

EASTMAN NOTES



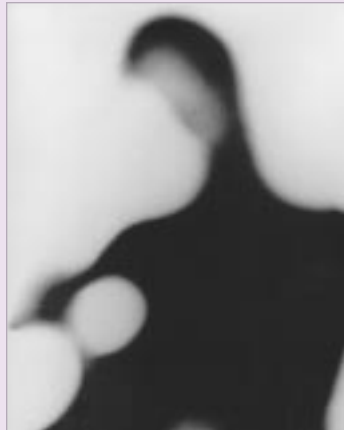
EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

SPRING/SUMMER 2002



ANNETTE LEIN

Lou Ouzer, pictured here in 2000, was always more comfortable behind the camera than before it.



LOUIS OUZER

Clockwise: A 1957 portrait of contralto Marian Anderson, a 1977 abstract of a cellist, and a 1978 candid shot of friends Marian McPartland and Alec Wilder in front of Ouzer's studio.

LOUIS OUZER 1913–2002

Eastman loses a cherished friend

The Eastman community was deeply saddened by the death on February 14 of Louis Ouzer, acclaimed photographer and cherished friend of so many at the School.

Ouzer created countless images of Eastman's people and architecture over a span of more than 60 years. "I decided on my own that I was going to document the School," he said, and indeed, hundreds of celebrated musicians, historic events, and everyday activities on and around the campus were captured by his lens.

As a tribute to the man who spent his lifetime memorializing Eastman, the School held a special program in Ouzer's honor on March 30 in Kilbourn Hall.

The event included remarks by Director and Dean James Undercofler, family members and close friends, and performances by the Eastman Trombone Choir and members of Eastman faculty. Three of the four pieces performed were Ouzer's own compositions. (He began studying composition and piano at Eastman at age 75.)

Closing the service were readings selected by Ouzer's family and a slide presentation of his wide-ranging images with accompaniment by Professor of Oboe Richard Killmer. ♪

EASTMAN NOTES

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On the cover

Composer George Crumb guides Eastman student Deanna Oye in one of his unusual performance techniques. **Story, page 12.**

PHOTO BY GELFAND-PIPER

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Classical music in America: Is anyone listening?

Director and Dean Undercofler's convocation address asks this challenging question

BY JAMES UNDERCOFLER

As we begin a new academic year, I believe it is important that we take a look at our work as musicians and educators in the broader context of the arts in America. This is a matter of utmost importance. I am asking that you will join with me in self-examination as an institution.

The Pew Charitable Trusts, a large private foundation known for its philanthropy and support of the arts, especially in Philadelphia, recently published a significant report prepared by the RAND Cor-

poration, called *The Performing Arts in a New Era*. This report provides one of the most vivid pictures of music, theater, and dance in the American marketplace ever produced and must be taken seriously by us all.

The report confirms much that we know empirically and from anecdote, but goes beyond, analyzing data and making recommendations for future research, policy formation, and action. Here I will give a musician's and college dean's outline of this report, then suggest how we, the community of the Eastman School of Music, ought to respond to it.

I will now speak from the perspective of the RAND Report. How the arts are viewed by Americans has changed. In this post-cold war period, we are not as concerned about aligning our artistic output with our national identity. The arts now compete for attention and resources along with pressing social needs.

I believe it is important that we take a look at our work as musicians and educators in the broader context of the arts in America.

Americans, by and large, want their leisure activities convenient, when they want them, where they want them. This is especially true with post-baby boomers. The improved quality and access of digital technologies, especially in the recorded arts, has enhanced these behaviors.

The RAND Report demonstrates that market forces increasingly predominate, causing, among other outcomes, an erosion in the distinction between high art and popular art. When market forces predominate, the maintenance of quality, as well as the creation of new work, is in jeopardy.

And now, I quote, "To those convinced that the high arts form an aesthetic pinnacle, the new world of the arts that we envision will be inferior because popular tastes rather than true artistic excellence will become the primary arbiter of what does and does not get performed – in the nonprofit as well as the for-profit sector."

A further outcome of the effect of market forces is the growth and dominance of large performing arts organizations characterized by conservative programming, superstar soloists, and locations only in the major cities.

The report describes a precarious picture for mid-sized organizations in small and mid-sized cities. The effects of market forces combined with the changing charitable giving patterns of wealthy Americans create particular challenges for these mid-sized organizations (such as the Rochester Philharmonic, the Buffalo Philharmonic, and the Syracuse Symphony, to name three of our local mid-sized organizations).

Furthermore, on the negative side, the report documents the working conditions of performing artists. Its data show that, by and large, the salary and benefits for performing artists have not grown substantially for two decades. Referring to the draining of resources for a few select superstar artists (an effect of market forces), RAND's statistics on the average salary and working conditions of performing artists are disturbing.

Two interesting trends cited in the report catch our attention:

One, niche performing arts markets are being made possible by the Internet and e-commerce. This is especially noticeable in classical music recordings and in avant-garde music. Composers, especially, have the opportunity to reach a worldwide

community through the Internet. We must recognize, however, that these sophisticated communities are small.

Two, the avocational music world continues to expand. Although data are insufficient, it appears that more Americans are participating in the performing arts as amateurs than ever before. This has been an area of particular interest to me.

ment and the role of the university. It cites the almost complete historic focus of public and private policy on the supply side of the performing arts, not on the demand side. Policy and funding since the 1950s have encouraged more productions, more organizations, and the education and training of more artists. The arts community has not questioned in any

world. Not only are they (the universities) major presenters, but they also play significant roles in training of new artists and fostering innovation in the creation of new work."

We turn now from my summary of the RAND Report to my own responses to it. I struggled with where and how to respond to this report, most especially to the references to university music schools. I will focus on what I perceive as the encouraging but still limited role for higher education described here. The university is seen as a performing arts presenter, a trainer of artists, and a stimulus for innovation in the form of new musical and dramatic works. Because the university is less susceptible to market demands than are other major presenting organizations, and because it can readily tap and highlight the creative talent of its faculty and students, the report predicts that it "may play a critical role in making sure that new artistic voices are heard." This is a worthy role for us in the current performing arts environment – indeed one that we already fulfill – but it falls short of the much more powerful impact that we can have as arts educators.

We are not merely trainers of artists, as the report defines us; we are educators of artists. Training differs significantly from educating. Training implies a type of athletic coaching with the intent to instill specific skills. Educating implies cultivation of the mind that, of course, includes skill acquisition, but within the framework of understanding.

And, although the blame for our being labeled "training" institutions can be shared with many others, I wonder whether we, the university music schools, abdicated our fundamental role as true educators of musicians some time ago. Have we contributed to the sad conditions described in the RAND Report? How many of our graduating students understand, are able to discuss and formulate ideas about the purposes, functions, and effects of music? How flexible is their musicianship? How wide is their scope of musical abilities? Are they prepared to negotiate and succeed in the "new era" that RAND describes?

I contend that only when we can ensure that we are fully educating our students

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GELFAND-PIPER

In his fall convocation address, Director Undercofler described the recent RAND Report's findings that mid-sized performing arts organizations may be in jeopardy due to market forces. He outlined a plan for Eastman's response to the report.

I have expressed my concern a number of times about what I have called the disconnect between the huge number of people engaging in music at the avocational level and the professional music world. The report seems to applaud the growth of amateur involvement, as I do, but it also expresses concern that with the decline of mid-sized professional organizations, amateur or semiprofessional organizations will take their places, resulting in an unplanned and unfortunate decline in quality.

The report highlights several issues of concern regarding future policy develop-

serious or systematic way what causes Americans to choose to participate in the arts; what causes the development of artistic tastes? The report calls on arts policymakers to turn their focus now toward demand-side policy, away from supply-side. This is a recommendation that will require careful thought on the part of educators.

In regard to the role of the university, the report states, "University-based presenting organizations are likely to be especially important to the future of the performing arts because they serve multiple functions within the performing arts

♦ FROM PAGE 3

can we fully develop and nurture an atmosphere that fosters innovation in all aspects of our art. Both educating the future artist and fostering the creation of new work are essential elements in equipping our graduates to address the enormous challenges in the current music marketplace and to create a new and healthy musical future. I am certain that in order to be heard in the future, the graduates of all music schools, including those most elite, will need an education that is only partially visible to us now, but surely must include a commitment to the nourishment and encouragement of the individual artistic voice and imagination.

How are we doing at Eastman? Although we recently may have re-crafted our core curriculum and added enriching and empowering programs, for the most part we continue to educate our students for a music world of preexisting generations, including mine.

We need to consider several possibilities:

One, perhaps our approach to educating tomorrow's artists has not been fundamental enough. I believe that we have been responding, in fact reacting, to the conditions in the music marketplace by cramming more and more into an undergraduate education that should be primarily devoted to the development of artistry and musicianship. I feel strongly that the undergraduate years should be devoted to broad-based and fundamental concepts, while the graduate years, now *de rigueur* for musicians, should focus on specific career tracks. In direct response to these concerns, this year we will undertake an undergraduate curriculum review to reexamine the changes made three years ago and to revisit the question of the undergraduate core curriculum.

At the master's level, I believe our plan of creating and crafting diploma and certificate programs that align with the MM to be visionary and effective.

Two, if in fact the orchestral world's great expansion of the 1960s and 1970s is in decline (we do not need the RAND Report to confirm this), then we need to question how we organize our ensemble program. The musicians of the future will almost surely play, teach, and interact with their communities in flexible configurations, musical genres, and styles. Musi-

cians will come together on a regular basis to perform symphonic and other large repertory music. They will also play music and teach music of various genres in all shapes and sizes of ensembles. Repertory and opportunity will decide on instrumentation and venue, not the ensemble itself. Eastman and all of its contemporaries organize themselves around their major ensembles, not on repertory or diversity of experience for their students. Perhaps it is time to rethink and re-craft ensemble education across the board. This would not mean the end of the Eastman Philharmonia or the Eastman Wind Ensemble, certainly not; it might, however, open the doors to both how repertory is selected for performance and to a wider variety of ensemble experi-

Undergraduate years should be devoted to broad-based and fundamental concepts.

ences for all students. I plan to appoint a faculty and administrative committee to begin work on these ideas this fall.

With the need to reinvigorate the university approach to educating musicians, the School's newly formed Institute for Music Leadership becomes even more central.

This past summer the School formed the Institute with the purpose of "providing Eastman students, alumni, and other practicing musicians with the skills and experience they will need to respond to and shape the changing musical environment external to Eastman." Substantial funding from the Mellon Foundation has helped to make this possible. A primary goal of the Institute will be to provide a critical link between Eastman and the professional music world to inform and guide us as we rethink our approach to

the professional education of musicians. Administratively, the Institute brings together the Arts Leadership Program, the Orchestral Studies Diploma in Strings, the Sacred Music Diploma, Music for All, components of the Warfield Partnership with the Rochester City Schools, as well as new diploma and certificate proposals in progress. Professor Ray Ricker will direct the Institute, and has hit the ground running.

Allow me to end with a personal anecdote. This past summer I attended a concert that ended with one of the most performed late 19th century symphonies. I confess that I thought cynically that this performance would be just another perfunctory "summer" performance. However, from the very first note, it was clear that this was a new and completely fresh vision for this piece. I listened to it as if I had never heard it before. The musicians responded with imagination and obvious freedom of expression. The experience was stunning. I had just written this address and contemplated how tragic it would be if this music and these musicians could not be heard reinventing this monumental work. By "not heard," I mean heard in a way that brings individual fulfillment and reveals a greater meaning within a wide personal framework. The challenge to restore this deep experience to the American public is monumental, but clear. We understand the problems. We have the passion and the talent. However, we need to question the role we have been playing, consider how we can address the challenges at hand, and then act aggressively to change. I fear that without our all-out commitment, our art form will be heard by fewer and fewer Americans who understand less and less of what they hear.

Because I feel very strongly that this is such a critical time for us as professionals and pre-professionals in music, I encourage you to respond to and discuss the contents of this talk. In addition, I encourage you to read the RAND Report. It is available online at www.pewtrusts.com.

Thank you for your attention. ♦

Eastman School Director and Dean James Undercofler's keynote address, "Classical Music in America: Is Anyone Listening?" was delivered at Eastman's Convocation, September 6, 2001.

*The Eastman
Wind Ensemble
celebrates
50 years with
a conference and
a gala concert*



WILL YURMAN

Donald Hunsberger conducted the Ithaca College Wind Ensemble in the premiere performance of *Concerto for Percussion* by Stephen Stucky (Cornell University resident composer). The concerto featured Gordon Stout (BM '74, MA '80), professor of percussion at Ithaca College. It was commissioned for Hunsberger by his DMA conducting grads in honor of his retirement.

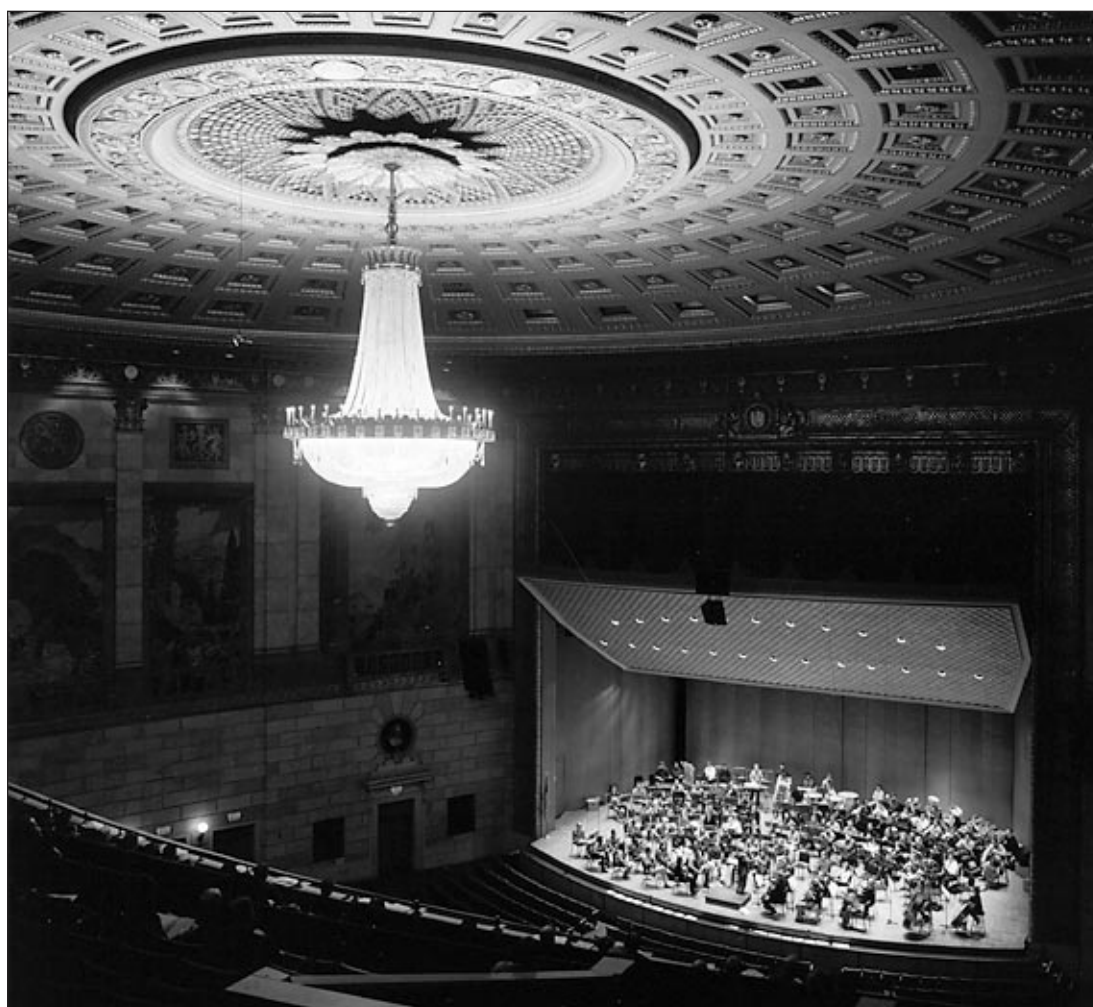
The winds of change

While the winds of February in Rochester subsided for four days, wind band enthusiasts gathered at Eastman for a conference and gala concert in conjunction with the golden anniversary of the Eastman Wind Ensemble.

The conference, "Focusing on the Future, Discovering our Heritage," was attended by close to 300 wind music advocates, and featured workshops and presentations reflecting 50 years of musical diversity of the Eastman Wind Ensemble.

A Friday night gala concert showcased the premiere of a new Bernard Rands work, *Unending Lightning*, Verne Reynolds' *Piano Concerto*, Richard Rodney Bennett's *Four Seasons*, and Karel Husa's *Percussion Concerto*. The audience was treated to brief comments by Rands and Reynolds before their respective pieces were performed.

During the conference, Warner Brothers unveiled a multi-CD set, *EWE at 50*, featuring never-before-released recordings made by the EWE in the past eight years. ♪



GELFAND-PIPER

Eastman Theatre made a grand setting as Hunsberger conducted members of the Wind Ensemble and Eastman Philharmonia in a session on orchestration for wind band and orchestra.

FEATURES



GELFAND-PIPER

Larry Combs (BM '61) performed Mozart's *Concerto for Clarinet* with members of EWE in a setting for expanded harmonie-musik by Robert Rumbelow (DMA '96).



GELFAND-PIPER

West Point drummers in a session on rudimental drumming along with members of Nexus.



GELFAND-PIPER

Hunsberger and EWE in a rehearsal of Mozart's *Serenade No. 10 in B-flat*, the work that opened both the premiere concert of the EWE in Kilbourn Hall on February 8, 1952 and the golden anniversary concert 50 years later, to the day.

Professor Barry Snyder (BM '66, MM '68) as soloist in Verne Reynolds' *Concerto for Piano and Wind Ensemble*; it was written for Snyder and dedicated to Hunsberger and the EWE.



GELFAND-PIPER

FEATURES



GELFAND-PIPER



WILL YURMAN

Above: Gail Williams performed the premiere of the wind ensemble version of the *Concerto for Horn and Wind Ensemble* by Dana Wilson (PhD '82) with the Ithaca College Wind Ensemble.

Left: Close to 100 current and past EWE members performed together.



GELFAND-PIPER



GELFAND-PIPER

Above: Nexus members, with student timpanist Donald Albro, take a bow.

Left: Mark Davis Scatterday (DMA '89), a student of Hunsberger, will be EWE's fourth conductor starting July 1. He is pictured here with Nexus performer William Cahn (BM '65, right).



GELFAND-PIPER



GELFAND-PIPER

Above: Four conductors represent the past, present, and future of EWE. From left: Frederick Fennell, Donald Hunsberger, Mark Scatterday, and A. Clyde Roller.

Left: Fennell conducts the alumni session.

The American symphony: What is going on?

ALP guest speaker Thomas W. Morris discusses issues facing American orchestras

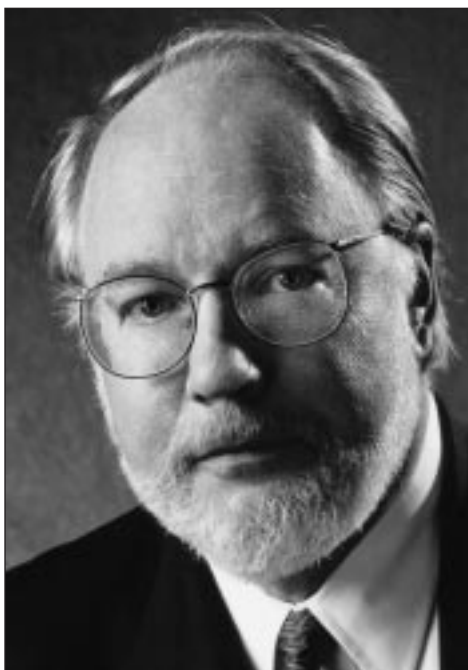
BY THOMAS W. MORRIS

I recently returned from a meeting conducted by the Andrew W. Mellon Foundation, part of its Orchestra Forum program in which 14 selected American orchestras receive substantial funding and participate in biannual retreats of board leaders, executive directors, and players. The Eastman School also is a participant in this prestigious program. The purpose of the program is to probe the basic issues of how orchestras can further their distinctive artistic profiles and elevate their artistic quality. I am fascinated with this question, and think about it constantly, not only in

my role as executive director of the Cleveland Orchestra but in my ongoing work as a consultant, writer, and teacher. I spoke of this last June in Seattle at the American Symphony Orchestra League Conference and appreciate the opportunity to expand and amplify on my thoughts.

What indeed are the fundamental issues facing American orchestras? How are we to successfully address them? And how well are we succeeding? The debate rages widely, and amidst the welter of rhetoric, three broadsides are being leveled at orchestras: Orchestras must embrace the concept of “change”; orchestras are basically dysfunctional; and the traditional structure of artistic leadership solely vested in a music director is outmoded. Let me elaborate:

First, “change” is happening everywhere: It’s reshaping philanthropy, technology, audiences, and organizations. It’s accelerating every day. And it’s challenging orchestra institutions to stay ahead of



HERBERT ASCHERMAN JR.

Thomas W. Morris

the curve. What will the orchestra need to thrive in the 21st century, and how can we help take charge of change – in management, governance, and performance? Look at the upheaval around us:

- Music education in our schools, as we have known it, is at best vulnerable, mandating that orchestras take increasing responsibility for establishing and implementing initiatives.

- The technology revolution is everywhere, and will continue to evolve in ways we cannot even imagine and at speeds which appear unthinkable. The traditional manner of how music has been electronically disseminated over the lifetimes of our institutions – radio and television broadcasts, recordings, and compact discs – is undergoing almost complete transformation. At the same time, the competitive environment for electronic entertainment is exploding. How are we to reconcile the apparent paradox between the instant availability of music anywhere and the glorious excitement of the live concert experience?

- The competition for contributed income is dramatically escalating as the number of organizations seeking funding grows, as institutions’ funding needs increase, and as government increasingly shifts financing responsibility for many social causes to the philanthropic sector.

- While we have enjoyed an unprecedented period of economic prosperity over the past 10 years, the current state of the economy is at best uncertain. Uncertain economic times expose and magnify an organization’s underlying financial challenges, as has become apparent in many orchestras. And all these economic concerns existed prior to September 11, which only crystallized the reality of a failing economy within a national and international context of fear. How will audiences hold up? How will support hold up? How will society hold up? What next? What to do when the only certainty appears to be uncertainty itself?

- Finally, community leadership is changing, particularly in the corporate sector with the craze of mergers, acquisitions, downsizing, and the emergence of the so-called “new economy.” As a result, the traditional template of “corporate leader” is being replaced with seemingly interchangeable individuals without deep ties to the communities in which they work and whose focus on short-term

profitability and their own personal survival has replaced the traditional model of long service and commitment to the company and to the community.

The second fundamental issue faced by American orchestras is the overwhelming malaise, or perhaps it is the perception of malaise:

How often we read of declining, bored and aging audiences; of orchestra institutions which are out of touch with intellectual life of the communities in which they reside. Writer Joseph Horowitz recently said in the *Financial Times*, "Orchestras have opted out of intellectual life in a way museums and dance companies never did. They're motivated by fear: They're doing more concerts than the market can bear, and they're terrified of losing subscribers."

How often we read of frightful labor strife, with cantankerous and distrustful internal relations, and crippling work stoppages.

How often we read of desperate financial crises caused by declining earned revenue, stagnant fund-raising, inadequate endowment, or runaway costs. In today's climate of global economic distress, these situations seem particularly prevalent in smaller and mid-sized orchestras such as San Jose and Colorado, but are starting to materialize in such behemoths as Toronto and St. Louis.

And then there is that all-purpose cry – the need "to reinvent the very concert experience itself."

Third, there's the question of the role and function of music directors. Again, Joseph Horowitz talks about too many orchestras "vainly chasing the Toscanini model: mythic success in the old core repertoire and hostility to the new." Opposing this is the viewpoint that the era of the maestro is over, as we face inevitably a future which dictates empowering the musicians through an open and collaborative culture to assume a good portion of artistic leadership themselves – solving in one fell swoop the need for more present and better artistic leadership while at the same time establishing a more fulfilling and satisfying work environment for the musicians.

It is always dangerous to make such generalizations, particularly when in fact the very differences between orchestras may be escalating. But what really is going on here? Yes, there are, and always have been, orchestras in crisis, and the

environment is indeed challenging. But there are also orchestras in which audiences are not declining, are not aging, and are engaged; orchestras with little labor strife; orchestras which are financially secure and intellectually centered in their communities and on the music of our time. And in such cases you never hear of the need "to reinvent the concert experience."

Let me dispense first with "change," which has become *the* organizational buzzword of today. It is used as the very rationale for coming to grips with the information-based economy, or as a rallying cry for radical organizational reengineering. For orchestras, some assume it implies blowing everything up and starting fresh. While I do not dispute that orchestras today face extraordinary external pressures, I do not believe in change for the sake of change. The essence of true institutional vision encompasses absolute adherence to those values and purposes which must remain timeless, as a context for articulating how things must be different. James Collins and Jerry Porras say, "The rare ability to manage continuity and change is closely linked to the ability to develop a vision. Vision provides guidance about what core to preserve and what future to stimulate progress toward." The crucial issue, therefore, becomes not only *how* to address this changing world but *how not* to. This requires a deep and honest understanding of what makes an orchestra successful, as well as probing basic organizational principles at work in *any* successful organization – there are lessons to be learned.

Let me also dispense with the economy. The perspectives of the past show us that expansions inevitably do follow downturns in ever-changing economic cycles, just as the current and long-predicted downturn followed a period of exceptional growth. Yes, the stock market is currently down from where it was a year ago, but it is not down further than it was in 1999, and it is four times as large as it was in 1989.

There will always be different solutions to different problems in different situations. However, I fervently believe in several principles which can provide a context for dealing with the enormous challenges, regardless of the orchestra, the community, or the situation:

First, orchestras are and always will be *owned* by the communities in which they reside – communities that must feel a tangible *need* for the orchestra and find *value* in its very existence. The board represents the *owners*, and an orchestra without a strong board and even stronger board leadership *has not, will not, and cannot* flourish. The greatest music director, most cohesive internal culture, strongest executive director, and the most money will never be enough. It takes leadership from the very top – *always*.

The board of a not-for-profit organization differs in several critical ways from those in the for-profit world, from which most of our board members come:

In the for-profit world, the board has responsibility for policy and financial oversight. In the not-for-profit world, it also has responsibility for raising and giving money. In short, the board actually has a significant operating function to perform, which in itself mandates they assume ownership of the institution. Thinking that fund-raising can be totally dependent upon the hired executives will fail.

In the for-profit world, the hired executives are not only required to lead, but in fact are part owners of the company themselves. In the not-for-profit world, the hired executives – the music and executive directors – are in reality hired hands and in no way owners. What a mistake, therefore, to assume they *are* the institution, whether in marketing, responsibility, or attitude. Music or executive directors who refer to "my" orchestra just don't get it.

Second, a symphony orchestra *cannot* and *should not* be disguised. At the center of what we do must always be great orchestral music, presented with unburied, honest enthusiasm. Video screens, jugglers, marketing slogans, or program concepts to tart up the supposedly boring ritual of classical music will never provide lasting institutional answers.

Examples abound of orchestras forgetting these timeless and unchanging principles in their frantic pursuit of so-called "change." Many, goaded by the press or sagging sales, have concluded the traditional concert experience is no longer relevant, that audiences are inevitably getting older and in danger of disappearing altogether, leading to the drastic need for defining the so-called "new concert experience." Upon examination, this

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usually means nothing more than a theme program, talking from the stage, relentlessly popular repertoire or marketing come-ons such as one brochure which breathlessly urges the audience to “imagine concerts with martini bars and jazz in the lobbies.” Think for a moment what underlying attitudes hyping the so-called “new concert experience” in this way conveys about the orchestra’s inherent belief in its music, or the other subscription concerts presented by the orchestra – the equivalent of proclaiming that “our regular concerts are really boring.” Or another orchestra’s singular pursuit of star power, whose brochure cover features a photo of Crystal Gayle larger than the one of its music director, and then buries the very name of the orchestra itself. Or another with a picture of the music director in full dress but barefoot, touting a season that will “knock your socks off.” These all convey an air of desperation. And none of it in the end is about “reinventing the concert experience” at all. Nor should it be. How about simply trying to present *better concerts* as a more honest goal?

I want to be crystal clear about my position on this point. Vigilant pursuit of “better concerts” does not mean experimentation and variety are taboo. Or that if it’s not by Schoenberg, Carter, or Birtwistle, forget it.

The absolute rule in programming is to create a sense of adventure, to avoid being predictable. Audiences, I have found repeatedly and with absolute consistency, respond to stimulation. It is the moral and legal duty of an orchestra to lead, not to follow, taste. To do this effectively, one must define carefully that fine line between audience comfort and discomfort, and then subtract one. Subtracting two will create a negative backlash; adding one will ultimately bore an audience. Focusing on this principle in the long run keeps audiences engaged and attracts younger audiences. In short, it is the prerequisite for building future audiences.

And all programs must be packed with great music. Make no mistake about what I am saying – concerts do not have to be relentlessly grim affairs. Yes, I think Schoenberg’s *Variations Opus 31* is great music. As are Sir Harrison Birtwistle’s *Earth Dances*, Beethoven’s symphonies

and Ives’ *4th Symphony*. But so are *Gaité Parisienne*, Piston’s *Symphony No. 6*, Leroy Anderson’s *The Syncopated Clock*, the *Emperor Waltzes* by Johann Strauss, and Suppé’s *Poet and Peasant Overture*.

On performance, it is not enough to merely get through a piece: Believe in the music, and always have something to say about it – a point of view, recognizing that a unique point of view will always meet willing acceptance by some and unleash noisy hostility from others. This is the essence of what performance is all about – or as Charles Rosen recently put in the *New York Review of Books*, “the written score sets limits within which many possibilities can find a home. The critical problem remains essentially how to decide which of the many interpretations realize the work and which ones betray it.” In Cleveland, Beethoven’s *Symphony No. 5* is not programmed because it will sell but because we have something to say about it, making it not a comfortable expectation but a refreshing reacquaintance.

On concert production, while we are in the business of producing musical art, “how” concerts are presented can make huge differences in how they are received as long as the production elements are in service to the music. Instead of the grandiose concept of “reinventing the concert experience,” how about using sheer common sense to:

- Assure effective concert hall lighting;
- Use risers so the audience can actually see the orchestra;
- Avoid having a sea of empty chairs and haphazard music stands littering the stage in a small orchestra piece on a program;
- See musicians appearing to acknowledge the audience with some enthusiasm at the end of a concert instead of random, bored chattering while packing up instruments, ready for the fastest exit;
- Have spoken introductions from the stage for new and unfamiliar works, provided they are delivered by someone with the insight to help the audience understand the unknown, and with the ability to speak persuasively;
- Be certain the audience is greeted by polite, cheerful, knowledgeable ushers instead of a group of bored gum-chewers.

If a piece of music demands extra-musical elements – surtitles, videos – why not? But the reason should be to help commu-

nicate the impact of music, not to compensate for alleged weaknesses in the very concert experience itself.

And on marketing, let’s use our heads. Marketing is not the answer to everything. It is not even the top question. Think about it – there are three kinds of audiences:

- Existing audiences, or people who are already going to concerts. We want them not only to keep going, but also to go to more concerts.
- Predisposed audiences, or those who have an interest in classical music but are not attending yet, for whatever reason. We need to find them and convince them not about classical music but about going to concerts.
- And finally, non-audiences, or those who are neither convinced about classical music nor going to concerts. While it would be great to convince them and get these people to attend, a much higher institutional priority must be expended on existing and predisposed audiences.

Marketing from inherent strength is always the best strategy, aimed at existing and predisposed audiences first. Selling concerts as glorified singles nights, or hyped with trendy adjectives, or built purely around star power denigrates the center of our existence – the orchestra itself and the music, which actually matter to the center of our audiences. And, I can assure you from personal experience, such an approach works. In Cleveland, we have *absolute* faith in our audience’s enthusiasm for adventure. And our results prove we are right.

Finally, artistic vision is *not* the exclusive province of a music director, nor has it ever been in a successful orchestra. It must be embedded into the very fabric of the institution and all of its constituents, and ultimately owned and demanded by the board, regardless of the process of who actually defines it. A strongly articulated vision is never enough – it must be deeply felt, widely held, and given reality in practice. Vision can only be articulated if it actually exists; it never exists merely because it can be articulated.

- A clear vision forces us to remember who we are, why we exist, and why we don’t exist;
- A clear vision provides a strong institutional context for shaping decisions;
- A clear vision mitigates any structural ambiguities inherent in the organization;
- A clear vision inspires.

In addressing challenges, we must not confuse the “process” of finding solutions with the very “content” of solutions. And even more, we must not confuse “process” as in fact being the “content.” Trendy consultants today are full of workshops and seminars on “how to improve institutional alignment” or “how to empower the organization.” But they often forget – an orchestra is about vision, ideas, and adventure, around which processes must be formulated. And vision is absolutely dependent on individual leadership, not unlike the greatest pieces of music. There is a reason none have been written by a committee.

Furthermore, “leadership” is different from “management.” Tom Peters has said, “Management with its attendant images – cop, referee, devil’s advocate, dispassionate analyst, naysayer, pronouncer – connotes controlling, arranging, demeaning, and reducing. Leadership connotes unleashing energy, building, freeing, and growing.” Warren Bennis and Bert Nanus define managers as “people who do things right”; leaders as “those who do the right things.” And, strong enlightened leadership always starts with the board. In the case of the Cleveland Orchestra, George Szell was a miraculous leader, and gets much of the credit for shaping the style and success of the orchestra, which persist to this day. But he did not do it alone. I give even greater credit to the board and board leaders who in 1946 decided on behalf of their community that Cleveland needed an international orchestra, and then hired the music director to do it, supporting him and fulfilling their own responsibilities in making that dream a reality.

So, what does this all mean today for orchestras?

First, orchestras need stronger leadership – on the board, in the orchestra, and on the staff. The day of the tyrant is over but one must not confuse the concept of strong leadership with the style with which strong leadership is exercised. I do not believe there is any inherent structural ambiguity in an orchestra organization – within the so-called “Bermuda Triangle” of the board president, music director, and executive director. There is no example of this not working wonderfully well if all three are the right people, and if they are bound together with a clearly understood common vision.

Second, we must not confuse the idea of shared decision-making with the absolute need for more open and collaborative cultures within our organizations. Processes for more input and greater communication are essential, but must be achieved without diluting the accountability for decision-making.

And third, true vision is based upon clear core values, and values arise from the common beliefs and actions of individuals – and I mean all the individuals – in the organization. How can we each define ourselves in maximum service to our art within such institutions? I recently found a clue in an astonishing book called the *Soul of a Chef*, in which author Michael Ruhlman recounts his journey in search of culinary perfection. He finally finds it in Thomas Keller of the Napa Valley’s French Laundry, thought by many to be the best restaurant in America if not the world. Ruhlman probes beneath Keller’s success to ascertain clues as to the true secret of his accomplishment, and discovers it in attitudes and values instilled throughout his career. He writes: “At the bottom of Thomas Keller was a capacity to absorb himself absolutely in the mundane tasks he performed daily. It began, apparently, at the Palm Beach Yacht Club, under the watch of his mom as he made hollandaise sauce daily. Every day, he separated yolks and whipped them hard over the heat, then added clarified butter. Every day, he was mystified by the thick, creamy result but terrified that it would break at any instant. Every working day for two years. He never tired of it. On the contrary, he reveled in it. It was the ‘high point of each day.’ He never took the hollandaise sauce for granted; it remained ... a great mystery. It was never perfect. He never mastered it. If he ever had, the task would have become monotonous, if not unbearable. But instead he pursued the perfect hollandaise sauce with relentless intensity.”

The symphony orchestra will survive and flourish if it pursues the goal of perfect concerts by pursuing every single element that goes into perfection with relentless intensity. Such pursuit must not only be by each individual but by the institution as a whole. That is the secret of the Cleveland Orchestra. Our underlying purpose – a belief deeply held by everyone associated with our organization and by its broader community – is “to pro-

vide inspirational experience by serving the art of music at the highest levels of artistic excellence.” We have lofty goals and ambitious plans. And, all revolve around an unflinching commitment to artistic principles in service to our purpose. I am unaware of any successful and flourishing orchestra which is not singularly and purposely devoted on a daily basis to the overriding principle that nothing succeeds better than great concerts of the greatest music performed at the highest level of excellence with enthusiastic commitment and contagious conviction. Doing so brings to an orchestra exactly the kind of crackling energy and bristling vitality that proponents of “change for the sake of change” promise but can never deliver.

Does the Cleveland Orchestra have challenges and problems? You bet we do, but our vision is clear, our work ethic is all-encompassing, and our priorities in order. Even so, there is not a day that goes by that we are not working hard to sharpen our focus, polish our performance level, and keep moving our institution forward. In short, we are not satisfied.

I do not minimize the perilous times in which we find ourselves. But these are precisely the times during which we need great art and music more than ever. Music, that wordless and ambiguous language, can uniquely provide necessary solace and comfort for the worst, and the best, of times.

The Cleveland *Plain Dealer*’s Donald Rosenberg commented in mid-September, “where virtually everything else fails, great music has the power to lift us or provide a means of catharsis. It can put us in touch with our psychological selves and feelings as no other form of communication.” We have been entrusted by our communities with the sacred mission of assuring a dynamic future for our institutions and for our art form, and our pursuit of that mission – whether as board member, music director, executive director, or musician – cannot be unlike Thomas Keller’s never-ending quest for perfection in hollandaise. ♪

Thomas W. Morris, executive director of the Cleveland Orchestra, visited Eastman in March as a Catherine Filene Shouse Guest Speaker.

Composer George Crumb feted at December festival

Pulitzer Prize-winning American composer George Crumb, known for his powerful and evocative use of imagery along with the development of unusual and extended performance techniques, was honored at Eastman during a festival of his compositions. The three-day December event was the brainchild of doctoral piano student, Thomas Rosenkranz, with the help of Professor of Composition Robert Morris. Highlighting the festival were two free concerts of Crumb's music:

- An all-piano recital featured guest pianist-composer David Mattingly (MM '87, DMA '93) performing the remarkable *Makrokosmos, Volumes I and II* (1972–73) for amplified piano. As in many of Crumb's works, this set of "12 Fantasy-Pieces after the Zodiac" utilizes unique notational devices: every fourth piece is notated as a visual symbol (a cross, circle, or

Symposia, master classes, and concerts highlight the composer's visit



GELFAND-PIPER

Composer George Crumb listens to a rehearsal of his music in Kilbourn Hall.

swirl). Mattingly, assistant professor of piano at Susquehanna University, has been called a "superb pianist" by

Crumb himself, who predicts a "brilliant future" for him.

- The second concert showcased a variety of Crumb's

works, including the 1965 *Madrigals Book I* (Eastman students Heather Gardner, voice; vibraphonist John Hain; and double-bassist Justin McCulloch) and the 1979 *Celestial Mechanics (Makrokosmos IV)* for amplified piano, four hands (guest duo-pianists Robert Shannon and Haewon Song). The 1970 *Black Angels (Images I)* for electric string quartet was presented by Eastman's own Suzie Kelly String Quartet who, according to John Pitcher of the Rochester *Democrat and Chronicle*, "created a fiendish din as they tossed off the music's most difficult passages with ease and dramatic flair." Similar accolades came for the celebrated 1970 song cycle, *Ancient Voices of Children* (Eastman Musica Nova Ensemble, Clay Greenberg conducting, with Eastman student Martha Cluver, voice). Of the soloist, Pitcher noted "[Cluver] is endowed

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Video link joins Eastman and Royal Scottish Academy

The first transatlantic video-conference between two music schools took place on November 16, 2001 as the Eastman School of Music and the Royal Scottish Academy of Music and Drama (RSAMD) in Glasgow, Scotland, engaged in a "parallel" educational musical exchange.

The two live trumpet master classes took place through the technology of the US' Internet2 and the UK's Super-JANET4. Eastman Professor of Trumpet James Thompson commenced the international conference, giving a 30-minute individual master class to a student from the RSAMD, followed by Bryan Allen, head of brass at RSAMD, and Nigel

Boddice, professor of trumpet, doing the same for one of Thompson's pupils.

Both schools worked closely in establishing this far-reaching opportunity for international, musical brotherhood. Director and Dean James Undercofler noted, "Eastman's technology project with the Royal Scottish Academy forges a dynamic international partnership that begins to show one distinct future for classical music teaching and performing. We are thrilled to be working with such brilliant and distinguished colleagues." Principal of the RSAMD, Sir Philip Ledger, concurred. "The establishment of an Interna-

tional Consortium is a tremendously exciting development."

"This [was] the first use of Internet2 technology for transatlantic interactive education, particularly in a musical context," points out Kevin McPeak, director of technology services and music production at Eastman, and coordinator of the exchange. "It reinforced the true nature of 'distance learning,' which is to link up similar communities of learning."

Closer to home, Eastman's Reinhild Steingröver, assistant professor of German in the humanities department, co-taught a spring semester course through similar video-conferencing with University of

Buffalo History Professor Patricia Mazòn, titled "German Culture and Society, 1790–2000." The course, offered through both schools, convened twice per week, with each teacher taking turns lecturing on a wide array of related topics.

With compelling technological advances on the horizon, the RSAMD and the Eastman School anticipate an additional partner in the Queensland Conservatorium of Brisbane, Australia. "Individual tuition, master classes, assessment, student recruitment, and the professional development of alumni will all be possible as the technology is refined," noted RSAMD's Ledger. ♪

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with a flexible voice and angelic tone, bringing a sense of radiant warmth and urgency to every note she sang." Both *Ancient Voices* and *Madrigals* are based on texts by the poet Federico Garcia Lorca, a friend of Salvador Dali, whose verse inspired many of Crumb's compositions.

The Eastman connection to the compositions is gloriously present: Crumb conceived *Ancient Voices of Children* for the late faculty member Jan DeGaetani, who premiered it in Washington, DC in 1970. Says Crumb: "Her voice was in my inner ear while I was composing." Along with *Madrigals*, the work became part of her artistic oeuvre, both in performance and on record. Former Eastman professor of piano David Burge worked with Crumb at the University of Colorado in the early 1960s, encouraging the composer to experiment with the extended possibilities of the piano. The resultant discoveries became standard composition techniques for the composer, used with great flair in *Makrokosmos*.

"George Crumb's remarkable music came on the scene in the late 1960s and represented a new and unprecedented voice in American new music," says Professor of Composition Robert Morris. "His emphasis on exquisite and elegant timbres in the context of performance ritual was immediately noticed and applauded by European composers, who had up until that time only been interested in the most radical of American composers, mainly Charles Ives and John Cage."

Additional festival events included a theory symposium on Crumb's music, a master class (where four of his works were presented by Eastman students), and a composer's symposium. ♪



GELFAND-PIPER

Eastman Opera Theatre opened its season with Conrad Susa's unsettling *Transformations*, a work that sets to music Anne Sexton's collection of poetry based on the Brothers Grimm fairy tales. The performance was "splendid" and the set "superb," according to the Rochester *Democrat and Chronicle*.

Opera stage 'transformed' by Susa work

Conrad Susa's *Transformations*, a "musical entertainment" in two acts based on a book of confessional poetry by Pulitzer Prize-winning author Anne Sexton, opened the Eastman Opera Theatre's 2001–2002 season. This Kilbourn Hall production marked the official debut of Eastman Opera Theatre's new music director, Benton Hess, who joined the faculty last July as distinguished professor of voice.

Transformations is a collection of poems based on the Brothers Grimm fairy tales, which Sexton used to paint an emotional journey of her deeply troubled life. The setting for the performance is an

activities room in a psychiatric ward during the 1970s – one to which Sexton herself might have been admitted.

Tiffany Blake, whose character was modeled after Sexton (Soprano 2), gave a "truly virtuoso performance ... singing with immaculate tone, good support, and breath to spare," according to a review by Opera News.com. The ensemble piece features just eight singers who do not have character names but play many roles throughout the stories.

The production requires singers of the utmost skill, artistry, and versatility. "All proved themselves eminently capable of handling their com-

plicated assignments." (Opera News.com).

The performance featured two alternating casts of Eastman voice students, accompanied by a non-traditional chamber orchestra with Hess conducting. The score was "expertly conducted and immediately appealing," according to the Rochester *Democrat and Chronicle*.

"Susa provides a unique look into Anne Sexton's psyche," said Steven Daigle, director of the show and dramatic director of Eastman Opera Theatre. "His use of musical vocabulary along with his use of conventional styles services the poetry, humor, and darkness of the work." ♪

Legendary jazz bassist Ron Carter returns to Eastman

Legendary Eastman graduate Ron Carter, widely recognized as one of the most original and influential bassists in jazz, returned to his alma mater last fall for a special day that culminated in a concert with his acclaimed quartet in Kilbourn Hall. With Kenny Barron (piano), Steve Kroon (percussion), and Payton Crossley (drums), Carter performed an engaging program of standards and classics announced from the stage.

During his day-long visit to Eastman, Carter also held a master class and presented a lecture sponsored by the School's Arts Leadership Program titled "Where Is the Music Played?"

Described as "the epitome of jazz elegance and rectitude" by *Down Beat* magazine and considered a master of improvisation, Carter earned his bachelor's degree at Eastman in 1959. As a student, he played in the Eastman Philharmonia and in his own jazz groups around Rochester. After earning his master of music degree from the Manhattan



ELIZABETH LAMARK

Alumnus and jazz great Ron Carter returned to Eastman last fall with great fanfare. Here he coaches student Ben Gallina in a master class. During his visit, he also spoke with students and community members about his career and years at Eastman, and presented a concert with his quartet in Kilbourn Hall.

School of Music in 1961, he moved without a pause into a dynamic, high-profile career.

Many of Carter's more than 3,000 jazz recordings are now classics. He was a member of Miles Davis' legendary 1960s quintet, along with Tony Williams, Herbie Hancock, and Wayne Shorter. He also has performed with Cannonball Adderley, Thelonious Monk, Hubert Laws, Lionel Hampton, and Joe Henderson.

As a classical performer,

Carter has played with orchestras around the world. He has made four classical recordings, including one that features his own transcriptions and arrangements of Bach chorales and cantatas. In the mid-1970s, he started playing the piccolo bass, rather than the larger jazz bass, in order to "reinvestigate acoustic sounds and to give the public a viable listening option." He has won two Grammy Awards – one in jazz composition and one in

jazz performance – and is the producer of 75 recordings. His books include *Building a Jazz Bass Line* and *Music of Ron Carter*, which contains 140 of his published and recorded compositions. He has lectured, conducted, and taught the business of music at numerous universities. For nearly 20 years, he has been distinguished professor of music at the City College of New York.

"Ron Carter's multi-faceted engagement with music exemplifies one of the primary goals of an Eastman education," said Eastman School Director and Dean James Undercofler during Carter's visit. "We are delighted to welcome home and showcase one of our most distinguished alumni."

Carter returned to Eastman in May to attend commencement ceremonies, where he received the Hutchison Medal, the highest honor bestowed upon alumni by the University of Rochester. ♡

See another note on Ron Carter in the Sibley Music Library column on page 25.

Jazz Ensemble 'looks forward' at Midwest Clinic

It was a night of premieres as the Eastman Jazz Ensemble performed at the 2001 Midwest Clinic. Showcasing the works of Eastman student composers, Grammy-nominated alumna Maria Schneider, and Jazz Ensemble Director Fred Sturm, the Ensemble presented "Looking Forward: New Music for Jazz Ensemble" to a packed ballroom in Chicago last December. The EJE was the only university jazz group invited to perform at the prestigious



COURTESY MIDWEST CLINIC

The Eastman Jazz Ensemble at the Midwest Clinic in Chicago.

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conference; the Eastman Wind Ensemble, Donald Hunsberger conducting, performed to thousands at the same conference in 2000.

The concert included four premieres of original compositions by current Eastman jazz writing majors. McCoy Tyner's *The Man From Tanganyika* was arranged and conducted by graduate student Jamey Simmons (recipient of the 2001 *Down Beat* magazine Student Music Award for "Best Jazz Arrangement").

A unique collaborative work, *Worlds Apart*, was co-composed by Sturm, Larry Darling, and Eastman jazz students Ted Poor, Ryan Ferreira, and Ike Sturm. It explored electro-acoustic elements as the Jazz Ensemble performed to pre-assembled digital samples and computer tracks.

Renowned composer/bandleader Maria Schneider, a 1985 Eastman graduate, offered *Tork's Café*, a funky contemporary composition, for the occasion. Four new compositions and arrangements by Sturm, a 1984 graduate of the Eastman jazz program and a faculty member since 1991, also were showcased.

The Jazz Ensemble performed two works of historical significance as well: the Gil Evans arrangement of Dave Brubeck's *The Duke*, recorded by Miles Davis on the 1957 *Miles Ahead* on Columbia Records, featured second year master's student Eli Asher on trumpet.

And, celebrating the 75th anniversary of the recording featuring Jelly Roll Morton's *Blackbottom Stomp* (recorded in Chicago in 1926), the ensemble presented their rendition with original solos in authentic transcriptions by the Red Hot Peppers, Morton's band. ♦



COURTESY ROBERT MORRIS

Hundreds of people roamed beautiful Webster Park on a glorious fall day to hear more than 50 Eastman musicians performing Robert Morris' unique *Playing Outside*. Above, student cellists perform in one of the park's natural settings.

Performers found 'Playing Outside'

It's not every day that one hears live concert music performed at Webster Park, a picturesque spot on the shore of Lake Ontario in Webster, New York (northeast of Rochester). Yet Robert Morris, a progressive concert-music composer and chair of the composition department, conceived a composition for orchestra and soloists to be played outdoors. *Playing Outside* is scored for more than 50 musicians scattered through-

out the park's woods and trails. The piece, exactly 100 minutes long, was performed on Sunday, September 30. Because of the specificity of the composition, the piece can only be played in Webster Park, and any future performances will be mounted there.

Morris, who has lived in Rochester since 1980, came up with the idea for this ambitious work while hiking on the park's

intricate web of ski trails in the summer of 1996.

"I was so fascinated by these wooded trails that I made a map of them with a friend. I felt a connection between these trails and the kind of music I



Robert Morris

write, so I thought it would be interesting to bring them together in a musical composition."

The composition was presented and performed by Ossia, an organization of young composers and performers study-

ing at Eastman, as well as the School's gamelan ensemble.

"My piece would have been impossible to bring to performance without Ossia," said Morris. "The musicians played in various places in the park, both independently and in groups, sometimes moving from one location to another. Since Ossia has produced many exceptional and novel pieces and events, the students

were enthusiastic about playing new music that expands the boundaries of what music can be and where it can occur."

Upon arriving at the park, audience members were given a program of events, showing the spots in the park where and when musical events would take place. People could choose to stroll through the park to hear the music and sounds or be escorted by guides to the main musical events. Various kinds of improvisational music, played by soloists as well as full ensembles, were heard on the paths and in the park's woods and fields.

By design, no one – including the composer – can hear all of the musical sections in one performance. The idea is to provide a rich assortment of musical experiences celebrating the relations between people and the natural environment. ♦

For more information, visit <http://lulu.esm.rochester.edu/rdm/playing.outside>.

Musica Nova premieres Zorn's 'Rituals' in NYC

In another vivid example of their growing involvement in the new music scene, Eastman's Musica Nova gave John Zorn's *Rituals* its American premiere in The Great Hall at New York City's Cooper Union in March.

"It's as multi-faceted as the composer himself," is how Bradley Lubman, music director of Musica Nova, describes the mammoth 1998 work for singer plus 10 instruments.

Drawing on his experience in a variety of genres including jazz, rock, hardcore punk, classical, klezmer, film, cartoon, popular and improvised music, Zorn has created an influential body of work that defies academic categories. Born and raised in New York City, he has been a central figure in the downtown music scene since 1975, incorporating a wide range of musicians in various compositional formats. His experimental work with rock and jazz has earned him a large cult following.

Lubman's program paired the Zorn piece with two "classic" Charles Wuorinen works. *The Winds* (1977) is scored for



GELFAND-PIPER

Musicians (such as student John Hain above) who perform experimental composer John Zorn's work utilize a variety of instruments to create unique sound textures.

eight wind and brass players plus piano; *Arabia Felix* (1973) was written for flute, bassoon, violin, piano, electric guitar, and vibraphone. Both Wuorinen and Zorn attended the concert.

Founded in 1966, Musica Nova is the Eastman School of Music's contemporary music

ensemble. Lubman, assistant professor of conducting and ensembles at Eastman since 1997, led Musica Nova in its first appearance at Cooper Union in January 2000.

Under his direction, the ensemble has become known for its diverse repertory. Composers such as Steve Reich,

John Adams, Bernard Rands, Magnus Lindberg, and Augusta Read Thomas have praised the ensemble's performances of their works.

The March concert was part of the CooperArts series, which brings New Yorkers high quality programs in the performing and literary arts. ♪

'New Grove' features Eastman faculty, staff, and alumni

The *New Grove Dictionary of Music and Musicians II* might seem a long title for a work, but hardly when you consider that the work comprises 25 million words in 29 hardcover volumes.

Published early last year at a list price of \$4,850, the volumes primarily are purchased by music libraries and institutions. The old and new editions reside on considerable shelf space on the second floor of our own Sibley Music Library. But with this new edition, *Grove's*



GELFAND-PIPER

New Grove is available in book form or online at www.grovemusic.com.

has made itself accessible to anyone with a computer, offering an online version at

www.grovemusic.com.

Of particular interest to the Eastman community is that a respectable number of *Grove's* entries are by or about people affiliated with Eastman. At least 12 current faculty and staff members have contributed entries to the new edition, including:

- Jennifer Williams Brown (12 items)
- Donna Brink Fox (29 items)
- Daniel Harrison (Hermann Grabner)

- Ellen Koskoff (Women in Music)

- Vince Lenti/Ruth Watanabe (Rochester)

- Ralph Locke (6 items)

- Patrick Macey (Motet and Josquin des Prez)

- Marie Rolf (Samuel Adler)

- Kerala Snyder (17 items)

- Robert Wason (Carl Friedrich Weitzmann; Oscar Paul)

- Daniel Zager (Stanley Dance and Amiri Baraka)

In addition, a number of our distinguished past faculty

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members have entries devoted to them in the new edition, including:

- Warren Benson
- Wayne Barlow
- Jan DeGaetani
- Emory Remington
- Harold Gleason
- Alfred Mann
- Bernard Rogers

Readers of *Grove's* will find entries about some famous Eastman graduates:

- William Warfield
- Renée Fleming
- Charles Strouse
- Ron Carter
- Louise Cuyler
- Julianne Baird

Finally, one can even learn more about the City of Rochester in an entry authored by current Eastman lecturer Vince Lenti and retired Sibley Music Librarian Ruth Watanabe.

According to Ralph Locke, chair of the musicology department and a longtime *Grove's* fan, "It is hard to overestimate the importance of *New Grove* for the musical world. I think of *New Grove* as 'the first and the last': It is the first reference book that librarians and other well-informed people look in for information on individual musicians and other topics; and, at the same time, it is most often 'the last word' (because of its high reputation for accuracy). The fact that it is now available online and is being updated regularly makes it that much more current and reliable. The fact that so many Eastman-related authors contributed articles, and that a number of the School's distinguished faculty and alumni have entries devoted to them, sends a great message to the broader public about how special a place the Eastman School is, where performers, composers, and scholars work together to mutual profit." ♦



KURT BROWNELL

Tales & Scales musicians (from left): Neil Parsons, bass trombone; Deborah Sunya Moore, percussion; Patrick Leyden, clarinet; and Zara Lawler, flute.

IML brings 'musictelling' to Eastman

In a special offering by the School's new Institute for Music Leadership, the Eastman community experienced Tales & Scales' unique "musictelling" in January. The nationally acclaimed troupe of young musicians seeks to ignite imaginations through the performing arts.

The troupe presented a free performance of the Greek myth, *Pandora's Box*, for family audiences in Kilbourn Hall. As children entered the hall, they were given the chance to greet the performers and touch and hear their instruments.

With minimal sets and costumes, the group of four classically trained musicians brought *Pandora's Box* to life, becoming characters, objects, and dancers in a unique style of performance they term

"musictelling." The original piece – written for Tales & Scales by Catherine Chuplis and Margaret Muldoon, with a musical score by composer George Tsontakis and choreography by Nusha Martynuk – combines music and movement built around the classic story about a young woman's courage to challenge the status quo.

Each year, Tales & Scales collaborates with emerging composers, writers, and theater directors to create a new work to tour throughout the country, giving more than 200 performances in schools, arts centers, and concert halls. The troupe has brought its musictelling to the stages of the Boston Symphony, the Chicago Symphony, the Smithsonian Institution's Discovery Theatre, the Chautauqua

Institution, and other prominent stages across the country.

Tales & Scales also works with educators, music students, and orchestras in workshops designed to combine the arts with education. While in Rochester, members of the troupe coached Eastman students involved in the School's own outreach program, "Music for All."

"We're very fortunate to have been able to bring Tales & Scales to Eastman and to Rochester," said Susan Wharton Conkling, associate professor of music education and one of the organizers of the visit. "The troupe's innovative approach to musical outreach is helping our students to become even better prepared to reach out to the Rochester community and make a difference." ♦

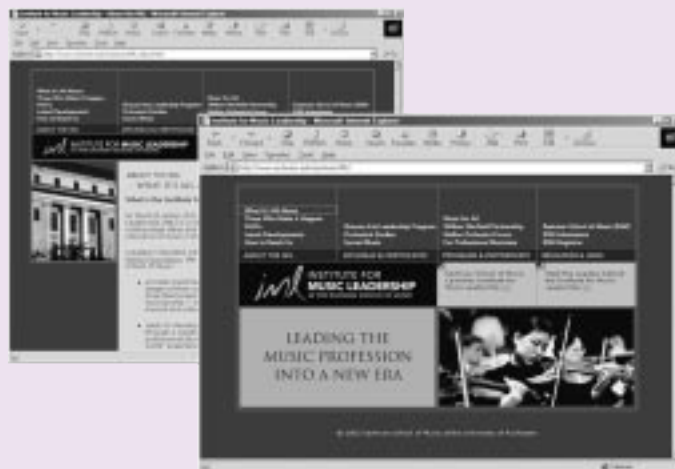
Institute for Music Leadership goes 'live' on the Internet

If the article in the last issue of *Notes* introducing Eastman's new Institute for Music Leadership piqued your curiosity, now there's a way to find out more – IML's Web site went live in January.

The IML is the first center of its kind in the country. Created in fall 2001 with generous support from the Andrew W. Mellon Foundation, the IML is envisioned as

a vital hub for creating, sharing, and implementing new ideas and programs that will ensure the vitality and relevance of music in the 21st century.

Receiving an average of 400 visits per week, the IML site is useful to students, faculty, staff, alumni, and professional musicians who can look to the IML for professional development. ♪



Find the IML's new Web site at www.rochester.edu/Eastman/iml.

IML/Eastman join prestigious Mellon Orchestra Forum

"I was very fortunate to have been a part of this program, especially right before I graduate and move into the real world!" That's the opinion of Elizabeth Meyers, an Eastman fellowship student discussing her year of participation in a unique meeting of musical minds.

For the first time, a music school has been invited to participate in The Andrew W. Mellon Foundation's Orchestra Forum, part of their *Programs for Orchestras*, in support of strengthening orchestras through development of high quality programs, artistic mission, musician involvement and leadership, and a greater community role.

The Eastman School, under the auspices of its Institute for Music Leadership (IML), now completes the forum membership of 15 participating groups from around the country.

Since 1999, the Forum has hosted twice-yearly meetings of participants, starting with a base of seven orchestras, including the board chair, executive director, and two musicians each from the Cleveland Orchestra, Kansas

City Symphony, New Jersey Symphony, Richmond Symphony, Saint Louis Symphony Orchestra, Seattle Symphony, and Toledo Symphony.

Last year, another group of seven orchestras was added: the Baltimore Symphony, Louisiana Philharmonic, New Mexico Symphony, Orchestra

The November 2001 conference, the first in which Eastman was in attendance, focused on Leadership Training and was held at Harrison Conference Center at Lake Bluff, IL. As an Orchestra Forum participant, IML Director Ramon (Ray) Ricker was allowed to choose two students

has been extremely enlightening. We learned about both the frustrations and the hopeful, positive side of orchestral careers. There were a lot of fresh ideas floating around."

Interacting with orchestra musicians from the world outside Eastman stimulated the students to analyze their own environment.

Says Meyers: "I see that there is an open-mindedness at Eastman, a need to learn, and not just play the same music the same way over and over again. Change will come when the younger generations start to matriculate into orchestras. But it is crucial that they understand the power they have to make change and not perceive themselves as 'just another player' receiving their monthly paycheck."

The orchestra partners learned how Eastman is preparing tomorrow's musicians to meet the very challenges discussed at the Forum conferences. Noted Meyers: "Most people that I talked to were so enthusiastic about what Eastman is doing. They can't wait to have us playing with them!" ♪

"Most people that I talked to were so enthusiastic about what Eastman is doing. They can't wait to have us playing with them!"

of Saint Luke's, Pittsburgh Symphony, Saint Paul Chamber Orchestra, and San Francisco Symphony.

The addition of Eastman completes the list of innovative leaders in music who gather in informal settings to share ideas and offer guidance in the Mellon Foundation's continuing support of American orchestras.

to accompany him as Eastman representatives.

Ricker selected two fellowship students from the School's Orchestral Studies Diploma Program (see related article on opposite page), Elizabeth Meyers and Hannos Strydom.

Meyers states, "My experience at the Forum conferences

Noted guest speakers visit Eastman

Eastman's Catherine Filene Shouse Arts Leadership Program, created in 1996, is now an offering of the School's Institute for Music Leadership. In order to achieve its fundamental goals, namely, to inspire students with personal vision and equip them with professional skills and experience, the ALP (as it is more commonly known) regularly brings thought-provoking musicians, including performers, arts managers, promoters, music writers, and music educators, to Eastman to speak on a variety of music-related topics.

The 2001–2002 Catherine Filene Shouse Guest Speaker Series included an eminent lineup:

- Classical music critic for the Rochester *Democrat and Chronicle* and National Public Radio commentator John Pitcher on "A Crisis in Criticism."
- Grammy Award-winning bassist (and Eastman alumnus) Ron Carter, named Jazz Bassist of the Year by *Down Beat* magazine, with a talk titled "Where Is the Music Played?"
- Cleveland Orchestra executive director Thomas Morris on "The American Symphony Orchestra: What Is Going On?" (See feature on page 8.)

Series lectures are free and open to the general public.

In addition, Arts Leadership Curriculum instructors regularly invite additional guest speakers to lead their classes. Indeed, the instructors themselves often are noted authorities from within or outside Eastman who advise undergraduate and graduate stu-

dents on "real-world" issues and opportunities.

Here are just a handful of 2001–2002 course offerings and speakers:

- Joseph Horowitz, former executive director of the Brooklyn Philharmonic Orchestra, taught a 5-session ALP course on "Classical Music in the U.S. – What's Wrong and How to Fix It."

- Musician and principal pops conductor of the Rochester Philharmonic Orchestra Jeff Tyzik co-taught a course on Studio Production Techniques.

- Susan Robertson, Eastman's associate director for communications, brought composer Jason Eckardt and pianist Marilyn Nonken (BM '92) to her course, "Sur-

IML/Eastman Orchestral Studies Diploma program

The Orchestral Studies Diploma, offered in partnership with the Rochester Philharmonic Orchestra, gives advanced students of violin, viola, violoncello, and double bass important preparation for careers in today's competitive orchestral marketplace.

Those accepted as orchestral fellows gain onstage professional playing experience and a deeper understanding of offstage orchestral operations. OSD students receive a fellowship to help offset the cost of studies.

The heart of the program is the opportunity to perform as a section player for six to 10 weeks on classical subscription concerts with the RPO. In addition, orchestral fellows learn the "business" side of what makes an orchestra succeed. They enroll in special classes taught by Eastman faculty and RPO musicians and staff, and serve an internship in the RPO's administrative offices. ♪



GELFAND-PIPER

OSD students, such as Lindsey Wood above, have the opportunity to take electives like this Conductors' Workshop taught by RPO Conductor Christopher Seaman (left). When asked why he takes time from his busy schedule to teach, Seaman replied, "I learned by trial and error. I might have spared myself some of the 'error' had someone done this for me."

viving and Thriving in the Arts Marketplace." The couple direct Ensemble 21, a major player in New York City's new music scene.

According to Robertson, "Hearing some of the strategies employed by these artists is inspiring our students to think in a more entrepreneurial way about their own careers." ♪

Eastman Fund: Reaching for the goal

BY CHRISTINE CORRADO

Whether you graduated five years ago, or 50, you've noticed the pattern. Each autumn, you receive a letter – sometimes from Director James Undercoffer, other years from an enthusiastic alumnus, or once in a while from a respected and adored faculty member. The tone and content of the letter varies every time, but the purpose is always the same. The writer is seeking your support of the Eastman Fund.

Soon after the letter arrives, your phone rings one evening, and the youthful voice on the other end introduces itself: "Hello, Ms. Alumna. My name is Jennifer, and I'm a student at the University of Rochester call-

ing on behalf of the Eastman School of Music. How are you this evening?" From there, the conversation turns to an enthusiastic pitch from the student encouraging you to make a gift in support of your alma mater.

Between the letter and the lively conversation, you're persuaded to make a contribution to the Eastman Fund. Soon thereafter, you receive an official receipt from the University of Rochester, and a grateful note of thanks from a member of the Eastman staff.

You feel good about supporting your alma mater and you're off the hook for another year.

And yet you wonder why this goes on year after year. Does the Eastman Fund campaign ever reach its goal? Haven't you been supportive

enough already? Does the need for support ever end?!

Well, yes, yes – and no.

Does the Eastman Fund campaign ever reach its goal?

The Eastman Fund campaign renews annually on July 1, the start of the School's fiscal year, and runs through June 30 of the following year. Results are shared with the community in the Report on Giving published the following fall.

Haven't you been supportive enough already?

Of course you have! And today's students, faculty, and staff are greatly appreciative.

Over the past five years, alumni have participated in supporting the Eastman Fund at an average annual rate of nearly 20%. That's respectable,

and a fine measure by which the School and the University administration gauge alumni satisfaction with Eastman. It's also an important public benchmark. The *U.S. News and World Report* annual survey, "America's Best Colleges," uses alumni giving rates as one of several important factors in calculating rankings. The University of Rochester (and therefore the Eastman School of Music) falls into the "highly competitive" category of National Universities – Doctoral. In 2002, UR ranked 36th overall in a field of 249 universities in the U.S. that offer a wide range of undergraduate majors as well as master's and doctoral degrees. With a ranking of 73 in alumni giving,

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Act on your philanthropic feelings

As this issue of *Eastman Notes* was going to press, the School's administration was in the process of planning for needs and opportunities during the next fiscal year. By the time you read this issue, the final total for 2002 will be known, and the goal for 2003 will have been set.

You want the Eastman Fund reach its goal in 2003, but you're not sure what to do. The Eastman School of Music offers you many ways to make your unrestricted contribution to the Eastman Fund.

To make your gift by mail

When a letter and pledge card arrive in your mailbox, respond right away! Or, if you're anxious to get the Eastman Fund off to a quick

start but you can't wait for your pledge form to come, send a check payable to the University of Rochester.

On the memo line of your check, please write "Eastman Fund." Mail your check to:

**University of Rochester
ESM – Development and
Alumni Relations
Gift Office, 30 Wallis Hall
RC Box 270032
Rochester, NY 14627**

To make your gift over the phone

Have your Discover, MasterCard, or Visa ready and call the Eastman School of Music Development and Alumni Relations Office at:

585.274.1048 (locally), or
866.345.2111 (toll-free, outside Rochester's 585 area code)

Or, if you look forward to your annual call from a young person studying at the University of Rochester, whether an Eastman student or a College undergrad, enjoy the conversation and make your pledge in support of the Eastman Fund.

To make your gift or pledge online

Can't wait for the mail, can't find a stamp, or don't have time to chat? Then make your gift online using your Discover, MasterCard, or Visa, or make a pledge for payment at a later date.

Go to www.rochester.edu/Eastman/giving and click on "Annual Giving – The Eastman Fund." We use a secure server and advanced encryption technology to protect

your personal and credit card information.

To make your gift by electronic funds transfer

If you prefer a measured, methodical approach to philanthropy, you can arrange for monthly withdrawals from your bank account by electronic funds transfer (EFT). Download an EFT authorization form from the Web at www.rochester.edu/Eastman/giving/how.html. Print, complete, and mail it to the address on the form.

No matter how or how much you give, your support of the Eastman Fund makes it possible for the Eastman School of Music to continue its tradition of excellence in professional arts education.

Thank you! ☺

♦ FROM PAGE 20

we're in the top third of the category!

Why does *U.S. News and World Report* consider alumni giving participation rates when ranking institutions of higher education for quality? Participation in annual giving programs is considered proof of pride. The reasoning, then, is that this show of pride in one's alma mater correlates positively with the value that alumni place on the experience and education they received as students.

Alumni are not the only contributors to the Eastman Fund. The Eastman Fund also is generously supported by other members of the Eastman community, including parents of current students, faculty, staff, and patrons in the Rochester area who enjoy the public events offered by the School. As of mid-May, gifts from these generous friends accounted for over 22% of the 2002 Eastman Fund!

Does the need for support ever end?

Thanks to the vision of founder George Eastman, the School opened its doors in 1921 with a substantial endowment. Careful and responsible management of the endowment over the ensuing decades has enabled Mr. Eastman's gift – strengthened by endowment gifts from many alumni and friends – to sustain the School and grow with its programs and enrollment.

Today, the Eastman Fund plays an important role in the management of the endowment. While the endowment provides for the School in perpetuity because only a portion of its annual earned income is spent, the full impact of the Eastman Fund is felt each fiscal year because it is spent in its entirety.

Gifts to the Eastman Fund are considered unrestricted; that is, the monies given by

alumni and friends of the School to the Fund can be used for *any* of the School's critical needs. By not specifying a use for their gifts, donors give the School the flexibility to enhance current programs and to create and support new programs as needed.

These unrestricted gifts can be applied directly to such important and ongoing needs as student scholarships, program support, acquisition of new instruments and technology, and enhancement of teaching and performance facilities.

The Eastman Fund also is a "current use" fund, meaning that the funds are *immediately available* to the School in the fiscal year they're received. During the annual budgeting process, decisions are made

regarding enhancements of existing programs and implementation of new programs based, in part, on the amount of available and anticipated unrestricted funding. Additionally, when exciting opportunities arise over the course of a year, the Eastman Fund assists in providing the budgetary flexibility necessary to capture these opportunities. In fact, many of the exciting events and innovative programs highlighted throughout this issue are made possible in part through generous support of the Eastman Fund.

The current use status of your gifts to the Eastman Fund means that your gift makes an impact immediately. Yet, that very immediacy also means that the Eastman Fund

is spent – judiciously, of course – within that same fiscal year. Come July 1 of each year, the slate is wiped clean, and the campaign begins anew.

Once again, based on past use and anticipated need, a goal will be set, appeals will be sent, phone calls will be made, and generous alumni and friends will respond to the ongoing need for unrestricted support of the Eastman School of Music. ♪

See the sidebar "Act on your philanthropic feelings!" for ways you can help the Eastman Fund meet its new 2002–2003 goal.

Christine Corrado is assistant director of Eastman's annual fund.

Tax-wise giving: Retirement funds

BY JACK KRECKEL

A decision to provide for charity in an estate plan is a very personal one, best made only after giving thoughtful consideration to family interests and priorities. It is often influenced by an altruistic desire to leave a lasting legacy for generations to come. After deciding to provide for charity, a donor should determine how best to make that provision from a tax perspective. It may be advantageous to make a charitable gift from an IRA or other qualified retirement plan rather than from other estate assets.

For example: Helen, a consistent donor, plans to leave a \$100,000 bequest in her will to the Eastman School of Music for scholarships. Among her other assets is a \$100,000 IRA that designates her daughter as the sole surviving beneficiary. Because the IRA has not previously been taxed, the daughter will have to pay income taxes on her distribu-

About the Kilbourn Society

The Eastman School of Music is grateful for the thoughtful and generous long-range support of numerous friends and alumni. Unfortunately, the School often does not learn about bequest intentions until the donor has passed away.

The Kilbourn Society is a recognition society that acknowledges these generous contributions during the donor's lifetime. Members have included the Eastman School in their estate, retirement, or life insurance plans, or

named Eastman as a beneficiary of a life income gift. All information shared with Eastman is kept confidential, and donors have the option of keeping their gift commitment anonymous.

For more information on how to become a member of the Kilbourn Society, or if you have already made long-range provisions for Eastman, please contact Kerri Melley in the Development Office at kmelley@esm.rochester.edu or 585-274-1045.

tion from the IRA when she receives it. Her distribution may also be reduced by estate tax.

There is a better way for Helen to accomplish her generous philanthropic purpose, while avoiding a potential double taxation on her daughter's inheritance. This solution is

simply to reverse the process, leaving the daughter her \$100,000 as a bequest from the general estate and designating the Eastman School of Music to receive its \$100,000 from the IRA. Because Eastman is tax-exempt, it escapes the usual income and estate tax on the

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DEVELOPMENT NEWS

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IRA distribution. And, as estate bequests are generally not income-taxable, the daughter receives a far larger inheritance than she otherwise would. So, through this tax-wise approach, both gifting purposes are achieved and a significant amount of tax is avoided.

Prior to recent tax law changes, donors were often advised by counsel to segregate in a separate account that por-

tion of IRA or other retirement plan assets earmarked for charity. This is no longer necessary. Also, the charity's portion can be designated either as a dollar amount or as a fraction of the total on the death beneficiary designation form available from the IRA custodian or retirement plan administrator. It is important to note that it is these beneficiary designation forms, and not your will, that control the distribution of

retirement plan assets.

Gifts from retirement funds can be designated to support a variety of critical needs at the Eastman School of Music including student scholarships, performance facilities, and innovative educational initiatives. We would be pleased to review these needs and discuss tax-wise methods of giving at your convenience. Before making any decisions on how to accomplish your

philanthropic goals, it is best to consult with personal legal and financial advisors.

For more information on tax-wise giving, please contact Kerri Melley in Eastman's Development Office at kmelley@esm.rochester.edu or 585-274-1045. ✦

Jack Kreckel is Senior Associate Vice President of Development, Trusts, and Estates for the University of Rochester.

DEPARTMENT NEWS

VOICE

BY CAROL S. WEBBER

The new team of Hess/Daigle (co-directors of Eastman Opera Theatre) began their first season together with a bold and brilliant production of *Transformations* by Conrad Susa.

The set, by **Mary Griswold**, turned the Kilbourn Hall stage into a surgically clean mental ward, and the characters inhabiting that space were etched in remarkable detail by an ensemble of students directed superbly by **Steven Daigle**. The pit orchestra, one of a size that actually almost fits in Kilbourn's "non-pit," combines instruments from many styles of American music to serve a score that cleverly blends jazz, pop, and classical, captivating enthusiastic audiences.

Led by **Benton Hess**, the singers and players achieved the highest level heard here in many a year. It should be noted that there was criticism from some quarters in the School regarding the subject

matter in Anne Sexton's writings; the audiences, however, witnessed a deeply moving human drama that touched everyone, listener and performer alike, in what without exaggeration could be called a "transformational" way.

Our newest faculty member, **Robert Swensen**, tenor, began the fall in Greece and Italy singing *Oedipus Rex* by Stravinsky. He was welcomed with bravos when he sang a group of songs and arias on the October Virtuosi concert in Kilbourn Hall, accompanied by Benton Hess. He was on the road again at the holidays singing *Messiahs*, and joining his wife, mezzo-soprano Kathryn Cowdrick, for a joint concert in Arizona. Cowdrick joins the Eastman faculty in the fall as assistant professor of voice.

Robert McIver performed with the Eastman Wind Ensemble as narrator in *The Musicians of Bremen* by Bernard Rogers and as reader in the tongue twister *Façade* by Walton. The concert brought together a fine audience of students and faculty of many disciplines and was a great success.

Russell Miller joined Benton Hess for the musical presentation at the opening Convocation in the fall, again in Kilbourn. The two chose a delightful set of four hands piano pieces by Wagner, Mozart, and Bizet. Miller also performed in Buffalo in concert with Donald McInnes, violist. During this academic year, Russell has taught as guest faculty at CIM and has been doing a special residency in coaching and accompanying at Bowling Green in Ohio.

The rest of the faculty continues to represent Eastman in a variety of seminars and symposia, as was noted in our last article. We are brimful again this year; each studio is at or beyond capacity. All studios have performance classes once a week, and we host three Departmental Recitals each semester. These events, combined with opera classes and three productions, keep our students onstage where they are most eager to be. This year's opera season included *Transformations*, as noted, *Passion* by Sondheim, and Puccini's *La Bohème* in the Eastman Theatre in the

spring. It is testament to our strong student talent pool that we are able to double cast each show. Kudos to the Daigle/Hess team for the extra effort double casting requires. It is our policy to get as many students into productions as is artistically viable.

We all watched together, in Bill McIver's studio, the horrors of September 11. Much has been written about that day, and no words here can express adequately what we all have felt. It should be noted that our students were among the first to organize blood donations and fund-raising efforts, and the faculty assisted in every way, especially encouraging all the students to stay in close contact with us and with their parents during this challenging time.

We would like to encourage as much direct contact with you, our friends and alums, as possible. Do you have questions for us? Ideas for possible internships or special projects for our students? We welcome your participation. ✦

Carol Webber is professor of voice at Eastman.

CHAMBER MUSIC

BY DEPARTMENT FACULTY

Chamber music at Eastman has been steadily gaining momentum over the past few years. At the end of the first semester we held our two honors chamber music concerts in Kilbourn Hall. The performances were very well received and there is starting to be a following for these concerts, both among the students and from within the Rochester community. Although we were only able to select seven groups to perform on the concerts, there were over 20 groups that participated in the auditions, and the overall level was high enough that we really had a difficult time choosing.

In the string and piano area we've been building on the strong heritage of chamber music at the Eastman School, with Professors **John Celentano** and **Abram Loft**, the Cleveland Quartet, and others having led the way for many years. This fall, members of the string department faculty, along with **Mimi Hwang**, **Sylvie Beaudette**, and the members of the **Ying Quartet** have been working with the chamber music groups on a weekly basis. We've also had master classes given by Robert Mann (Juilliard Quartet), William Preucil (Cleveland Orchestra), Carey Lewis (Lanier Trio), and the Colorado Quartet. More than 40 groups (in the string and piano area alone) were formed this year, perhaps as a result of the String Quartet Seminar started four years ago and taught by the members of the Ying Quartet. This course is mandatory for all freshmen and provides an overview of the repertoire for this important genre. By getting involved



KURT BROWNELL



KURT BROWNELL

Robert Mann, founder and first violinist of the Juilliard String Quartet for 51 years (top photo), and William Preucil, concertmaster of the Cleveland Orchestra and former first violinist of the Cleveland Quartet (bottom photo), both visited Eastman last November and held master classes.

with chamber music immediately upon arriving here, students are able to continue developing their skills for their entire undergraduate careers, if they so choose.

During the past holiday break, one of our string quartets was selected to participate in the Juilliard String Quartet Seminar. In the spring semester students from the prestigious Eastman Chamber Music Society appeared in concert at St. John the Divine in NYC. We're also preparing to send groups to some of the national chamber music competitions.

But the most encouraging sign to us is the growth of a chamber music culture among certain of the students here at the school. Many of them participate in several groups (even though they don't receive credit for more than one) just for their own enjoyment.

Woodwind Chamber Music also is alive and well at Eastman! Over a dozen groups are enrolled for credit, rehearsing, receiving weekly coaching, and performing at the School and in the Rochester community. Coaches include Professors **Ken Grant**, **John Hunt**, **Anne Harrow**,

and **Laura Griffiths**. Freshmen and transfer students participate in Woodwind Quintet Seminar and perform in Kilbourn Hall recitals and outreach programs including "Eastman at Washington Square." Highlighting the year's work are interactive presentations given by the seminar students to groups of home-schooled children and their parents, who are invited to Eastman as a special field trip. We are inspiring future generations of great wind players and appreciative audiences! The Cerulean Quintet (**Justin Berrie**, **Elizabeth Priestly**, **Brian Hermanson**, **Rebecca Levy**, and **Mark Houghton**) is participating in an internship with Young Audiences of Rochester, and was selected in competitive auditions. They will be presented for the third year in a two-week residency in Kentucky where they will be featured in school and public concerts. The quintet, coached by Anne Harrow and Ken Grant, recently performed on concert series in Honeoye Falls and Fairport, NY.

Last semester was certainly busy and varied for Brass Chamber Music, with 10 groups receiving coaching. These ensembles ranged from the more standard instrumentation of the brass quintet to horn quartets, trombone quartets, brass quartets, and even a trumpet trio! While it certainly can be a chore to find repertoire for some of these combinations, it challenges our students to commission new works from their colleagues or arrange other pre-existing pieces for their unique combinations. This "initiative out of necessity" is another chamber music skill that will serve our students very well as they progress professionally. Acting as coaches for the semester were **Mark Kellogg**, **Douglas Prosser**, **Don Harry**, and **Dietrich Hemann**. ☺

MUSICOLOGY

BY RALPH P. LOCKE

Eastman's Department of Musicology is a busy hive right now. Several of our faculty members have, in the past few years, profited from leaves of absence funded in part or whole by outside grants. It was great to have them all back here this year and teaching courses as disparate as the freshman-level Eastman Colloquium (coordinated by **Ellen Koskoff**), the required three-course undergraduate sequence on "Music and Society" from the Middle Ages to the present, and various PhD and DMA seminars, such as **Gabriela Ilnitchi's** "Roman de Fauvel," **Martin Scherzinger's** "African Music and the West," and a course that was co-taught by **Gretchen Wheelock** and fortepianist **Malcolm Bilson** (an affiliate professor in our department): "Eighteenth-Century Chamber Music." Considering that 10 tenure-track faculty members in Musicology teach here at Eastman and in the University of Rochester's College Music Department, it is easy to see that we represent as wide a variety of approaches and repertoires as can be found in any musicology department in the country. And this does not include faculty from other Eastman and College departments who at times teach courses for us: lutenist **Paul O'Dette**, composer **Robert D. Morris**, professor of English literature **Daniel Albright** (who published a book on Berlioz this year), and two "musicologists-plus" who joined Eastman a year ago and have already made themselves utterly essential: the Director of Sibley Music Library, **Dan Zager** (Renaissance/Baroque sacred music), and Organ Professor **Hans Davidsson** (Baroque key-



COURTESY RALPH LOCKE

Director Undercofler congratulates Jürgen Thym (left), past musicology department chair for 18 years, on receiving Eastman's Rayburn Wright Award. The award, named in honor of the late chair of jazz studies and contemporary media, recognizes faculty who have made exceptional contributions to the intellectual, artistic, and curricular welfare of the Eastman School as a whole.

board instruments and their music).

Over the past year, musicology faculty members have reworked the aforementioned music-history core courses for the new undergraduate curriculum. All three semesters continue to give primary emphasis to music of the Western art-music traditions, but the second and third make some room now for discussion of folk music, popular music, and jazz. We also rethought the curriculum for MA/PhD students in musicology, and are now able to offer a wider range of seminars than previously.

The musicology graduate students have been particularly active this past year, on campus and beyond. Once again, two of the current musicology grad students – this time **Jeremy Grimshaw** and **Amy Wlodarski** – have won awards for their superb handling of evening discussion sections for the undergrad core courses in Music History: respectively, the Eastman-wide Teaching Assistant Prize and the University-wide Edward Peck Curtis Teaching Award. In addition, **Jeremy**, **Amy**, **Rob Haskins**, and **Ayden Adler** all received funding from either the Presser Foundation

or the Eastman School's Professional Development Committee, enabling them to carry out various research projects or receive advanced training (such as studying Baroque horn). **Amy Wlodarski's** Presser Music Award funding, for example, helped her travel to Poland to deliver a paper about Hans Krasa's opera *Brundibar*. **Jeremy Grimshaw's** funding enabled him to spend a number of days in New York interviewing the avant-garde composer **La Monte Young**.

The research is bearing fruit. At the national meeting of the American Musicological Society, **Jeremy** presented a paper on the philosophical underpinnings of Young's work. Another graduate student, **Sara Nicholson**, presented a paper there on quotations from classical music in a song by the rock group **Mono**. **Su Yin Mak** and **Rob Haskins** were honored with the department's **Elsa T. Johnson Dissertation Fellowship**. And **Katherine Axtell**, while taking a full load of courses and holding a teaching assistantship, has nonetheless managed to complete a critical edition of the *Piano Quartet* (1865) by the Swedish composer **Elfrida Andree** (A-R Editions).

Musicology faculty have been no less honored and productive! **Kim Kowalke**, who teaches both at Eastman and in the University of Rochester's College Music Department, won his fifth (!) ASCAP-Deems Taylor Award – this time for an article on American interwar musical settings of the poetry of **Walt Whitman**. **Jennifer Williams Brown**, who likewise teaches on both campuses, was elected Secretary of the Society for Seventeenth-Century Music and member of the Council of the American Musicological Society. **Ellen Koskoff** began her term as president of the Society for Ethnomusicology. And Professor emeritus **Alfred Mann** was made a lifetime member of the Midwest chapter of the American Guild of Organists.

Further on the publishing front, our newest colleague, **Martin Scherzinger**, brought forth articles on topics ranging from African music to "a motivic detail in Mozart's Piano Sonata in F Major (K. 280)" and from symmetry in Webern to "the psychoanalysis of music." The massive and acclaimed North America volume of the *Garland Encyclopedia of World Music*, co-edited by **Ellen Koskoff**, has appeared (but don't drop it on your toe!). **Jürgen Thym** published an article on Schumann's *Eichendorff Liederkreis*; **Gretchen Wheelock**, an essay on "gender and genre in Mozart's operas" in the book *Siren Songs*; and **Roger Freitas**, a study of "the rage for wit" in the Italian cantata.

I like that word *rage*. You could say that our department's rage for exploring music in all its facets informs everything we do in the classroom and elsewhere. And imaginatively interacts with the Eastman School's rage for making music. ♪

Professor Ralph P. Locke is chair of the Department of Musicology.

SIBLEY MUSIC LIBRARY

BY DAN ZAGER

Jazz is an important part of music making and teaching at Eastman. Three important gifts to Sibley Music Library during the 2001–2002 academic year have assisted us in enhancing significantly our collection of recorded jazz.

Ron Carter (BM '59) is one of the great jazz bass players, known particularly for his work with the Miles Davis quintet. Ron has donated seven hundred recordings from his personal collection. He plays on all of these recordings – frequently as a sideman, sometimes as a leader. The collection contains not only his most famous record-

ings but some lesser-known sessions as well. The recordings date from the 1960s, '70s, and '80s and include Carter's work with Davis, Eric Dolphy, Herbie Hancock, Joe Henderson, Freddie Hubbard, Hubert Laws, Horace Silver, and a host of other distinguished jazz musicians.

This is a very important gift for Sibley, putting into place a core repertory that will be of use to Eastman students for a long time to come.

John Storm Roberts, author of (among other books) *Black Music of Two Worlds: African,*

Caribbean, Latin, and African-American Traditions (Schirmer Books, 1998), *The Latin Tinge: The Impact of Latin American Music on the United States* (Oxford University Press, 1999), and *Latin Jazz: The First of the Fusions, 1880s to Today* (Schirmer



Ron Carter's "Standard Bearers" (1978)

Books, 1999) donated nearly eight hundred compact disc recordings to Sibley.

Rich in Latin jazz and international jazz, this collection also strengthens our holdings in recordings of world musics.

The Friends of the University of Rochester Libraries granted Sibley \$5,000 for the academic year 2001–2002 to further bolster our holdings in jazz compact discs. **Jim Farring-**

ton, Sibley's head of public services, selected over two hundred jazz CDs with this generous gift.

The wonderful thing about these three gifts is that they are complementary: While Ron Carter's gift provides some of the most important jazz recordings from the 1960s through the 1980s, John Storm Roberts' gift provides Sibley with important recordings of Latin jazz. The monetary gift from the Friends of the Libraries offers us the opportunity to enrich our holdings in yet other areas of jazz. Taken together, these three gifts make a positive difference in the breadth and depth of recorded jazz at the Sibley Music Library. ♡

Dan Zager is librarian and chief administrator for Sibley Music Library.

IN TRIBUTE

In memoriam

1920s

Gertrude (Crowell) Sitzenstatter (BM '29), December 2001

1930s

Hermine (Teute) Anderson (BM '32, MM '34), August 2001
Catherine (Woodruff) Elliott (BM '32), January 2002
Michael Listiak (MM '39), October 2001
Mildred (Banasik) Mahnke (BM '39), September 2001
Elizabeth C. Rogers (MA '38), December 2001
Roelf E. Schlatter (BM '36), October 2001
Mary Schoettle (MM '36), September 2001
Mildred (Stebbins) Turney (BM '36), October 2001

George Yaeger (BM '39), August 2000

1940s

Fritz Aebischer (MM '49), January 2002
Suzann Ashenar (BM '41), September 2001
Doris Mae Hardine (MM '46), October 2001
Walter James (BM '41, MM '42), September 2001
Helen King (BM '40, MM '41), October 2001
John L. Kinyon (BM '40), February 2002
Ruth (Johnson) Langford (BM '49), November 2001
Della (Rossi) Moser (BM '46), October 2001
Esther Oelrich (MM '44), October 2001
Elizabeth (Hiatt) Olmsted (BM '40), November 2001

Kathryn (Jackson) Owens (BM '47), October 2001
Bernice Sawyer (BM '47), January 2001

Arthur Schoep (MM '45), December 2001
Eleanor Stanlis (BM '45), December 2001
Floyd H. Stivers (MM '42), December 2001
Elliot Weisgarber (BM '42, MAS '43), December 2001

1950s

James Brauninger (BM '51), August 2001
Joseph C. Fisher (BM '53), November 2001
Rankin Grimm (BM '52), Nov. 2001
Beatrice (Terwilliger) Hapeman (BM '57), January 2002
Giles F. Hobin (BM '51), October 2001
M. Vivian Huppert (MM '53), November 2001

Keith Kummer (BM '51), November 2001

1980s

James Legg (BM '84), November 2000

1990s

J. Thomas Hannon (MM '92), January 2002

Others

Laszlo Halasz (faculty), October 2001
Fei-Ping Hsu (aka **Xu Feiping**, attended '79–'81), December 2001
Raymond Schirmer (staff), December 2001
Isaac Stern (HON DOC '72), September 2001
Louis Ouzer, February 2002 (see inside front cover)

The following news is based on information received from August 1, 2001–January 31, 2002. News received after January 31, 2002, will appear in the next issue of Eastman Notes.

Alumni are listed in order of first Eastman degree received.

1930s

A commemorative event was held in January in honor of **Thomas H. Kerr Jr.** (BM '37, MM '39, deceased 1988). The event, hosted by the Thomas H. Kerr Commemorative Music Society of Howard University, where Kerr performed and taught for many years, included symposia with former students and a performance by distinguished soprano Kathleen Battle.

1940s

Virginia Jones Campbell (MAS '47) recently completed her 40th year as director of music at Mount Vernon United Methodist Church of Alexandria, VA.

The Akron Symphony Orchestra recently released a commemorative 3-CD set to mark its 50th anniversary. The set includes performances by one of the symphony's longest-tenured music directors, **Louis Lane** (MAS '47), who conducted the orchestra from 1959–1982.

Adding to a long list of awards and honors for his string development and support of music for youth, **Marvin Rabin** (MAS '48) was awarded the 2001 Paul Rolland Lifetime Achievement Award from ASTA/NSOA. Founder of three youth orchestra programs, Rabin is also professor emeritus

of music and director of the Wisconsin String and Orchestral Development Program for the University of Wisconsin, Madison.

In March 2001, **David Baumgartner** (BM '49), longtime principal cellist with the Hamilton-Fairfield Symphony (OH), participated in a concert of music by **H. Owen Reed** (PhD '39). This past March, the symphony presented a program of music by another Eastman alum, **Robert Ward** (BM '39).

1950s

In commemoration of his 44th season with the Baton Rouge Symphony Orchestra (BRSO), **Richard Norem** (BM '53, MM '58) was named principal horn emeritus, the only BRSO musician ever to have received this title. Other Eastman graduates, Music Director and Conductor **Timothy Muffitt** (DMA '95) and Principal Trombone **Larry Campbell** (BM '62), also serve with Norem in the BRSO. In addition, Norem's fellow faculty at the Louisiana State University School of Music honored his 38-year tenure at LSU by renaming the LSU Faculty Brass Quintet to the LSU-Norem Brass Quintet.

One of the several known compositions written in response to the tragedies of 9/11 has arrived in the Sibley Music Library. The score of *Threnody for 9/11* by **Will Gay Bottje** (DMA '55) was received recently in Special Collections. The threnody is a single-movement work scored for string orchestra, and will be placed with Dr. Bottje's archival collection. The composer resides in Michigan, having retired from Southern Illinois University (Carbondale), where he

established and directed that institution's electronic music studio. He has composed for nearly every conceivable chamber ensemble. A flutist, he was the nation's first recipient of the DMA degree.

Samuel Fricano (BM '55) had a very happy mid-September reunion with his former teacher, ESM Professor of Trumpet (1940–1980) **Sidney Mear**. The two have lived in Florida for many years, each unaware of the other's location. After exchanging e-mails, they met on the occasion of Mear's 61st wedding anniversary.

The University of Missouri-Columbia recently awarded their Faculty-Alumni Award to **June S. Hamra** (BM '55) for distinguishing herself both as a businesswoman and a performer. Hamra, vice president of marketing for Wendy's of Missouri, Inc, has served on the President's Advisory Council on the Arts for the John F. Kennedy Center for the Performing Arts, and has been instrumental in advancing the careers of aspiring performers.

Texas author **Thomas Hohstadt** (BM '55, MM '56, DMA '62) recently had his book, *I Felt God ... I Think: Authentic Passion in the 21st Century*, published by Damah Media. Hohstadt's previous book, *Dying to Live: The 21st Century Church* (1999), was called "one of the top 50 books every Christian should read."

Paul Hartley (BM '57, MA '60) recently accompanied violinist Matthew Tworek in a performance of Mendelssohn's Sonata in F Major for Violin and Piano. The event took place last November at St. Paul's Cathedral, Buffalo.

Kenley Inglefield (BM '57), professor emeritus at Bowling

Green State University of Ohio, is in his fourth season as director of the Elkhart County (IN) Youth Honors Orchestra. He is also playing trombone in the Elkhart County Symphony Orchestra and euphonium in the Elkhart Municipal Band.

Two new pieces by flutist and composer **Katherine Hoover** (BM '59), *Mariposas* and *Celebration*, were premiered at the National Flute Convention in Dallas last August. Her *Double Concerto* for two violins and string orchestra was performed at Carnegie Hall in December, featuring soloists Pamela Frank and Andre Simonescu, and the Orchestra of the New York Festival of Strings, Jaime Laredo, conductor.

John Glenn Paton (MM '59) recently performed songs by Granville Bantock on a faculty recital at Moorpark College (CA). Paton's *26 Italian Songs & Arias* was published in a new Japanese translation.

1960s

Working for over 25 years with the Cleveland Opera as director of their outreach and education wing, **Judith Ryder** (BM '60, MM '61) is responsible for more than 350 programs each season that reach 80–85,000 students and adults throughout the Midwest and beyond. A recipient of the Vocal Arts Resource Network's Ovation Award (2000), Ryder is also co-founder of the Thalia Piano Trio, and served for 15 years on the faculty of the Cleveland Institute of Music.

George Giroux (MA '61) has released a new jazz CD entitled *Reflection*. Recorded with his son Pete (producer, trumpet, and flugelhorn), the

recording's title comes from the relationship between George Giroux and his son, who produced the CD and followed in his father's footsteps as a professional jazz musician and music teacher.

Sara Brown Bostley (BM '64) is enjoying an active "retirement," teaching a course at California State University, San Bernardino; serving as treasurer of the Pacific Southern Chapter of the College Music Society; and acting as editor of her county's newsletter to music teachers, the *Sounds of Music*.

John Buccheri (MM '65, PhD '76) was appointed Charles Deering McCormick Professor of Teaching Excellence at Northwestern University, where he has served on the music theory faculty since 1967. He also was elected (not appointed, as previously reported) president of the College Music Society. He currently is serving the second of a 2-year term. The College Music Society is an international organization of over 8,000 faculty who teach music. Its headquarters is in Missoula, Montana.

Lewis University of Romeoville, IL has named **Wayne M. Sheley** (DMA '67) its new vice president for academic affairs.

Ruth H. Fleishmann, who studied at Eastman in 1969, was recently named to the Monroe Community College Foundation (Rochester, NY) board of directors. Fleishmann is executive director of the Marie C. and Joseph C. Wilson Foundation in Rochester, NY.

Steven Wasson (BM '69, MM '71) gave the world premiere of the second revision of his Piano Sonata No. 3, "Eclectics," Op. 38 in a July concert enti-

led "Father & Son." Sadly, the concert, part of a series presented by his family's music studio in Dayton, OH, marked the last public performance of Wasson's father, who died in September.

1970s

Professor of Piano at Westminster Choir College of Rider University, **Ingrid Jacobson Clarfield** (MM '70) presented a two-day Piano Pedagogy Workshop at the National Piano Teachers' Institute held last July at Southern Methodist University, Dallas. At the World Piano Pedagogy Conference, Clarfield introduced her most recent publication, *Bürgmüller, Czerny & Hanon: 32 Piano Studies Selected for Technique and Musicality* (released last August by Alfred Publishing Company).

The Boston Symphony announced that popular guest conductor **Bruce Hangen** (BM '70) is expanding his role with his appointment as principal Pops guest conductor, effective at the start of the 2002 Boston Pops season in May. Hangen, the first conductor to hold this title in the Pops' 117-year history, will double his schedule to lead 15 of 62 regular season concerts. Hangen also is artistic and general director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995.

Composer **Frederick Koch** (DMA '70) recently had his String Quartet No. 2 performed by the Cavani String Quartet with soprano Beverly Rinaldi. The performance took place last fall as part of the AKI festival sponsored by the Cleveland Museum of Art and the Cleveland Composers Guild.

The winter 2001 issue of *Multicultural Affairs News*, published by the University of Wisconsin-Stevens Point, presented "Twenty Years and Counting," an article by **Geary Larrick** (MM '70). The article addresses the author's involvement with a single composition, *Lahara*, composed by another Eastman alum, **Bob Becker** (BM '58).

On a recital of February 4, tenor **Douglas Ahlstedt** (MM '71) performed Schubert's haunting *Winterreise* at Kresge Theatre in the College of Fine Arts, Carnegie Mellon University, Pittsburgh. Ahlstedt, associate professor of voice at Carnegie Mellon, has performed throughout Europe, South America, Asia, and the US, including 189 performances at the New York Metropolitan Opera.

Richard Lawn (BM '71, MM '76) has been busy with several jazz-related projects: *Unknown Soldiers*, recorded with the 3rd Coast Jazz Orchestra on the Sea Breeze Jazz label, is a recent CD release featuring 74 minutes of his music for big band. Lawn also completed a recent commission for the University of Northern Iowa, and is working on a jazz appreciation textbook and CD-ROM for McGraw-Hill.

The Vahktang Jordania/New Millennium International Conducting Competition, held this past September in Kharkov, Ukraine, awarded **Sandra Dackow** (BM '73, MM '77, PhD '87) its Silver Medal from an international pool of competitors. Dackow was the only American and the only woman to advance to the medal round.

Erik Frederick Jensen (BM '73, MA '75, PhD '82) has written about the life and works of Robert Schumann for the Mas-

ter Musicians Series published by Oxford University Press. The hardbound edition appeared in May 2001; a soft-bound version is scheduled to be released this year.

Phil Markowitz (BM '74), leader of the Phil Markowitz Trio for the past seven years, performed at the Michael Schimmel Center for the Arts in New York City last November in a concert presented by Pace University's Ewers Center for Arts and Multicultural Studies. The multimedia event featured abstract paintings projected onstage as the trio, which includes Markowitz, Glenn Davis, and **Gordon Johnson** (BM '74), premiered Markowitz' new composition, *Abstract Expression – Musical Portraits of American Masters*.

After returning for her fourth engagement as Brunnhilde with the Finnish National Opera, soprano **Susan Marie Pier-son** (BM '74) returned as well to the Lyric Opera of Chicago to play Kostelnicka in *Jenufa*. She also premiered as the Prima Donna in *Venus and Adonis* with the Canadian Opera Company, and sang the New York premiere of Susan Kander's *A Cycle of Songs for Soprano, Trumpet and Piano*, written for the Coffin-Pierson Duo.

During the 2000–2001 season, **Diana Mittler-Battipaglia** (DMA '75) conducted the Lehman College and Community Chorus in performances of the Gloria section of Bach's *Mass in B minor* and Mozart's *Requiem*. She has completed her 22nd season as pianist and director of the Con Brio Ensemble, and has had an article, "Downsizing Elijah," published by *Choral Cues* (October 2000).

As part of a December program co-sponsored by the

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Syracuse Friends of Chamber music and the Society for New Music, Syracuse, the Ahn Trio performed **Eric Ewazen's** (BM '76) *The Diamond World*.

Susan Hurley (MM '79, MM '82), accomplished composer of chamber music, ballet, and orchestral and film scores, recently completed the libretto and music for her first opera, *Anaïs*, based on the life and writings of diarist Anaïs Nin. The 45-minute, two-character chamber opera in one act was performed in February at the American Renegade Theater Co. in North Hollywood, CA, where Hurley currently resides.

1980s

The tango-spiced musical *Camila*, with book, music, and lyrics by **Lori McKelvey** (BM '81), had a 7-week run at Philadelphia's Walnut Street Theatre until late October. The cast raised \$17,000 for the American Red Cross.

A member of the Hochstein School of Music faculty since 1979 and its executive director since 1992, **Margaret Quackenbush** (DMA '82) has been named the 2002 Musician of the Year by the Rochester Alumni Chapter of Mu Phi Epsilon. Quackenbush, who is also clarinetist of the Antara Wind Quintet, performed with them at the January ceremony held in Kilbourn Hall.

Violinist **Evan Rothstein** (BM '82) completed his DMA in violin last May at Indiana University, where he has been a Summer String Academy chamber music instructor since 1997. In July he was named to a research position at the University of Paris 8 (Saint Denis).

Active as a violinist and teacher, he was invited by ESTA-France to speak at their March 2001 conference.

Anne-Marie Reynolds (MA '83, PhD '99) spent last June in Denmark working with the University of Copenhagen Press on her forthcoming book, *The Songs of Carl Nielsen*. Last fall, Reynolds also took part in a conference of international Nielsen scholars, held in Birmingham, England.

The Baltimore Sun gave special mention to flutist **Emily Skala** (BM '83) in the Baltimore Symphony Orchestra's November all-Brahms program, presented at the Barbican Centre, London.

Tim Riley (formerly Mikesell, MM '85) was the keynote speaker at the Beatles 2000 conference in Jyväskylä, Finland. An updated edition of his book *Tell Me Why: A Beatles Commentary* will appear in May from Da Capo Press. In addition to lecturing on censorship in the arts on college campuses nationwide, he is finishing his fourth book, *Elvis and Tina: How Rock Transfigured Gender* for St. Martin's Press. Since 1994, he has edited his own journal of popular culture, *millennium pop*. Riley can be reached through his Web site, <http://www.geocities.com/triley60/>.

Nathan Williams (MM '85) has joined the music faculty of the Interlochen Arts Academy as an instructor of clarinet. Williams was formerly associate professor of clarinet at East Carolina University of Music and principal clarinet in the Winston-Salem Symphony.

The University of Michigan recently appointed **Nancy Ambrose King** (MM '86, DMA '99) professor of oboe.

Logan Skelton (MM '86) will be teaching this summer at the Sixth Prague International Piano Masterclasses. Skelton will represent the U.S. amid distinguished faculty members from around the world during this intensive, two-week event.

Anthony Barone (MA '88) has found a position that combines two of his interests: He will be teaching music history as well as developing a Web site for the Manhattan School of Music.

The First Church of Christ in Hartford, CT announced that **David Senak** (BM '87) joined them last summer as interim organist and director of music.

The University of Michigan, Ann Arbor has appointed **Colleen Conway** (BM '88, MA '92) assistant professor of music education. Her husband, **Thomas Hodgman** (DMA '96) is director of choral activities and chair of the music department of Adrian College in Adrian, MI. They proudly announce the August 2001 birth of their second child, Thomas Richard.

In an early December press release, the Kurt Weill Foundation for Music announced the 2001 winners of the Kurt Weill Prizes presented for Distinguished Scholarship in Music Theater. Lauded for his article, "*Rigorous* (♩=126): *The Rite of Spring* and the Forging of the Modernist Performing Style," **Robert Fink** (MA '88) has been awarded the \$500 prize in the article category.

Paul Marquardt (BM '88) currently works as a design engineer at EMC Corp. in Hopkinton, MA. In addition to raising his daughter, he performs occasionally in the Boston area with his wife Ruxandra, also a musician.

Director of the Capitol Hill Arts Workshop, Washington, D.C., **Jeffrey Watson** (MM '88) had several concert appearances in February, including playing two performances of Stravinsky's *Capriccio* (concerto for piano and orchestra) with the Kirov Ballet at the Kennedy Center, and singing with the 16-member Palestrina Choir for two concerts in Maryland and Washington, D.C.

Composer **Lance Hulme** (MM '89) had his orchestral work *Stealing Fire* performed by the Warsaw Philharmonic Orchestra during their 2001 Warsaw Autumn Festival. Hulme is founder, director, and keyboardist of the Karlsruhe, Germany-based *Ensemble Surprise*, which also features the talents of his wife, mezzo-soprano **Clara O'Brien** (MM '86).

Pianist **Thomas Lanners** (MM '89, DMA '91) gave recitals and master classes at Syracuse University and Louisiana State University last November. He also served as one of three judges for the Music Teachers National Association South Central Division Piano Competitions in Shreveport, LA this past January.

Sophia Hyun-Me Park (BM '89, DMA '95) was recently promoted to associate professor of piano at Tarleton State University.

Joel Tse (BM '89) has been named to the position of principal flute of the Hong Kong Philharmonic.

1990s

In addition to teaching at Southern Methodist University, **Michael Dodds** (MA '91, PhD '97) is serving a 2-year

term as secretary-treasurer of AMS-Southwest chapter. Last year, Dodds was published in *The New Grove Dictionary of Music and Musicians* and the *Garland Encyclopedia of Medieval Germany*.

Soprano **Melissa Fogarty** (BM '91) was a featured soloist with the New York State Baroque in performances in Syracuse and Ithaca of Monteverdi's *Marian Vespers*.

Music director of the Phoenix Symphony Guild Youth Orchestra **Robert Moody** (MM '91) recently led the ensemble in a performance at Phoenix's Orpheum Theatre.

Linda Neelly (MM '91, PhD '00) has been working with Sesame Street on the design of the *Music Works Early Childhood Initiative*, launched in November at sesamestreet.com. The initiative is a 3-year early childhood music project that includes 50,000 free videos and an interactive area of free music play on the Internet.

Music and Choral Director at Kadimah School of Buffalo, **Leah Peer** (MM '91), has just released a CD (March 2002) of central European music for flute and piano with Aulos Duo partner, flutist Eileen Yu. Peer also will present a session at the 2002 NYSSMA Conference entitled "A Multi-Disciplinary Approach to Form in the Middle-School Classroom."

Andrea Schuler (BM '91, MM '93) reports that Seattle Opera's August 2001 production of Wagner's *Der Ring Des Nibelungen* included several generations of Eastman students, including **Richard Skerlong** (MM '58), **Wesley Anderson Dyring** (MA '82), **Roberta Downey** (MM '90), and **Richard Eckert** (DMA '96), and Schuler herself.

Steven Williamson (BM '91) was recently appointed second clarinet of the American Ballet Theatre Orchestra.

The University of Illinois has named **Jonathan Keeble** (MM '92) professor of flute.

In a November recital at Columbia University's Miller Theatre, contemporary music specialist and director of Ensemble 21 **Marilyn Nonken** (BM '92) performed the complete piano works of Arnold Schoenberg. *The New York Times* noted that "Ms. Nonken's playing was impressive for its fleetness, gestural sweep and imagination ..."

Composer **Paul Stuart** (MM '92) was recently featured in the Rochester *Democrat and Chronicle* for his dual career roles as an engineer for Eastman Kodak and as the recent founder of the Equinox Symphony Orchestra, an unconventional, 18-member chamber group. A recent composition of Stuart's, *Crossing the Bridge of Sorrow*, was premiered in October at Nazareth College, Rochester. Several of the performers at that event have an Eastman connection; these included Alla Kuznetsov, Boris Zapesochny, Margaret Leenhouts, Libba Seka, Melissa Burton, Eva Brieger Regan, and Ned Corman.

Recently receiving a spirited performance by the Atlanta Symphony Orchestra under conductor Robert Spano, **Chris Theofanidis** (MM '92) *Rainbow Body* was called "engaging and triumphant in the end, like the best Americana." Also, in January, the Pro Arte Chamber Orchestra premiered the first three movements of Theofanidis' viola concerto *Lightning, with life, in four colors comes down*, composed for Kim Kashkashian.

Gregory Jones (DMA '93) was a featured trumpet soloist with orchestras and bands in Athens and Kalamata, Greece last April, where he also presented master classes at their conservatories. In September, he traveled to China for concerts and master classes at The Central Conservatory of Music in Beijing and the Tianjin Conservatory of Music. His recording of chamber music with trumpet *Alternate Voices* was released last fall. Jones serves on the Fulbright Selection Committee for Eastern Europe, Greece, and Turkey.

Pianist **Marina Lomazov** (BM '93, DMA '00), assistant professor of piano at Oklahoma State University, received high praise for her past season performance of Tchaikovsky's *Piano Concerto No. 1* with the Plymouth (MA) Philharmonic. She also performed with the Spokane and Butte Symphony Orchestras; had a live performance on the Dame Myra Hess Series in Chicago; an on-air interview and performance on WGBH of Boston; and gave recitals and master classes in France, Brazil, and the U.S.

The Columbus (OH) Symphony recently appointed **Jennifer Parker-Harley** (BM '93) to the position of second flute. She was also named a finalist in the Young Artist Competition of the National Flute Association.

Alan and Shannon Spicciati (BM '93 and BM '94, respectively) live in the Seattle area with their son, Andrew. Alan is an elementary school principal; Shannon recently was appointed lecturer in oboe and affiliate artist at Pacific Lutheran University. This past year, she has also been playing assistant principal oboe with the Seattle Symphony.

Pianist **Mauricio Náder** (MM '94) was busy last year in performances with several orchestras throughout Mexico and an extensive concert tour of Colombia. His plans for 2002 include the Mexico premiere of the *Concertino for piano and orchestra* by Colombian composer Blas Atehortúa, with the Fine Arts Chamber Orchestra, along with various concerts and recitals in Mexico.

The December debut recording of distinguished young marimbist Makoto Nakura featured **Kevin Putz** (BM '94) compositions *Canyon* for solo marimba and *Ritual Protocol* for marimba and piano. The recording, entitled *Ritual Protocol* and released by Kleos Classics, also features Putz on piano.

Rutgers University faculty member **Antonius Bittmann** (DMA '95, MM '99, PhD '01) was recently appointed university organist. Also, his two-part article on Reger reception was published in the *Journal of Musicological Research*.

Rhoda Wang Jeng (DMA '95) performed the Saint-Saëns *Piano Concerto No. 2 in G-Minor* with the Pittsburgh Civic Orchestra last May. Jeng is on the faculty of Grove City College (PA).

Melissa Johnson (BM '95) has been appointed to the clarinet section of the United States Army Field Band in Washington, D.C.

Shane Shanahan (BM '95) is a percussionist with the Silk Road Project under artistic director Yo-Yo Ma. The project, founded by Ma in 1998, includes a 2-year-long series of festivals throughout the world presenting new chamber works as well as traditional music from Eastern and West-

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ern composers. Shanahan was recently married and resides in Brooklyn, NY.

Utah Symphony principal harp **Louise Vickerman** (MM '95) received rave reviews for her solo performance in Saint-Saëns *Morceau de Concert* for harp and orchestra in November. Edward Reichel of the *Deseret News* noted: "Her performance was subtle, intelligent and, above all, expressive. She made her instrument sing, playing with a vibrancy that made this work come alive." The *Salt Lake Tribune* said that Vickerman "brought infectious vitality" to her performance.

Elizabeth Calleo (MM '96), student of Carol Webber and daughter of violin professor Lynn Blakeslee, recently sang two operas with the Montpellier Opera, France, where she is artist in residence. She was featured in an interview recently in a Montpellier newspaper.

In addition to his election as Sub-Dean of the Greater Hartford (CT) Chapter of the American Guild of Organists, **Jason Charneski** (BM '96) has been named director of music and the arts for the First Church of Christ, Hartford.

Last November, **Victor Fan** (BM '96) was on hand at the George Eastman House's Dryden Theater to introduce his film, *The Well*. The film explores the psychological effects of combat through a Japanese private captured and thrown into an old well with his despised adversary.

Reportedly the search committee's unanimous choice, **Allen Tinkham** (BM '96) was appointed music director of the Chicago Youth Symphony Orchestra, launching the group's 55th season. Tinkham was formerly

apprentice conductor of the Oregon Symphony.

Former student of Christopher Rouse and Joseph Schwantner, composer **Russell Currie** (MA '97) presented the premiere of his opera *Mackintosh* in Vanderbilt Hall, Grand Central Station, New York, sponsored in part by ESM. The work explores the life and ideas of noted Scottish architect Charles Rennie Mackintosh and his wife and artistic collaborator, Margaret McDonald.

The Duluth-Superior (MN) Orchestra has named **Candice Dlugosch** (BM '97), former pupil of Verne Reynolds and Peter Kurau, to the position of fourth horn.

Christopher Hutton (MM '97, DMA '01) recently joined the faculty of the University of North Carolina, Greensboro as lecturer of cello and music history. Last year he completed a seven-city tour of his native New Zealand, before teaching and performing as a member of the faculty at the Eastern Music Festival.

Last summer, **Nathaniel Webster** (BM '97) sang two performances of Haydn's *Die Jahreszeiten* in Germany. He also was recently involved in the world premiere of *Lilith*, presented by the New York City Opera.

Rick Basehore (BM '98), principal oboe of the Northern Kentucky Symphony, recently completed a 2-month apprenticeship with the Ural Philharmonic in Yekaterinburg, Russia.

Jonathan Arevalo Co (MM '98) presented free concerts in January as part of a program of Manila Outreach Recitals. He performed with violinist Melissa Lopez-Exmundo, who studied with Eastman Professor Charles Castleman. A per-

formance by Co of works by Chopin and Philippine National Artist for Music Lucrecia Kasilag was called "a stirring performance" by the *Philippine Star*.

Last July, harpist **Jung Kwak** (MM '98) played with the Boston Pops Esplanade Orchestra, Keith Lockhart conductor, in Seoul, Korea as part of their Asian tour. After performing the Finale from Emile Deltour's *Concertino in Jazz* for harp and orchestra, the audience was treated to an arrangement of *Rock Around the Clock*.

The Saint Louis Symphony Orchestra has promoted Eastman Arts Leadership Program graduate **Kathleen Van Bergen** (BM '98) to director of artistic administration. She was previously associate artistic administrator for the orchestra.

Amy Eyles (BM '99) was recently named principal flute of the Great Falls Symphony.

Betsy Williams Fitzgerald (BM '99) has founded a music camp, "Camp Vivace," in Japan. Last summer, the capacity enrollment of 70 needy children ages 6–14 attended music, drama, and dance classes. Fitzgerald plans to hold the camp again next year.

Clarinetist and student of Kenneth Grant **Andrea Levine** (BM '99) was appointed to the New World Symphony in November 2001.

Damon A. Scott (MA '99) has been named assistant professor of mathematics at Francis Marion University, Florence, SC.

Since graduation from Eastman, **Heather Smith** (BM '99) has relocated to Nashville, where she accompanies country music recording artist Sara Evans on fiddle, mandolin, acoustic gui-

tar, and harmony vocals. Smith performed with the seven-time nominated Evans at the Country Music Awards, which aired on November 7.

The Illinois Philharmonic, Springfield, has appointed **Erin Stodd** (BM '99) to the post of principal bassoon.

Stephanie Wernli (BM '99) is a member of the clarinet section of the Chicago Civic Orchestra. She also was recently added to the sub list of the Milwaukee Symphony.

2000s

Co-leader of New York's Teo Macero Big Band, trumpeter **Eric Biondo** (BM '00) recorded trumpet and vocal percussion on Macero's latest tribute album to Duke Ellington. Biondo also won a spot on The Monkees' 2001 U.S. tour, during which he appeared on *The Tonight Show with Jay Leno* and *LIVE with Regis Philbin*. He also participated in the world premiere of the avant-garde musical *Crystal*.

Alyce Johnson (MM '00) was recently offered the position of principal flute with the Beijing Symphony. She continues her duties as principal flute of the Shanghai Symphony.

Jenny Kim (BM '00), a former student of Peter Kurau, has been appointed to the position of assistant principal horn with the New West Symphony, based in Thousand Oaks, CA. Kim also won first prize in the 2001 Pasadena (CA) Instrumental Competition.

Bassoonist **Peter Kolkay** (MM '00) has been named assistant professor of bassoon at West Virginia University, a position that his teacher and

Eastman faculty member John Hunt held from 1980–88. In addition, Kolkay recently was one of two first prize winners in the 2002 Concert Artists Guild competition. He shares the \$5,000 prize with the chamber ensemble Antares, of which **Rebecca Patterson** (BM '94) is a member. Kolkay's accompanist, **Alexandra Nguyen**, is a current Eastman student and will appear with him at future performances. In the same competition, baritone **Thomas Meglione** (MM '95), a student of Carol Webber, took the management award.

The United States Army Field Band in Washington, D.C. has named **Reis McCullough** (BM '00) to its clarinet section. McCullough also has been appointed by audition to play in the Band's select clarinet quartet.

Daniel Bara (DMA '01) has assumed the positions of director of choral activities at East Carolina University and musical director of the Greenville (NC) Choral Society. In March 2001, Bara won first place in the graduate division of the American Choral Directors Association National Student Conducting Competition in San Antonio.

Valerie Mohring Fuller (MM '01) has been appointed lecturer in horn at Southeast Louisiana State University, Hammond. She assumed her post in Janu-

ary, which includes teaching horn, a course in music for non-majors, and performing in both the faculty wind and brass quintets.

Tenor Anthony Dean Griffey (BM '01) was featured in an extensive profile of his varied and unique career in the July 2001 issue of *Opera News*. His October solo performance of Benjamin Britten's *Serenade*, for tenor, horn, and string orchestra, op. 31 with the New York Philharmonic, André Previn conducting, received a glowing review in *The New York Times*.

International Musician recently listed **Cheryl Kohfeld** (MM '01) in their "On the Move ..." column. Kohfeld won the position of assistant principal viola for the Richmond (VA) Symphony.

Marguerite Lynn Williams (BM '01) recently became an Associate Member in Harp of the Chicago Civic Orchestra. She is also the finalist and substitute harpist for the New World Symphony Orchestra (Miami, FL), and won the alternate prize at the American Harp Society's Anne Adams Awards.

Ensembles

Alarm Will Sound, an independent ensemble made up of Eastman students and alumni,

performed an all-Ligeti concert last March at New York City's Miller Theatre. The concert featured the New York premiere (and second American performance) of Ligeti's *Hamburg Concerto for Horn and Chamber Orchestra*. Ligeti's first orchestral work in nearly 10 years completes a series of pieces featuring the horn and showcasing its ability to play natural harmonics.

The 10-piece **Bionic Bones** (made up of members of the Eastman Trombone Choir) have won the Kai Winding Jazz Trombone Ensemble Competition sponsored by the International Trombone Association, and appeared at the International Trombone Festival at the University of North Texas, Denton, May 23–27.

Eastman's **Horn Choir** has been invited to perform at the International Horn Society meeting, to take place this summer in Lahti, Finland.

The Toronto-based percussion group **Nexus**, including **Bob Becker** (BM '69), **Bill Cahn** (BM '68), and **John Wyre** (BM '63) began its 31st concert season last September with the world premiere of a film score at George Eastman House's Dryden Theatre. *A Page of Madness*, a 1926 Japanese silent film by Teinosuke Kinugasa, is a psychological drama, and

Nexus' accompanying music was performed on a special selection of percussion instruments collected by the ensemble from around the world.

The energetic brass quintet **Prism** recently completed a six-week Chamber Music America residency in rural Maine. This summer, Prism will be an ensemble in residence at Tanglewood, summer home of the Boston Symphony Orchestra. Prism, entirely composed of Eastman grads – **Matthew Bickel** (BM '99), **Samuel Buccigrossi** (BM '99), **Steve Haase** (BM '99), **Erik Kofoed** (BM '99), and **Aaron Moats** (BM '00) – has enjoyed a blossoming career, including a recording project of music for brass quintet and saxophone, through the Commission Project.

Fresh from their European debut in Amsterdam in May 2001, the **Webster Trio**, featuring **Michael Webster** (BM '66, MM '67, DMA '75) and **Leone Buyse** (BM '68), spent a week in residence at Dartmouth College with pianist Robert Moeling. The trio has recorded with pianist **Katherine Collier** (BM '70, MM '72), and an upcoming CD will feature composer **Martin Amlin** (MM '76, DMA '77) as guest pianist in his *Trio Sonata*. The Webster Trio was founded in 1988 to promote interest in the combination of flute, clarinet, and piano. ♪

Jennifer Williams Brown, assistant professor of musicology, prepared an article on Cesti's *Oron-tea* that will be published in the *Cambridge Opera Journal*. Another article on *Oron-tea* will appear in *Austria, 996–1996: Music in a Changing Society*. Brown also was elected secretary of the Society for Seventeenth-Century Music, and a member of the council of the American Musicological Society.

The Queen Elisabeth of Belgium Competition, in celebration of its 50th anniversary, released a 12 CD set of its most distinguished performances. Professor of Violin **Charles Castleman**, performing Léon Jongen's *Violin Concerto*, shares billing on Disc 1 with violin luminaries Leonid Kogan and Jaime Laredo. Also, Castleman and a chamber music program he founded were featured in a full-page article in *Bucknell World*.

Associate Professor of Organ **Hans Davidsson** – who also is founder, artistic, and research director of the Göteborg Organ Art Center (GOArt) in Göteborg, Sweden – has been awarded one of Sweden's most distinguished research awards, the ÅForsk Research Prize, from the ÅF Foundation. This is the first time that the award, which cites Davidsson's prominent role in making GOArt (and Göteborg) a global leader in organ innovation, has been given to someone who is not primarily active in the field of technology.

Professor of Musicology **Roger Freitas** spent the last year on leave thanks to a fellowship from the National Endowment for the Humanities, allowing him to complete several articles for publication and continue work on his book on Atto Melani (a 17th-century



KURT BROWNELL

A birthday serenade

Distinguished Professor of Violin Zvi Zeitlin celebrated his 80th birthday and 35th year at Eastman with a stellar faculty artist recital in February. At a reception afterward, his students serenaded him with a special, all-violin performance of *Happy Birthday* while his family, friends, and well-wishers celebrated his continued success.

singer). One of his articles, "Singing and Playing: The Italian Cantata and the Rage for Wit" (November 2001, *Music and Letters*), was awarded that journal's Westrup Prize for one of "the most distinguished articles of 2001."

Part-time Instructor of Woodwind Chamber Music **Laura Griffiths** (BM '91) was a featured performer with the Rochester Philharmonic Orchestra, under the direction of guest conductor Marco Parisotto, in Richard Strauss' *Oboe Concerto in D Major* in January. A member of the Eastman faculty since 1995, Griffiths is also principal oboe of the RPO, holding the Dr. Jacques M. Lipson Chair. During the summer, Griffiths is principal oboe of the Mainly Mozart Festival in San Diego.

Distinguished Professor of Violoncello **Alan Harris** was named

to the *New Horizons* faculty at the Aspen Music Festival and School in Colorado. This honor entitles Harris to select three students to study with him at Aspen for the next three years on full scholarship. The Aspen Music School runs for nine weeks each summer, with an international student body of approximately 800 students.

In January, the Rochester community was treated to a lecture by Associate Professor of Music Theory **David Headlam**, titled "Blues to Rock: Eric Clapton and Jimmy Page Discover Robert Johnson and Muddy Waters." Headlam's presentation was the fifth in the University of Rochester's Neilly Series, which brings prominent figures in the arts and sciences to the university.

Professor Emeritus **Sydney Hodkinson** enjoyed several premieres of his works over the

past year, including *Wind Sculptures* for marimba, *A Friendly Gift* for solo piano, and *Serenata Oscura* for chamber ensemble, the last performed at Eastman in October 2001 by Musica Nova, Brad Lubman, conductor. Several of Hodkinson's compositions are being published presently by Marion (Presser), including *Hoo-Dat* (2000), etude for comb and tissue paper. He taught composition during the spring 2002 semester at Indiana University and will return to the Aspen Music Festival this summer.

Over the past year, Associate Professor of Bassoon **John Hunt** gave master classes and recitals at Northwestern University, University of Wisconsin-Madison, Michigan State University, the University of Michigan, and Ithaca College. He also performed at the 2001 conference of the Mid-South

Double Reed Society and the 30th Annual Conference of the International Double Reed Society. He continues to hold summer faculty positions at the International Festival-Institute at Round Top (TX).

Associate Professor of Musicology **Ellen Koskoff**, in addition to giving the address at the 2001 Eastman Commencement, wrote a preface and essay for the *Garland Encyclopedia of World Music: United States and Canada*, which she edited, as well as an article for *The New Grove Dictionary of Music and Musicians*. Her book *Music in Lubavitcher Life* was published last November with the support of a publication subvention award from the Society for American Music.

Kim Kowalke, professor of musicology since 1986, presented lectures at Princeton, SUNY-Geneseo, American Symphony Orchestra's Orff Symposium in New York, the Chicago Arts Club, and the Lyric Opera of Chicago. His writings included an article entitled "Dancing with the Devil: Modern Music Publishing under the Nazis," published in *Modernism/Modernity*, and a chapter for a 9-volume handbook on 20th-century music published by Laaber. Kowalke spent two weeks last summer conducting *Titanic* at the Highfield Theater, Cape Cod. Kowalke, in addition to Music Theory Department Chair and Professor **Robert Wason**, were among the winners of the 34th annual ASCAP-Deems Taylor Award—the top honor presented by the American Society of Composers, Authors, and Publishers (ASCAP) to authors and journalists for outstanding print and media coverage of music. Kowalke's fifth award came for his article titled, "I'm an American: Whitman, Weill, and Cultural Identity." Wason

won for liner notes for a CD he conceived, *Songs of Alec Wilder* (Albany Records).

Despite the war on terrorism that is raging in Afghanistan, Professor of Violin **Oleh Krysa** traveled to nearby Kazakhstan for a week in November to headline three concerts under the title "Artists Against Terrorism." The opening concert, featuring Krysa and his wife and pianist Tatiana Tchekina, was held in the former capital city of Almaty in the splendid Hall of Kazakhkonzert. The two other sold-out concerts featured Krysa and a former student from the Moscow Conservatory, Gaukhar Murzabekova.

Associate Professor of Horn **W. Peter Kurau** gave performances and a master class entitled "The Warm-Up as a Complete Routine" at a July horn workshop, centered at the Odesan Hostel, Seoul, Korea. Kurau was featured in performance alongside his wife, soprano **Pamela Kurau**.

The works of Professor of Composition **David Liptak** were featured in recital last fall at the Phillips Collection (Washington), Alice Tully Hall, and at Columbia University. The premiere of Liptak's work, *Commedia*, was given at the Phillips by the Verdehr Trio. Pre-concert talks by the composer preceded all of the performances.

Ralph Locke's 9-page contribution to a 1997 IMS roundtable on "Directions in Musicology" has now been included in *Proceedings of the 16th Meeting of the International Musicological Society* (Oxford University Press, 2000). Locke, professor of musicology, also presented papers at two conferences in Canada: "Exoticism, Empire,

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PHOTOS COURTESY WILLIAM MCIVER

McIver (left) is joined by *Amahl* composer Gian Carlo Menotti and Rosemary Kuhlman, who played the original "Mother."

William McIver joins 'Amahl' originals for 50th anniversary

Eastman Professor of Voice William McIver traveled to New York in late November to attend a special 50th anniversary broadcast of the holiday staple *Amahl and the Night Visitors*. The first opera commissioned for television, *Amahl* was originally broadcast by NBC on Christmas Eve 1951.

McIver, who sang the title role in the opera from

1952–1955, joined composer Gian Carlo Menotti and the original mother in the cast, Rosemary Kuhlman, for the "premiere" anniversary showing at the Museum of Television and Radio in Manhattan. The museum offered public screenings of the original broadcast from December 4–9 at its New York and Los Angeles locations. ☺



Kuhlman and McIver performed *Amahl* in the early 1950s.

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and the Problem of Representation ca. 1900" at the national meeting of the Society for Music Theory, and "Historians, Musicologists, Composers, and the Musically Exotic" at the American Musicological Society chapter meeting in Montreal.

Professor of musicology **Patrick Macey**'s article "Josquin and Musical Rhetoric: *Miserere mei, Deus*, and Other Motets" was published recently in *The Josquin Companion*. This past fall marked the end of his two-year term as chair of the New York State-St. Lawrence Chapter of the American Musicological Society (AMS).

Alfred Mann, professor emeritus of musicology, was invited to deliver the opening lecture at the mid-western (Region IV) chapter meeting of the American Guild of Organists. Coincidentally, the conference was held in Fort Wayne, IN, where Mann now resides.

John Marcellus, professor of trombone and chair of the woodwind, brass, and percussion department, teamed up in December with students **Amy Salo** and **Isrea Butler** to perform at the United Nations in NYC. Their performance was part of a presentation sponsored by the Austrian Consulate of the music of composer Franz Hackl, who was also at the event.

Although he's perhaps best known as a composer (he is professor of composition and chair of the composition department), **Robert Morris** recently received an impressive honor in music theory.

(Morris also is an affiliate member of the School's theory and musicology departments.) Last November, the Society for Music Theory presented Morris with its 2001 "Outstanding Publication Award" for his article "Voice-Leading Spaces" published in *Music Theory Spectrum*. Morris won this same award-given for a distinguished article that constitutes a significant contribution to the field of music theory-in 1988, making him the only person to have won it twice.

Professor of Piano **Rebecca Penneys** has been busy with an array of performances and master classes. She was an artist-in-residence for a week with the Missoula Symphony, and guest artist/teacher at the University of Montana and Memphis State University. She also spent time in both Washington State and Florida giving recitals and master classes. In October 2001, Penneys was featured in *Clavier*; organized and attended the first *Penneys Alumni Conference*; and performed in Rochester the world premiere of a work written for her by Italian composer Lorenzo Palomo. In addition, she recorded two CDs for Fleur De Son Classics, to be released sometime this year.

Director of Eastman's Institute for Music Leadership and Professor of Saxophone **Ramon L. Ricker** was recently chosen by a distinguished panel to receive the American Society of Composers, Authors, and Publishers' ASCAP/PLU\$ Standard Award, based upon the "unique prestige value" of Ricker's original compositions

as well as recent performances of such works.

A. Joan Saab, assistant professor of American studies, presented a paper entitled "Political Business and Intellectual Ballyhoo: Thomas Hart Benton and The Arts of Life in America" at a conference, *Beyond Good and Evil: 100 Years of Mass Culture*, held last fall at Carnegie Mellon University.

Several articles by Assistant Professor of Music **Martin Scherzinger** appeared last year in the *Journal of the Royal Music Association*, the *Indiana Theory Review*, *repercussions*, and *Current Musicology*. New compositions (works for string orchestra, seven cellos, and for piano) were performed in Botswana, South Africa, Canada, Belgium, Germany, the Czech Republic, and several states in the US.

Professor of Piano **Thomas Schumacher** was on sabbatical in China during the spring semester.

Kerala J. Snyder, professor emerita of musicology, gave a lecture entitled "Italy Meets Germany: Italian Catholic Music in Orthodox Lutheran Lübeck" at the Smarano International Academy, Italy.

Jürgen Thym's article "A Cycle in Flux: Schumann's Eichendorff Liederkreis" appeared in the third volume of *World and Music Studies* (Amsterdam: Rodopi, 2001). Essays by Thym on Brahms, Bruckner, and Hindemith can be found in *Music History from Primary Sources* (Washington: Library of Congress, 2000), co-edited

by Professor Emeritus **Alfred Mann**.

The Eastman Horn Choir has garnered a special invitation to present two performances at the prestigious 2002 International Horn Symposium, convening in Lahti, Finland August 4–11. Director and Dean **James Undercofler** (BM '67), former student of Milan Yancich, and Associate Professor of Horn **Peter Kurau** (BM '74), former student of Professor Emeritus **Verne Reynolds**, are hard at work raising the necessary funds to support travel expenses for 25 horn students to this tremendous venue.

William Weinert, associate professor of conducting and ensembles, returned to Hong Kong in December to once again guest conduct the Good Hope Choral Festival, where he also presented a workshop for 50 Hong Kong choral conductors. Joining Weinert in performing at the festival's New Year's Day concert were **Bastien Tai** (MM '99) and **Emi Takahashi** (BM '00 and current master's degree student). Last June, Weinert spent a week in residence at the Musikhochschule Freiburg, where he conducted the choir in two concerts of American choral music; in turn, Eastman hosted Freiburg Professor of Conducting Hans Michael Beuerle in October to conduct the Eastman Chorale.

Professor of musicology **Gretchen Wheelock** had her essay "Konstanze Performs Constancy" published in last year in *Siren Songs*, a compilation of writings on opera edited by Mary Ann Smart. ♠

Baritone **Brad Alexander** was named a 2002 Adler Fellow of the San Francisco Opera. The program offers intensive training to eight resident artists, and promises roles of increasing significance during the San Francisco Opera season.

In addition to winning second prize in the National Flute Association's 2001 International Orchestral Competition, senior flutist **Justin Berrie** has garnered the Flute Fellowship position at the Aspen Music Festival, and was a recent soloist with the Rochester Philharmonic and the Cleveland Youth Chamber Orchestras.

Fortepianist **Kristian Bezuidenhout**, a graduate student of Rebecca Penneys, recently won the coveted first prize as well as the audience prize of the Festival of Flanders Early Music Competition in Bruges, Belgium. The competition, part of what is arguably the most prestigious early music festival in the world, has awarded the first prize only three times in its 38-year history.

In August, freshman euphonium player **Aaron Ging** won the 2001 Leonard Falcone Euphonium/Tuba Solo Competition, Student Division, at the Blue Lake Fine Arts Camp. Ging studied with **Tom Riccobono** (BM '88) at the Interlochen Arts Academy before coming to Eastman.

Jeremy Grimshaw, a graduate student in musicology, presented a paper in November at the national meeting of the American Musicological Society in Atlanta. The paper, titled "The Sonic Search for Kolob: Mormon Cosmology and the Music of La Monte Young," grew out of several interviews and conversations with the composer. This spring, Jeremy is co-producing



GELFAND-PIPER

Bell-canto

The Annual Festival of Handbells, featuring bell choirs from Bethany Presbyterian Church in Rochester, is a popular event each December. In 2001, Tom Trenney, a recent Eastman grad, conducted the third annual festival, where the audience was treated to traditional holiday music.

a performance by Ossia of Young's historic *Trio for Strings*.

The Music Library Association recently awarded musicology PhD candidate **Rob Haskins** (DMA '97) its Dena Epstein Award for Archival and Library Research in American Music for his dissertation on John Cage's late music.

This past August, junior euphonium player **Jonathan Herbert** was a semi-finalist at the International Tuba/Euphonium Conference Solo Competition in Lahti, Finland.

Brian Hermanson was recently in the finals for the principal clarinet position in the Tucson (AZ) Symphony. Sharing the final round with him were **Andrea Levine** (BM '99) and **Stephanie Wernli** (BM '99).

Senior hornists **Mark Houghton** and **Elizabeth Porter** have been

substituting frequently with the Rochester Philharmonic Orchestra.

Flutist **Alison Jewett** was runner-up for the piccolo position in the Buffalo Philharmonic.

In September, the *International Herald Tribune Online* included a feature on Musika 2001, a 12-member chamber ensemble drawn from the American Russian Young Artists Orchestra and including flutist and doctoral student **Sophia Gibbs Kim**. Upon the group's decision to continue with performances in St. Petersburg, Russia, Tallinn, Estonia, and the US in the immediate wake of the September 11 tragedy, Kim is quoted as saying, "We can't be like diplomats who talk about problems and then go home with them unresolved. We have performances to give."

This past December, **Carmen Lemoine** played principal flute

in the 2001 New York City String Seminar, featuring concerts in Carnegie Hall.

Zhe Li, a third year doctoral student in piano performance and literature, was invited by the Oak Ridge Civic Music Association to be a soloist with the Oak Ridge Symphony Orchestra last September. She played Tchaikovsky's Piano Concerto No.1 in B Flat Minor. She has been invited to return next year to highlight the orchestra's opening concert.

Hornist **Matt Marks** was one of two finalists in the American Horn Competition, held last August on the campus of the University of Alabama. Marks was selected from 46 entries in the collegiate division of the contest.

Baritone and student of John Maloy **Lucas Meachem** recently won first prizes in both the

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Civic Morning Musicale (Syracuse) and Mario Lanza (Philadelphia) competitions. He was also a prizewinner in the Opera Index Competition in New York City.

The New England Music Camp has appointed **Karla Ordonez** to its artist faculty.

Trevor O'Riordan, a master's student in clarinet, recently won the orchestral audition competition of the International Clarinet Association's *ClarinetFest*, held in New Orleans. The final round was judged by distinguished artists Frank Cohen of the Cleveland Orchestra and Gregory Smith of the Chicago Symphony. The first prize included \$1,000, a mouthpiece, and \$300 in merchandise from International Music Suppliers.

PhD candidate **Stan Pelkey** (MA '96) had two contributions appear in the new edition of the *New Grove Dictionary of Music and Musicians*, including an article on William Viner and a revised work list for Samuel Wesley. Pelkey's article "Handel and Samuel Wesley: A Case Study in Handel Reception in the Later Georgian Period" was published in the London Handel Institute Newsletter (Vol.11).

Students from the horn studio have been active in two Upstate New York orchestras, serving as extra players. In November, seniors **Kate Sheeran** and **Caia LaCour**, junior **Lindsey Wood**, and sophomore **Julie Fagan** performed the offstage horn parts in three performances of Mahler's Second Symphony, prompting the *Syracuse Post-Standard* to note the "ter-



TODD COLEMAN

Recital with a twist

Bassoonist **Eric Goldman** recently had his Eastman experiences humorously chronicled in the film *Eric and Eastman: Six Small Movies*, a collaborative effort between Professor of Bass James VanDemark and DMA candidate **Todd Coleman**. With music by Coleman and piano accompaniment by **Brian Boyce**, the senior recital film featured guest appearances by faculty members John Hunt and Bradley Lubman, along with numerous cameo appearances by Eastman students.

rific brass and percussion work, onstage and off."

The Lake Placid Music Festival will welcome DMA/Artist Certificate candidate and flutist **Donna Shin** as a visiting member of their artist faculty.

Emi Takahashi (BM '00), a master's student, is back at Eastman after a year of study in Freiburg, Germany. While there, she presented a lecture on Hegel, gave a sold-out recital, and was featured on Austrian television during a music festival in Vienna. In March, Takahashi's poetry

work was awarded at the International Society of Poets Convention in Orlando, FL.

As first prize winner of the Hamilton Ontario Symphony Young Artist Competition, senior flutist **Sara Traficante** was featured as a soloist with the orchestra in a December 2001 concert. She also was named principal flutist of the 2001 Canadian Youth Orchestra.

Winner of the *Harold Gleason Emerging Artist Award*, master's student and organist **Tom Trenney** presented recitals in nine cities throughout the US,

including Miami, Naples, Nashville, Louisville, and Detroit. Trenney also has performed the organ accompaniment to several silent films, including *The Mark of Zorro*.

Elizabeth Wells (MA '96), a PhD candidate in musicology, will read her paper "Me and Velma Ain't Dumb: The Women of *West Side Story*" this summer at the Feminist Theory and Music 6 Conference, to be held in Boise, ID.

Amy Wlodarski (MA '01), now working on a PhD, has won two major awards: the University-wide Edward Peck Curtis Award for excellence in teaching by a graduate student, and the Presser Music (Foundation) Award, which enabled her to examine several archives in the Czech Republic last summer. Wlodarski also presented a paper on Hans Krása's *Brundibar* at Jagellonian University in Krakow, Poland. ♪

CORRECTIONS

In an article titled "Leading far beyond Gibbs St.," it was incorrectly reported that **Richard Killmer**, professor of oboe, is an officer in the International Double Reed Society. He asks us to note that an Eastman alumna, **Nancy Ambrose King** (MM '86, DMA '99), was recently elected to the position of first vice president of that organization.

In the same article, the information for **W. Peter Kurau**, associate professor of horn, was incomplete. In addition to serving as treasurer for the International Horn Society, he also served two terms as vice president. ♪



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