JACK is Jumpin’!
An Eastman-born quartet reflects on a thriving career
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Headed for the top: The JACK Quartet started at Eastman in 2003 and has remained together in the cause of contemporary music.

JACK is Jumpin’!
With worldwide performances and acclaimed CDs, this Eastman-born quartet is thriving.

IML: From Institute to Institution
It’s been a big year for Eastman’s innovative Institute for Music Leadership.

Rite Here at Eastman
A faculty member and a recent graduate on their engagement with Stravinsky’s incendiary, century-old Rite of Spring.

ON THE COVER: The JACK Quartet. PHOTOGRAPH BY HENRIK OLUND
Special Effects

Schools of music have complicated missions but one simple purpose: to educate talented young performers, scholars, composers and teachers in the critical functions of their chosen professions. We have a responsibility to furnish experiences that not only teach the art, but also bear some resemblance to the world that our students will inherit. This includes preparing them in the musical rudiments and the real-life challenge of inspiring and building an audience, knowing important aspects of the business, and becoming entrepreneurs. Some think that the latter components are beyond the domain of what we should be doing, suggesting that an education in the arts should “stick with the art.” Yet history provides us with many examples of innovative musical entrepreneurs who not only created inspiring music but also ambitiously built careers. From Mozart to Stravinsky, our lore is full of artists who learned how to drum up business, not afraid of posting handbills or cleverly marketing their wares.

The attentive musician listens to the pulse of the times—not to curry favor with current stylistic trends, but to form an understanding of how music’s presentation and enjoyment have evolved. To assume that the musical experience of 1813—how it looked, felt, dressed; where it took place—would and should remain the same in 2013 ignores some basic laws of nature. Listening to this pulse of the times is what the new Paul R. Judy Center for Applied Research at Eastman is all about. Working from the notion that the symphony orchestra is an ever-evolving ensemble, Paul Judy, a longtime supporter of Eastman and keen student of organizational behavior, hit upon the idea that the emergence of innovative small ensembles across the land is somewhat akin to the emergence of the symphony orchestra in the 19th century.

In the case of new ensembles, the evidence suggests that young musicians, in addition to presenting in the established concert hall venue, are now reaching out to create performance experiences in whole new contexts. They are also infusing their performances with heavy doses of other art forms, particularly digital visual media. In many cases, these works of digital media are created by the musicians themselves, in part because our students are entering our music schools equipped with an astonishing awareness and knowledge of technology and new media. They seek to weave their music into the fabric of the culture in which they live. It is our belief that these traits represent a trend toward convergence, with music at the core. At a practical level, these new ensembles are not leaving governance and business models to chance. They are seizing ownership of operations, marketing, artistic planning, and, yes, the balance sheet.

The Paul R. Judy Center (described on pages 12–13) will furnish us with a living, breathing means of not just studying trends, but leading them. In 2015, Eastman will host a festival/conference, funded by the Judy Center, that will bring in artists and entrepreneurs to discuss what is really happening in this new world of music, from musical production to marketing to distribution. We will witness first-hand the musical results of some of these efforts. This festival will focus not on what’s wrong with the music world, but will celebrate what’s right, using the past as a point of ignition for the future.

When we couple initiatives like this with the array of accomplishments of our Eastman alumni and students just this last spring of 2013, one can sense the special effect that Eastman is having on the music world. From Renée Fleming’s being awarded the National Medal of Arts and Jeff Beal’s two Emmy nominations for his score to House of Cards, to the Project Fusion saxophone quartet of students winning the grand prize at this year’s Fischhoff International Chamber Music Competition, one can sense this Eastman “special effect.”

We measure our work by the impact we hope to have on the futures of our students and by our imprint on the current world of music. We have much to celebrate.

And, to be sure, much work to do. But we could not do any of this without the steadfast belief our supporters have in the Eastman mission. This issue of Notes, rich with stories of Eastman family, bears out our observations.
Ms. Fleming goes to Washington

Renée Fleming (MM ’83) has received plenty of awards during her career, but the 2013 National Medal of Arts—bestowed by President Obama in a White House ceremony on July 10—is surely near the top of the list. The soprano’s fellow honorees this year comprised a diverse group, including author Tony Kushner, trumpeter Herb Alpert, and movie director George Lucas.

Spider-Man, Opus 2

Eastman’s Spidey senses were tingling for a couple of days in May, when cast and crew members of the upcoming movie The Amazing Spider-Man 2 hit town. Rochester temporarily became New York City, as street signs were replaced and NYPD cars raced on Main Street. Two days of shooting for a car-chase scene focused on the immediate ESM area. The movie is scheduled for release in May 2014.

A Star Reborn

She was Inez Harvuoth (BM ’36) at Eastman, but was known as Irene Manning in Hollywood (where she starred in movies with Bogart and Cagney) and on Broadway, where she worked with Jerome Kern and Lerner and Loewe; she also sang (in German) on Glenn Miller’s last recordings. Manning, who died in 2004, is the subject of a new biography, Irene Manning: The Rebellious Prima Donna, by Gene Arceri, just published by bearmanormedia.com. The book is $19.95; the pet leopard is extra.

Hanson Completed

After retiring in 1964, Eastman’s legendary Howard Hanson started an autobiography ... and never finished it. When the Sibley Library received the manuscript in 2005, Eastman Historian Vincent Lenti undertook the task of editing, annotating, and putting it into a usable form for researchers. This summer his task was completed, and a copy of Vince’s edition of The Autobiography of Howard Hanson joined the shelves of Sibley Library. (There are no publishing plans, so only three copies exist, by the way.) Look for excerpts in the next Notes.

In May, 16 Eastman faculty members were acknowledged for their years of service to the school. At the top of the list was Professor of Piano and Eastman School Historian Vincent Lenti, who celebrated 50 years as an Eastman faculty member. Vince celebrated his demi-centennial at a reception with family, friends, colleagues, and the students in his piano studio. Go Team Lenti!
A Massive Requiem

Hundreds of musicians joined forces in May for a performance of Benjamin Britten’s 20th-century classic War Requiem, observing the centennial of its composer (1913–1976) and the piece’s 50th anniversary. The powerful work, which combines the traditional Latin Mass for the Dead with moving antiwar poems by Wilfred Owen, united the Eastman Rochester Chorus, Eastman Chorale, Philharmonia, Chamber Orchestra, and Children’s Chorus; and soloists Laura Osgood, Matthew Valverde, and Ben Curtis. All are shown here in rehearsal, led by William Weinert, Eastman’s Director of Choral Activities. Photograph by Kate Melton
Pointed toward the Future

Eastman’s 88th annual Commencement took place on May 19 with the customary and beloved trappings: a full Kodak Hall, music from the Trombone Choir, the switching of the tassel, and more. Eastman’s 2013 graduates got good advice from Dean Douglas Lowry and Professor of Piano and School Historian Vincent Lenti, heard a rousing speech from Student Association President Molly O’Roark, and even a performance by pianist Daria Rabotkina. For video highlights, go to youtube.com and look up 2013 Commencement, Eastman School of Music. Photograph by Adam Fenster
A Return to Bass-ics

The International Society of Bassists Convention, held at Eastman from June 2–8, offered not only dozens of concerts, lectures, and other bass-centric events, but also opportunities for serious shopping sprees at the booths of many equipment makers. "It was an honor to welcome the ISB for its biennial convention," said Jeff Campbell, Associate Professor of Jazz Studies and Contemporary Media and one of the convention co-hosts. "There is a great sense of family within the worldwide bass community and I was thrilled to see and hear all these wonderful bassists in our own backyard." (See also back cover.) Photograph by Brandon Vick
From Institute to Institution

2013 has been a banner year for one of Eastman’s innovative programs

Founded in 2001 as a resource for creating and sharing ideas that could help keep music vital and relevant, Eastman’s Institute for Music Leadership has done much over the last decade to instill in young, burgeoning professional musicians the skills and imagination necessary to confront a challenging musical marketplace.

It is an integral part of the Eastman experience for more and more students, and in the past few months, IML has received recognition from the University of Rochester for its accomplishments. It has also received generous support that will help it further evolve to meet the future needs of students.

The Four Faces of IML

Since it began in 2001, the Institute for Music Leadership has developed four core programs that guide students and alumni along the entrepreneurial path. Here’s a brief introduction to each of them; visiting the IML website at esm.rochester.edu/iml will lead you to full descriptions of all of them.

**Careers and Professional Development** offers help with resumes and other professional documents, career path service, and many job- and audition-related online resources related to graduate study and professional development.

**The Catherine Filene Shouse Arts Leadership Program (ALP)**, established in 1996, is one of the IML’s most visible programs at Eastman. The program offers courses on leadership, arts administration, musical entrepreneurship, careers in music, performance, contemporary orchestral issues and health for musicians, as well as a certificate program and internships with Rochester arts organizations and “externships” in the United States, Canada, and around the world. ALP also sponsors events with guest artists and speakers from all walks of the musical life; including successful Eastman alumni like the JACK Quartet. The four members gave an ALP presentation in April entitled *A Roadmap to Starting a Chamber Ensemble*, and its violist John Pickford Richards said “We learned so much of what we needed to know while we were here."

Offerings of the **Center for Music Innovation and Engagement (CMIE)** include the New Venture Challenge (awards to Eastman students who develop innovative ideas in music presentation and performance), and some exciting video offerings: eTheory (a guided introductory theory course with Eastman professor Steve Laitz), Speed Lessons on specific audition pieces with Eastman...
The Paul R. Judy Center will be a new component of the IML that will be devoted to understanding and stimulating the development of innovative ensemble models that can find success in the changing music world.

As chairman of the Chicago Philharmonic Society, life trustee of the Chicago Symphony Orchestra (CSO), former president of the CSO board, and founder of Eastman School of Music’s Orchestra Musician Forum and its online resource center polyphonic.org, Paul Judy has for many years had his finger on the pulse of the musical marketplace and career possibilities for 21st-century musicians.

The found of the Paul R. Judy Center comes at a time of great upheaval in our concert-music culture. Many of America’s orchestras, faced with the long-term challenges of aging audiences, financial pressures, and competition from other cultural forms, have been cutting positions or going out of business entirely. At the same time, smaller artist-led ensembles such as Alarm Will Sound (the new music ensemble which got its start at Eastman in the early 2000s), eighth blackbird, and the International Contemporary Ensemble have emerged and thrived.

“Musicians face many challenges after graduation, not the least of which is finding a sustainable way to practice their art,” said Douglas Lowry, Joan and Martin Messinger Dean of the Eastman School of Music. “Mr. Judy’s generous gift will help put Eastman and the IML on the cutting edge of providing young musicians with the tools they need to create their own performance opportunities and become self-sustaining as advocates for the music they love.”

While the Paul R. Judy Center will certainly encourage discussion on how to rejuvenate orchestral performance
in the 21st century, its focus will be creating research on and programs for alternative artist-centered ensembles that foster new models of artistic innovation, organizational relationships, and operational sustainability.

In addition, the Paul R. Judy Center will sponsor a biennial festival and conference for scholars, orchestra managers, ensemble administrators, music school leaders, and students. The inaugural festival and conference is scheduled for early 2015.

“As someone who has followed and supported major musical organizations for a long time, I am greatly concerned about the news of orchestra bankruptcies and financial difficulties,” said Judy. “Unfortunately, these developments are not surprising given the limitations of the traditional orchestra organization model. I see great hope in the entrepreneurial spirit of the musicians who are taking it upon themselves to energize our culture with their own new groups, and I am pleased to be able to contribute to their continued growth through this gift to Eastman.”

A Meliora Moment
The IML’s sterling staff was recognized this year with the University’s Meliora Award, given to staff members whose work performance and dedication during the previous year exemplify the University’s motto, Meliora (Ever Better). No wonder they’re smiling! Pictured are IML director Ramon Ricker, Operations Manager Leslie Scatterday, Careers Coordinator Samuel Krall, Assistant Program Coordinator Kristjian Bogdanovski, Administrative Assistant Linda Altpeter, and Information Analyst Michael Reed.

The IML team were nominated by Eastman Dean Douglas Lowry, whose nomination read in part: “[they] have exhibited an unusual entrepreneurial mindset, galvanized support from other Eastman units, made remarkable strides in economizing resources, and energized the student body and the administration…I cannot imagine a finer unified effort toward one of Eastman’s primary strategic causes, all attributable to a belief in common goals, good work, and a unified team spirit.”

A Medal for a Street-Wise Professor
IML’s founding father and guiding spirit since 2001, Ramon Ricker, retired in May of this year, leaving a major legacy in preparing Eastman students for the professional world. Ray has been part of Eastman since the 1970s when he arrived as a saxophone student, with degrees from the University of Denver and Michigan State University; he received his DMA degree in 1971 and has been part of Eastman life ever since. Besides teaching at Eastman, he has performed with the Rochester Philharmonic Orchestra since 1972, played in innumerable concerts, on many recordings and TV soundtracks, and written a number of books, including the recent Lessons from a Street-Wise Professor: What You Won’t Learn in Most Music Schools, in which he shares several decades of entrepreneurial savvy.

Ray will be presented with the Eastman Dean’s Medal in September in recognition of his dedication and leadership as a faculty member, entrepreneur, and founding director of IML, and to recognize both Ray and his wife, Judith (BM ’76, MM ’81, MBA ’91), for their leadership-level philanthropy, including a recent gift provision to establish two professorships and an endowed scholarship for saxophone students at the Eastman School.
Meet JACK

Christopher Otto
(BM ’06)
Violin

John Pickford Richards
(BM ’02, MM ’04)
Viola

Ari Streisfeld
(BM ’05)
Violin
“Like-minded in different ways”

JACK Quartet: Four Musicians with a Mission

By David Raymond

The members of the JACK Quartet met ten years ago, when they were all Eastman students, to play one of Samuel Adler’s string quartets in a 75th-birthday tribute concert for the former Eastman composition department chair.

Seeing the group’s affinity for contemporary music, he suggested that they play together on a regular basis. “We said to ourselves, ‘Well, why not?’,” says violinist Ari Streisfeld.

“We were constantly playing contemporary music anyway,” adds violist John Pickford Richards. “I think we played more than 200 student pieces while we were here.”

They were together, but they weren’t JACK quite yet. After musing over many possibilities for a group name, says John, they came up with the idea of using the first letters of their first names. “We’re a group that enjoys playing difficult European modernist avant-garde music,” says John, “so we figured an all-American name was the way to go.” JACK’s ironic name has proved to be a boon in concert booking: European concert
promoters find the typically American moniker to be particularly eye catching.

By 2005, the four young musicians were trying to establish themselves as a quartet; almost ten years later, as JACK, they are elite members of the world of new music, highly regarded for their expert performances of a wide range of contemporary music. JACK has worked with some big names in the new-music scene: early in its career the group took advice on repertoire from the Arditti Quartet and on the music business from Kronos Quartet, and they have performed with pianist Ursula Oppens, electric guitarist and composer Steve Mackey, and pianist Aki Takahashi.

JACK’s 2013 datebook includes appearances at London’s Wigmore Hall, Paris’ Salle Pleyel, and New York’s Merkin Concert Hall and Le Poisson Rouge. The group is also active on the festival circuit: last summer they played at the Lincoln Center Festival, Tanglewood, June in Buffalo, and the Lucerne Festival, where they are quartet-in-residence.

Focusing on contemporary music was a given: JACK rehearsing in Hatch Recital Hall for its April concert here, which included Buttonwood by Gregory Spears (BM ’99).

The members of JACK were not the only ones bringing new sounds to Eastman last spring. In March, Melinda Wagner arrived on campus as composer-in-residence for the 2013 Women in Music Festival. Eastman students, flutists Emlyn Johnson and Johanna Gruskin, and violinist Timothy Lee, presented Wagner’s Little Moonhead, inspired by Bach’s Fourth Brandenburg Concerto. Professor of Flute Bonita Boyd and the Rochester Women’s Philharmonic closed the festival with Melinda’s Flute Concerto, for which the composer won the Pulitzer Prize in 1999.

The Danish composer Hans Abrahamsen, a subtle and distinctive voice in contemporary music, was Eastman’s Howard Hanson Composer-in-Residence in April; his work was performed by Musica Nova and, in their guest appearance here that month, JACK Quartet.

New Music at Eastman, Spring and Fall

Celebrating Women in Music: Johnson, Gruskin, Lee, Wagner, and Boyd after the all-Melinda Wagner concert.
They’ve given occasional performances of Mozart and Brahms, but JACK is at heart a new-music group. “Focusing on contemporary music was a given,” says cellist Kevin McFarland. “There was no discussion about it. A career in contemporary music may not have been incredibly practical-minded, but we knew what we wanted to do, and we stayed committed to it. But none of us realized how far we would go with it.”

JACK came to fame as exponents of the quartets of the Greek composer Iannis Xenakis (1922–2001) — extremely dense, demanding music which has become a cornerstone of their repertoire. Their latest recording project is the quartets of the German composer Helmut Lachenmann, whose virtuosic music duplicates the sonic variety of electronic music with an innovative use of traditional instruments. The quartet also frequently plays the music of John Cage and Philip Glass, two composers with very different aesthetics.

JACK ranges freely within the contemporary music universe—and expects its audiences to join them. Along with groups like Alarm Will Sound and So Percussion, JACK represents a performance style and a point of view that many reviewers have dubbed post-classical, indie-classical, alt-classical. The labels are catchy, but the members of the quartet don’t like labels. “We like to take music we like even if it is very different in styles, and let the playing and listening bridge the gap,” says Streisfeld. “We’ll play a piece by Glass alongside one by Xenakis, and let the audience make the connection.”

JACK has performed contemporary string quartet music in venues large and small all over the world, and they find, in Streisfeld’s words, “We don’t give audiences enough credit” for being able to appreciate contemporary music. “If we present it well, if we clue them in, we find they’ll open their ears to new sounds. We know that if we really believe in it, audiences will take to it.”

“We’ve had audiences react negatively if music is too conservative,” McFarland adds. “We were interested in pushing boundaries,” says Christopher Otto. “We were interested in all different types of music, but music that was not really represented in concerts or that other groups were not playing, and bringing it to people’s attention.”

JACK has already helped add significantly to the contemporary quartet repertoire, thanks to its collaborations with numerous fellow Eastman alumni. Their recent program at Eastman included Buttonwood by Gregory Spears (BM ’99), and their recording plans include an album of pieces written by Eastman graduates. Chris Otto says, “New music is often a close collaboration between the composer and the performers. We work with several composers we met at Eastman: Caleb Burhans (BM ’03), Kevin Ernst (MA ’04, PhD ’06), Hannah Lash (BM ’04). We’ve watched them develop, we know their music and they know our playing. It’s a big family.”

“We’re like-minded in different ways,” says Richards. “Our minds are very open to each other’s ideas. We’re inspired by each other.”

“Focusing on contemporary music was a given. There was no discussion about it.”
—Cellist Kevin McFarland

Coming up
Past Eastman Rochester Organ Initiative Festivals have celebrated Bach, Mendelssohn, and other venerable figures; the 2013 EROI Festival, Spectrum of Sound, is all about music written since World War II. Expect to hear lots of Messiaen, plus music by Hindemith, Cage, Ligeti, and one of the festival’s special guests, composer William Bolcom, whose prolific output includes a number of large-scale (and popular) organ works.

Eastman Musica Nova director Brad Lubman and his ensemble Signal have become popular guests at New York’s Miller Center. Brad and the group will appear three times in the Center’s Composer Portrait series, performing music of Georg Friedrich Haas (October 10), Roger Reynolds (February 22), and Unsuk Chin (March 13, 2014).
This year marks the centennial of Stravinsky’s ballet *Le sacre du printemps (The Rite of Spring)*, first performed in Paris by the Ballets Russes on May 29, 1913. At its premiere, the choreography by Nijinsky caused a riotous scandal; but the music itself soon triumphed and is one of the few 20th-century staples of the symphonic repertoire.

Here are some thoughts about Stravinsky’s seminal work from two members of the Eastman family who know it well. Conductor Brad Lubman has a long association with *The Rite of Spring* and has conducted it at Eastman no less than four times. Saxophonist Dannel Espinosa recently undertook the job of arranging the entire piece for the Eastman Saxophone Project, with great success.
“Completely obsessed with Stravinsky and his music”

By Brad Lubman

My first encounter with *The Rite of Spring* was hearing a recording by Bernard Haitink and the London Philharmonic was in 1977, when I was about 14 years old. I had recently become obsessed with classical music, particularly Mahler, Debussy, and Beethoven. Several people told me I should listen to *The Rite of Spring* but that it’s a very dissonant piece. Naturally I was very curious, having read about its legendary status. I was immediately very taken with the piece, with its fierce originality and (what seemed at the time) complexity.

I soon obtained a score and tried to follow it while listening to the record. I also bought more recordings: Boulez and the Cleveland Orchestra, Solti and the Chicago Symphony, Michael Tilson Thomas and the Boston Symphony. Within a few years I owned at least a dozen recordings of *The Rite of Spring*. I became more and more intrigued with the piece, and in my high school and college years became completely obsessed with Stravinsky and his music.

The first time I conducted *The Rite of Spring* was in April 1995. I was 32 and finishing my tenure as music director of the Stony Brook Symphony, the graduate orchestra at SUNY Stony Brook. Since I had been so obsessed with the piece for so many years, I felt comfortable enough to conduct it from memory. Since then I have had the opportunity to conduct *The Rite of Spring* several times at Eastman, in 1998 with the New Eastman Symphony, and then in 2000, 2006, and 2012 with the Eastman Philharmonia. I also conducted Klaus Obermaier’s very interesting production for solo dancer and computer-live-interactive video with the Taiwan National Symphony, and last season another interesting production with puppeteer Basil Twist and the Orchestra of St. Luke’s.

I don’t find any particular challenges in conducting *The Rite of Spring* at this point; it’s a lot of fun and always a very intense experience. The first time one leads it, however, one is often grappling with the famous *Danse Sacrale* and its changing meters and syncopations. Each time I have done the piece at Eastman, the students are always thrilled and excited by it. Even though it’s already 100 years old, it still brings out such a high level of enthusiasm, obsession, and devotion in young musicians. And in myself… I’m still as crazy about the piece as ever!

“Too perfect an opportunity to pass up”

By Dannel Espinosa

Another member of ESP and Project Fusion, Matt Evans, and I discussed many crazy ideas of arrangements for large saxophone ensemble: compositions that could achieve something new on saxophone that had not yet been attempted.

For my DMA I decided to minor in conducting, and I was extremely fortunate to work on *The Rite of Spring* with my conducting professor, Brad Lubman. This year was the 100-year anniversary of its premiere, and it was just too perfect an opportunity to pass up!

I have been doing arrangements since middle school, and *The Rite of Spring* was by far the biggest arranging project I have ever taken on. I did not get a chance to try out different sections, so most, if not all, of the arrangement was exactly how I originally entered it, without any adjustments other than a few wrong notes here and there (there are probably still a few more that I need to touch up!).

I enjoy arranging so much because I get to completely deconstruct works and attempt to put them back together. I get a better grasp of how and why certain notes work. I was fascinated by Stravinsky’s scoring of the instrumental solos, and I tried to get creative with the scoring of saxophones in order to capture his mastery of orchestration. For each new section of the work, I would often just sit and analyze the score, envisioning possible combinations and different ways of voicing sections in order for different colors to come through. The way Stravinsky serialized themes and rhythms was extremely captivating, and the mathematician in me got a huge kick out of seeing how he made it work.

Since I knew the ensemble was going to memorize it, I tried to make it easier to memorize without sacrificing anything. It significantly helped once I knew who was going to be playing each part; I ended up arranging with the colors, timbres, technical abilities, etc. of individual players in mind. I also distributed solos throughout the ensemble so that everyone had at least one moment to shine. This also allowed for colors to change naturally, instead of the same player constantly trying to sound like different instruments.

I tried to condense the scoring, in order that some players wouldn’t be on stage with nothing to play for multiple movements. If I tried this arrangement with another ensemble, I would most likely expand a few sections, to allow for a bigger sound in certain movements. I really feel the performers were able to bring my arrangement of *Rite of Spring* to life.
{ SCHOOL NEWS }

A Festival on Jazz Street

Eastman is always jumpin’ at the annual Xerox Rochester International Jazz Festival, and this year was no exception. Eastman students, faculty members, and alumni play an important part in this huge event, which brought thousands of people to downtown Rochester between June 21 and 29 to hear great music in numerous indoor and outdoor locations.

Many of the events took place on Jazz Street, as Gibbs Street was renamed for the festival, and many more in Eastman performance spaces. Kodak Hall was filled by big names like Willie Nelson, Pink Martini, and drummer Steve Gadd (BM ’68), who took part in a concert with pianist Bob James and saxophonist David Sanborn on June 27. After hours, festival late-nighters could head to the Rochester Plaza to hear guitarist and Eastman Community Music School faculty member Bob Sneider and his trio.

Eastman Community Music School’s jazz honors students had a concert of their own, and a highlight of the festival, as always, was the Jazz Festival Scholarships Concert with the Eastman Jazz Ensemble under Bill Dobbins. This year’s winners were double bassist Ryder Eaton and saxophonist C. J. Ziarniak, both of whom will be entering Eastman this fall as Jazz and Contemporary Media majors.

Douglas Lowry Reappointed Eastman Dean

Douglas Lowry has been appointed to a second five-year term as the Joan and Martin Messinger Dean of the Eastman School of Music. On May 19, University of Rochester President Joel Seligman announced the appointment, which took effect on July 1.

“Doug is an inspiring leader of Eastman and is working to advance the school’s new strategic vision,” said Seligman. “The new world-class facilities created under his leadership complement the
GELFAND-PIPER PHOTOGRAPHY

A Magical Orlando

Eastman Opera Theater audiences entered a realm of magic, madness, and music with the winter studio production of Handel’s Orlando, directed by Alison Moritz and presented from January 31 to February 3. Based on a Renaissance story but re-set in Victorian England, the action of Orlando included illusion, magic tricks, trap doors, and shadow play, all enhancing Handel’s exuberant score. Supervising the operatic magic were students Zach Burgess and Betsy Pilon, as a magician and his assistant.

and University Life Trustee Martin E. Messinger and his wife, the late Joan Messinger.

Lowry led the renovation of the historic Kodak Hall at Eastman Theatre and the building of the new Eastman East Wing, which includes Hatch Recital Hall and other state-of-the-art performance, rehearsal, and teaching spaces.

Dean Lowry has raised the school’s profile with events and special programs around the country, notably in New York City with the appearance of the Eastman Virtuosi at Merkin Concert Hall and the Eastman Chamber Jazz Ensemble at St. Peter’s Church.

Linda Muise is Witmer Award Winner

Linda Muise, Eastman Assistant Dean for Residential Life, was one of the winners of the University’s 2013 Witmer Award for Outstanding Service, announced in April.

An employee of the university for more than 30 years,
Upcoming Notable Events

September 19-28, 2013
Rochester Fringe Festival
• Over 30 Fringe Festival shows will feature students, alumni, and faculty and staff members from the University of Rochester.
• rochester.edu/arts/fringe

September 26-29, 2013
EROI Festival 2013: Spectrum of Sound: Aspects of Organ Music Since 1940
• esm.rochester.edu/eroi

October 13, 2013
A Tribute to Zvi Zeitlin

October 18, 2013
Eastman Philharmonia and Eastman Rochester Chorus, Neil Varon, conductor
• Mahler: Symphony No. 2, “Resurrection”

November 7-10, 2013
Eastman Opera Theater
• Bock & Harnick’s She Loves Me

New Faculty Members Announced
Six distinguished performers and scholars will join the Eastman faculty in the 2013–2014 academic year:

Edoardo Bellotti, Associate Professor of Organ, Harpsichord and Improvisation, has held the same position in several musical institutions and universities, including the Conservatory of Trossingen and the University of Bremen in Germany, and the University of Udine and the Conservatory of Trento in Italy. A virtuoso organist and renowned improviser, he performs at leading festivals and concert venues throughout the world.

Assistant Professor of Opera Stephen Carr’s work in opera, musical theatre, and operetta has taken him across the United States, Europe, and Asia. He received a BM (’00) in voice performance and an MM (’07) in stage directing at Eastman, and earned two additional postgraduate degrees in musical theatre in London at the Royal Academy of Music. Stephen will direct the Eastman Opera Theatre’s fall production, She Loves Me.

Ted Goldman, Assistant Professor of Music Theory, is an interdisciplinary collaborator. He began his undergraduate studies in physics and graduated summa cum laude with honors in music from Columbia University. He received his MM and DMA in composition from The Juilliard School. Goldman’s compositions have received national and international recognition, including two ASCAP Morton Gould Young Composer Awards.

Renée Jolles, Associate Professor of Violin, enjoys an eclectic career as soloist and chamber artist specializing in a wide variety of styles. Hailed as a “real star” by The New York Times for her New York concerto debut in Alice Tully Hall, she has premiered hundreds of works, including Schnittke’s Violin Concerto No. 2 (U.S. premiere). Her concerto engagements have included orchestras such as Orpheus, Philharmonic Orchestra of New Jersey, Cape May Festival Orchestra, and the Salisbury Symphony Orchestra.

Henry Klumpenhouwer, Professor of Music Theory, is a graduate of the University of Alberta (BMus Composition, MMus Theory) and Harvard University (AM, PhD Music). He taught at the University of Alberta from 1991 to 2012. Klumpenhouwer’s published work involves the analysis of atonal music, the history of music theory, and analytical methodology.

Nathan Laube, Assistant Professor of Organ, was a featured performer at the 2009, 2011, and 2012 national conventions of the Organ Historical Society; the American Guild of Organists’ 2010 national convention in Washington, D.C.; and the Guild’s 2012 national convention in Nashville. He has performed with numerous orchestras, chamber ensembles, and choruses. Many of his live performances have been featured on American Public Media’s Pipedreams. Laube has won top prizes at several distinguished competitions and currently is artist-in-residence at the American Cathedral of the Holy Trinity in Paris.

Full biographies are available at esm.rochester.edu.
Kurt Weill proudly subtitled his 1946 musical adaptation of Elmer Rice's *Street Scene* "An American Opera," and its presentation by Eastman Opera Theatre this spring proved that despite its Broadway pedigree, it is indeed an opera. There was one imposing set—a brownstone apartment building designed by Mary Griswold—but the stage was filled with a huge cast of Eastman students and singers from the community, directed by Steven Daigle and performing Weill's remarkable score, whose content ranges from arias and ensembles to blues and boogie-woogie.

Street Scene Brings Broadway Opera to Kodak Hall

Performing Weill’s salute to ice cream cones and affectionate spoof of Italian opera (left to right): Lourdes Cossich, Matt DiDonna, Nadia Fayad, Anthony Baron, Emma Henry, Ben Curtis, and Jacob Stebly.

Operatic jitterbug: Mary Baron as Mae Jones and Alexander Bickel as Dick McGann sang and danced *Street Scene*’s "Moon-faced, Starry-eyed."
MARIA SCHNEIDER
Winter Morning Walks
mariaschneider.com

For her latest, eagerly awaited CD, Maria (MM ’83) is joined by illustrious soprano Dawn Upshaw and the St. Paul Chamber Orchestra in an ambitious work that critics have compared to music by Gershwin and Ellington. You can order the CD from ArtistShare.com, through Maria’s website.

VICENTE AVELLA
All the Days of My Life
Pandora’s Boombox
vicenteavella.com

Vicente (MM ’98) provides contemporary solo piano arrangements of traditional wedding-music favorites from J.S. Bach’s Jesu, Joy of Man’s Desiring to Mendelssohn’s Wedding March, with well-known music by Wagner, Pachelbel, and four original pieces: Dressed in White; All the Days of My Life; Romance (Reprise); and The One I Love.

BILL CUNLIFFE TRIO
River Edge, New Jersey
Azica 72250

Bill (MM ’81) and his trio—including Martin Wind, bass and Tim Horner, drums—swing through six Cunliffe originals as well as famous ones by Harry Nilsson (One), Antonio Carlos Jobim (The Girl from Ipanema), and Schwartz and Dietz (You and the Night and the Music).
half-comic, half-serious Richard Strauss masterpiece. The conductor and orchestra are fully serious Straussian: Christian Thielemann and the Staatskapelle Dresden. It is available as a DVD or a Blu-Ray Disc. Three of Renée’s most acclaimed roles—Countess Madeleine in Strauss’s Capriccio and the title roles in the Dvořák and Massenet operas—are available on the new DVD and Massenet operas—are available on the new DVD

CHESLEY KAHLMANN

In celebration of their 30-year partnership, the Jesselson/Fugo Duo commissioned six composers to write pieces for cello and piano, and recorded them for their new CD Carolina Cellobration. In 2013 cellist Robert Jesselson (MM ’79) was named as the SC Governor’s Professor of the Year by the SC Commission on Higher Education.

EUCLID QUARTET

The Euclid Quartet, which includes violinist Jacob Murphy (BM ’98), recently released the second CD in a survey of Bartók’s six great string quartets. The group’s first installment was widely praised by reviewers for its virtuosity and sense of commitment. The group, named for Cleveland’s Euclid Avenue, celebrates its 15th anniversary this year.

JONATHAN RYAN

A Cathedral’s Voice
Raven OAR 941
Available at ravencdcom, amazon.com, and iTunes

Jonathan Ryan’s (MM ’06) début solo recording features the 2011 Parkey organ at the Cathedral of St. John Berchmans in Shreveport, LA, with music by Byrd, Bach, Schumann, Dupré, the premiere recording of Three Liturgical Improvisations by George Oldroyd, a commissioned piece by Zachary Wadsworth (BM ’05), and other works. A Cathedral’s Voice was featured on public radio’s PipeDreams and on With Heart and Voice, hosted by Eastman professor Peter Dubois (BM ’80).

Do you have music or performances on a recent or forthcoming CD? Notes wants to know! Send promo copies to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; or just alert us that it is available.
1950s

Gloria Mae Bugni McMaster Juhn (MM ’55) is chairperson of the Scholarship Committee of the Sarasota Opera Guild and was nominated to serve on their board. Gloria and her husband Martin Juhn have been long time supporters and volunteers with the Sarasota Opera Guild. She was recently interviewed for Florida Stories on NPR station WUSF, Tampa.

Katherine Hoover (BM ’59) celebrated her 75th birthday with a tribute by the New York Flute Club at the New York Flute Fair. Katherine took part as flutist in a program of (in her words) “some oldies and two new works.” Two of her piano works were performed in New York this spring: Line Drawings by Miriam Conti at the Tenri Cultural Institute; and the premiere of her Toccata by Max Lifchitz and Christ & St. Stephen’s Church.

1960s

Bill Cahn (BM ’68) presented creative music making workshops at Radford University (VA) from April 7 to 9. He also performed in a freeform percussion improvisation with members of the Radford dance department, and in his own compositions Time Traveler, Just Sing, and Kebjar-Bali, with the Radford Percussion Ensemble.

Pianist Robert Jordan (BM ’62) celebrated his 70th birthday in September 2010 with a recital at Rosch Hall, SUNY Fredonia. The event kicked off the school’s Robert Jordan Piano Scholarship and Endowed Lectureship, which provides recruitment scholarships for piano students, assists with student enrichment efforts, and promotes diversity.

David B. Levy (BM ’69, MA ’71, PhD ’80) has been appointed associate dean of the College at Wake Forest University, effective July 1, 2013. His primary responsibility will be faculty governance.

Alan Molitz (BM ’68) is principal double bass of the Canadian Opera Company Orchestra. His winter season highlight was a production of Tristan und Isolde directed by Peter Sellars. Alan presented a master class in March for the studio of Jeff Stokes (BM ’69) at the University of Western Ontario; this summer marks his 13th season as principal double bass for the Oregon Bach Festival, with Helmuth Rilling. Alan’s wife Nancy Young Molitz (BM ’68) presented master classes and workshops in performance enhancement with Opera Lyra Studio in Ottawa, the National Music Academy, Brott Festival (Hamilton, ON), and in Eastman’s Music Horizons in summer 2012 and 2013. Their sons Julian and Alexander thrive in musical and cuisine careers, respectively. Julian’s wife Angela freelances as a French horn player.

1970s

Diane Abrahamian (BM ’79, MM ’86) was a quarterfinalist for the Grammy Music Educator Award. The official press release and a list of the finalists from the Grammy Foundation is available at GRAMMY.com. Diane is District Vocal Coordinator and Vocal Music Teacher at Penfield (NY) High School.

On November 20, 2012, Candace Baranowski-Sundby (BM ’72, MM ’74) directed the Edison State (FL) Concert Choir in Brahms’s Liebeslieder waltzes, with Mary Griffin Seal and Eastman’s Enrico Elisi playing the four-hand piano accompaniment. “It was a great honor having Dr. Elisi play in this concert,” Candace writes. She has been on the Edison State University faculty since 2005, has a private music studio with more than 40 students, and directs two community adult choirs. With her son Julian, a professional jazz pianist and music producer, she directs the Lehigh Children’s Choir.


In the 2012-2013 season, David Harman (DMA ’75) celebrated his 29th anniversary as music director of the Rochester Philharmonic Youth Orchestra. The RPYO’s season included a trip to Carnegie Hall for a February 17 concert called World Premieres with Rochester Roots, and a “side-by-side” concert with the Rochester Philharmonic Orchestra on March 10.
Michael Isaacson (PhD ’79) recently completed a new musical entitled Miss Palm Springs in collaboration with lyricist Gordon Goodman. It has been optioned for a New York production. Michael’s latest album, An American Hallelujah, choral music performed by Counterclock and conducted by former Eastman Professor Robert De Cormier, was praised by Rollins College professor Daniel Crozier as “a testament to Michael Isaacson’s versatility and impressive technical command…In all, these choral works are grateful to sing and very naturally conceived.” (See “Recordings,” Spring 2013 Eastman Notes.)

2 “Multicultural Percussion Music,” by Geary Larrick (MM ’70), was published in the Spring 2013 issue of the National Association of College Wind and Percussion Instructors Journal. Geary has written 45 articles for the Journal since he was a graduate student at Eastman.

Composer and vibraphonist Ted Piltzecker (BM ’72) was a featured performer and composer in February at the third Festival internacional de vibráfono y marimba at the Instituto Cultural Peruano in Lima. From March 1 to 3, he led a quartet for ALOMA (Atlanta Lovers of Music Association) and presented seminars at Emory and Kennesaw State universities.

Hollis Thoms (PhD candidate ’77–’79) was invited to submit eleven of his major musical scores for a special collection at the Maryland State Archives in Annapolis. These works include operas, oratorios, and three symphonies. Hollis has written over 125 works; his Symphony No. 2 will be premiered in January 2014 by the Londontowne Symphony Orchestra under Anna Binneweg.

Alan Vizzuti (BM ’74, MM ’76) performed at Stephen F. Austin State University in Nacogdoches, Texas, on April 25, as a trumpet soloist with the university’s Swingin’ Axes—his third appearance with that group since 1999. Alan is currently artist-in-residence at the University of South Carolina.

1980s

The Australian Broadcasting Company’s Classic FM presented a recital by pianist Donna Coleman (DMA ’87) on May 19. Donna performed music by J.S. Bach (arranged by Busoni), Ignacio Cervantes, Chopin, Poulenc, William Bolcom, Joplin, Ives, and Jelly Roll Morton.

Neal Hampton (BM ’83) writes: “My show Sense and Sensibility (book and lyrics by Jeffrey Haddow, based on Jane Austen) had its world premiere on April 11 at the Denver Center Theater Company, staged by Tony-nominated director Marcia Milgrom Dodge.

Kim Scharnberg (BM ’82), who has orchestrated five Broadway productions, is co-orchestrator. Neil is associate professor at Brandeis University and conductor of the Brandeis-Wellesley Orchestra.

Kamran Ince (MM ’84, DMA ’87) received an Arts and Letters Award in Music from the American Academy of Arts and Letters. The award consists of $7,500, plus another $7,500 towards the recording of one work. In April, Kamran’s first opera, Judgment of Midas, was premiered by Milwaukee’s Present Music contemporary ensemble.

Richard Kravchak (BM ’80) is the new director of the School of Music and Theatre at Marshall University in Huntington, WV. Richard was previously professor of woodwinds and music education, and chair of the music department at California State University, Dominguez Hills.

Akmal Parvez (PhD ’81) heard the premiere of his Mallai for English horn, performed by Anne Goldberg, on March 10 in New York City. The piece, only one minute long, means “sadness” or “regret” and is a prayerful tribute to a Pakastani girl, Maiyal Yousafzai, who raised her voice against ignorance and bigotry.

Jeff Stockham (MM ’82) was recently seen in Stephen Spielberg’s Lincoln with “President Lincoln’s Own Band,” which performs on original Civil War brass instruments and recreates the appearance of the United States Marine Band of the 1860s. The band performed several concerts

KAREN ALMOND/DALLAS OPERA (THE ASPERN PAPERS)
TRIBUTE

David Burge

The American pianist David Burge, who graduated from Eastman in 1956 and who taught here from 1975 to 1993, died on April 1 in Warwick, Rhode Island, at the age of 83.

David Russell Burge was born on March 25, 1930 in Evanston, Illinois. He earned bachelor's and master's degrees from Northwestern University and then a doctor of musical arts degree and artist's diploma from Eastman in 1956, serving with the Army during the Korean War in the interim. He was also a Fulbright Fellow at the Cherubini Conservatory of Music in Florence. He taught at the University of Colorado from 1960 until 1975, then returned to Rochester to join the Eastman faculty. He chaired the piano department from 1975 to 1987, remaining at Eastman until his retirement in 1993.

Burge was unusual among concert pianists in that his recital repertoire consisted almost entirely of 20th-century music, from Schoenberg and Berio to George Crumb, and many more contemporary composers (including himself). Burge's New York debut recital in 1961 at Carnegie Hall included music by Bartók, Schoenberg, Ben Weber, and Dallapiccola; Allen Hughes, writing in his New York Times review, called it “a recital to shame the army of pianists who play and replay the same safe pieces year in and year out . . . The persuasiveness of his programming and review, The New York Times, Allen Hughes, writing in his New York Times review, called it “a recital to shame the army of pianists who play and replay the same safe pieces year in and year out . . . The persuasiveness of his programming and performance was notable, and he certainly deserves a medal of some sort.” In the ensuing decades, critics continually praised Burge’s adventurous musical tastes, as well as his musicianship, imagination, and intellect.

David Evan Thomas (MM ’83) was awarded a McKnight Composer Fellowship for 2013. The awards, which include $25,000 in unrestricted funds for each recipient, acknowledge excellence in the field of music composition. David’s composition Thrum was released by the Minneapolis Guitar Quartet in March 2013 on the Innova label (see “Recordings,” p. 25).

Patricia Zweibel (BM ’84) was recently promoted to Counsel at Skadden, Arps, Slate, Meagher & Flom LLP, where she has worked as an attorney in the Political Law Group since May, 2008.

1990s

Peggy Dettwiler (DMA ’91) is the Director of Choral Activities at Mansfield University (PA). The Mansfield University Concert Choir (MUCC) was one of 362 choirs from 64 countries to participate in the Fifth World Choir Games held in Cincinnati in July 2012. The choir won gold medals in three categories: Musica Sacra, Folklore, and Mixed Youth Choir. They were one of only two American choirs to receive three gold medals. Women from the MUCC participated in a concert version of The Sound of Music at Carnegie Hall on April 24. The Concert Choir performed at the Eastern Division Convention of the American Choral Directors Association in February.

Gregory Jones (DMA ’92) recently completed his fourth recital tour of China, playing solo works and chamber music, conducting brass ensembles as part of the May Music Festival, and leading concerts and master classes at the famed Beijing Central Conservatory, Tianjin Conservatory, and Lanzhou University. The photo shows Greg in the Gobi Desert in Northwest China. He also traveled to Greece as a guest artist and clinician at the Melos Brass Ionian Seminar on the island of Corfu with additional master classes in Athens and in Albania.

Benjamin Rankin (BM ’96) is Vice President of Retail Development and Education at Lancôme.

2000s

In April, Julia Bullock (BM ’09) played the title role in Leos Janáček’s Cunning Little Vixen in the Juilliard Opera production to great acclaim. The New York Post’s James Jorden wrote:

COURTESY OF EASTMAN SCHOOL OF MUSIC (BURGE)

ALUMNI NOTES
TRIBUTES

Robert Ward

One of several Pulitzer Prize winning composers trained at Eastman, Robert Ward died in Durham, North Carolina April 3 at the age of 95 after a long illness.

Born in Cleveland, Ward came to Eastman in 1935 and received his BM in 1939. After further study at the Juilliard School of Music, he joined the U.S. Army, receiving a Bronze Star for meritorious service in the Aleutian Islands. While teaching at Columbia University and at Juilliard, he composed several significant works, culminating in his first opera, He Who Gets Slapped, produced in 1956, and particularly The Crucible (1961), which won the Pulitzer Prize for music and is still frequently produced around the world.

Ward's other works included seven more operas; four symphonies and numerous other band and orchestra pieces; numerous chamber pieces, choral works, and songs. Ward's operas Claudia Legare (1977) and Roman Fever (1993) were recently produced at Eastman, and Ward visited his alma mater during the rehearsals for the former work.

Ward was a close friend of Eastman Opera Theatre Director Steven Daigle. “His mentorship, advice, and interest in my personal well-being were special to me,” Daigle said on Ward’s death, “but I know that this act of kindness, generosity, and sincerity was repeated countless times with young musicians and artists. With everyone he met in the music profession (and beyond), he made the conversations lasting, personal, and insightful.”

John La Montaine

John La Montaine, who died on April 29 at the age of 93 in Hollywood, was five years old when he decided that he wanted to be a composer. He became a prolific and much performed one, as well as a member of an exclusive club among American composers: in 1959, he received the Pulitzer Prize for his First Piano Concerto. It was premiered by the great virtuoso Jorge Bolet, and many of LaMontaine’s other works were launched by distinguished musicians, including Leontyne Price, Charles Munch, Howard Hanson (who recorded his Birds of Paradise with the Eastman-Rochester Orchestra), Donald Gramm, and orchestras from the New York Philharmonic to the Chicago Symphony to the Los Angeles Philharmonic.

LaMontaine graduated from Eastman in 1942, after study with Howard Hanson and Bernard Rogers. He immediately drew favorable notice for his music; the conductor Dmitri Mitropoulos described his scores as “full of invention, composing talent, and a mature musical mind.” His musical output, whose style has been likened to such American neo–Romantics as Samuel Barber and Ned Rorem, included concertos, operas, chamber music, and choral works, as well as much music for his own instrument, the piano (as a young man, he accompanied the old-school divas Maggie Teyte and Mary Garden in recitals, and he played piano and celesta in the NBC Symphony under Arturo Toscanini in the early 1950s).

“There is not one of my pieces that is like another piece,” John La Montaine said in a 2003 interview with newmusicbox.org. “I’ve never spent a lot of time on publicity or anything like that. I just want to write my pieces.”
also serves on the executive committee of the New York State Music Teachers Association.

Erin Morley (BM ’02) won a 2013 Richard Tucker Music Foundation Career Grant—a $10,000 award to outstanding young opera singers. Erin has been a member of the Metropolitan Opera’s young artist program for the last three years, and appeared in the recent Met revival of Poulenc’s Dialogues des Carmélites.

Jonathan Ryan (MM ’06) relocated from Chicago to New York in August 2012 to accept the position of Organist and Choirmaster at St. Mary’s Church in Nutley, NJ, where he oversees a growing music program that includes the St. Mary’s Schola Cantorum, a professional ensemble that he founded, and the Parish Choir. He continues to serve as visiting artist at St. James Cathedral Concerts in Chicago, and frequently concertizes under the management of Karen McFarlane Artists (see “Recordings,” p. 29).

Jason Shafer (BM ’09) is temporary principal clarinet with the Colorado Symphony Orchestra, which he joined after two years with the New World Symphony. Of the orchestra’s recent performance of Kodály’s Dances of Galanta, the Denver Post’s Ray Mark Rinaldi noted: “Soloists shined, especially Jason Shafer on clarinet.”

In March, bass-baritone David Wammen (BM ’01) buckled his swash to play the Pirate King in Gilbert and Sullivan’s Pirates of Penzance at the Kirby Center for the Performing Arts in Wilkes-Barre, PA. David is also managing director of the New York Gilbert and Sullivan Players, which he joined in 2004 after getting a degree in business from Columbia University.

Sunny Yungin Yang is the new cellist of the Kronos Quartet, one of the leading groups in contemporary music since the 1970s. Sunny replaces another Eastman graduate in the cellist’s chair: Jeffrey Ziegler (BM ’95), who is leaving to pursue solo projects and to join the faculty of Mannes College. Kronos celebrates its 40th anniversary in 2013–2014 with a number of commissions; Sunny will be playing new music by Philip Glass, Aleksandra Vrebalov, and Terry Riley, among others.

IN MEMORIAM

1930s
Ruth M. (Brigham) Gibson (BM ’36), February 2013
Margaret (Waderlow) Morton (’39), May 2013
Robert E. Ward (BM ’39), April 2013

1940s
William Arrowsmith (’42), January 2013
Jacob D. Avshalomov (BM ’42, MA ’43), April 2013
Elinore L. Barber (MA ’42), May 2013
Arthur Eresman (MM ’51), April 2013
Virginia Farmer (BM ’43), July 2013

1950s
Annette (Nahmensen) Albright (MM ’54), April 2013
Frank J. Bellino (MM ’51), June 2013
David Burge (DMA ’56), April 2013
Zita (Silverman) Friedland (BM ’57), April 2013
David Edward Froehlich (BM ’52, MM ’53), April 2013
Grace (Butiste) Hepburn (BM ’53), June 2013
Richard E. Otto (’55), May 2013
John Fiske Robson (BM ’53), January 2013
Robert I. Silberstein (BM ’53), March 2013

1960s
Paul Eugene Brown (BM ’62, MM ’63), April 2013
Francis J. Cocuzzi (BM ’62), May 2013
Lynn (Priest) Fitzpatrick (BM ’64), June 2013
Fredric Lieberman (BM ’62), May 2013
Lawrence R. Singer (BM ’64), February 2013
Joan W. (Harter) Stanley (BM ’61), February 2013

1970s
Helen C. (Tuntland) Jackson (MM ’71), June 2013

1980s
Marcia F. Beach (PhD ’88), May 2013

TRIBUTE

Jacob Avshalomov

The American composer and conductor Jacob Avshalomov died on April 25 in Portland, Oregon, where he had lived for many years.

He was born in 1919 in Tsingtao, China, the son of the Siberian-born composer Aaron Avshalomov. In China, he worked as a factory supervisor and was also the diving champion of North China.

After the Japanese invasion of China in 1937 he moved to the United States with his mother. He studied composition with Ernst Toch in Los Angeles, attended Reed College in Portland, and spent two years at Eastman studying composition and orchestration, receiving a BM in 1942 and an MA in 1943.

After World War II, he taught at Columbia University (1946–1954), then was appointed conductor of the Portland Youth Philharmonic in 1954. He led this renowned youth orchestra—the oldest in the United States—for 40 years, retiring in 1995 after leading an estimated 640 concerts and 10,000 auditions. Avshalomov won numerous awards throughout his life for music education and composition, including the New York Critics Circle Award for his choral work Tom o’Bedlam. He published a dual biography of himself and his father, Avshalomov’s Winding Way, in 2008.

Of Kodály’s Dances of Galanta, the Denver Post’s Ray Mark Rinaldi noted: “Soloists shined, especially Jason Shafer on clarinet.”

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and Music Cognition. She gave an expanded version of this talk as a keynote address for the Midwest Music Cognition Symposium at Ohio State University. Betsy, with Professor of Theory Steve Laitz (PhD ’92), presented at the Music Theory Pedagogy Conference at the University of Massachusetts, Amherst from June 24–28.

Professor of Theory William Marvin (MA ’94, PhD ’02) has been elected President of the Music Theory Society of New York State. It is the oldest American regional music theory society, and the only one to publish an international journal, so it is highly influential and has exceptionally distinguished membership. Bill’s predecessor was Jonathan Dunsby, chair of Eastman’s Music Theory Department.

Professor of Theory and Associate Dean of Graduate Studies Marie Rolf (PhD ’77) recently published “General Meredith Read and Claude Debussy’s Marche Écossaise” in The Musical Quarterly. John Meredith Read, an American career diplomat, commissioned Debussy’s Marche Écossaise in 1890. Her research began with the Read materials in the Rare Books and Special Collections division of Rush Rhees Library, but soon grew to include 85 boxes of materials placed in the New York Public Library, Library of Congress, Albany State Library, historical societies in Pennsylvania and Delaware, Dickinson College, and elsewhere (see photo above).


This rare first edition (from the Sibley Library) for piano, four hands, shows Debussy’s dedication to Read on the title page of his Marche des Anciens Comtes de Ross (1891). The work was renamed as the Marche écossaise when the orchestral version was published (1911); it has been known by that title ever since. Collections division of Rush Rhees Library, but soon grew to include 85 boxes of materials placed in the New York Public Library, Library of Congress, Albany State Library, historical societies in Pennsylvania and Delaware, Dickinson College, and elsewhere (see photo above).

Paul O’Dette’s latest recording, Il Divino (Harmonia Mundi 7557), received effusive praise from Gramophone magazine, which called the disc of fantasias, ricercars, and intabulations by Francesco da Milano (1497–1543) “A truly ravishing programme” and Paul “our own latter-day Orpheus.”
It was the Semester of Saxophone at Eastman last spring, with students of Chien-Kwan Lin winning big in two major competitions. At the national finals of the MTNA Chamber Music Wind Competition, Eastman sax students swept both the solo and chamber-music categories. Jonathan Wintringham won first prize in the young artist (woodwinds) category. Project Fusion Saxophone Quartet (Dannel Espinosa, Matt Amedio, Michael Sawzin, Matt Evans) won first prize in the winds chamber music category. In April, Project Fusion also won the grand prize at the 2013 Fischoff Chamber Music Competition, and was awarded Eastman’s John Celentano Award for Excellence in Chamber Music for 2012-2013. And in May, Project Fusion won the gold medal, senior wind division, in the 2013 Fischoff Chamber Music Competition. Eastman’s Midic Winds (Johanna Gruskin BM ’13, flute; June Kim, oboe; Rebecca Tobin, clarinet; Quinn Delaney, bassoon; and Russell Rybicki BM ’13, horn) won the Fischoff Competition’s bronze medal.

More Eastman sax acclaim: Jonathan Wintringham was also a winner of the 2013 Astral Artists National Auditions; DMA student Katherine Weintraub is first prize winner of the 2013 William C. Byrd Young Artist Competition; and DMA student Phil Piercek is third prize winner of the First International Saxophone Symposium and Competition.

This year’s DownBeat awards included graduate college awards to three Eastman graduate students: Jennifer Bellor, for her original piece “Midnight Swim” in the Original Composition category; trombonist Paulo Perfeito, Jazz Group, for Paulo Perfeito’s Eastman 6tet, which includes saxophonist Marc Schwartz; trumpeter Dave Chisholm (DMA ’13), bassist Emilio Lasansky (BM ’15), drummer Eric Metzger (BM ’14), and pianist Reuben Allen (BM ’10, MM ’13); and saxophonist Marc Schwartz, Jazz Arrangement, “The Two Lonely People” and Jazz Soloist, for “Stella by Starlight.”

The winners of Eastman’s 2012 Lecture-Recital prizes were awarded to Lauren Becker (DMA student in horn), Matthew Valverde (DMA student in voice), Min Hwan Kim (MM student in voice), James Sullivan (PhD student in music theory and DMA student in double bass), Gilad Rabinovich (PhD student in composition and in music theory), and Emyln Johnson (DMA student in flute).

In May, Eastman’s 2012-2013 teaching assistant prizes were awarded to Lauren Becker (DMA student in horn), Matthew Valverde (DMA student in voice), Min Hwan Kim (MM student in voice), James Sullivan (PhD student in music theory and DMA student in double bass), Gilad Rabinovich (PhD student in composition and in music theory), and Emyln Johnson (DMA student in flute).

The winners of Eastman’s 2012 Lecture-Recital prize are John Allegret, for “The Chicago Years of Florence Price: Context and Hybridity in Variations on a Folksong and Suite No. 1 for Organ” (professors Michael Anderson and David Higgs, advisors), and Timothy Burns, for “Investigating Schumann’s Gedichte der Königin Maria Stuart, Op. 135” (professors Jean Barr and Jürgen Thym, advisors). Honorable Mention was awarded to Jonathan Fitzgerald, for “Reginald Smith Brindle’s revision of Polifemo de Oro: A ‘greater fulfillment?’” (professors John Covach and Nicholas Goluses, advisors).

Regina Compton, PhD student in musicology, was awarded the J. Merrill Knapp Research Fellowship of the American Handel Society to support travel to London for research on her dissertation, “A Study of Handel’s Secco Recitative in the Operas from the First Royal Academy of Music (1720-28).”

Joseph Irrera, DMA student in piano performance and pedagogy and an Eastman Community Music School faculty member, was recently named a 2013 Steinway artist. Joseph will perform at special events this fall in Buffalo and in Rochester, hosted by Denton, Cottier, and Daniels Steinway Gallery.

John Liberatore, PhD student in composition, is one of the 2013 winners of the ASCAP Foundation Morton Gould Young Composers Awards. Yie Eun Chun (MM ’10) is also among this year’s winners.

Saxophonist Keenan McKee is this year’s recipient of the Rochester, New York Chapter of The Links, Incorporated, an organization that recognizes the talent and academic achievement of African-American scholar-musicians. Keenan gave a recital on April 28 in which he not only performed saxophone works and arrangements by Bach, Decruck, Wirth, and Tomasi, but sang Rodgers and Hart’s “My Funny Valentine” with a jazz combo.

Garrett Rubin received an mtv-U award from the Fulbright Foundation, given for a research project on an aspect of international musical culture, focusing on contemporary or popular music as a cultural force for expression or change. With assistance from the Jordan National Conservatory, Garrett will devise and teach a program for children at a cultural center for refugees in Amman.

Sarah Fuchs Sampson, a current PhD student, is Eastman’s Presser Music Award recipient for 2013-2014. This summer, Sarah conducted archival research in Paris, London, and Toulouse, studying opera pedagogy, performance, and production.
It's always a great time to reconnect with fellow Eastman School of Music alumni!

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

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

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

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

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

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Sweet and Low

Last spring, Eastman hosted the International Viola Congress; this spring the school super-sized it and brought in the International Society of Bassists from June 2–8. The biennial convention brought hundreds of bassists of all ages from more than 30 countries to mingle, perform, and listen. It was a homecoming for alumni Ron Carter, Brett Shurtliffe, and (pictured) Yung-Chiao We, who all performed (see also p. 8). “It was a thrill for me to see so many of my former students in prominent roles in performing at this prestigious event,” said James VanDemark, Professor of Double Bass and co-host of the Convention.

Photograph by Nadine Sherman