coren Estrin Kleve as piano soloist. His String Quartet No. 2 with voice on a Sandburg poem, “Wind Song” had its New York premiere at the Kosciuszko Foundation under the auspices of Downtown Music Productions. The summer 2001 issue of the Journal of the National Association of College Wind and Percussion Instructors featured an article co-authored by Geary Larrick (MM '70), titled “Music as Therapy: A Bibliography.” Larrick wrapped up 50 years of playing marimba last year by performing solo works at St. Paul’s United Methodist Church in Stevens Point, WI.

Composer Samuel Sanders (’70) recently released his new CD Music from Y2K.

Baritone Jason Stearns (BM ’74) sang numerous roles in the 2000–2001 season, Scarpia in DiCapo Opera’s Tosca in New York City, Sharpless in Mississipi Opera’s Madama Butterfly, Peter in Washington, D.C.’s Capital City Opera production of Hansel and Gretel, Billy Bigelow in Peoria, Illinois Opera’s Carousel, Enrico in the Ft. Lauderdale Gold Coast Opera’s Lucia di Lammermoor, Montano and Iago in Cleveland Opera’s Otello, the title role in Verdi’s Macbeth with the Boston ProMusica and Concert Opera, and twice with the National Symphony Orchestra, in Kurt Weill’s The 7 Deadly Sins, and with conductor Emil Le Cou in an all-Mozart program. Stearns’ successful year was further highlighted by an invitation to join the Metropolitan Opera Chorus.

In June, John B. Larrere (MA ’75) was appointed general manager of the Boston office of Hay Group, a global human resources and organizational behavior consulting firm.

Last September, Andrew Peruzzi (BM ’76) was appointed director of instrumental music at the Buffalo Academy of Visual and Performing Arts (NY).

Janet Emery (BM ’77), executive director of the Community Coll-

Soprano Susan Whitenack (MM ’88) was a winner in the finals of the New York Singing Teachers Association Competition for Vocal Gymnastics last December.

Greg Danner (MA ’81) received the vocal category award and grand prize for his composition Time, for soprano, clarinet, and piano, in the 2001 Delius Composition Competition. Danner is a professor of theory and composition at Tennessee Technological University.

Dan Locklair (DMA ’81) has had world premieres of many choral works this year. A DuBose Heyward Triptych was performed at the 2001 Piccolo Spoleto USA by the Carolina Chamber Chorale; Freedom was commissioned and toured by the New York City Gay Men’s Chorus; and Te Deum laudamus was sponsored by the St. Paul’s Chamber Music Society and performed by St. Paul’s Choir in Houston (TX).

Composer Margi Griebling-Haigh (BM ’82) was appointed to the faculty of the Cleveland Institute of Music this year. She has served as chairman of the Cleveland Composers Guild for four years, and currently is the president of the Bascom Little Fund Board of Advisers, which funds a unique radio show on WCLY-FM 95.5 called “Not the Dead White Male Composers Hour.” Among Griebling-Haigh’s recent commissions is Bocadillos Floridianos, written for John Mack, principal oboist of the Cleveland Orchestra. Griebling-Haigh continues to perform both on oboe and English horn.

FROM LEFT TO RIGHT, Bernard Rands, Jackie Leclair and Richard Killmer following the world premiere of Memo 8 in Carnegie Hall.

Oboe students arrange for a momentous ‘Memo’ for Killmer

Last year, a consortium of 93 former and current students from Professor Richard Killmer’s studio commissioned Bernard Rands to write Memo 8, a work for oboe alone, in tribute to their teacher. Jacqueline Leclair (BM ’88) coordinated the commissioning of this solo oboe piece between April and December 2000. She corresponded with oboists who studied with Killmer over a span of 18 years. Leclair said she heard from just over 100 current and former students of Killmer’s Eastman studio. “The warmth and enthusiasm about Mr. Killmer that I heard over the nine months – email by email, and phone call by phone call – from that group of oboists was amazing, really overwhelming. It’s safe to say that Mr. Killmer is a very well-loved teacher!”

Killmer and Rands attended the world premiere of Memo 8 by Leclair at Carnegie Hall’s Weill Recital Hall in December. The “group premiere” performance date for the 93 commissioning oboists was in April, and resulted in several separate performances. Killmer plans to record Memo 8 this fall. “Memo 8 is the latest in Bernard Rands’ series of solo works under the title Memo,” according to the program notes, “each of which seeks to explore contemporary virtuosity and its attendant expressivity.”

Rands is a Pulitzer Prize-winning composer and currently the Walter Bigelow Professor of Music at Harvard University.

“Memo 8,” published by Helicon Music Corporation, includes a dedication to Mr. Killmer and lists the 93 commissioning oboists,” said Leclair. “In this way, the piece will be a tribute to Mr. Killmer from his Eastman alumni that musicians all over the world will see for many years to come.”
Conductor Brenda Lynne Leach (MM ’83, DMA ’88) completed a tour of Eastern Europe where she guest conducted the Pleven Philharmonic Orchestra (Bulgaria), the Pskov Symphony and Kaliningrad Philharmonic Chamber Orchestras (Russia), and the Shumen Philharmonic Orchestra at the Madara Music Festival (Bulgaria). In addition, she performed organ concerts at the St. Petersburg State Capella Concert Hall and Sochi International Organ Festival (Russia).

TR: A “Bully” Portrait, a commissioned work by composer Bruce C. Roter (BM ’84), was premiered in March by the Albany Symphony Orchestra (NY) under the direction of David Alan Miller. The piece is for narrator and orchestra, and is based on texts by Theodore Roosevelt. This piece was the composer’s second commission in two years, following Spiritscapes, written for the National Endowment for the Arts. Spiritscapes was premiered in Sioux Falls, SD, as part of national millennium celebrations.

Louise Shackelton (MM ’84) joined the violin section of the London Symphony Orchestra in May. She also plays in the City of Birmingham Symphony Orchestra as co-principal second violin.

Trumpeter Donald Sipe (BM ’84, MM ’85) and his wife, Jennifer, announce the birth of their daughter, Emmeline Rose, in August 2000. Sipe is the president of Omicron Artist Management, Inc.

Composer Jeff Beal (BM ’85) was commissioned to write the film score to the recently released film Pollock. Beal previously has won 11 student...
American flutists.

to perform and teach it to

tory back to the United States

composers, and bring reper-

ary American composers in

taive and mainland China.

Gustafson also plans to work

the 2000 Palestrina Award. He

J. William Greene

board of The Midwest Clinic.

Educators Journal

principal cello.

to the position of associate

Orchestra has appointed

The Toledo (OH) Symphony

Orchestra in Clinton, NY.

Heather Buchman

released two solo bass clarinet

records jazz.

Pianist Maria Eugenia Tapia

(BM ’87) recently released a

CD on Genesis Records featur-
ing music of Emil von Sauer.

Last January, pianist Julie

Cheek (DMA ’88) appeared on

the TV show Breakfast with the

Arts on the A&E network. She

played works of Franz Liszt.

Jackie Leclair (BM ’88) was a

soloist on Maurizio Pollini’s

Carnegie Hall “Perspectives”

concert series last March at the

92nd Street Y in New York City.

Pianist Jeffery Watson (BM ’88)

was a featured soloist in a per-

formance of Astor Piazzolla’s

operita Maria de Buenos Aires

held last spring in New York’s

Lisner Auditorium. The con-

cert was part of a symposium on

Piazzolla’s compositions held at

the City University of New York.

Young-Yul Kim (DMA ’89) cur-

rently is a professor of music at

Seoul National University College of

Music, Korea.

Pianist Thomas Lanners

(MM ’89, DMA ’91) presented a

lecture-recital at the MTNA

national convention last

March. He also performed solo

recitals at the Lawrence Con-

servatory of Music (WI) and

the University of Northern

Iowa as well as other universi-
ties in the Midwest. In June,

Lanners was granted tenure and

promoted to the rank of

associate professor at Okla-

homa State University.

Clarinetist Michael Lowenstern

(BM ’39) finished his first sea-

son as bass clarinetist with the

New Jersey Symphony this

year. Lowenstern serves on

the clarinet faculty at the Juilliard

School, and is the head com-

poser for Grey Advertising’s e-

marketing division. He has

released two solo bass clarinet

CDs, the most recent of which, 1985, was released in Decem-

ber 2000 on Capstone Records.

1990s

Tenor George DeMott (BM ’90)

performed at Penfield (NY)

High School last December to

benefit the Robert DeMott

Memorial Vocal Scholarship.

In June, the Cathedral Choir of

the Basilica of Saint Mary

(Minneapolis, MN) premiered

You Must Pray for the City by

Chris Gennaual (BM ’90). Gen-

naual’s choral anthem was

inspired in part by the Jer-

emiah Program, a collaborative

community initiative that pro-

vides housing and support for

single mothers completing

their education.

The New York City Opera

recently cast Nancy Allen Lundy

(MM ’90) as Poppea in Handel’s

Agrippina, to be performed in

the upcoming season.

Pianist Anthony Padilla (MM

’90) was named the top prize-

winner of the 2000 Concert

Artists Guild International

Competition. In December he

gave a New York City recital

debut at Merkin Concert Hall.

Padilla also was the recipient of

the prestigious Beethoven

Fellowship by the American

Pianists Association last fall.

Pianist and music educator

Margaret Lai (BM ’91) recently

was awarded the MTNA

Teacher’s Enrichment Grant

2001, and was listed in Who's

Who in American Women Mil-

lennium. She also was musical

director of Fatima at St. Thomas Seminary (CT).

Islam: Empire of Faith, a

three-hour epic series on the

history of Islam, aired last

May on PBS. The series was

scored by Academy-recognized

composer Leonard Lionnet

(BM ’91), who received acclaim for

the score on a national press tour in January. Lionnet is scheduled to score Arab and Jew: Wounded Spirits in a

Promised Land, another PBS series, and Elie Wiesel: First Person Singular with Elie Wiesel and Lives and Legacies pictures. Currently, he com-
poses for the National Geo-

graphic/CNBC series Out

There, produced by Noel Dock-

stader. Lionnet also collabo-

rated with director Robert Gel-

ber on Oscar-winning Erosion,
an experimental short film

consisting exclusively of visual

images and music.

Associate Conductor of the

Phoenix Symphony Robert

Moody (MM ’91) appeared as
guest conductor of the Min-

nesota Orchestra, Buffalo Phil-

harmonic, Indianapolis Sym-

phony, and Greenville (SC)

Symphony last year.

Byung Hyun Rhee (BM ’91) was

appointed associate conductor of

the Nashville Symphony

Orchestra in May.

Composer Ye Xiaogang (MM

’91) was recently profiled in an

article in New York Times.com

about prominent Chinese com-

posers. He currently teaches at

the Central Conservatory

(China) and is kept busy with

commissions from film studios,
orchestras, and government

bodies such as the Shenzhen

Propaganda Bureau and the

Beijing Culture Bureau.

The Hardin-Simmons Univer-
sity School of Music in Abilene,

TX, appointed Peter Isaacson

(BM ’92) to the faculty for the

full term. He now serves as

instructor of violin and orches-

tra conductor. Isaacson also is

currently a candidate for the

(cv)
Pianist Marilyn Nonken (BM ’92) recently released her solo CD American Spiritual on CRI records. The disc features works written for her by Milton Babbitt, Michael Finnissy, Jeff Nichols and Jason Eckardt. Nonken’s recitals were named “Best of 2000” in the year-end round-up by the Boston Globe.

In summer 2001, Randall Scarlata (BM ’92) attended the Marlboro Festival, and also performed several concerts at the Associazione Festival Dei Due Mondi in Spoleto, Italy. Scarlata looks forward to presenting the world premiere of a one-man opera by Thea Musgrave with Boston Musica Viva.

Principal Oboist of the National Arts Centre Orchestra (Ottawa) Charles Hamann (BM ’93) was recently the featured soloist with the chamber orchestra Thirteen Strings in a concert at St. Andrew’s Church in Ottawa.

Scott O’Neil (’93, ’94) was named assistant conductor of the Utah Symphony last summer. He is the conductor of the Utah Symphony’s outreach concerts as well as conductor of occasional pops, family, youth, and special-event concerts in Abra- vanel Hall, Salt Lake City.

Harpist Jung Kwak (PC ’94) recently released her second album, Jewels. Mark Gibson, principal conductor of the Alabama Symphony Orches- tra, remarked, “Jung is a compelling and exciting performer with an innate ability to (draw) the audience into the music through the sheer pleasure she takes in playing it.”

Michael Missiras (MM ’94) completed a PhD in music compo-
sition and jazz studies at New York University in 1998, and began his fourth year on the music faculty at Minnesota State University-Moorhead this fall.

A work by composer Kevin Puts (BM ’94), commissioned for the Boston Pops by the Hanson Institute for American Music, was premiered in June with Keith Lockhart conducting. The Cincinnati Symphony Orches-
tra also will premiere a work by Puts on its 2001–2002 season. The BMI Foundation, Inc. recently awarded the first Carlos Surinach Fund Commission to him. Puts was awarded the Prix de Rome in April from the American Academy in Rome, and has been named a Guggen-
heim Fellow for 2001–02.

The Knoxville Symphony Orchestra has appointed Mark C. Hanson (’95) as its new executive director. He assumes this position after a two-year post at the Rockford Symphony (IL).

French horn player J.D. Shaw (MM ’95) was featured artist at the 33rd International Horn Symposium at Western Michigan University in Kalamazoo (MI), the 2001 International Trombone Association Convention at Belmont University in Nashville (TN), and at the International Trumpet Guild Convention in Evansville (IN). Shaw has been touring extensively with Boston Brass, and has been actively recording on the Loft, Lark, and Summit record labels.

Louise Vickerman (MM ’95), principal harpist in the Utah Symphony, was presented last November with the Ambassador Award for extraordinary service to the orchestra.

Second Prize in the Scholarship Competition by the Keynotes of Music for Mt. Lebanon (PA) was given to Samuel Buccigrossi (BM ’96) last May. His tuba performance earned him the cash award of $2,500 in the 31st annual competition. Buccigrossi is now pursuing a master’s degree at the University of Maryland.

Baritone Troy Cook (’96) performed in the opening recital of the 92nd Street Y’s third season in New York City. He sang compositions by composer Theodore Roethke including Elegy and It Was Beginning Winter.

Lee Koonce (MM ’96) left his post as director of community relations at the Chicago Symphony Orchestra last summer to become the executive director of Chicago’s Sherwood Conser-
vatory of Music.

Pianist Joel Schoenholz (MM ’96, DMA ’98) has accepted a tenure-track assistant professor of piano position at Eastern Michigan University in Ypsilanti.

Allen Tinkham (BM ’96) has been appointed music director of the Chicago Youth Symphony Orchestras beginning with the 2001–02 season. Tinkham also served as apprentice conductor of the Oregon Symphony for two seasons.

Harpist Courtney Bress (BM ’97) won the only open position in the Chicago Civic Orchestra last year, in addition to finishing her master’s degree at Roose-
velt University, Chicago. She also successfully auditioned as a substitute extra harpist with the Chicago Symphony, and performed with the orchestra at the Ravinia Festi-
val last August.

In April, French hornist Neil E. Chidester (BM ’97) joined “The President’s Own” United States Marine Band. Chides-
ter left his position as principal horn in the Springfield Symphony (OH) to play in the elite band.

Patrick Long (DMA ’97) was appointed assistant professor of composition, theory and music technology at Susque-
hanna University (PA). Previously, he was an instructor of composition at Syracuse Uni-
versity.

 Saxophonist David Pope (MM ’97) and his wife, Jennifer, announce the April birth of their first son, Noah Joseph.

The BMI Foundation, Inc. announced in June that the first Boudleaux Bryant Fund Commission was awarded to DJ Sparr (BM ’97). Sparr will write a piece for the new music chamber ensemble, eighth blackbird, which will present the premiere in Chicago in 2002.

In May, vocalist Lisa Tarantino (BM ’97) presented an exhibi-
tion titled A Night of Fashion Art at the Nan Miller Gallery in Rochester. She enjoys a modeling career in New York City, and has been recognized by the Fashion Institute of Technology for her pen-and-ink fashion sketches.

Composer and jazz artist Damon Zick (BM ’97) recently released his debut solo CD, The Outing, featuring 10 eclectic tracks of original jazz music.

Pianist Jonathan Cook (MM ’98) was featured in a concert series to promote an exchange of artists between Korea and the Philippines, including performances at several halls in the Philippines and a telecast.

Master’s student Matt Curlee (BM ’98) recently played with
The Rockford (IL) Symphony Orchestra appointed percussionist Scott Provancher (BM ’98) as executive director, effective July 2001. Previously, Provancher served as co-founder and general manager of the Innergroove Percussion Trio and as associate director of development for the Syracuse Symphony Orchestra.

The University of Richmond (VA) recently awarded Jeffrey Riehl (DMA ’98) tenure and promoted him to associate professor of music and director of choral activities.

Robert Smith (MM ’89) gave a community outreach concert at the New York Botanical Gardens in May. The performance was featured on CBS Sunday Morning with Charles Osgood.

Rhodes College in Memphis has appointed Michael Sidney Timpson (MA ’98) as assistant professor, with responsibilities to head the music theory program and start curricula in music composition and music technology. Over the last year, he has enjoyed frequent performances of his compositions around the world. Among others, his Chasin’ Bill for Chinese silk and bamboo ensemble was premiered by Music From China in New York City; his Refracting Timbre for Chinese zheng was premiered in Taipei, Taiwan; and his R I P was selected for the CMS conference compositions concert in Manhattan, KS. Last December, Timpson put on a full-length composition recital at the University of Kansas.

The Arkansas Symphony announced the appointment of Daniel Clines (BM ’99) as section cellist and Arts Partner for the 2001–02 season.

Katia Escalera (MM ’99) performed as Petrovna in the San Francisco Opera’s production of Rimsky-Korsakov’s The Tsar’s Bride last fall. Escalera is a member of the Opera Center’s Adler Fellowship Program.

The Great Falls Symphony (MT) has named Amy Eyles (BM ’99) principal flutist beginning the 2001–02 season.

Pianist Melody Fader (BM ’99) has been accepted to the Juilliard School, where she is pursuing a master’s degree in accompanying.

Soprano Mystic Ann Castileberry Sturm (BM ’00) recently was given a Special Judges’ Award for Outstanding Performance of a Single Number for her performance of “Surabaya Johnny” at the Lotte Lenya Singing Competition, hosted at Eastman.

Jeongsoo Kim (DMA ’01) has accepted a tenure track position as assistant professor of piano at Northern Illinois University in DeKalb.

Harpist Marguerite Lynn Williams (BM ’01) appeared as guest artist last February in the University of Cincinnati College-Conservatory of Music’s Main Stage Opera production of The Rape of Lucretia by Benjamin Britten.

Emily Oppenheimer (BM ’43) was joined by fellow alumni Patti Manson (BM ’84), Todd Simmons (BM ’96), and Christopher Hisey (BM ’96) in a chamber music concert presented by the Westport School of Music (CT).

Trumpeters Vince DiMartino (BM ’70, MM ’78) and Byron Stripling (BM ’83) were featured in concerts at Singleteray Center for the Arts Recital Hall in Lexington, KY, last March. The performance marked the 50th anniversary of the banning of jazz music from the University of Kentucky campus.

Margaret Quakenbush (DMA ’82) and Dean Ekberg (MM ’87) were recipients of the 2001 RPO Musician’s Awards for Outstanding Music Educators. The awards honor individuals who contribute to school music programs in the Rochester area. Quakenbush, president and executive director of the Hochstein Music School, won the special award. She is an active clarinet soloist, chamber and orchestral musician, and a founding member of the Antara Winds. Ekberg, vocal instructor in the Gates Chili Central School District since 1970 and director of musical theatre at Gates Chili High School since 1982, received the choral music award. Currently, he serves as an all-state adjudicator for the New York State School Music Association and is director of music at Gates Presbyterian Church.

The Prism Brass Quintet, including Sam Bucciogrossi (BM ’96), Matthew Bickel (BM ’99), Steve Haase (BM ’99), Erik Kofoid (BM ’99), and Aaron Moats (BM ’00), presented a recital at the University of Maryland’s Memorial Chapel.

The Phoenix Symphony will debut works by composers Gregory Mordt (PhD in progress), Kevin Puts (BM ’94) and Stefan Freund (MM ’99, DMA in progress) in the 2001–2002 season as part of its Beethoven Festival. The festival will include all nine symphonies and the world premiere of these works written in tribute to Beethoven.
Composition Professor Emeritus Samuel Adler was elected to membership in the American Academy of Arts and Letters. The honor of election is considered the highest formal recognition of artistic merit in this country.

Jean Barr, professor of piano and accompanying, was featured in Japan’s premiere classical music magazine, Musica Nova, after she taught last summer at the Eastman School of Music Summer Seminar in Hamamatsu, Japan. Barr was praised for her creative approach to song interpretation as well as for her energetic and focused teaching style.

Last March, Professor of Harp Kathleen Bride gave a recital titled “A Tribute to Marcel Grandjany Celebrating the 110th Year of his Birth” at Wellesley College (MA).

Professor of Violin Charles Castleman gave a series of classes and a recital at the Vienna Hochschule für Musik und darstellende Kunst last March. He also gave a spring recital with colleagues at Eastman for his 25th anniversary at the School. Castleman was prominently profiled in the Aug./Sept. 2001 issue of Strings magazine.

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**STUDENT NOTES**

ran in the British newspaper *The Guardian*, reporter Stephen Moss said, “It’s hard not to admire the warmth and honesty of Johnston’s musical personality.” A MusicalAmerica.com review noted that Johnston’s performance “gave a sense of creating something new, with a beautifully understated performance notable for its quiet reflection.” Johnston currently is a student in the studio of Steven Doane.

Flutist **Sophia Gibbs Kim** was invited to play a series of concerts last spring with the American Russian Chamber Ensemble, touring New York City, New Mexico, Florida, and Washington, D.C. She also was selected for a Jack Frank Flute Instructorship position in Eastman’s Community Education Division.

**Bassoonist Rebecca Levy**, student of John Hunt, has been awarded a three-year, full-tuition fellowship to attend the Aspen Music Festival & School in Aspen, CO.

**Pianist Sergio Monteiro**, student of Nelita True, represented Brazil and won first prize in the Maria Campina Competition in Portugal in May. As a result, he will be giving recitals throughout Portugal, and will give recitals in Brazil. Monteiro gave a solo recital in Paris following the competition.

**Master’s student Thomas Rosenkranz** performed a piano concert at Albright College (PA) in January, which featured contemporary music.

Keideans, the Senior Honor Society at the University of Rochester, chose one member from each discipline in the University to speak at a spring 2001 college fair at Barnard College in New York City along with competing schools Barnard College, and Cornell, New York and Columbia universities. Harpist **Megan Sesma** represented Eastman. Over the summer, Sesma attended the Los Angeles Henry Mancini Institute.

**Omri Shimron** presented a lecture recital at the April meeting of the Northeast Chapter of the College Music Society at Bates College (ME).

Violinist and DMA candidate **Solomiya Soroka**, from the studio of Charles Castleman, married Arthur Green, chairman of the piano department at the University of Michigan, in May. The day after their wedding they gave a “wedding recital” at the Memorial Art Gallery in Rochester.

**Organist Fred Teardo** won first prize at the Augustana Arts/Reuter Undergraduate Organ Competition in Denver, CO. He received a scholarship and gave a performance of Handel’s Concerto Op. 4 No. 4 with the Denver Musica Sacra Chamber Orchestra.

The Classical Music Society of Oakmont (PA) presented violinist **Boris Zelichenok** in a recital at Berger Auditorium. Zelichenok is an undergraduate student of Zvi Zeitlin.

**The Eastman Trombone Choir** led by John Marcellus won the 2001 International Trombone Association Remington Trombone Choir Competition. After a unanimous vote from the judges, the choir received free tuition to attend the International Trombone Festival in Nashville, TN in May.

Violinists **David Wish** and **Caleb Burhans**, violist John Prickford Richards, and cellist **Susannah Kelly** recently played a concert at Cornell University sponsored by the music department, performing works by Earle Broan and Cornell composers Diego Vega and Daria Dobrochna Kwiatkoska.

**Doctoral students Jeff Choque,** **Joe Rackers,** and **Dariusz Tornofenko** recently presented a recital at the First Universalist Church (Rochester) improvising fugues in the style of J.S. Bach. The concert included a selection in which audience members proposed fugue subjects, the students discussed their plan for improvisation, and then performed a fugue on the spot.

Several Eastman students won the opportunity to perform with the Rochester Philharmonic in its “Stars of Tomorrow” Casual Sunday Matinee concert this October. Winners of the RPO Concerto Competition are **Justin Berrie**, flute; **Kristian Bezuidenhout**, piano; **Katie Buckley**, harp; **Hee-Jung Nam**, piano; **Elizabeth Priestly**, saxophone; and **Hae-Jung Shin**, mezzo-soprano. Trumpeter and arranger **Jannay Simmons** of the jazz and contemporary media department has arranged a piece that will include bassist **Ike Sturm**, percussionist **Brady Miller**, and pianist **Steven (Red) Wierenga**.

Due to a University database error, alumna Betty Burnett (BM ’44) was mistakenly listed in the “In Memoriam” section of the Spring 2001 issue of *Eastman Notes*. We regret the error.

As part of a United States Department of State project to bring American arts and music to Mongolia, Bernard Rubenstein (BM ’58) conducted a version of George Gershwin’s *Porgy and Bess* in Ulaanbaatar. We regret the misspelling of Mr. Rubenstein’s surname as well as the name of the capital city of Mongolia.
In the fall of 1961, the Cold War was at sub-zero temperatures.

The Eastman Philharmonia, the first student orchestra ever invited by the Department of State to tour under President Kennedy’s Special International Program for Cultural Presentation, embarked on an incredible international good will mission: 50 concerts in 34 cities in 16 countries in 3 months.

They played in Europe. They performed in the Middle East. They shared their art behind the Iron Curtain. AND THEIR MUSIC WAS WILDLY, WARMLY RECEIVED.

The world was in turmoil, but in the concert halls, according to Director Howard Hanson, “all was beauty, peace, enthusiasm and friendship, packed audiences and cheering crowds...

Everywhere, we met not only admiration for the artistry of our young people but also human warmth and the feeling of universal brotherhood.”

For nearly 80 years, the Eastman School of Music has been inspiring artistry, scholarship, leadership ... and international diplomacy.

Support the Eastman Fund today and help keep the legends alive.
Alumni are invited to a four-day conference celebrating the Eastman Wind Ensemble’s 50th anniversary — PAGE 14