“Part of a Greater Whole”

The Class of 2020 faces the audience with passion and pride
The music continues with

**EASTMAN CONNECTS**

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Among Eastman’s many beloved traditions, the annual Holiday Sing was definitely a favorite memory for the Class of 2020. Meet them and read about more of their cherished Eastman memories on page 6.

**Special Section: The Class of 2020**

They began their Eastman years with Freshman Orientation; they ended them with lessons and classes on Zoom, with plenty of wonderful experiences in between. *Eastman Notes* salutes the brilliant, resilient, infinitely promising Class of 2020.

**ON THE COVER:** In Fall 2016, Eastman’s freshman Class of 2020 gathered in Kodak Hall at Eastman Theatre for a panoramic photograph with a dramatic view. PHOTOGRAPH BY JOHN SCHLIA
Dear Friends,

On Friday, March 6, the Eastman-Rochester Chorus, the Eastman Chorale, and the Eastman Philharmonia presented a riveting performance of Benjamin Britten’s War Requiem. With more than 700 attendees of the American Choral Directors Association in attendance, Kodak Hall at Eastman Theatre was filled with the tremendous energy and profound emotion that is uniquely experienced in a live, collective environment. You can read about this remarkable event on page 28.

What a difference one week made. This spring, the world faced a challenge unlike any that we have faced in our lifetimes, and it impacted virtually every person and uprooted all that we take for granted. By Friday, March 13, Eastman and the University of Rochester, along with nearly every other college and university in the country, was preparing to teach the second half of the semester remotely. As social distancing practices were adopted, students were asked to return to their permanent residences, and all classes shifted to online models. 240 performances were cancelled, including concerts, degree recitals, and the spring opera production, leaving Hatch Hall, Kilbourn Hall, and Kodak Hall at Eastman Theatre quiet and dark.

Eastman’s traditional Commencement ceremony also was disrupted. Instead of walking across the Kodak Hall stage to the sonorous sound of the trombone choir, Eastman’s Class of 2020 celebrated their achievements virtually. To that end, we are dedicating this issue of Eastman Notes to this remarkable class. Even though the world is full of unknowns, we are confident that our graduating students have the versatility, ingenuity and talent to thrive. Kelly Hall-Tompkins ’93E encouraged our graduates in a video salute, saying, “Graduation calls upon every single generation to find who you are and to find the rhythm and resonance of your time… Know that your Eastman education, your creativity, your music, who you are, the world needs you now more than ever.”

I am proud of the creativity, adaptability, resiliency, and grit demonstrated by the Eastman community in handling this crisis. Throughout this pandemic, we have all experienced a heightened awareness of what builds community and provides value to life. We have witnessed individuals turning to music, even singing together from their balconies, for solace and connectivity with humani-

Even though the world is full of unknowns, we are confident that our graduating students have the versatility, ingenuity and talent to thrive.

 Jamal J. Rossi
 Joan and Martin Messinger Dean
To the Class of 2020: Uncertainty is the Catalyst

By Sophie Volpe ’20E

During our time in school, we have seen a lot of change: change in the world, change in politics, change in each other and change in ourselves. We have organized as a student body to enact change in what we want the Eastman Community to be, where we travel, or who we invite to perform with us. We have connected through performances, classes, sitting on the benches on Gibbs Street and of course those theory papers we should have started at least a week ago. We have seen that throughout turbulent times, our strength is in diversity, coming together on topics of gender equity and international travel. We have banded together in small ways and in big ways, forming friendships stronger than we ever imagined.

It is said that the people we meet in college will be our lifelong friends. I can say without a doubt that through all the ups and downs, I have met some of my own lifelong friends here. But what about the friends we made sitting in our practice rooms? We may know them by the names of musicality, intonation, rhythm, or tone color. And what about the friends we have made when our belief that we would get through challenges was brought to question? We may know them by the names of conviction, self-care, meditation, and kindness. These friends were not made easily, but with their help we can continue to inspire great change in the world. Moving forward, I urge you to stay fiercely and joyfully committed to the friends you have made here, in all forms.

These friends, though some are physically far away, are still with us. The people we have become, the challenges conquered and the musical development we have worked so hard for are not lost. Now, this is not how I imagined I would deliver this address to you. I know that this is not how we imagined our final weeks of some of the most formative years of our lives. I want to take this opportunity to remind you that the last eight weeks, our time spent apart, with all its loss and pain, is only a part of our Class of 2020 story. This uncertain time is a part of a greater whole, one that we are still creating.

I want to take this opportunity to remind you that the last eight weeks, our time spent apart, with all its loss and pain, is only a part of our Class of 2020 story. This uncertain time is a part of a greater whole, one that we are still creating. How our time at Eastman is ending is not indicative of the time we spent here.

We have worked towards this moment, towards the idea that we could get through Eastman and live to tell the tale, that we could be good enough to surpass some our greatest challenges...that we could graduate. What I have come to learn, and mostly in hindsight, is that the diploma I will soon get in the mail signifying my accomplishments at Eastman is not going to be my most cherished possession – my memories, photographs and recordings from my time here, my time with you all, is what I will cherish most. We have been sprinting to the finish line for years and today we get to sit calmly, knowing that the years we spent in the race were not for nothing.

As we look forward, into what may feel at times like a great, dark abyss, I believe that uncertainty is not the counterpart to fear of the unknown. Uncertainty can be the catalyst for the limitless possibility each of our futures hold. We have been trained and conditioned by brilliant musical minds at Eastman and we are prepared. The greatest gift we can give ourselves in this moment is to commit, without fault, to the journey in front of us. Let this journey be what we hold closest to our hearts moving forward, especially during this uncertain time. Let this journey bring out our kindness, generosity of spirit, and creativity and allow it to inspire newness within our passion for music.

Class of 2020, we are now alumni of the Eastman School of Music. Cloaked in musical ability, great resilience, and kindness, we have the opportunity to inspire audiences to laugh, cry, dance, feel, unify, and trust in the immense power of humankind to overcome adversity.

Class of 2020, we have accomplished what we set out to do, and we have done so with the great help of our families, friends, and faculty. Congratulations—we did it!

You can see Sophie deliver her address and best wishes to the Class of 2020 on Eastman’s website and YouTube channel.
Eastman Traditions

Another special Eastman memory for students is the Candlelight Ceremony, held in the courtyard of the Student Living Center on the very first night students arrive to campus their first year.
Class of 2020

210 students approach the double bar at the end of their years at Eastman, and carry the spirit of Meliora out into the world

If an Eastman-trained composer writes a “Class of 2020” Symphony, it will have a bright, hopeful introduction, a succession of thematically inventive movements (occasionally reaching a frantic Presto molto), and an abrupt, unexpected finale … with a brief reprise of the hopeful strains before the double bar.

“We did not finish our degree with commencement,” says SiHyun Uhm ’20E. “We did it with Zoom.” But she immediately adds, “Thank you for #EverBetter culmination of our hard work. #Meliora.”

The COVID-19 pandemic resulted in a spring semester where many anticipated performances were cancelled, as were many Eastman traditions for the Class of 2020. In its place, Eastman Notes pays tribute to each of them in this special feature. In the following pages you’ll see happy faces, and names you will undoubtedly hear in the future. You’ll also read their own eloquent and funny words about the experiences that made their time here unforgettable, marvel at their talent and industry, hear their hopes for the future … and realize that even an abrupt, unexpected finale can end on a C major chord.

I

Lucy Natashka Almada
Bachelor of Music, Applied Music (Voice)
“The spirit of her invincible heart guided her through the shadows”—Gabriel García Marquez

Vidyasagar Anupindi
Master of Music, Performance and Literature (Oboe)

Lely Bagherof
Master of Music, Performance and Literature (Voice)

Zehao Bai
Master of Music, Performance and Literature (Piano)

Stephanie Kate Bonk
Bachelor of Music, Applied Music (Violin), with High Distinction

Vidyasagar Anupindi
Master of Music, Performance and Literature (Oboe)

Lely Bagherof
Master of Music, Performance and Literature (Voice)

Sarah K. Bobrow
Bachelor of Music, Applied Music (Bassoon), dual degree, Public Health
I am so grateful to have been part of such a supportive community at Eastman. Learning and performing alongside my incredibly talented friends has been the absolute highlight of my time here. I’ll especially miss my studio mates and all of our reed room shenanigans.

Claire Bradley
Bachelor of Music, Applied Music (Horn)
I will always remember the post-recital hug lines, horn parties, staircase pictures, wise words from PK and Holiday Sing. I’m so grateful for all the collaborative experiences, the friends I’ve made along the way, and as always, Meliora.

Jacob Edison Buhler
Bachelor of Music, Applied Music (Violin), with Distinction; Arts Leadership Certificate
I had many fond memories of Eastman but I think some of my favorite moments were simply hanging out with friends, whether it be sight reading chamber music or cooking meals together, I could always count on them to lift my spirits!
Forever grateful to Eastman for helping me cultivate my passion, and even more grateful to those who pushed me to accept my progress and myself exactly as they are.

Reagan Elizabeth Casteel
There are no goodbyes, only see you laters.

Great musicians and people that I will never forget.

I will always remember the music my friends and I made at Eastman. There is so much beauty and love in this school, and I will cherish it. Thank you especially to the Music Teaching and Learning Department. I can’t wait to begin my career as an Elementary Music Teacher this fall!

I stayed a fifth year to study Chinese language and culture in the U of R’s Take Five Scholars program. I’m graduating for real this time.

To every single person I met during my time at the Eastman School: Thank you for being amazing, inspiring and for helping me to grow as an individual and as a musician. Prof. Rostad was right: we will always be able to “try again” and succeed no matter what the world throws at us.

My favorite memories include Secret Santa with my studio before the Holidays, speaking German with friends and professors over coffee during our weekly Deutschtisch, and conducting a concert of Tchaikovsky and Barber with an orchestra comprised of fellow students.

To all of my fellow graduates during this time: “Keep on keeping on!” Meliora!

Eastman has certainly been something of a “fiery furnace” at times, but it has also been a place where I’ve enjoyed fantastic opportunities, mentors, and, of course, colleagues. This place is special. … Meliora.

Andrew C D Chen

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**Bennett A. Coughlin**
Master of Arts, Music Leadership

**Sally Curran**
Bachelor of Arts, Applied Music (Voice)

**Lior David**
Bachelor of Music, Applied Music (Piano)

**Emiel Daniel De Jaegher**
Bachelor of Music, Jazz Studies and Contemporary Media

**Alexandra Deitrich**
Bachelor of Music, Music Education—Major; Psychology—Minor; Arts Leadership Certificate

**Adam Thomas DeSchriver**
Bachelor of Music, Applied Music (Clarinet), with Distinction

**Henry Dean**
Bachelor of Music, Music Education, with Distinction; Take Five Scholar

**Elizabeth Easley**
Bachelor of Music, Applied Music (Horn); Musical Arts, with Highest Distinction

**John Richard Egan**
Bachelor of Music, Applied Music (Viola)—Major; French—Minor

**Clancy Ellis**
Bachelor of Music, Applied Music (Saxophone), with High Distinction; German—Minor

**Edward Raymond Fournie**
Master of Music, Performance and Literature (Voice)

**Grace Meredith Frarey**
Bachelor of Music, Jazz Studies and Contemporary Media; Music Education; Arts Leadership Certificate

**Edo Shmuel Frenkel**
Doctor of Musical Arts, Conducting

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Eastman Notes | Summer 2020
Class of 2020

Eastman Trends Among Friends

We asked the Class of 2020 to list their “top trends” during their time at the school. Their responses provide quick snapshots of the Eastman Experience: from audition days to Lowry Hall applause after a concert; from Theory 101 to Graduate Conducting Orchestra; from Bach cantatas to jazz in Miller Center courtyard.

At the top of the list—by far—was:

Java’s on Gibbs Street

Spot Coffee, Orange Glory, Fuego, and other downtown Rochester coffee shops made the list, but Java’s, which has been in business for more than 20 years, was the favorite hang. A number of its unique drinks—Kinky Reggae, A Shot in the Dark, and London Fog—will definitely be missed by Eastman students.

Eastman Favorites

In second place, also no surprise, was Eastman itself: places like the Annex practice rooms, Sibley Music Library, Cominsky Promenade (specifically the couches), Kilbourn Hall, and the DC (Dining Center); and such Eastman traditions as Holiday Sing, Grad Student Association Donut Day, Gateways Music Festival, and Meliora Weekend.

Trends of 2020

Some typical early 21st-century amusements made the list as well: video games, binge watching, Netflix, Spotify.

And mentions of Letchworth State Park, Ontario Beach State Park, and movie trips prove that the Class of 2020 did occasionally leave their practice rooms and the library.

The Class of 2020 entered many other fond details online in our “Eastman Bingo” and “This or That” games. Check the special “Class of 2020 Celebration” website, and our social media accounts, for more!
Class of 2020 Memories
Two years of beautiful music, collaborations, and friendships. Thank you!

Maggie Hinchliffe
If there’s anything I’ve learned from my time at Eastman, it is to believe in yourself, be brave, and be willing to take a risk. Chances are the results will far surpass your wildest dreams.

Danielle Guina

Jess Frances Green
Bachelor of Music, Applied Music (Trumpet); Music Education, with Distinction
My favorite memory has to be late-night video game sessions with friends in the SLC basement TV room. We would sit in front of the TV in the dark, playing horror games into the wee hours with a tableful of snacks—some of the best nights of my four years at ESM!

Miles Greenberg
Master of Arts, Musicology

Jessica Yi Gu
Bachelor of Music, Applied Music (Voice)
Embrace failure because it is your greatest friend.

Danielle Guina
Master of Music, Piano
Accompanying and Chamber Music
Eastman wouldn’t have been the same without my ACM family. If there’s anything I’ve learned from my time at Eastman, it is to believe in yourself, be brave, and be willing to take a risk. Chances are the results will far surpass your wildest dreams.

Andrew Hammond
Master of Music, Performance and Literature (Voice)
Don’t stop asking questions.

Xu Han
Master of Music, Performance and Literature (Piano)
ESM is a magical place that gives me passion, faith, and inspiration through music. I’m so thrilled that I get the opportunity to stay and live in Rochester. Thanks to everyone who encourages me, supports me, and sends love to me. Wish we will all be the very best. Meliora :)

Paul David Halberstadt
Bachelor of Music, Applied Music (Violin)
Dear Class of 2020, Let’s keep in touch at a socially-acceptable-distanced length and when we meet again let’s hang and pass around a few Corona lite … I’m excited to meet again in the future. God Bless!

Joseph Lewin Harris
Master of Music, Early Music

Xu Han

Micah Steven Harrow
Bachelor of Music, Applied Music (Percussion), with High Distinction; Performer’s Certificate
Thank you to Professor Burritt for dropping dimes in studio football and to my whole studio for being incredibly fun, supportive, and inspirational. Here’s to MJB, the percussion studio, and catching your shadows!

Joshua Charles Hart
Bachelor of Music, Applied Music (Piano)
One of the things I will miss most about Eastman is being able to just spontaneously sight read or improvise with people who are both great musicians and great people to hang out with.

Dalanie Marie Harris
Bachelor of Music, Applied Music (Double Bass)
“If they don’t give you a seat at the table, bring a folding chair.”—Shirley Chisholm

Joseph Lewin Harris

Abigail Marie Hawthorne
Master of Music, Performance and Literature (Oboe)
One of my favorite Eastman traditions is singing “Dona Nobis Pacem” at the end of each season’s Holiday Sing. It was so special to gather as a school and sing together—only at Eastman!

Derrick Hegeman
Master of Music, Contemporary Media and Film Composition
Live music to picture is one of the greatest ways to experience art at the fullest!

Benjamin David Henderson
Bachelor of Music, Applied Music (Organ); Performer’s Certificate
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Joshua Charles Hart
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Abigail Marie Hawthorne
Class of 2020

Kaitlyn Chase Knudsvig
Bachelor of Music, Applied Music (Violin), with Distinction; Arts Leadership Certificate

I don’t think I’ll ever forget all of Bob Sneider’s corny one-liners. “It pays in exposure? You can die from exposure!”

Rachel Leigh Kobernick
Bachelor of Music, Applied Music (Voice)—Major, Italian—Minor, with High Distinction; Arts Leadership Certificate

I was unpacking after moving home this semester and found a program from a Renée Fleming masterclass from freshman year. On the front I had written some notes, one of which was the quote: “Oh my god, I’m singing!” Four years later, I can finally quote her with some accuracy.

Denin Michael Koch
Master of Music, Jazz Studies and Contemporary Media, Arts Leadership Certificate

“SUSTAAAAAIIIIIIIIIIIIN!”—Mr. Grant

Anna Lee
Bachelor of Music, Applied Music (Violin)

I’ll be back

Nina Laube
Bachelor of Music, Applied Music (Bassoon); Performer’s Certificate

“A flower blossoms for its own joy.”—Oscar Wilde

Sunwoo Lee
Master of Music, Performance and Literature (Viola)

Rachel Leigh Kobernick
Bachelor of Music, Applied Music (Voice)—Major, Italian—Minor, with High Distinction; Arts Leadership Certificate

I don’t think I’ll ever forget all of Bob Sneider’s corny one-liners. “It pays in exposure? You can die from exposure!”

Anna Lee
Bachelor of Music, Applied Music (Violin)

I’ll be back

People who take advantage of everything Eastman has to offer will excel on whatever path they choose to follow.

Timothy A. Hommowun

Yujin Lee
Master of Music, Performance and Literature (Violin)

Linzi Li
Master of Music, Piano Accompanying and Chamber Music

These years at Eastman are so precious and unforgettable. The hectic lifestyle as a pianist attending lessons, classes, rehearsals, competitions, shapes who I am. It is like you spread seeds in the rich community and then harvest in the spring.

Yue Li
Master of Music, Performance and Literature (Double Bass)

Never stop learning!!

Lo-An Lin
Doctor of Musical Arts, Performance and Literature (Piano)

I will never forget my time at Eastman. I am especially grateful for my dear professor Dr. Nelita True and piano pedagogy advisor Professor Caramia. I also would like to thank Dr. Humphreys for all the help he gave me after Ms. True retired. Meliora!

Maya Ana Loncar
Master of Music, Performance and Literature (Guitar), Performer’s Certificate

Linzi Li
Master of Music, Piano Accompanying and Chamber Music

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Class of 2020 Memories
I will always remember the music my friends and I made at Eastman. There is so much beauty and love in this school, and I will cherish it.

Alexandra Deitrich
This place taught me endurance, excellency, and professionalism. The most treasurable gift was the people I met here to make music, overflowing support towards colleagues.

Joanna Hyunji Kim

Jeremy Luis Lopez
Bachelor of Music, Applied Music (Voice)—Major; Italian—Minor, with High Distinction; Arts Leadership Certificate
“I will always be as difficult as necessary to achieve the best”—Maria Callas

Lizhu Lu
Bachelor of Music, Music Education, with Distinction
Thank you very much to my primary teacher, advisors, professors, TAs, classmates, friends, and every single one of you who had played a role in my experience at Eastman. I’m very grateful for this journey.

Michael Curtis Matthews
Bachelor of Music, Applied Music (Saxophone)—Major; Legal Studies—Minor
I want to thank every single one of you for making my time here so meaningful in ways big and small. Whether we were best friends or we only made eye contact outside of a rehearsal once, I appreciated your presence, artistry, and kindness.

Kathleen Marie Krummel McFarland
Bachelor of Music, Applied Music (Violin)

Makana Kai Noah Medeiros
Bachelor of Music, Applied Music (Percussion); Arts Leadership Certificate; Performer’s Certificate

Robert James MacPartland
Master of Music, Jazz Studies and Contemporary Media

Michael Curtis Matthews
Bachelor of Music, Applied Music (Saxophone)—Major; Legal Studies—Minor
I want to thank every single one of you for making my time here so meaningful in ways big and small. Whether we were best friends or we only made eye contact outside of a rehearsal once, I appreciated your presence, artistry, and kindness.

Tierney E. McLean
Master of Music, Performance and Literature (Trumpet); Arts Leadership Certificate

Stephen Laurence Morris
Master of Music, Jazz Studies and Contemporary Media
Never be afraid to ask questions, never be afraid to collaborate with anyone, never be afraid to fail.

Nozomi Grace Murayama
Bachelor of Music, Applied Music (Violin); dual degree, Psychology
I will truly miss my time at Eastman, which has become my second home. I am thankful for being able to study with Professor Kopelman. I am especially grateful for my class of violins. We were supportive as fellow students, musicians, and most of all, friends. Go Class of 2020!

Chan Mi Na
Doctor of Musical Arts, Performance and Literature (Viola)

Naomi Geena Nakanishi
Bachelor of Music, Jazz Studies and Contemporary Media; Arts Leadership Certificate
The best memories were at Fuego with a cup of their freshly brewed, Ethiopian Roast. It was the “hang,” or at least my version of it, since they’re hard to come by in a department of 60 men to 5 women. Thanks to Luisa Hidalgo and Olivia Galante for making my last year so special.
Class of 2020

Amy Nam
Master of Music, Music Composition
“If it quacks like a duck but has a blue mark on it, I don’t want to invent a new category for a duck with a pen that exploded in its pocket.”—Professor Seth Monahan

Elizabeth Morgan Ojeda
Master of Music, Performance and Literature (Harp)
“DuckRabbit”—Gestalt

Alexandria Marguerite Ott
Bachelor of Music, Applied Music (Violin) with Highest Distinction; Performance Practice Certificate
An older studio-mate once advised me: “People think being good at something means finding it easy, but that’s not true! Anything good that’s worth doing is hard.” Eastman wasn’t easy, but I’m eternally grateful for what I learned and for those who shared it with me.

Melissa Palfey
Bachelor of Music, Applied Music (Horn)

Alexis Noelle Peart
Bachelor of Music, Applied Music (Voice); Music Education, with Distinction
Treat every performance like it’s your last, because you might wake up one day and realize that moment already passed.

Gwen Paker
Bachelor of Music, Applied Music (Voice)
Thank you all so much for such amazing memories! Thank you especially to Professor Webber and Professor Swensen for teaching me so much. I can’t wait to see you all again … this time as coworkers!

Natalie Pang
Bachelor of Music, Applied Music (Piano); Music Theory, with High Distinction
Eastman taught me love for music like no other. “I unceasingly affirm love, within myself, as a value. Though I listen to all the arguments which the most divergent systems employ to demystify, to limit … to depreciate love, I persist: I know, but all the same.”—Roland Barthes

Yoon Bin Park
Bachelor of Music, Applied Music (Violin)

Siobhan J. Plouffe
Bachelor of Music, Applied Music (Saxophone); dual degree, Audio Engineering
The education and experiences I have gained at Eastman have been incredible, but it is the people here, especially my studio, that have made my undergraduate experience so unforgettable. My studio has become my second family and I couldn’t be more grateful. #espsointense

Varun Rangaswamy
Bachelor of Music, Music Composition; Bachelor of Music, Bassoon Performance and Literature

Rachel Marian Rice
Bachelor of Music, Applied Music (Violoncello)
Eastman is a wonderful place, and our time here is often filled with highs and lows. I will always remember this quote from class by Rilke, and how it speaks to the musician I have become: “Let everything happen to you / Beauty and terror / Just keep going / No feeling is final.”

Stephanie Alexandra Jane Romaniuk
Master of Arts, Music Education; Arts Leadership Certificate

I was unpacking after moving home … and found a program from a Renée Fleming masterclass from freshman year. On the front I had written some notes, one of which was the quote: “Oh my god, I’m singing!”

Rachel Leigh Kobernick
An older studio-mate once advised me: “… Anything good that’s worth doing is hard.” Eastman wasn’t easy, but I’m eternally grateful for what I learned and for those who shared it with me.

Alexandria Marguerite Ott
Class of 2020

■ Clara Hope Simpson
Bachelor of Music, Applied Music (Violoncello)—Major; French—Minor; dual degree, Chemistry
I’m going to miss you all so much.

■ Uday Singh
Bachelor of Music, Applied Music (Saxophone), with Distinction
Have an open mind and be willing put yourself in new, uncomfortable situations; the possibilities for growth are literally endless. Now is the time to make things happen. #shakeyourbooty #espsointense

■ Clara Hope Simpson
Bachelor of Music, Applied Music (Violoncello)—Major; French—Minor; dual degree, Chemistry
I’m going to miss you all so much.

■ Kendra Marie Sobania
Bachelor of Music, Applied Music (Violin)

■ Fiona Stout
Bachelor of Music, Applied Music (Horn); Concentration in Film Studies
Cheers to COVID Class of 2020! Meliora and Memeiora to you all! Go Eastman Bees! Meliora being used as a verb—“Dang! Did you hear X play? They really meliora-d!”

■ Tara Danae Sola
Bachelor of Music, Applied Music (Viola)

■ Corey James Talford
Master of Music, Jazz Studies and Contemporary Media

■ Holly Lyn Spangenberg
Master of Music, Performance and Literature (Violin)

■ Koki Tanaka
Doctor of Musical Arts, Performance and Literature (Violin)
Eastman gave me a chance to rediscover my musicality.

■ RongLu Tang
Master of Music, Performance and Literature (Piano)

■ Christine Teng
Bachelor of Music, Applied Music (Viola)—Major; French—Minor
Although Eastman has been filled with lots of stress, I have met the greatest people here that I am glad to call friends. I’ve enjoyed being able to collaborate with such wonderful musicians that have constantly inspired me. I’m glad I got an ECMS graduation though.

■ Mark Terentiev
Bachelor of Music, Applied Music (Violin); dual degree, Business
Some of the best times here at Eastman have been spending time with other musicians, laughing, sight-reading, and getting away from the stresses of student life. I will miss everyone very much and wish everyone good luck with whatever future plans you all have! We can do it!

■ Sophie Thompson
Master of Music, Performance and Literature (Voice)
“Be brave”—Kathryn Cowdrick

“It’s not about the destination, it’s about the journey.”
Thanks for an unforgettable journey. Can’t wait to see what we all do next.

Ian Silverman
I hope that when we see each other again it will feel like running into each other in Lowry Hall!

Sophie Volpe
Class of 2020 Memories

I hope that when we see each other again it will feel like running into each other in Lowry Hall!

Sophie Volpe
I got rejected a lot. I questioned all my dreams. I ate too many Pop-tarts. I worked three jobs to pay rent. . . . I missed Canada. I realized I wasn’t special. And through it all, I found my voice. I wouldn’t change a thing.

McKenzie Elizabeth Fossgreen Warriner
Class of 2020

■ Nicholas Wilbur  
Bachelor of Music, Applied Music (Viola)

■ Oliver Xu  
Bachelor of Music, Applied Music (Percussion), with Distinction; dual degree, Computer Science

I’m grateful to have been a part of such a supportive, talented, and fun studio at Eastman. I know that I’ll treasure my memories from studio class, percussion ensemble concerts, and DC hangs long after I graduate!

■ Adrienne Noel Williams  
Master of Music, Performance and Literature (Violin)

Thank you to all the professors, friends, and family who have made my experience at Eastman so special. You have all taught me so much about becoming a better musician and person.

■ Kitty Xiao  
Master of Music, Music Composition

■ Sarah Jane Yaden  
Master of Music, Performance and Literature (Voice)

■ Seiji Yamashita  
Bachelor of Music, Jazz Studies and Contemporary Media; dual degree, International Relations

■ Zhongsan Yang  
Bachelor of Music, Applied Music (Piano)

■ Huiming Ye  
Bachelor of Music, Applied Music (Piano)

My favourite moments of the amazing four years in Eastman are collaborating with other amazing musicians in the school. I enjoyed playing chamber music with my “Vento” Trio, and Mozart’s Piano Concerto in D Minor with Maestro Varon and Eastman Philharmonia in Kodak Hall!

■ Qingsan Ye  
Bachelor of Music, Applied Music (Piano)

■ Peiying Ye  
Bachelor of Music, Music Composition, with Highest Distinction

■ Yan Yue  
Bachelor of Music, Music Composition, with High Distinction

■ Alyssa Maki Yuge  
Bachelor of Music, Applied Music (Viola); Music Education

■ Haotian Yu  
Bachelor of Music, Music Composition

The happiest time in Eastman was when I found a practice room on the sixth floor of the Annex after class.

Qianshan Yun
“Eat, Sleep, Music!” I feel especially lucky to be a student at Eastman. The experience of studying here for two years is unforgettable. I love Eastman!

Linyao Zhang

Several graduating students did not supply photographs, but we include their names and degrees on these pages.

- Aoife Shanthi Balaji  
  Bachelor of Music, Applied Music (Violin), with Distinction

- Aylissa M. Barna  
  Doctor of Philosophy, Music Theory

- Nathaniel Barak Bear  
  Bachelor of Music, Applied Music (Voice)

- Julie Beauregard  
  Master of Arts, Ethnomusicology

- Isaac Berglind  
  Bachelor of Music, Applied Music (Violoncello)

- Christian Mark Birkness  
  Master of Arts, Music Theory

- Ryan Blakeley  
  Master of Arts, Musicology

- Ryan Brasley  
  Bachelor of Music, Jazz Studies and Contemporary Media

- Chandler Jacob Brown  
  Bachelor of Music, Applied Music (Percussion)

- Matthew David Campisi  
  Master of Music, Performance and Literature (Voice)

- Henry Alden Carpender  
  Bachelor of Music, Applied Music (Trombone)

- Ryan Cheng  
  Bachelor of Music, Applied Music (Violin), with Distinction; Arts Leadership Certificate; Performance Practice Certificate

- Jung Choi  
  Doctor of Musical Arts, Performance and Literature (Oboe)

- Hugo Christensen  
  Bachelor of Music, Applied Music (Voice); Arts Leadership Certificate

- Sohee Chung  
  Bachelor of Music, Applied Music (Piano), with Distinction

- Raelynn S. Clare  
  Master of Music, Performance and Literature (Organ)

- Maurice Cohn  
  Master of Music, Conducting; Arts Leadership Certificate

- Daniel Oliver Conant  
  Master of Music, Performance and Literature (Guitar); Performer’s Certificate

- Elizabeth Marie Coster  
  Bachelor of Music, Applied Music (Voice)

- Chloe de Souza  
  Master of Music, Performance and Literature (Piano)

- Emily Dobmeier  
  Doctor of Musical Arts, Performance and Literature (Clarinet)

- Sean Doohan  
  Bachelor of Music, Applied Music (Guitar), with Distinction; Performer’s Certificate

- Connor Walter Doran  
  Master of Music, Conducting

- Zachary Arthur Duell  
  Master of Music, Performance and Literature (Organ)

- Matthew Eeuwes  
  Master of Music, Performance and Literature (Viola)

- Jonathan Andrew Eng  
  Bachelor of Music, Applied Music (Violin)

- Matthew Ricardo Eng  
  Bachelor of Music, Applied Music (Piano)

- Gloria Choyoung Engle  
  Doctor of Musical Arts, Piano Accompanying and Chamber Music

- Raleigh P. Fagerhaug  
  Master of Music, Performance and Literature (Saxophone); Performer’s Certificate

- Matthew Stephen Figel  
  Bachelor of Music, Applied Music (Piano)/Musical Arts, with Highest Distinction

- Drew Flieder  
  Bachelor of Music, Musical Composition/Musical Arts

- Ashley Fong  
  Bachelor of Music, Applied Music (Harp); Arts Leadership Certificate

- Brian Jacob Fowler  
  Master of Music, Performance and Literature (Bassoon)

- David Fraser  
  Master of Music, Music Education

- Katelyn Caroline Fridmann  
  Master of Arts, Music Education

- Joshua Placide Gagnon  
  Master of Music, Jazz Studies and Contemporary Media; Arts Leadership Certificate

- Olivia Galante  
  Bachelor of Music, Applied Music (Clarinet)

- Carl Francis Galland  
  Doctor of Musical Arts, Performance and Literature (Clarinet)

- Chase Gasko  
  Master of Music, Performance and Literature (Trombone); Performer’s Certificate

- Alessio Giacobone  
  Master of Music, Performance and Literature (Organ)
Heartfelt gratitude to my teachers for challenging and inspiring me as I traveled the road less taken, and to my colleagues for their support and encouragement.

Raelynn S. Clare
On Friday, March 6 in Kodak Hall, Eastman presented a powerful performance of Benjamin Britten’s War Requiem. More than 300 musicians crowded Kodak Hall’s stage (and spilled over into the balcony): the Eastman-Rochester Chorus, Eastman Chorale, Eastman Philharmonia, the Bach Children’s Chorus of Nazareth College, and Genesee Valley Children’s Choir, all conducted by Professor William Weinert. Featured soloists were soprano Tami Petty ’96E (MM), ’06E (DMA); current Professor of Voice Anthony Dean Griffey ’01E (MM), tenor; and baritone Malcolm J. Merriweather ’10E (MM).

This massive concert took place during the American Choral Directors Association (ACDA) Eastern Region Conference, which Rochester hosted from March 4 to March 7. I talked with Dr. Weinert about this work, which was last done at Eastman in 2013, the year of Benjamin Britten’s centenary.

Britten’s War Requiem has served as a symbol of peace and reconciliation since its composition after World War II. [It was first performed in 1962 at Coventry Cathedral.] Do you think its meaning holds true in today’s world?

Although the piece reflects specifically on the two 20th-century World Wars, horrible wars are raging now over the world. Atrocities against civilians continue. As we began rehearsals in January it looked very much like our country would be at war with Iran; last year it was North Korea. Not to mention the factions in our country that behave as if they are at war with each other, and frequently show this through violence. War Requiem is much more about reconciliation than about war itself. Reconciliation at both a political level, and at a very personal level, between individuals, especially at the close of the work.

How do the interwoven English texts by Wilfred Owen add to the message given by the traditional Latin “Mass for the Dead”?
Owen’s poetry comes out of World War I—he was killed a week before the end of the war. The poetry is deeply ironic, and lays bare the deceptions that led to so many deaths. War was a glorious adventure—until you were in a trench for months, if you lived that long. The deception of “glory” was offered wholesale by the institutions of religion: churches. England and Germany especially were full of preachers urging boys to sign up to defend their country and their “civilization,” as if war and civilization could have anything to do with each other.

Britten glues the church liturgy, which asks for “rest” and “peace” for the dead to Owen’s words, which make clear the responsibility and guilt of the church itself for supporting so much killing, in the “Great War” in particular. But I think we would have to look hard to find a church or a religion in our own time that places world peace or reconciliation very high on its list of priorities. The vivid conflict between a liturgy of peace in a war-mongering church is central to the War Requiem.

With three soloists, a chorus, a boys’ choir, and two orchestras, this piece is a feat of musical engineering. What have been the most challenging and rewarding aspects of putting together a performance of such a grand scale?

The idea that over 300 people of so many backgrounds, from all over the world, are coming together to present a message of peace is overwhelming to me. The ensemble includes people from 8 to 80, from at least four continents; highly trained professionals, and people of various ages who have no formal musical training. Britten is the supreme master at blending sophisticated yet singable music for children with music that stretches volunteer choirs, but not to the breaking point, with demanding, expressive music for virtuoso professional singers and players. Everyone reaches a new level of concentration, yet to the audience the music sounds effortless. Truly no other composer even attempts to bring together such a variety of forces in so many works.

Why was Britten’s War Requiem chosen for the ACDA conference?

These conferences often present a rarely heard masterwork from performers in the host city, and I suggested that we could present this piece. Although War Requiem is widely acclaimed as the greatest choral work of the last century, many of the professional conductors at the conference had never heard a live performance of it. In addition, choral music celebrates the idea of collaboration, inclusion, cooperation, and many people working toward a common peaceful goal—all of the principles behind this work.

—Jeremy Lopez ’20E

Eastman Hosts Gender Equity Conference

In the University’s new Vision and Values statement, the word “equity” has a prominent position as the “E” in “MELIORA”. Responding to the importance of this topic, Eastman presented its first conference addressing gender equity in the music profession, and helping participants learn skills necessary to address and change these inequities in their lives and future careers, on March 3, 2020.

The keynote speaker was Elizabeth Rowe, principal flute of the Boston Symphony Orchestra, who attracted international attention in 2018 when she filed an Equal Pay lawsuit against the orchestra, exposing a significant gender pay gap within the orchestral music industry.

Eastman students (from left) Annie Chen, Reagan Casteel, and Lauren Case welcomed participants to the Gender Equity in Music Conference.
The conference, Eastman’s first on this subject, included a presentation on “Women Mean Business” by Naomi Nakanishi along with Grant Le, Ryan Brasley, Lael Dratfield, Luisa Hidalgo, Rafael Enciso, and Stephanie Tateiwa. Rowe and the BSO successfully mediated the case; her actions continue to raise new questions within her field.

The session topics ranged widely, including discussions on power and consent and the bandstand with the women of Eastman’s Jazz and Contemporary Media Department; safe spaces for LGBTQ+ individuals; the University’s recent Campus Climate Survey on Sexual Assault and Misconduct; showcasing women composers on concert programs; and breaking gender molds in music leadership.

“This was the first event of its kind at Eastman, and we believe that everyone in our community has a stake in this conversation.” says Donna Brink Fox, Senior Associate Dean of Academic and Student Affairs.

“Our goals in creating this day-long event were to examine the impact of equity issues on the preparation and professional lives of musicians, and to collectively identify action steps we can take to make changes for the future.”

Of the 40 conference presenters, 18 were students. Junior Emily Stone calls her experience on the planning committee “an incredible opportunity. We were passionate about making this event successful and accessible to the Eastman community. Hearing Elizabeth Rowe, Eastman professors and students, and artists from the Rochester community taking part was inspiring.

“Many students messaged me or spoke to me about how much they appreciated the conference,” Emily continues. “I believe Eastman would benefit from this conference occurring regularly, and I am excited to see the ways Eastman will incorporate the conversation about gender equity into its daily musical life.”

—David Raymond

**Horror and Hobbits with Empire Film and Media Ensemble**

Earlier this year, the Empire Film and Media Ensemble (EFaME) gave two outstanding presentations under Beal Institute director Mark Watters. On January 16 in Kilbourn Hall, Watters led original music by master’s students Peiyao Wang, Shoghi Hayes, Aaron Seibert-Castiniera, Zhe Pan, Yixin Huang, Derrick Thomas Hegeman, and Linyao Zhang, performed live-to-picture by the 35-piece ensemble.

The evening’s compositions showcased films from Rochester Institute for Technology (RIT) student filmmakers, and in the second half of the program, a new score composed for the gothic horror classic *Dracula*, starring Bela Lugosi.

“I am especially excited about what the students have done with *Dracula*,” says Watters. “This 1931 film never had a musical score composed for it. I split the film into four sections and each composer conducted their own portion, but the film ran continuously.”

On March 1, EFaME traveled to the Strong Museum of Play to explore the magical worlds of three fantasies: *Alice in Wonderland*, *Peter Pan*, and *The Hobbit*—all narrated by Professor James VanDemark. Projection, lights, and the full orchestra gave life to these familiar
SSCHOOL NEWS

Stephen Hartke: 2019–2020 Hanson Visiting Professor

From February 10 through 18, Eastman welcomed back composer Stephen Hartke for his second residency of the 2019–2020 academic year as Howard Hanson Visiting Professor of Composition. Hartke’s professorship was a combined effort of Eastman’s Composition, Chamber Music, and Conducting & Ensembles departments.

Besides giving master classes and other presentations, the Grammy-winning composer heard an Eastman Wind Ensemble concert featuring his Willow Run and Pacific Rim on February 17 and student chamber ensembles in his Sons of Noah and Wulfstan at the Millennium on February 18.

“I was thrilled to be this year’s Howard Hanson Visiting Professor at Eastman,” shared Hartke. “It’s always an honor to have my work performed, and to interact with students of such high caliber as Eastman’s.”

Said Ricardo Zohn-Muldoon, Professor of Composition at Eastman. “Stephen Hartke’s remarkable body of work scintillates with imagination and engages deeply with culture in myriad ways.” Anne Harrow, Chair of the Chamber Music Department, added, “We are excited that some of our students had the opportunity to work with one of today’s most important composers, and to perform his fascinating chamber music.”

—Jessica Kaufman

New Faculty Members Appointed for Fall 2020

Nicole Cabell ’01E has been appointed to the Eastman faculty as Assistant Professor of Voice. Cabell was previously Assistant Professor of Voice at DePaul University, and her career has taken her to the most important opera stages in the world, including Covent Garden, San Francisco Opera, Lyric Opera of Chicago, Metropolitan Opera, and Deutsche Oper Berlin. She has made several recordings, and she appeared as Musetta in a film of La Bohème with Anna Netrebko and Rolando Villazón.

Katherine Ciesinski, the Chair of Eastman’s Voice, Opera, and Vocal Coaching Department, welcomes Nicole Cabell: “Her mastery of technique and its application in expressive communication will galvanize our students’ growth at all levels. In addition, her desires to promote the performance of new works by diverse composers and to reach out into the greater Rochester community will bring inspiration and new voices to our concert halls.”

YooJin Jang has been appointed Assistant Professor of Violin. She won the 2017 Concert Artists Guild and 2016 Sendai International Music Competitions and is a co-founder of The Kallaci String Quartet. Her creative work in chamber music was recognized with the 2011 Borromeo String Quartet Guest Artist Award, and the 2009 Schloss Weikersheim Scholarship in the London String Quartet Competition.

YooJin Jang holds a Bachelor of Music from The Korean National University of Arts, a Master of Music, Graduate Diploma, and Artist Diploma from New England Conservatory, where she is pursuing a Doctor of Musical Arts.

Phillip Ying, Co-Chair of the Strings, Harp and Guitar Department, adds, “Yoojin brings to Eastman a stellar combination of instrumental brilliance, dynamic artistry, and a passion for teaching. She will be an inspiring presence and a fantastic colleague.”

The Music Theory Department has appointed Benjamin Baker and Sarah Marlowe as Assistant Professors.

Benjamin Baker is a University of Rochester Sproull Fellow in music theory, with degrees in music and mathematics from St. Olaf College and in jazz piano performance from New York University. His research focuses on intersections between jazz and popular music, intertextuality and improvisation in jazz performance, and analysis of music by jazz pianist Robert Glasper.

Sarah Marlowe ’13E (PhD) comes back to Eastman from New York University, where she was an Assistant Professor and received the NYU Steinhardt Teaching Excellence Award. She holds degrees in piano performance and music theory from the University of Massachusetts Amherst, and in music theory from Eastman. Sarah’s research centers on fugue and counterpoint, Russian music theory, the music of J. S. Bach and Dmitri Shostakovich, and music theory and aural skills pedagogy.

While studying at Eastman, Ben and Sarah each received the Teaching Assistant Prize, and the University’s Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student.

“Eastman Music Theory is delighted to announce the appointments of Benjamin Baker and Sarah Marlowe,” says department chair Jonathan Dunsby, “Each will be a full-time, tenure-track Assistant Professor

—Katey Padden
joining our vibrant, diverse team of internationally known expert teacher-researchers.”

Former Visiting Professor of Piano Joseph Rackers ’01E (MM), ’05E (DMA) has been appointed a full Professor of Piano. An International Steinway Artist, he serves on the artist faculty of the Perugia, Burgos, and Texas State International Piano Festivals and the Southeastern Piano Festival, and has performed widely with the Lomazov/Rackers Piano Duo. He has given master classes at several American universities, and at conservatories and music festivals across the United States, Europe, and Asia, and his students have won national and international competitions.

—David Raymond

Celebrating a Century of William Warfield

Since 1977, the William Warfield Scholarship Fund, Inc. has provided financial aid to more than 35 students at the Eastman School of Music, and spotlighted talented recipients in an annual benefit concert. This year’s Warfield Scholarship Benefit Concert was held January 12, and featured the 2019 recipient, tenor Jonathan Rhodes ’20E, who also received the honor in 2018.

This concert also honored George Shirley, the first black tenor and second African American male to sing leading roles with the Metropolitan Opera. Soprano Nicole Cabell ’01E, a former Warfield Scholarship recipient who was recently appointed to the Eastman faculty, also performed.

—David Raymond

This year’s concert celebrated the 100th birthday of its namesake, the great baritone William Warfield ’42E, ’46E (MM), who died in 2002 after a distinguished career. In 1950 Warfield gave a magnificent performance of “Old Man River” in MGM’s Show Boat. Warfield also premiered Aaron Copland’s Old American Songs, with the composer at the piano. His recording of Gershwin’s Porgy and Bess with Leontyne Price won a Grammy Award, and his narration of Copland’s Lincoln Portrait, with the Eastman Philharmonia, won a Grammy in the spoken word category.

This great American artist’s legacy at Eastman also includes the William Warfield Partnership Pathways Program between the Eastman School’s Community Education Division and the Rochester City School District, which provides musical education opportunities for city youth.

—David Raymond

Bringing an “Emperor” to Eastman

2020 marks the 250th anniversary of the birth of Ludwig van Beethoven, and Eastman planned several concerts of Beethoven’s music during the spring 2020 semester, including Faculty Artist Series programs of violin sonatas by Professors Oleh Krysa and Barry Snyder, and cello works by Associate Professors Guy Johnston and Andrew Harley.

On February 5, Charles Berofsky ’22E performed Beethoven’s “Emperor” Piano Concerto with the Eastman School Symphony Orchestra (ESSO) under Neil Varon. Charles won the first Concerto Competition of 2020, after a rigorous round of auditions; before the concert, student Jacob Buhler ’20E interviewed Charles about this exciting piece.

Have you ever performed as a soloist with an orchestra before?

During high school, I performed with a couple of community orchestras and a University of Michigan student chamber orchestra—all of them around Ann Arbor, where I grew up. It’s always such an exciting experience to play with a large ensemble.

How do you go about preparing a concerto? Is it different from your other solo work preparation?

It’s difficult to say. The learning process isn’t so different initially, but as you get into the final stages of preparation for an audition or a performance, I think you have to get into a specific mindset for a concerto. In a way, a concerto performance is easier than a solo recital; typically, there are orchestral tutti sections which give the soloist a break, whereas playing a solo work requires constant focus from beginning to end. Yet there are, of course, great challenges with playing a concerto (as there are with chamber music). We pianists have to get out of our own world when we play with others, and as you start feeling more solid with a concerto it’s helpful to imagine your companion or the conductor to your left. You can never completely anticipate what it’ll feel like when you get up onstage and have all these people behind you playing—everything can change in an instant!

What do you like most about playing this concerto?

Beethoven is one of my favorite composers, and the Fifth Concerto is just so much fun to play. It’s prime “middle period” Beethoven, with everything one comes to expect and love about his music. The slow movement’s intimacy and radiance are unmatched in the repertoire. And the very opening of the piece is so unique with its bravado and grandeur; it’s like an explosion of pure joy. But to name a single favorite thing about playing this piece would be impossible for me.

How has your experience been preparing with ESSO?

It’s amazing to be able to play with friends; everyone in the orchestra is around my age and I spend time hanging out with many of them! We had plenty of rehearsal time together, and that helped me adjust my playing accordingly. Professor Varon knows this piece inside and out, of course. All in all, it’s a uniquely wonderful experience that I probably will never have in quite the same way again.

—Jacob Buhler ’20E

William Warfield (shown with the Philharmonia and Mendi Rodan), a famous exponent of opera, oratorio, and narration, won Grammys for his recordings of Gershwin and Copland.

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1970s
Oboist and English Hornist Carol Rothrock ’79E (MA) joined singer Walter DuMelle ’93E (MM) in the San Diego premiere of William Grant Still’s choral cantata And They Lynched Him on a Tree on February 22 and 23. The performance featured the M.L.K. Jr. Community Choir, contralto soloist Judith Malone, and members of the La Jolla Symphony and Chorus, conducted by David Chase and produced by Bodhi Tree Concerts, founded by Walter and his wife Diana.

1980s
1 Bassist-composer Gregg August ’87E has just released Dialogues on Race, Volume I (Iacuessa Records). This ambitious twelve-movement suite explores the issue of race relations in an artful blend of instrumental and vocals, inspired by poetry of Langston Hughes, Maya Angelou, Cornelius Eady, and other writers. Premiered in 2009, Dialogues on Race has been in the making for more than a decade.

The Society for Music presented a rare public performance of Philip Glass’ all-percussion composition Madeira River in their program Minimalism & the Sound of Our Times. The performance included Marc Mellits ’88E, Robert Bridge ’98E (DMA), and Laura Ensin ’01E (MM).

Steven Scheschareg ’88E, ’90E (MM), Joe Trafton

1990s
Kelly Hall-Tomkins ’93E was selected by WQXR, New York City’s classical radio station, as one of 20 Artists to Watch in 2020. She also made her Baltimore Symphony solo debut, performing Beethoven’s Romance in F major and the Chevalier de St. Georges’ Violin Concerto, Opus 5, no. 1. Music Kitchen—Food for the Soul, which Kelly founded, will premiere a commissioned project, Forgotten Voices, in association with Carnegie Hall.

Susan Sievert Messersmith ’92E recently published Heavenly Descants on 118 Hymn Tunes. Cross-referenced with the harmonies of hymnals from several denominations, it is available in editons for Bb trumpet and C trumpet (or other C instruments). Susan’s addendum, for the Presbyterian Church-USA hymnal Glory to God, is available as a free digital download with the purchase of Heavenly Descants.

Connor Bogart O’Brien ’01E (MM) was recently elected to the American Academy of Arts and Sciences. In the 2020 class, Maria joins 275 other artists, scholars, scientists, and leaders in the public, non-profit, and private sectors including Joan Baez, Eric Holder, Ann Patchett, and UR President Sarah Mangelsdorf.

Ben Gateno ’02E (MM), ’05E (DMA) has released a solo guitar CD entitled A Time When Things Were New, which features solo guitar music from the 1920s, from jazz tunes to works by Debussy and Falla.

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Daniel Pesca ’05E ’16E (DMA) is a member of Constellations Chamber Concerts in Washington, D.C. This series draws together world-class artists in intense, thought-provoking performances.
programs that engage audiences with a dynamic interweaving of music from all eras and genres.

Edward Tan ’07E is a founding member of the Concordia Quartet, which is Singapore’s first full-time quartet to appear in 28 years. Edward is also one of the conductors of the Musicians’ Collective, and he participated in a master class by Eastman Professor Neil Varon during his visit in November 2019.

Christopher Thibdeau ’07E is the new Artistic Director of Project STEP, a string training education program for talented young musicians from communities that are historically underrepresented in classical music. Christopher studied cello with Alan Harris and orchestral conducting with Neil Varon.

When There is Peace, the latest album of music by Zachary Wadsworth ’05E, was nominated for a JUNO Award (Canada’s equivalent of a Grammy) for “Album of the Year: Vocal or Choral.” Zachary is assistant professor of music at William College.

2010s

Edo Frenkel ’12E, ’16E (MM), ’20E (DMA) has been appointed Assistant Conductor of the Royal Ballet at the Royal Opera House, Covent Garden. As a Jette Parker Young Artist, in addition to working closely with the Ballet and its Music Director, Koen Kessels, Edo will work on occasion with the Royal Opera and its Music Director, Sir Antonio Pappano.

In 2015, when Tamar Greene ’12E (MM) saw previews of the musical Hamilton, he knew he had to be a part of it. On January 5, he wrapped up 17 months of playing George Washington in the Chicago production of Hamilton … shortly followed by his Broadway debut in the same role at the Richard Rodgers Theatre.

Luke Norris ’17E has just released his debut recording, Northernsong, which he calls “a musical reflection of my years spent living in Western NY, including my time at Eastman. It features all original music for jazz quartet and includes fellow alums Daniel Sunshine and Tyrone Allen (both ’17E). It was recorded in Ithaca, and we briefly toured throughout the upstate area.”

Mezzo-soprano Sun-Ly Pierce ’16E took first place in the Houston Grand Opera 2020 Concert of Arias, winning $10,000. Sun-Ly studied with Kathryn Cowdrick and Jan Oplach.
Eastman Alumni Together

Eastman alumni came together for a reception following this year’s Texas Music Educators Association (TMEA) Conference in Austin, Texas.

Front Row (left to right): Ellie Lin ’86E, ’88E (MM), Andrew Fuhrman ’09E, Danielle Arnold ’18W
Second Row (left to right): Benjamin Beall, Roland Muzquiz ’80E, Bronwyn Wyatt Higgins ’07E
Back Row (Left to Right): Noel Wallace ’02E, Guest of Nick German, Nick German ’15

A mini-reunion dinner of Eastman alumni took place at Louisiana State University earlier this year. Pictured (left to right): Bill Grimes ’82E (MM), ’88E (DMA), Jan Grimes, Todd Queen ’97E (MM), ’00E (DMA), Rachel Roberts ’03E, Doug Stone ’13E (MM), Lin He ’09E (DMA)

Two images of alumni from the page.

Three Eastman faculty members appear on recently released recordings. Associate Professor of Collaborative Piano Andrew Harley, with violinist John Fadial ’89E (MM) is the pianist on a CD of Brahms Violin Sonatas on the Centaur label. And two appear on the Deutsche Grammophon label: Professor of Voice Anthony Dean Griffey ’01E (MM) is one of the soloists in Mahler’s Eighth Symphony, with the Philadelphia Orchestra under Yannick Nezet-Seguin; and a short piece by Musica Nova director Brad Lubman is included in Diabelli 2020 by pianist Rudolf Buchbinder. (Read more from Brad about this recording below.)

Eastman’s Diversity Award was presented this year to Assistant Professor of Ethnomusicology Anar Desai-Stephens for her work in furthering equity, inclusivity, and accessibility with her classes and beyond.

Donna Brink Fox, Senior Associate Dean of Academic and Student Affairs, was a finalist for the Aethena International Award. Donna joined an elite group of women who were recognized at a ceremony for their outstanding professional achievements, contributions to the community, and actively assisting other women in the attainment of professional excellence.

Nicholas Goluses, Professor of Guitar, was recently named by the Fulbright Program as Fulbright Specialist for the next three years, scheduled to perform as artist-in-residence at universities and conservatories throughout Latin America, Europe, and Canada.

Musica Nova director Brad Lubman was in Vienna this winter for the premiere of a short piano work of his by Rudolf Buchbinder. Brad explains, “It’s part of a project by Buchbinder called Diabelli 2020. He commissioned eleven composers to write a short variation on the Diabelli waltz tune that Beethoven used for his own Diabelli Variations.” As part of a team of conductors and soloists and the WDR Sinfonieorchester Cologne, Brad also won the Deutschen Schallplattenkritik prize for a recent recording of works by Luciano Berio, including Recit for saxophone and orchestra. Brad won this prize in 2007 for a Helmut Lachenmann CD with Ensemble Modern.

Professor of Organ William Porter was honored earlier this year with a lifetime membership in the Rochester Theater Organ Society. Bill has organized the Society’s annual “Eastman Bunch” concert, and has coached its performers, for many years. The RTSO has a long history as Eastman’s partner in creating a new generation of theatre organists.

Senior Associate Dean of Graduate Studies and Professor of Theory Marie Rolf hosted a presentation of three vocal works by Debussy in January in Hatch Recital Hall, including the North American premiere of a one-act opera, Hymnis, and the world premiere of a cantata, Daniel. (Read more about these works, and an interview with Marie, in our previous Eastman Notes.) The recital featured faculty members Anthony Dean Griffey ’01E (MM) and Timothy Long ’92E (MM), Eastman alumnus Randall Scarlata ’92E, and current student Susannah Stewart.

The 2020 recipient of Eastman’s coveted Eisenhart Award for Excellence of Teaching is Professor Mark Scattereday, director of the Eastman Wind Ensemble. “I am fortunate to have had many great teachers and mentors in my life,” says Mark; “It has been, and always will be, the highest privilege to be a teacher.”

Two images of alumni from the page.
Even when Eastman students were no longer together on our campus, they continued to win prestigious national awards. Two student ensembles represented Eastman admirably at the National MTNA Chamber Music Competition. The Magnolia Quartet—junior Christophe Koenig and sophomore Nick Shafer, violinists; and sophomore Jacob Rollins ’22E, violist; and junior Shirley Kim—was awarded second place in the strings division, and the Sequoia Reed Quintet—oboeist Gwen Goodman, clarinetist Michael Miller, saxophonist Trevor Chu, bass clarinetist Lucas Slavin, and bassoonist Harrison Short, all sophomores—was awarded second prize in the wind division.

The Scio Saxophone Quartet was awarded the Bronze Medal in the Senior Winds Division at the 47th Fischoff National Chamber Music Competition. The members of the quartet are seniors Uday Singh, Siobhan Plouffe, Clancy Ellis, and Michael Matthews, who write, “Thanks are in order to our professor and coach, Dr. Chien-Kwan Lin, for his guidance over these past four years. We are looking forward to seeing what the future holds!”

The flute studio of Bonnie Boyd had an outstanding year, with six students winning or placing in competitions: Michael Huerta (First Prize, Cordancia Concerto Competition); Jarrett May (Second Prize, Flute Society of Greater Philadelphia Collegiate Competition); Yidi Song (finalist, Young Artist Competition); Emily Bieker (finalist, Chicago Flute Society Young Artist Competition); Jaein Kim (winner, Chappaqua Orchestra Concerto Competition); and DMA student Yi Xiang, who won First Prize in the Texas Flute Society’s International Myrna Brown Flute Competition and the prize for the best performance of the Competition’s commissioned work, Hxó by Sungji Hong.

First-year student Justice Freeman was awarded this year’s Billy Strayhorn Scholarship for his passion and devotion to the study and performance of jazz, offered by the Chicago Institute of Music in memory of the great composer and arranger.

Catrina Kim, PhD candidate in Music Theory, was hired as an Assistant Professor (tenure-track) by the University of North Carolina, Greensboro.

Delvan Lin and Angeni Wang placed first in the MTNA Stecher and Horowitz Two Piano Competition. Delvan and Angeni are students of Alan Chow and were coached by Sylvie Beaudette.

Doctoral student John Robertson was an accompanist in Carnegie Hall’s SongStudio, participating in several days of classes and recitals hosted by Renée Fleming ’83E. Also taking part was Natalie Buickians ’18E.

PhD composition student Keane Southard was one of six young composers attending the American Composers Orchestra’s Underwood New Music Readings on March 12 and 13. The ACO will play the first movement of Keane’s Symphony No. 2.

Jane Sylvester was awarded a Mellon/ACLS Dissertation Completion Fellowship for 2020–21. Her “Spectacles of Sensational Science: Locating the ‘Real’ Bodies of Verismo Opera, 1880–1926,” explores how verismo opera and contemporary science worked together as powerful forces of nation-building in the decades following Italian Unification. Her adviser is Melina Esse.

Second-year Master’s student Gary Wang won the Van Alexander Scholarship for instrumental arranging ($1,000) from the American Society of Music Arrangers and Composers, as well as a Herb Alpert Young Composer Award of $2,000 from ASCAP; first-year Master’s student Jueun Seok was awarded a Herb Alpert Young Composer Award of $1,500.

Soprano McKenzie Warnier, a master’s student from the studio of Katie Cowdrick, won first prize in the Saskatchewan Music Festival Association’s Gordon C. Wallis Opera Competition, consisting of a $500 prize and two performances with the Saskatchewan Symphony Orchestra.

In March, the Beal Institute for Film Music and Contemporary Media, and its director Mark Watters, took Eastman students Darren Huang, Joe Hagen, Shoghi Hayes, Aaron Siebert-Castinera, Linyao Zhang, and Walter Murphy to Los Angeles to meet with active film, TV, and video game composers, including a recording session for Fox’s Family Guy with composer Walter Murphy, and visits to Disney’s Vice President of Feature Animation Music, Tom MacDougall, and to Beal Institute founder Jeff Beal’s home and studio.

Winners of the 2020 Friends of Eastman Opera Voice Competition were Michael Aiello (Honorable Mention), Patrick Graham (Third Place), Sophie Thompson (Second Place), and Ye Ji Lee (First Place). Eighteen Eastman voice students were featured with the Rochester Philharmonic Orchestra in a February performance of Virgil Thomson’s opera The Mother of Us All, a collaboration between the RPO and Eastman Opera Theatre. Gloria Engle ’20E (MM) prepared the students for the performance.
“Music has shaped my life, and teaching has been my greatest joy.

I have been inspired over the years by my colleagues at the Eastman School of Music, where I teach piano and music theory. Many have supported student programs through their gift planning, leaving an indelible mark on our school and on so many lives.

We all share a wish to give back to what has given us so much, so I decided to include Eastman Community Music School in my will. Now my philanthropy will ensure young musicians will flourish in this remarkable place for generations to come.”

HOWARD SPINDLER ’81E (MA)
Rochester, NY