

ESM

NOTES



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This is what Meliora Weekend is all about—reveling in our shared bond as Eastman alumni, students, parents, friends, faculty, and staff.

This is Meliora spirit defined. **This is better.**



Sept 29–Oct 2, 2022

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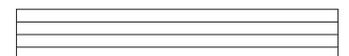
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On the Cover: Trumpeter Byron Stripling '83E returned to Eastman for a concert this spring as soloist with the Eastman Jazz Ensemble and its retiring director Bill Dobbins.
Photograph by Matt Wittmeyer.

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▶ FROM THE DEAN

Eastman Opens the Doors to the Future



The celebration of Eastman’s Centennial has been thrilling and wonderful. We have experienced a cornucopia of musical gifts and profound memories with returning alumni, guest artists, newly commissioned music, and more. This ongoing occasion is proving to be a joyous affirmation of our students’ talents, our faculty’s achievements, and our staff’s resilience in the face of challenges presented by the COVID pandemic. And the celebration will continue into the fall semester with additional special events, concerts, world premieres of compositions, and a very special Meliora Weekend from September 29 to October 2.

A Centennial highlight was a five-day festival in March titled *Eastman Opens the Doors*, which commemorated Eastman’s long-standing commitment to and engagement with the greater Rochester community. “Opening doors” is also an apt metaphor for our community’s efforts on behalf of equity and inclusion at Eastman. Many of these initiatives were based on suggestions and recommendations from the 2020 Eastman Action Commission for Racial Justice report.

A significant milestone this past semester was the establishment of the George Walker Center for Equity and Inclusion in Music, named in honor of the late Eastman alumnus (’56E DMA, ’12E HNY) who was the first African American composer to earn a doctoral degree from Eastman, and to win a Pulitzer Prize.

Additional highlights from the past year include:

- Conducting a national search that led to hiring

Eastman’s inaugural Associate Dean for Equity and Inclusion, Dr. Crystal Sellers Battle.

- Hosting the Gateways Music Festival in April. Gateways has been in residence at Eastman since 1993, and we established a formal collaborative partnership together in 2016. Following three days of music festivities in Rochester, the festival continued in New York City, concluding with the Gateways Festival Orchestra’s debut performance at Carnegie Hall, featuring the premiere of *I Can* by Oscar and Grammy-winning composer Jon Batiste.
- With the Rochester Philharmonic Orchestra, co-presenting *Awadagin Pratt: Black in America* to the entire Eastman community, and the greater Rochester community. This was a profoundly powerful presentation about Mr. Pratt’s experience as a black man in America, regardless of his stature as an internationally acclaimed musician. It was followed the next day by small group discussions throughout the school.
- Presenting a special centennial Women in Music Festival, including a day-long symposium on the music of Florence Price. Also, several Eastman alumni organized *The Music She Writes*, a celebration of Asian female composers.

The tangible efforts made by the members of the Eastman community in the service of equity and inclusion are meaningful and important. We absolutely recognize that there is much more to be accomplished in the future.

Personally, I am committed to this important work, and even more determined that our school continue with these efforts to assure that every member of our community is unquestionably welcome, safe, respected, and appreciated. The more determined and open we are, and the more intentional and vigilant we are in our deeds and actions, the more progress we will make.

Knowing the talent, determination, and generosity of Eastman’s students, faculty, staff, and alumni, I am tremendously grateful for all that which has been accomplished, while I remain continually inspired by the opportunity for greater progress that lies ahead.

JAMAL J. ROSSI

Joan and Martin Messinger Dean

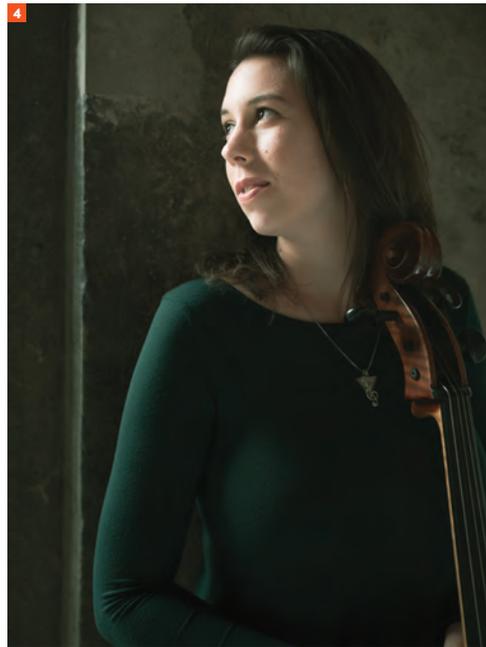
▶ BRIEF NOTES

This year's Eastman Fulbright Award winner is **1 Anna Groesch**, who was selected last spring for an award to Germany. She is a triple major in cello, Musical Arts, and German, and won the Kreyer Award from the University's Modern Languages Department. Eastman's Joseph Moruzzi and Anthony LaLena were chosen as Fulbright alternates.

2 Jarrett May '22E (shown here with Professor **Bonita Boyd '71E**) won Eastman's 2022 Tal Perkes Flute Competition, established in memory of the late **Tallon Perkes '84E**. A competition judge was Timothy Day, recently retired principal flutist of the San Francisco Symphony. Jarrett says, "I am so honored to receive this prize as I finish up my wonderful time at Eastman." He will attend Yale University this fall.

During her tenure at Eastman from 1989 to 2018, **3 Nelita True** was accurately described as "one of the world's most sought-after and beloved piano teachers." Eastman is planning a *Celebration of the Life and Music of Nelita True* on Sunday, September 18 in Kilbourn Hall. Alumni and guests will share memories and music – and the program will include clips of Nelita's own performances.

ROCmusic has hired Rochester native **4 Rachel Mills** as its new Executive and Artistic Director. Rachel joined the ROCmusic faculty in January 2016, with a diverse background in music education and performance. Eastman is one of several organizations supporting ROCmusic, which offers tuition-free music instruction and lessons to students in the Rochester City School District.



*Anyone, no matter the age,
background, or ability,
can and should have
the opportunity
to learn to make music.*

– RACHEL MILLS

A CONTINUING COMMITMENT

EASTMAN'S NEXT STEPS ON THEIR JOURNEY TOWARDS EQUITY AND INCLUSION FOR ALL

EFFORTS ON BEHALF OF EQUITY and inclusion have been ongoing and continued priorities at Eastman. As we have “opened the doors” to our community for our centennial, we have also renewed our focus on these important topics. In spring 2020, Dean Jamal Rossi called together an Action Commission for Racial Justice which initiated an extensive process of interviews with faculty, staff, and students, about institutional racism. Many of the answers were alarming and concerning, but many were illuminating, leading to ideas and recommendations that Dean Rossi and Eastman’s administration was determined to put into practice as soon as possible.

By the spring of 2022, Dean Rossi was able to report on several initiatives made at Eastman in direct response to the Action Commission’s Report, which is available on the Eastman website, as are updates (available at esm.rochester.edu/equity/).

The most visible evidence of Eastman’s new emphasis on diversity is our new **George Walker Center for Equity and Inclusion** in Music, which was dedicated in April 2022 and will be fully operating by the beginning of the fall semester. This spring, Dr. Crystal Sellers Battle was appointed Eastman’s first Associate Dean and Director of Equity and Inclusion (see sidebar).

In announcing Sellers Battle’s appointment, Dean Jamal Rossi lauded her “proven track record of dedication and success in furthering issues of diversity, equity, ac-

cess, and inclusion in every community she has been. We are excited about... all that our community will accomplish together in the years ahead.”

In her first message to the Eastman community, Dr. Sellers Battle encouraged us: “Let’s lace up our shoes and get to the starting line! It’s a marathon, not a sprint, but we will do it together.”

The Center was formally dedicated on April 9 at its new home in Miller Center, with guests that included Gregory and Ian Walker, sons of George Walker ‘56E (DMA), ‘12 (HNY), the Pulitzer Prize-winning composer for whom the Center is named.

The space that was created in Miller Center includes a Director’s Office, a second office, and a communal area for activities and group discussions. Displaying a prominent

plaque about its namesake, it is a bright, attractive space, and Crystal Sellers Battle hopes it will be a welcoming one, particularly for Eastman students.

Eastman’s **centennial music commissions**, detailed in the Winter 2022 *Eastman Notes*, reflect a conscious effort to reflect diversity in these commissions, which have included new works by Han Lash, John Clayton, André Myers, Maria Schneider, Anthony Barfield, Augusta Read Thomas, Jon Batiste, Anthony Davis, and many other composers from under-represented communities.

Another composer was Eunmi Ko ‘06E (MM), ‘12E (DMA), who joined forces with colleague Ania Vu ‘17E to curate ***The Music She Writes***, a series of four virtual concerts featuring 25 works by living female composers across Asia. Funded with an Eastman Departmental Diversity Initiative Grant, *The Music She Writes* was originally broadcast on Eastman’s YouTube channel in April and May 2022 and is now archived at themusicshewrites.com.

Interest in underrepresented composers has extended to our faculty and student recitals, and available repertoire is boosted by the **Sibley Music Library’s** push to acquire the published catalogs of music by prominent African American, Hispanic, and women composers; see the interview

CREATING A SPACE FOR ALL

IN EARLY JUNE, Dr. Crystal Sellers Battle arrived at Eastman as our inaugural Associate Dean of Equity and Inclusion. In her own words, she is settling into her challenging job with “great excitement, nervous energy, and humility.”

She has been spending the summer with small groups of staff and faculty members “meeting me at the starting line, to get a feel for life at Eastman.” The fall semester will bring regularly scheduled group dialogues and other events sponsored by the George Walker Center. And by that time, Eastman students will be on campus to join the ongoing conversation.

“I’ll also be working on the longevity and support the office will need. It will take all of us to work together, as we move towards what’s to come.”

“The joy of being able to marry my love of music and passion for equity work is life-giving!” she says, calling her experience as a young African American classical singer “my first equity work.” Her early experiences in gospel music informed her approach on gospel music, which informed her approach to classical performance; when teachers encouraged her to abandon this, she soon realized that “This is who I am - denying my roots in gospel music was taking away a piece of me.” Sellers Battle chose to embrace it instead, finding confirmation during her doctoral study at The Ohio State University.

After receiving her doctorate, Sellers Battle taught at Bluffton University in Ohio for eleven years, and then served as the Dean of Equity, Diversity and Inclusion at Juniata College in Huntingdon, Pennsylvania. She is co-founder of DIEMA (Diversity, Inclusion, and Equity in Musical Arts) Consulting Group LLC, and has presented to schools and conferences around the country about DEI-related challenges and initiatives; one of those schools was Eastman, where she spoke at a summer Arts Leadership Conference in 2021. After a national search, Dean Jammal Rossi offered her the position of Associate Dean of Equity and Inclusion.

“I am spending my first year listening, and learning ‘the Eastman way’ – our unique identity as a school,” Sellers Battle says. “Not trying to fix what doesn’t need fixing, but also learning about the changes that are necessary. Eastman’s Action Commission Report is the guide to my priorities as I learn how to navigate this need.

“We may not get everything right, but we will certainly get it wrong if we don’t try.”



Above: Listening and learning: Dr. Crystal Sellers Battle, with the namesake of the George Walker Center for Equity and Inclusion in Music.



with Sibley Librarian Jonathan Saucedo in School News, p. 23.

In addition to our commissions, **Eastman’s orchestras and choruses** also enriched their repertoires with music by William Grant Still, Jessie Montgomery, Ethel Smyth, and Florence Price. The **Eastman Wind Ensemble** presented a concert of music by five women composers as part of the 2022 Women in Music Festival (see below).

Musica Nova director Brad Lubman (who conducted the premiere of Augusta Read Thomas’s commission *Dance Mobile* in March) has stated that he recently began “to include more composers from groups who have been historically underrepresented, in a more consistent way than ever before.” Recent programs included music by Olga Neuwirth, Francesca Verunelli, and Olly Wilson, among many others.

Perhaps the semester’s most impressive example of diverse musical repertoire was Eastman’s first presentation of a complete

opera by a BIPOC composer: the illustrious 18th-century musician Joseph Bologne, Chevalier de Saint-Georges, who was also a virtuoso violinist, conductor, and swordsman. Bologne’s *L’Amant anonyme* (*The Anonymous Lover*), presented by **Eastman Opera Theatre** in May, is, according to master’s degree candidate director James Mitchell, “a charming tale of love and hidden identity” within a romantic triangle.

The story takes on poignancy when one considers that Bologne, who was born in Martinique in 1745, was prohibited from marrying a white woman in his adopted home of France, and thus also forced to be an “anonymous lover.”

Bologne was a widely admired musician, earning the nickname *le Mozart noir*. As the opera’s music director Wilson Southerland points out, Bologne’s fame preceded Mozart’s in France – and the two men were friends, though Bologne outlived Mozart by several years.

After Bologne died in 1799, his reputation plummeted in Napoleonic France. His music was mostly unpublished and unperformed, and his operas lost except for *L’Amant anonyme*. Thanks to growing interest in composers of color throughout history, *L’Amant anonyme* is increasingly popular with stu-



Above: A happy ending after 242 years: the finale of Joseph Bologne's *L'Amant anonyme* performed by Eastman Opera Theatre.

dent and professional groups; Eastman's elegant production made it clear why.

"Following Saint-Georges' death," James Mitchell explains, "his impressive body of work fell largely into obscurity. This production of *L'Amant anonyme* provided an opportunity to experience the beauty of Saint-Georges' masterful writing and to work against the anonymity thrust upon him by centuries of systemic racism."

In the past two years, Eastman has also invited an increasing number of **BIPOC guest artists and scholars** to present at the school. One of the most important was the award-winning pianist Awadagin Pratt. His presentation *Black in America*, given in Kilbourn Hall last October during the College Music Society convention, so impressed Dean Rossi with its honesty and directness that he invited Pratt to repeat it in Rochester. He returned in April in a joint presentation with the Rochester Philharmonic Orchestra.

In *Awadagin Pratt: Black in America*, Pratt fused musical performances and personal reminiscences to contrast his fame as a musician with his encounters with police as a Black man, often referred to as "Driving While Black". "This experience unfor-

tunately is incredibly common, regardless of someone's 'success' or status," said Pratt. "My hope and desire is that with understanding will also come change."

Pratt invited several Eastman students to perform with him as part of *Black in America*. The Kodak Hall presentation was followed the next morning by facilitated group discussions with students, faculty members, and staff members.

Another very visible manifestation of interest in diversity was last spring's return of Eastman's **Women in Music Festival**, one of the school's most visible symbols of diversity from 2005 to 2014 (see page 22). This year included a virtual talk by Mexican composer Georgina Derbez. The festival's director and founder, Sylvie Beaudette, notes that music, music-making, and scholarship by women is more mainstream in 2022 than it was in 2005 – but more changes are necessary.

"I think that the 'Me Too' movement, The Black Lives Matter movement, and discussions about gender identity have helped renew the importance and necessity of having such a festival. A composer friend of mine said that the reason she started writing music so late in life was because she had never heard of women composers until she was an adult. This would not happen today for female students, but it still is a reality for BIPOC students who often don't see themselves in the music curriculum."

Sylvie Beaudette was also a coordinator of two **Sensory-Friendly Concerts** on April 12 and May 3. This ambitious collaboration with Autism Up, Spectrum Creative Arts, Mary Cariola High School, ARC of Monroe, and chamber music students from the Eastman to Go program was a completely new concept for our school.

"Audience members were invited to vocalize, laugh at funny sounds, and dance to upbeat music," Beaudette explains. "Colorful photos illustrated each movement or moods of a piece, as well as some of the songs' lyrics. Attendees could bend fidget toys in the shapes of whole notes, eighth-notes, rests, etc., an opportunity to learn a bit about music notation in a tactile way."



The preparation paid off. Audience members praised the performances as “great” and “cool.” Alexandra Stokes, flutist of Quintastrophe! woodwind quintet, called the audience “one of the best we’ve ever had because they clapped and cheered whenever they felt like it.”

According to Eastman to Godirector Mark Kellogg, “Sensory friendly concerts are happily becoming an important offering for orchestras and chamber music groups. Exposing our students to this type of experience better prepares them professionally and develops a greater sense of empathy for audiences who may have particular needs or face different types of challenges.”

Sylvie Beaudette’s efforts in reviving the Women in Music Festival and in developing the Sensory-Friendly Concerts were rewarded later in the spring when she, along with student Brianna Garcon, received the Eastman Diversity Award (see page 29).

In May, the **Eastman Community Music School (ECMS)** and Rochester musician Jimmie Highsmith Jr. announced the creation of the Hosea Taylor Jr. Memorial Community Band. Taylor, who died in 2016, was a well-known local saxophonist, mentor, and community activist. The program, which has been held at East High School every other Saturday beginning in June, is open to any City of Rochester resident aged eight or older, at any level of experience. Faculty members include RPO and Gateways Festival trumpet player Herb Smith ‘91E, director of the Eastman Youth Jazz Orchestra, and Gateways Director of Programs (and former ROCMusic director) Armand Hall.

The Pathways program, begun by ECMS in 1997, provides scholarships for dedicated and talented Rochester City School District

students to pursue music at Eastman. Students from underrepresented communities account for over half of the Pathways graduates.

In the last two years, Eastman has made an organized effort to recruit a more diverse student body and has continuously reviewed the undergraduate curriculum with an eye to greater equity and inclusivity. The continuing work and witness of **Eastman students** in student government and performance is crucial in creating a more diverse atmosphere at our school; in the words of Sylvie Beaudette, “Our students are deeply engaged in advocacy work, which gives me hope for the future.”

Representatives of Eastman’s **Black Student Union (BSU)** were important partners in the Action Commission and in the creation of the Racial Justice Report, and the BSU continues to play an important part. Activities last semester included an online concert series in February celebrating Black History Month, as well as Table Talk online discussions that earned this organization a “Rocky” award for programming from the University; BSU President Brianna Garcon also received this year’s Susan B. Anthony Award (see page 22).

Representation Matters was launched in 2021 by Travon Walker ‘21E to introduce middle and high school students to music created by BIPOC musicians, often overlooked in classical music studies. Walker and 20 Eastman students brought the program to the Irondequoit, Penfield, and Webster school districts in 2021, and the project returned to Webster Thomas High School in March 2022.

According to a 2022 participant, soprano Brittney Burgess, “The students truly were engaged from beginning to end. They inter-

Above: Exploring Asian and African American identities: left and right, composers Ania Vu and Eunmi Ko of *The Music She Writes*; center, pianist Awadagin Pratt of *Black in America*.



acted with us throughout the performance and after as well. There were over 100 students and about twenty students asked us questions. It’s been a great experience.”

In the fall semester, a graduate student will join Crystal Sellers Battle at the George Walker Center. Our Morning Chamber Music series will continue its presentation of diverse alumni with cellist Jeff Ziegler. In November, Eastman Opera Theatre will present *Lear on the Second Floor* by Anthony Davis, the Pulitzer Prize-winning composer of *The Central Park Five*; in December our long list of centennial premieres culminates with a new work honoring the Haudenosaunee Confederacy, on whose land Eastman stands, by Davis and United States Poet Laureate Joy Harjo, who will narrate it.

And next spring will bring another new adventure for EOT, and for Eastman: a Kodak Hall production of the Mexican composer Daniel Catán’s *Florencia en el Amazonas*, directed by our new Assistant Professor of Opera Antonio Cardenas, and sung in Spanish.

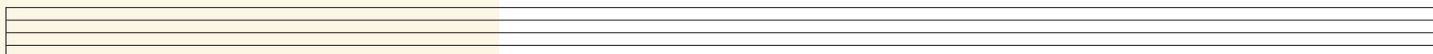
“A musical community that is rich with cultural, social, and intellectual diversity is key to our success as a music school,” Dean Rossi has said. “While there remains much to be accomplished to ensure that our community is one in which every person is welcome, safe, respected, and appreciated, we continue to take definite actions in support of Eastman’s commitment to diversity, equity, inclusion, and access.”

A Century of Eastman History ...BY THE WEEKS

▼
THE EASTMAN CENTENNIAL has afforded us all a chance to step back and take stock of our institution, to reflect on its strengths and assets, and to take pride in all that the ESM has been and has become. For the past 23 years it has been my professional privilege to serve the extended ESM community from the Ruth T. Watanabe Special Collections of the Sibley Music Library, where the Eastman School of Music Archives resides. My vantage point at RTWSC affords me a privileged view of ESM history. An archive exists for the preservation of memory, and I especially like to remember what Pulitzer Prize-winning historian David McCulloch once said during an NPR interview: “History is meant to be enjoyed!” The Centennial seemed a priceless opportunity to share Eastman School history direct to readers’ screens, and so I hit upon the idea of an historical blog titled “This Week at Eastman: The View from the Archive.”

The result has been a weekly edition drawn from archival sources and accompanied by archival documents. A given edition might carry just one story, while another week’s edition, as many as five. The story’s the thing; it’s all part of the living, vibrant story of a marvelous and enthralling institution. Truly, history is meant to be enjoyed!

Here’s a sampling of “This Week at Eastman” items covering almost six decades.
DAVID PETER COPPEN



COURTESY SIBLEY MUSIC LIBRARY ARCHIVES

1926

On November 1 through 6, 1926 an ambitious Eastman-based group known as the Rochester American Opera Company performed each night in Kilbourn Hall, alternating performances of Mozart's *Abduction from the Seraglio* with Friedrich von Flotow's *Martha*. The director was Vladimir Rosing, the musical director was Goossens, and the Eastman Theater Orchestra was conducted by Goossens (Mozart) and Emanuel Balaban (Flotow). The Rochester American Opera Company ... was a lively performing unit that provided Eastman's voice and opera students with opportunities for professional exposure and experience while enrolled in their studies.

This photograph of members of the *Martha* cast is among the oldest extant documentations of what opera looked like onstage at Eastman in the 1920s.

1947

Ruth T. Watanabe '52E (PhD) is shown at work in the Sibley Music Library in 1947-48, her first academic year as Head Librarian. The circulation desk in the "old" Sibley Music Library stood in front of the two doors that served as an entrance to the first stacks level. This was in the main building, in the area outside Room 101.

1964

On May 16 and 17, 1964, the Eastman Philharmonia performed at the New York World's Fair under the direction of their music director, Howard Hanson ... it marked his last appearance with the orchestra as Director of the Eastman School. The orchestra's program at the World's Fair was all-American: *Mosaics* and *For the First Time* by Hanson; *The Incredible Flutist* by Walter Piston; and *American Salute* by Morton Gould. The Eastman Philharmonia was one of several groups and ensembles from Rochester who performed as part of the "Rochester-Monroe County Days" in the New York State Pavilion at the World's Fair.

1969

Fifty-three years ago this week, Director Walter Hendl called an all-School Convocation for a special memorial service honoring the late Dr. Martin Luther King, Jr. (1929-1968), iconic civil rights leader and Nobel Peace Prize laureate. The memorial was held in Kilbourn Hall on April 9, 1969, one year to the day after Dr. King's funeral. Eastman students were joined on the stage by members of the faculty and administration. Soprano Esther Satterfield '69E (pictured) performed the hymn "Precious Lord, take my hand".

1970

On May 24 and 27, 1970, a pair of concerts were mounted in the Eastman Theater with a special purpose: to raise funds for the national circulation of an anti-war petition that had been written by two University of Rochester faculty members. The two concerts represented the climax of anti-war activity—that is, in protest of American involvement in Vietnam—mounted by Eastman School students in the weeks following the tragedy that would become known simply as Kent State. At the Eastman School's Commencement on June 7, 1970, several graduating students expressed their solidarity with the anti-war movement by wearing the dove of peace on their backs.

1980

One of the nation's most renowned jazz performers appeared at Eastman on April 23, 1980, when trumpeter Clark Terry (1920-2015) was the featured guest soloist with the Eastman Jazz Ensemble. Professor Rayburn Wright '43E was the conductor. The concert marked Mr. Terry's second appearance at Eastman. In the year 1980 the Jazz Studies and Contemporary Media department was marking its first decade. The appearance of so celebrated a guest soloist with the Eastman Jazz Ensemble represented yet another milestone for the department under the leadership of Rayburn Wright.

All This Week at Eastman postings are archived on the Sibley Music Library website (esm.rochester.edu/Sibley).

Under "The View from the Archives" you will find much fuller accounts and many additional historical items and photographs, all prepared by David Peter Copen.



An American Dream COMES TRUE

ONE MAN'S LIFE IN MUSIC,
AT EASTMAN AND AFTER

▼
HENRY SCHOFIELD FREEMAN '30E (1909-1997) had a remarkable career as a double bassist, and a remarkable life in general. Unlike many of us, however, he wrote his down. About thirty years after its completion, his autobiography was finally published in 2020 by Henry's sons Robert and James. James Freeman is a professor emeritus of music at Swarthmore College; Robert Freeman, of course, was the director of the Eastman School of Music from 1972 to 1996. *An American Dream, Realized* was written from about 1982 to 1992, with a postscript added in 1994. Henry died in 1997, and James and Bob bring the family story up to date in a "Postlude."

Because Henry's father, a trumpeter who had played for John Philip Sousa, was the first professor of trumpet at Eastman, and because Henry was the first double bass student at Eastman (against his father's wishes) and performed in the Rochester Philharmonic Orchestra in the 1920s, his autobiography also offers interesting glimpses of our school almost a century ago, and of a Rochester full of theaters, restaurants, hotels, and radio stations offering live music.

"We think the memoir is so compelling a history of one man's life that it deserves to be read by many people," the Freeman brothers write in their preface. "It is a love story first of all, but it is also a story of an adventurous and often wild boyhood in the tenements of New York City in the 1910s and early '20s; of becoming a musician against all odds in

Rochester, New York; of reaching the pinnacle of success for a bass player in 1945, a position in the Boston Symphony Orchestra under Serge Koussevitsky, in which he eventually advanced to principal bass; and of his always passionate romance with his beloved wife, Florence, and their two sons."

In one chapter, Henry described how he acquired his valuable Italian bass, which led to that position in the BSO, held until 1967 under three fabled music directors: Koussevitsky, Charles Munch, and Erich Leinsdorf.

THE ITALIAN BASS

...I must go back to the summer of 1932 and recount the story of how I became the proud and lucky owner of my Italian double bass (with the name "Pani Gian Carlo" inscribed by hand on a white label glued to the middle of the back). In the spring of that year, my



teacher, Nelson Watson, announced that he would be going back to England, with his family, for a summer's visit, and especially to see his brother, Victor, somewhat older, who had been principal bass of the London Symphony for years. It was then that, if he found a good bass at a reasonable price, I ventured the hope that he would bring it back and sell it to me. As it turned out, his brother sold or gave him this Italian bass to take back to the USA, ostensibly for his own use. After getting it home, trying it for a while, and finding it difficult to adjust to its softer qualities, as compared to his massively projecting Dodd, he finally turned it over to me to try, quoting an asking price of \$250.

So, for the next month, I kept trying it out and, little by little, finding just how to get the maximum response from the instrument. Then, when Watson demanded, at last, a "Yes" or "No" answer, I knew I didn't want to give up that bass, and that very night, with all the RPO basses lined up on the stage for a concert in two hours, I got there early, persuaded my friend Ben Connally (the stage manager) to turn on the stage lights while I tried playing the Italian and then Watson's Dodd, while

Connally went way out to the back of the theatre, underneath the mezzanine balcony, to listen. His judgement was unequivocal that the Italian bass carried louder and further! So that night I agreed to buy the bass and gave Watson a check, the next morning, for the \$250.

Shortly, I took it over to Bert Goodwin, a natural and masterful luthier, and asked

Right: the Freeman family in 1944. Back: Florence and Henry; front, Bob and Jim. Below: Henry Freeman in the BSO with his prized Italian bass, early 1960s.



him to suggest improvements. He immediately said that a new and larger bass bar was needed, and I told him to go ahead. My recollection is that he had the top off the next morning, and that I was appalled by the lifelessness of that sturdy-looking instrument once the top was off! Then, while I looked on, he quickly and expertly sliced off the old bass bar with a chisel. And, in a couple of days, he had fashioned a new and much heavier bass bar and had glued it to the underside of the right side of the top. He also glued several rib cracks and filled in some thin spots in the back before gluing it back on to the ribs. It was also determined at this time that the very old finely machined peg mechanism would have to go, since the gears were badly worn (through a couple of centuries of use) and would have to be replaced, which was a

shame, since those machines, with the beautiful solid brass plates, would no longer fit the new peg holes. Sadly, the only machines available at that time were poor replacements and had been finished with a black lacquer, which I proceeded to scrape off, laboriously, with a pen knife!

Not too much later, a new higher bridge and the first set of steel strings in the East were added. The strings, a new innovation by the Black Diamond Company of New Brunswick, New Jersey, were made of spun aluminum on steel cores, and, while to me this was like night and day, they also tended to dirty your fingers because of the aluminum oxide that got deposited on your fingers as you played. Also, in those very early days of metal strings, the strings, even with “bridge protectors,” tended to break at the bridge when *fortissimo* was played. This was expensive (as were the strings), but I contrived many times to let some string length out of the peg box and then tie the two broken ends together, with a square knot, just below the bridge!

At any rate, little by little I learned to play that bass and to get the maximum out of it. Because of its softer nature, I found that in order to project, especially in a *tutti* string section, and to be sure of my intonation, over the years I devised a fingering system that anchored in the main, reliable positions, and yet took advantage of the strength and oomph that lay in the higher positions of the lower strings. So it was, when I did get that chance of a lifetime to play for “Koussie,” I really opened his eyes and ears, what with the steel strings (and their power) – which I’m sure he had never seen or heard before – and the originality and conception of my technique. That Italian bass – with its \$250 price tag – was the vehicle that, at the end of a 45-minute audition, brought him to embrace me, with his arm around my shoulder, and say, “I must have you in mein Orchester. You are a fine, strong player!” When the Rochester authorities wouldn’t release me from my contract, he made a new opening for me in his fabulous bass section, two years later.

Watson, who played in front of me or beside me, would often turn around and mutter, “Anytime that you want your money back on that bass, let me know!” Then, in the meantime, when he died suddenly (at age 54), and I was just about to take up my new position in Boston, I outbid all the others and bought his famous Dodd bass for a thousand dollars cash, and his two fine bows for \$100 each! Those were pretty good prices in 1945!



COMMENCEMENT 2022 TRADITION, PERSEVERANCE, & PRIDE

EASTMAN'S FIRST FULLY IN-PERSON degree ceremony since 2019 took place on Saturday, May 14 in Kodak Hall, and was a memorable occasion. This year's full Commencement ceremony, which included Eastman and all other University divisions, took place the previous morning on the River Campus; it featured the first-ever Commencement performance by the Eastman Wind Ensemble under Professor Mark Davis Scatterday '89E (DMA).

A total of 244 students -- 136 undergraduates; 68 master's degrees; and 40 doctoral degree students -- had reached the double bar this year, and were able to march across the Kodak Hall stage as the Class of 2022.

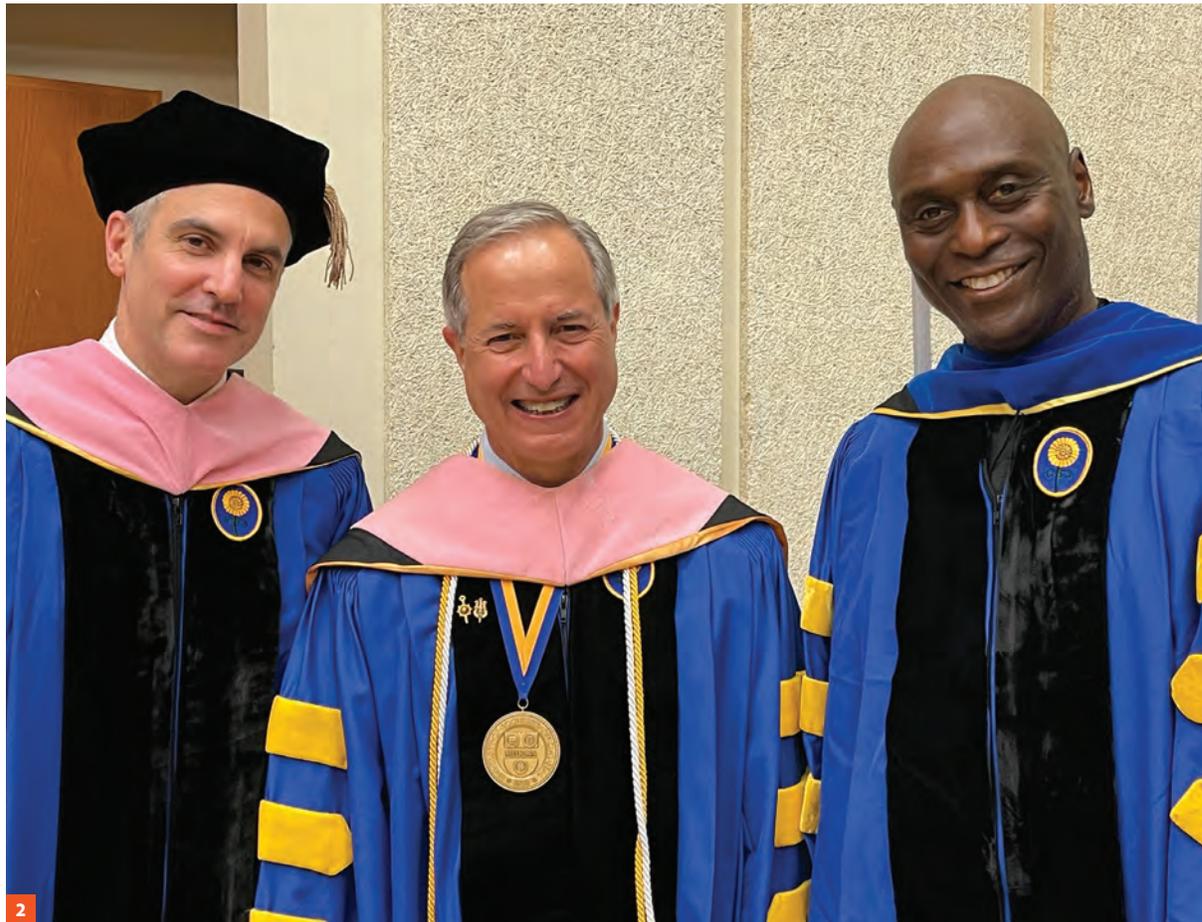
Eastman's ceremony was marked by music from the Trombone Choir and other traditional highlights, including eloquent words from four speakers: Commencement speaker Kevin Puts '94E, '99E (DMA), who also received an Eastman Alumni Award; noted movie and television actor (and former Eastman student) Lance Reddick, who was visibly moved as he acknowledged his Eastman Centennial Award; Senior Class President Raffi Wright; and Graduate Student Association President Elise Noyes.

Kevin Puts praised Eastman's Class of 2022: "You have endured one of the most challenging times to be a student in recent history, and you've come through it brilliantly. In a field that's all about contact, communication, and collaboration, you've persevered when there was only safety in isolation. The pride we feel in you is immeasurable."

"The lessons we have learned, the conversations we have had, and the kindness we have shared all connect to give Eastman the unique place in our hearts and minds that it will hold forever, and for that we should feel proud," said Elise Noyes. "May you always find belonging, encouragement, and fulfillment no matter where your journeys might take you."

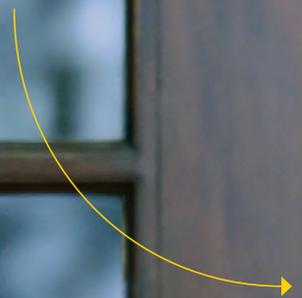
Highlights of Commencement 2022: [1] A new tradition: the Class of 2022 marching from Lowry Hall to the ceremony. [2] Dean Jamal Rossi (center) with award recipients Kevin Puts '94E, '99E (left) and Lance Reddick (right). [3] Another new tradition: selfie time for brand-new Eastman grads Raffi Wright and Joëlla Becker. [4] Eastman's newest graduating class, gathered in Kodak Hall.





EASTMAN OPENS THE DOORS

Open Here!



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▼
**FIVE FESTIVE DAYS SALUTING
ONE HUNDRED YEARS**



EASTMAN

INVITED THE ROCHESTER COMMUNITY to its celebration of the 100th anniversary of the official opening of its doors to the public on March 3, 1922. This date marked the beginning of a long relationship between Rochesterians and the burgeoning new music school. From its beginnings anchored in silent film projections, through the development of innovative performance and academic programs, to a technology-driven future, Eastman has opened doors to opportunities for thousands of people. Excitement, festive spirit, and joy were palpable throughout the weekend. Eastman musicians performed all around the Rochester area, serenaded our staff in various offices, and presented inspiring programs in our halls, and in many out-of-the box venues. Hundreds of people performing in bands, orchestras, and choirs from the Rochester and the suburban areas experienced our halls, and the entire Community Music School presented a showcase of all its programs. This weekend was a testament to the professionalism, can-do spirit, and heart that our Eastman community always displays on a daily basis. May this spirit give us the positivity and strength to meet the challenges and opportunities of our history's next century. Here's to another 100 years!

— SYLVIE BEAUDETTE '93E (DMA), MARK DAVIS SCATTERDAY '89E (DMA);
CO-CHAIRS, EASTMAN CENTENNIAL COMMITTEE





MARCH 3 ▼

Eastman musicians, chamber groups, and ensembles went on the road, performing throughout Rochester. From the Amtrak Station to various churches and schools, Wolk and City Hall Atriums ... and even Strong Memorial Hospital.



MARCH 2 ▲

The celebration began with a festive joint concert by Eastman Wind Ensemble and Musica Nova that included no fewer than four premieres: *ESM 100* by Brad Lubman; *Dance Mobile* by Augusta Read Thomas; *This Door, This Day* by André Myers '96E, and *Symphonies for Wind Orchestra* by Jeff Tyzik '73E, '75E (MM).



MARCH 4 ▼

The Doors Open ...

The day began with a ribbon cutting ceremony, with a long line of dignitaries doing the honors. (L-R): Assemblymember Demond Meeks; Senator Jeremy Cooney; Monroe County Executive Adam Bello; City Mayor Malik Evans; University President Sarah Mangelsdorf; Eastman Dean Jamal Rossi; Representative Joseph Morelle; Eastman School Historian Vincent Lenti; City Council member Mitch Gruber; University Interim Provost Sarah Peyre; and (not pictured) National Council member Joan Beal '84E.

Once the ribbon was cut, the school swung into an immersive Perform-a-Thon, with students in locations — expected and unexpected — throughout the campus.

That evening's Studio Orchestra concert was a farewell to its retiring director, Bill Dobbins. He conducted charts from students and alumni, as if saying: "Now, it's your turn."



MARCH 5 ▼

Collaborating with the Musikhochschule Freiburg, fifty Eastman musicians staged J. S. Bach's 280-year-old *Art of Fugue* as a multi-sensory, self-guided walk through Rochester's Artisan Works for audiences of all ages, performing fugues and canons in small chamber groups throughout the labyrinthian space.

"It was amazing and drew over 500 visitors," said Professor of German Reinhold Steingröver. "Kids dancing to counterpoints played on toy pianos and asking to play some instruments themselves ... hundreds of visibly happy people following the sounds and sights all around them."



MARCH 6 ▲

Eastman Community Music School sponsored an all-day Community Indoor Festival. It started at 10 a.m. with the Pittsford Fire Department Band and ended with two concerts featuring a brace of premieres including *Pierrot in America* by Professor of Composition David Liptak '75E (MM), '76E (DMA) performed by Cordancia and Biodance.



A DIVERSE OPERATIC TRIO

EASTMAN OPERA THEATRE'S spring 2022 season was a diverse lineup in repertoire, in casting, and even in its performing venues.

The large, open space of Eastman's Scene Shop was an appropriate if unusual location for an imaginative rethinking of Francesco Cavalli's baroque masterpiece *La Calisto* **1**. This mythological comedy is quite up-to-the-minute, exploring "themes of gender, sex, love, power, feminism, greed, mortality, and morality," according to director and master's candidate Madeleine Snow.

The musicals of the late Stephen Sondheim have been Eastman Opera favorites, with productions of *Sweeney Todd*, *Passion*, *A Little Night Music*, and *Assassins*. In April, the composer-lyricist's popular *Into the Woods* **2** **3** was added to the list. This Kodak Hall production, directed by Lindsay Warren Baker with musical director Timothy Long, brought together a cast of familiar characters – Cinderella and her sisters, Jack and his cow Milky White, and others – with surprising, funny, and dramatic results.

The final spring production was ideally suited to the intimate Opera Studio: *L'Amant anonyme* **4** by Joseph Bologne, Chevalier de Saint-Georges, the celebrated eighteenth-century composer and violin virtuoso, in Eastman's first complete production of an opera by a BIPOC composer. This romantic comedy of disguises, sung and spoken entirely in French, was directed by master's degree candidate Joseph Mitchell (*See pages 5-6 for more*).

[1] Three fierce goddesses in Cavalli's *La Calisto*. Fairy tales Sondheim style in *Into the Woods*: **[2]** Red Riding Hood and the Wolf **[3]** the Wicked Witch. **[4]** A happy ending in *L'Amant anonyme*.



BATISTE AND GATEWAYS PROVE “THEY CAN”!

The 2022 Gateways Festival was a great success in two cities: Rochester, from April 18 through 20; and New York, from April 21 through 24, which ended with a triumphant debut concert in Carnegie Hall on Sunday the 24th featuring the world premiere of *I Can* by Grammy and Oscar-winning composer Jon Batiste, who’s shown here with Gateways Orchestra concertmaster Kelly Hall-Tompkins ‘93E and conductor Anthony Parnter. The program included the Sinfonia No. 3 by George Walker ‘56E (DMA), ‘12E (HNY).



HISTORIC HORNS COME TO EASTMAN

Eastman has received on long-term loan the Charles Valenza Horn Collection of 31 historical instruments collected by Charles Valenza ‘50E, ‘53E (MM), thanks to the generosity and thoughtfulness of Mrs. Helen Valenza ‘53E. Some of these beautiful and extremely rare instruments are exhibited in a display case outside the studio of Professor Peter Kurau ‘74E.

Peter adds, “The collection spans from the early 19th century to the late 20th centuries ... as a historical and performance asset, it is unique and unprecedented for any collegiate music program. As were Chuck’s wishes, we in the horn studio look forward to featuring this distinctive collection in performances on campus, including a Valenza Collection concert during Meliora Weekend in October.”



“THE DARKNESS OF WAR AND THE HOPE OF LIFE”

“To send light into the darkness of men’s hearts – such is the duty of the artist,” wrote the 19th-century composer Robert Schumann. To shed a bit of light during one of the darkest events of the 21st century, in June Eastman Associate Professor of Piano Alexander Kobrin presented a recital to

benefit displaced Ukrainian music students.

Kobrin, a Van Cliburn Competition winner who has performed throughout the world as a soloist and recitalist, gave the fundraising concert for Ukrainian students attending Estonia’s Hiiumaa Homecoming Music Festival, a summer music festival he co-directs with the Russian oboist Dmitry Bulgakov.

The festival, founded in 2006, presents world-renowned musicians from more than fifteen countries on a beautiful island in Estonia. Besides Eastman, other schools represented include the Tallinn Academy of Music, London Royal College and Guildhall School, and the Hague Conservatory, as well as musicians of the London Philharmonic, Hague Philharmonic, and Haydn Orchestra di Bolzano.

In response to Russian aggression in the Ukraine, the festival prioritized invitations to displaced students. All of the funds raised through Kobrin’s recital helped to cover music lessons, travel expenses, and accommodations for the Ukrainian students.

This recital, and this cause, have a powerful meaning for Alexander Kobrin.

How did the idea for the recital come about?

Right after the war started. I dedicated all my performances this spring to Ukraine and its people who are going through unimaginable horrors. It was a natural impulse to try to do what I can do best in order to show my support. At the same time Hiiumaa Homecoming Festival decided to dedicate this coming edition to Ukraine by inviting students who had to run away from the war and are currently in different European countries trying to continue their music education.

Why is doing this benefit recital important to you personally?

My grandparents were from Ukraine, and I was born in Russia. For me it’s a personal tragedy, and I am not sure I would ever recover from this. My family is torn apart, family members are taking sides, and I think this is one of the horrors of war which we are going through not even being there. But of course, this is nothing compared to the actual war experiences of these young people, who are trying to continue to live a normal life without having a home.

Can you describe the program?

The Chopin Fantasy in F Minor is one of my favorite pieces. The Polish Chopin himself was a victim of Russian aggression, and I think his music corresponds very well with our reality.

Alexey Shor, a Ukrainian-American composer, wrote his sonata in collaboration with famous Russian pianist Michael Pletnev a year ago. Who knew then that the idea of Ukrainian and a Russian collaboration would be impossible just a very little time after? I think examples of such collaboration should be appreciated; we won’t see many of them in the near future.

The conclusion, Mussorgsky’s iconic *Pictures at an Exhibition*, with all its darkness, death and life themes, and grand Finale depicting the Great Gates of Kiev, is a true reflection of the darkness of war and the hope of life.

Women in Music Festival Returns

As part of our centennial celebration, Eastman once again hosted a Women in Music Festival, from March 21 through 25. The 2022 edition celebrated composers Florence Price and Georgina Derbez, women in brass and in jazz, and presentations by a number of alumni.

Conceived and organized by Assistant Professor Sylvie Beaudette, WIMF was an annual event from 2005 to 2014. Professor Beaudette offered some thoughts about the festival's past, present, and possible future.

Did the festival grow beyond your dreams?

This is an understatement! The original concept was five noontime concerts in the Main Hall (now Lowry Hall). We wanted everyone to be exposed to music by women composers as they walked through the hall. In 2007 we received a New York State grant allowing us to bring in not only composer Tania León but also poet Margaret Atwood, who created a song cycle. After 2007, we always included a composer's residency, which expanded our activities.

We also sought more collaborators: venues (University of Rochester, Nazareth College, SUNY Geneseo, CUNY) and performers/organizations (Empire State Lyric Theatre, George Eastman House, Rochester School District, Publick Musick), which added more visibility and clout to the festival.

Which festivals stood out for you?

Members of the Women's Chorus descending Lowry Hall's grand staircase singing suffragette songs ("Music in the Time of Susan B. Anthony" concert in 2006); the conversation between Tania León and Margaret Atwood at RIT in 2007; the premiere of Hilary Tann's *Exultet Terra* in 2011; Lorraine Desmarais' exquisite performance with the Eastman New Jazz Ensemble in 2012; and two Pulitzer-Prize winning composers in a row: Melinda Wagner in 2013 and Jennifer Higdon in 2014.

Have alumni championed "women in music"?

Yes! My 2011 assistant director Eunmi Ko '06E (MM), '12E (DMA) and composer Ania Vu '17E just put together a virtual festival called: *The Music She Writes: A Celebration of Asian Female Composers* (see page 4). Tiffany Ng '08E (MM), my 2008 assistant (now at the University of Michigan), an energetic advocate of diversity in contemporary music, has premiered or revived more than 60 pieces by emerging and established composers. Lourdes Cossich '13E, '15E (MM), 2014 assistant, is giving lectures and webinars on "Creating Culturally Sustaining Music Classrooms."

Is the 2022 edition just an Eastman centennial event, or might it continue?

At first, it was planned as a special centennial event, but there might be a way for our SAI chapter to "own" the festival and take it on as part of their responsibilities. We'll need to see what it would entail ... after the festival!



Highlights from the Women in Music Festival: [1] Composer Tania León and poet Margaret Atwood, 2007. [2] An all-Wagner concert - that is, Pulitzer winner Melinda Wagner, 2013. [3] Students performing jazz in Lowry Hall for the 2022 WIMF.

Hallowed Halls

After the pandemic postponed its 2020 and 2021 induction ceremonies, the Rochester Music Hall of Fame resumed with a ceremony on May 1 in Kodak Hall at Eastman Theatre. The five inductees announced in 2020 were joined by the Eastman School of Music and Eastman Theatre, in celebration of our centennial. The RMHF previously inducted seventeen Eastman alumni, leadership, and faculty members, including Tony Levin '68E, Steve Gadd '68E, Howard Hanson, Doriot Anthony Dwyer '43E, and Charles Strouse '47E.

The sold-out crowd at the induction ceremony was there for the music, and Eastman provided a generous sampling of student talent, with cast members of Eastman Opera Theatre's *Into the Woods*, chamber music from the Geneseo Trio and Sequoia Reed Quintet, and the Eastman New Jazz Ensemble.

See more highlights at [RochesterMusic.org](https://www.rochestermusic.org).



STILL LEARNING AT THE LIBRARY: SIBLEY'S JONATHAN SAUCEDA

Jonathan Saucedo just completed his first academic year -- a very full one -- as Associate Dean and Head of the Sibley Music Library (SML). As head of the library, he oversees all aspects of the library's programs and services, including collection development, personnel management, budget management, technical services, client services, and library technology development.

Saucedo grew up in Texas and received master's degrees from Wichita State University in music history and vocal performance and a PhD in musicology from the University of North Texas in 2016. His dissertation was a critical edition of the Argentine opera *El Matrero* (1929) by Felipe Boero, which he describes as "part gaucho and part Puccini." (It is still performed in South America.)

He went on to Rutgers University, where he was the music and performance librarian for nine years. He finds that being a musicologist and music librarian "allows me to hold on to the things I love about music." At Eastman, he is also an Associate Professor of Musicology; this fall, in keeping with his research interests, he is teaching a class on Latin American musical Modernism, covering the late 1800s to the present day.

In addition to maintaining SML's outstanding reputation, he looks to the future. One of his noteworthy achievements this year was the creation of a Sibley Music Library Advisory Committee, charged with brainstorming and planning new development for the library. The thirteen-member committee includes representatives from the performing and research faculties, graduate and un-

dergraduate students, library staff, and Eastman's senior associate dean of graduate studies.

He also meets regularly with the Sibley Music Library staff (including student employees), and monthly with department heads to hear their ideas for improving library services.

Another important element in Saucedo's planning is building the library's representation of underrepresented groups, with blanket subscriptions to buy sheet music and recordings by certain African American, Hispanic/Latin, and women composers as they are available. The response from Eastman faculty members and students has been extremely positive: during the past year Eastman has already seen music by underrepresented composers on many recitals, large-ensemble concerts, and Eastman Opera Theatre's production of *L'Amant anonyme*.

Despite many changes in academia and in libraries, Saucedo is working hard to maintain SML's reputation "at the forefront of performance and scholarship" and keeping it "a useful, vibrant place, an essential part of the experience for the Eastman community."

"This centennial year has flown by," he says. "Of course, we had many challenges and staff difficulties because of the pandemic, but the difficulties made me realize how great the staff, the faculty, and the Eastman community are. It has been a very welcoming and supportive environment.

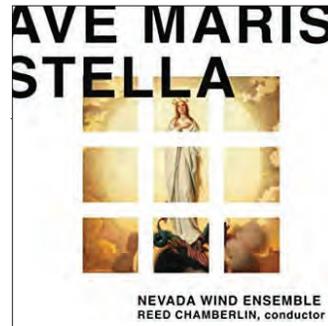
"I'm still doing a lot of learning," he adds, "and I hope people will feel comfortable reaching out to me."

▶ RECORDINGS



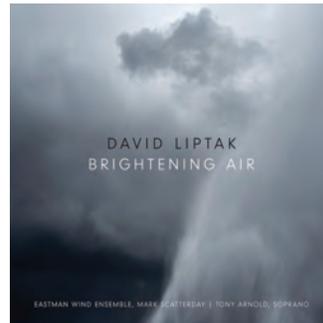
JEFF BEAL '85E THE PAPER LINED SHACK *Supertrain Records*

The latest recording of music by Jeff focuses on two major works of concert music. *The Paper Lined Shack* is based on his great-grandmother's memoir, with a libretto compiled by Jeff's wife Joan Beal '84E. It is performed by soprano Hilá Plitmann and the Eastman Philharmonia, conducted by Leonard Slatkin, who also performed *The Paper Lined Shack* at Eastman in 2019. *Things Unseen*, described by Jeff as "balancing acts of controlled dialog and chaos," was originally written for the Ying Quartet; here it is played by the New Hollywood String Quartet.



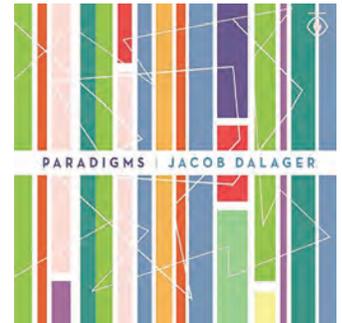
REED CHAMBERLIN '14E AVE MARIS STELLA *Nevada Wind Ensemble*

Ave Maris Stella was recorded last year at the University of Nevada during the COVID-19 pandemic and uses a commercial approach to classical recording. Reed draws the musical material from vocal works of the fourteenth through sixteenth centuries by such composers as Machaut, Willaert, and Giovanni Gabrieli, reorchestrated for winds and percussion; some pieces include prominent production effects.



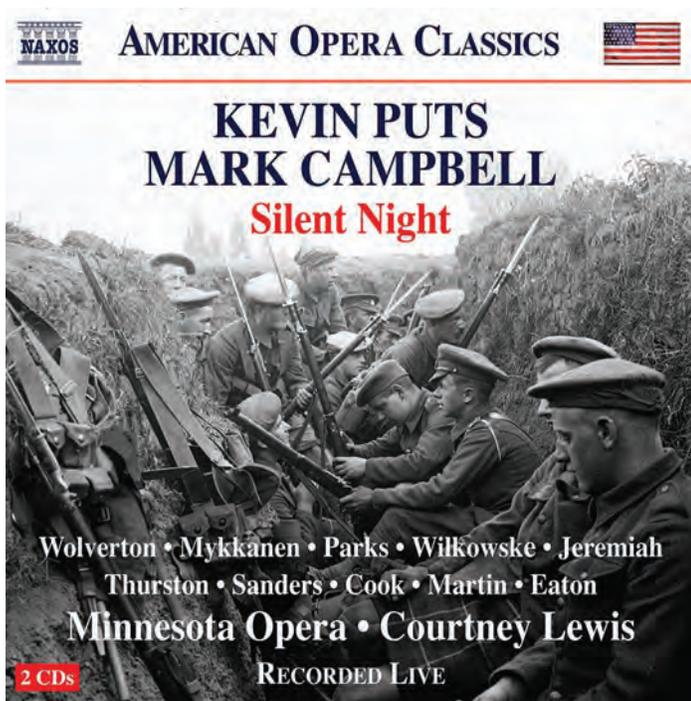
DAVID LIPTAK '75E (MM), '76E (DMA) BRIGHTENING AIR *Eastman Wind Ensemble New Focus*

This recording celebrates five works by Eastman's longtime faculty member and composition department chair, performed by the Eastman Wind Ensemble led by conductor (and recording co-producer) Mark Scatterday '89E (DMA): *Folgore's Manths*, based on 14th-century Italian sonnets, with soprano Tony Arnold; *Soundings*, written for the Michigan State University Wind Ensemble; *Through the Brightening Air*, in memory of composer Steven Stucky; an Octet which shares its instrumentation with Stravinsky's 1922 Octet for Wind Instruments; and *The Sacred Harp*, inspired by American shape-note singing.



JACOB DALAGER '12E (MM) PARADIGMS *Tonsehen*

For his first album, Jacob focuses on the trumpet music of Anthony Plog – a very familiar composer to trumpet players. "I love his style of writing," says Jacob. "It's virtuosic and challenging, but playable; and he balances expressive freedom and driving, machine-like rhythms ... I wanted to give some of Plog's lesser known yet brilliant compositions more exposure." Jacob enlists organist Daniel Aune '04E (MM), '11E (DMA) and pianist Joseph Yungen '13E (MM) for music by Plog including the title piece, *Musings*, *Postcards*, and *Animal Ditties*. (See Alumni Notes, page 27, for more about Jacob.)



KEVIN PUTS '94E, '99E (DMA)
SILENT NIGHT
Naxos

Kevin's first opera, based on the French film *Joyeux Noël*, was an immediate success. This live recording features the forces of the Minnesota Opera, which gave the premiere in 2011, conducted by Courtney Lewis. (Kevin was the speaker at Eastman's 2022 Commencement; see School News, page 12.)



GAIL KUBIK '34E
DIVERTIMENTOS; SYMPHONY CONCERTANTE; GERALD MCBOING BOING
BMOP

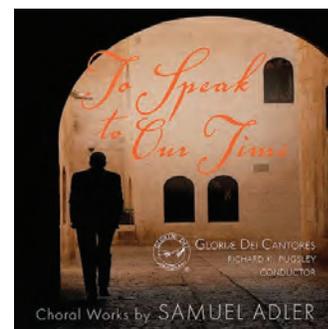
Gail Kubik was Eastman's second Pulitzer Prize winner (after Howard Hanson), in 1952 for his *Symphony Concertante*, revived here by the Boston Modern Orchestra Project

under Gil Rose. Also included are two divertimentos and the score for *Gerald McBoing Boing*, an Oscar-winning 1950 cartoon based on Dr. Seuss. *BBC Music* found Kubik's music "delightful and delicious" and "irrepressibly lively."



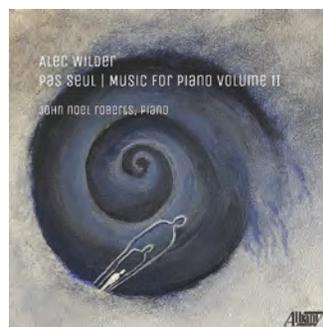
TOM NAZZIOLA '88E
THE BQE PROJECT: MUSIC FOR FILM, VOLUME 1
CD Baby

Originally founded by Tom and John Florio, the BQE Project has developed a loyal following for its original music scores and live performances. Tom's first album with his BQE Project features his original scores for silent films and early talkies, from the comedies of Buster Keaton to early science fiction (*The Golem* by Paul Wegener). The musicians of the BQE Project include Gregg August '87E and Greg Chudzik '06E, bassists; Conrad Harris '91E, violinist; Joseph Tompkins '92E, percussionist; and Dan Willis '90E, sax/flute/clarinet player.



SAMUEL ADLER
TO SPEAK TO OUR TIME
Gloriae Dei Cantores
Paraclete Press

This collection of choral music by a longtime Eastman professor of composition highlights settings of "texts which recount God's goodness on the journal of life – through the hills, valleys, and mountaintop experiences." They include *How Sweet the Sound* (based on "Amazing Grace"); *To Speak to Our Time*, a setting of Psalm 23; *A Hymn of Praise*; and more. Says Sam: "I am so very grateful for this magnificent recording and hope it will be enjoyed by people of all faiths."



ALEC WILDER '73E (HNY)
PAS SEUL: MUSIC FOR PIANO, VOLUME 2
Albany

John Noel Roberts '74E, '75E (MM), on the piano faculty of Our Lady of the Lake University in San Antonio, collects 38 brief, appealing pieces by the Rochester-born Alec Wilder, who studied

informally at Eastman in the 1920s. Wilder's prolific output included many short piano pieces which remain unpublished; this is John's second collection of them. They all demonstrate Wilder's desire "to transmute the very best of myself into disciplined, loving, and if possible, witty and civilized sound."

▶ ALUMNI NOTES

1960s

On May 10, bassist **Ron Carter** '59E, '10E (HNR) celebrated his 85th birthday in the best way: performing at Carnegie Hall. In *For the Love of Ron*, Ron performed his own music and that of a few other composers as a member of the Golden Striker Trio, the Foursight Quartet, and The Ron Carter Octet. The evening, hosted by *NBC Nightly News* host Lester Holt, included tributes from Ron's fellow master bassists Buster Williams and NEA Jazz Master of 2022 Stanley Clarke. (Ron was named an NEA Jazz Master in 1998.)

Ron was profiled in the previous day's *New York Times* by Marcus J. Moore, who quoted Stanley Clarke: "There isn't a bass player that's out here today that has any sense that is aware of the bass, that's not influenced by Ron Carter." Ron himself said of his philosophy as a musician: "Can I find a better order of notes that I didn't find last week?"

1970s

Sandra Goldberg '77E (MM) was chosen Musician of the Month by the HorizonVU Sound and Movement forum in August 2021. Sandra also participated in the first Female Swiss Composers Festival in Zürich, where she has lived since

1985. Sandra was a member of the Zürich Chamber Orchestra until her retirement in 2017.

After an extraordinary 39-year tenure as concertmaster of the Anchorage Symphony Orchestra, **Kathryn Hoffer** '69E announced her retirement. A member of the ASO since 1974, Kathryn performed her final concert in her leadership position at the orchestra's April 9 season finale.

David Owens '72E teamed with violinist Cynthia Cummings for a livestreamed recital on October 24, 2021, through the Chelmsford (MA) Center for the Arts. Cynthia and David presented the rarely heard sonata by Irving Fine, as well as works by Mozart and Fauré. In February 2022, David played concerts at Chelmsford and at the Newbury Court Auditorium in Concord. With flautist Jennifer Wright and oboist Barbara Kipp, he performed music by Hindemith, Copland, Norman Lloyd, Clara Schumann, and Madeleine Dring.

1980s

In May 2021 the New England Conservatory awarded its Honorary Doctor of Music degree to **Carl J. Atkins** '82E (DMA). Atkins taught at NEC during 1969-



1978 and 1993-2002. In 1970, at the behest of then NEC president Gunther Schuller, Carl created the first accredited degree program in Afro-American Music and Jazz Studies at an American conservatory.

Dan Locklair's '81E (DMA) *Fanfare Pro Humanitate (A Festive Peace for Brass, Percussion, and Organ)* received its world premiere on March 24, 2022, at the inauguration of Wake Forest University's fourteenth president, Dr. Susan R. Wenthe. Dan was also featured in an article in the *Winston-Salem Journal*.

Jeff Stockham '82E (MM) and his recreated Civil War regimental brass band, the Syracuse-based Excelsior Cornet Band, portrayed the Edison Electrical Illuminating Company Brass Band in HBO's hit show *The Gilded Age*. Filming was done in Troy, New York in June 2021. The show also licensed four tracks from the Excelsior Cornet Band's award-winning CD *Cheer, Boys, Cheer!*

Walt Straiton '88E (MA) was recently named the director of sales for MusicFirst, the digital education division of Wise Music Group.

1990s

David Cutler '96E (MM) published an illustrated, full-color visual book titled *The GAME of Innovation: Conquer Challenges, Level Up Your Team, Play to Win* (McGraw Hill). Packed with actionable strategies, its flexible methodology helps teams turn organizational challenges into "innovation GAMES," employ problem-solving "lenses," amplify team performance; and deliver a "WOW!!!" Dr. Cutler serves as distinguished professor of innovation and entrepreneurship in the University of South Carolina School of Music.

Andrew Irvin '96E (MM), concertmaster for the Arkansas Symphony Orchestra, was named as one of *Musical America's* "Top 30 Professionals of 2021." Andrew's



virtual concert series *Bedtime with Bach* got considerable attention in the media, including mentions from the *Washington Post* and the *Kelly Clarkson Show*. The series has included more than 150 performances by ASO musicians and friends over the past year.

Lisa Seischab '90E is vice president of development at Rochester's George Eastman Museum, where she recently joined the Museum's Legacy Collection Archivist Jesse Peers in a lecture on George Eastman's life one hundred years ago – in the year that saw the openings of the Eastman School of Music and the Eastman Theatre.

Christopher Theofanidis '92E (MM) was elected to the American Academy of Arts and Letters in March 2022. Chris is a Yale School of Music faculty member and composer-in-residence at the Aspen Festival and School. Membership in the American Academy is considered the highest form of recognition of artistic merit in the United States.

2000s

Fortepianist **Kris Bezuidenhout** '01E, '04E (MM) appeared in the closing recital of the 2021-2022

season of the Boston Early Music Festival in April, performing with soprano Carolyn Sampson. *Songs of Parting* included music of Mozart, Haydn, C.P.E. Bach, and other eighteenth-century composers.

2010s

Michael Conrad '13E (MM) founded the Iowa Jazz Composers Orchestra and was awarded an Iowa Arts Council Art Project Grant to compose, premiere, and record his *Fertile Soil Suite* in 2020. The full performance is available on YouTube.

In the fall of 2021, **Jacob Dalager** '12E (MM) joined the faculty of New Mexico State University as assistant professor of trumpet and jazz, where he teaches applied lessons, directs the jazz ensemble, leads the faculty brass quintet, and runs the Annual Jazz Festival. (See under Recordings, page 24.)

Clarinetists **Julianna Darby** and **Ben Cruz**, both '21E (MM), have won positions with the New World Symphony in Miami.

On April 12, 2022, the Guilderland NY High School Symphonic Band, conducted by **John Fatuzzo** (MM '16), received a Gold with



Distinction Rating at the 2022 New York State School Music Association's (NYSSMA) Major Organization Festival. The group performed works by Carl Strommen, Claude T. Smith, and Henry Fillmore. The Gold with Distinction Rating is the highest an ensemble can receive from the panel of adjudicators.

Kevin Fitzgerald '13E is the Jacksonville Symphony's new associate conductor, beginning in the 2022-2023 season.

Johanna Gruskin '13E joined the New Zealand Symphony Orchestra as principal piccolo in April.

Two important appointments for recent graduates in choral conducting: **Anna Lenti** '11E, '22E (DMA) has been appointed director of choral activities at Williams College (MA), and **Joe Lerangis** '19E (MM) has been appointed director of choral activities at Cornell University.

Ken Luk '11E, '13E (MA/MM), '18E (DMA) is one of the founders of Rochester Classical Guitar, an organization that promotes classical guitar events in the Greater Rochester area. Rochester Classi-

cal Guitar hosted its annual Rochester Guitar Festival from April 2-4, 2022. The current Rochester Classical Guitar team is comprised of Ken, cofounders **Thomas Torrisi** and current MA student **Michael Jones**, and current ECMS student **Neil Thompson**.

This spring Ken was announced as the new guitarist of Fivebyfive, the contemporary music group whose first album, *Of and Between*, was included in our Winter 2022 issue. He replaced **Sungmin Shin** '11E (MM), '18E (DMA) and joins fellow alumni members **Marcy Bacon** '08E (DMA), **Eric Polenik** '06E (MM), and **Haeyeun Jeun** '08E (MM), '16E (DMA).

Scott Perkins, '04E (MA), '10E (MA), '11E (PhD) recently earned tenure and promotion to associate professor at California State University, Sacramento, where he is head of music theory and composition.

Kyle Peters '17E (MM) composed and performed a multi-percussion duet with **Jim Tiller** '90E, principal percussionist of the Rochester Philharmonic Orchestra, titled *All Green Lights* – it's available on YouTube.



▶ ALUMNI NOTES

Several Eastman faculty members, students, and alumni contributed to the 2022 American String Teachers Association (ASTA) Conference in Atlanta. Assistant professor of music teaching and learning **Lisa Caravan** '07E (MM), '12E (DMA) was vice-chair of the conference committee and a co-presenter with **Dan Ketter** '10E, '17E (DMA), '20E (PhD), **Armand Hall** (director of programming for Gateways Music Festival), and **Jonathan Fleischman** '21E (MA). Music education and music performance student **Payton Dziekan** '22E **4** was awarded a \$1,000 grant from the Foundation for the Advancement of String Education to attend and was one of two nationally selected students to participate in the collegiate-level master class.

Currently a Community Ambassador for Calgary Opera and a proud Canadian-Ukrainian citizen, **Stephania Romaniuk** '11E, '20E (MA) performed the Ukrainian National Anthem at the Calgary Flames game on March 7.

Ania Yu '17E is the next postdoctoral researcher for the University of Chicago's Center for Contemporary Composition. In addition to teaching, she will develop new works to be performed by the Grossman Ensemble and other guest artists.

Two students of Nicholas Goluses won in the 25th Appalachian International Classical Guitar Competition: first prize to **Austin Wahl** '15E, '17E (MM), '21E (DMA) and third prize to current DMA student **Maya Loncar** '20E (MM).

As the new first oboist of the United States Army Band "Pershing's Own", **Audrey Yu** '16E brings an Eastman pedigree. She studied here with **Richard Killmer**, and with **Erin Hannigan** '96E at Southern Methodist University.

2020s

Claire Bradley '20E recently accepted a horn position with Pershing's Own Ceremonial Band.

Current DMA student **Austin Chanu** '21E (MM) was appointed a conducting fellow of the Philadelphia Orchestra, beginning in September 2022. Austin will serve as cover conductor, and provide assistance to music director Yannick Nézet-Séguin and guest conductors, as well as participating in residency, touring, and educational activities, and will lead select community programs.

Brianna Garcon '22E, a horn student of Peter Kurau, received the Fannie Bigelow Prize for undergraduate women's leadership as part of the University's 2022 Susan B. Anthony Legacy Awards. Its recipient each year is chosen "on the basis of her individuality, her ability to form and express fearlessly, with conviction and sound judgment, her opinions on vital topics." At Eastman, Brianna served as the president of Eastman's Black Student Union and chair of community engagement for Sigma Alpha Iota Sigma Theta chapter.

The Kodak Quartet performed its Carnegie Hall debut concert on April 7, 2022. The group, formed at Eastman several years ago, includes violinist **Martin Noh** '22E and violist **Daniel Spink** '18E, '20E (MM).

Tenor **Samuel Robertson** '22E (MM), a student of Jonathan Retzlaff, moved to Vienna to join the Vienna Staatsoper Chor Akademie. Samuel was offered the position after singing for an agent of ZAV Kunstlevertung while performing the role of Tamino in Mozart's *Die Zauberflöte* at a festival in Weimar. Samuel is excited to have the opportunity to work and study at one of the world's leading opera houses.

▶ ALUMNI NOTES DEATHS

As of June 30, 2022

1940s

Virginia (Jones) Campbell '47E (MM), March 2022
Lona Ann (Stoddard) Feltham '44E, May 2022
Edith (Sunde) Hesselbrock '44E (MA), May 2022
Annabelle (Shrago) Leviton '46E (MM), January 2022
Shirley (Mowry) Reichenberg '45E, May 2022

1950s

Warren F. Beaman '52E, '58E (MM), March 2022
Dean G. Blair '58E (MM), April 2022
Glenn H. Bowen '56E (MM), '68E (DMA), May 2022
Jean (Larson) Clifford '56E, May 2022
Thomas J. Cole '59E (MA), June 2022
Vance Shelby Jennings '50E, February 2022
Louis M. (Lloyd) Palm '54E (MA), January 2022
A. Louanne (Laird) Shelton '54E, March 2022
Thomas C. Slattery '58E, November 2020
Richard A. Stephan '53E (MM), May 2021
Donald A. Trismen '52E (MM), May 2022

1960s

Michel E. Ashmore '63E, May 2022
Ronald J. Barnett '60E, June 2021
Frederick Thomas Boyd '69E, '71E (MM), May 2022
Gale (Furman) Coffee '61E, March 2022
Nancy Elizabeth (Gray) Dills '60E, January 2022

Floyd Kersey Grave '66E, December 2021
Walter Kent Hill '61E (MM), '66E (DMA), October 2016
Franklin Paul Jacobson '64E, April 2022
Marilyn Kay Stulken '67E (MM), '75E (DMA), December 2021
Drusilla Adah (Rose) Tamutus '63E, February 2019

1970s

Robert Russell Morrow '70E (DMA), March 2021
Bradley Richard Nelson '75E (MM), '77E (DMA), May 2022
Tiina Hele Runkla '72E, November 2021

1980s

Reuel D. Ash '81E (MM), June 2022
Bruce Courtenay Bodden '86E, March 2022
Jan E. Fredericks '89E (MA), April 2022
Jonathan Raphael Pegis '86E (MM), May 2022

2000s

Michael Louis Miller '00E (DMA), April 2022

► FACULTY NOTES

Professor of musicology **Michael Anderson** recently published *Music and Performance in the Book of Hours* (Routledge). ¹ This study uncovers the musical foundations and performance suggestions of books of hours, guides to prayer that were the most popular and widespread books of the late Middle Ages. “I regard the act of ‘performance’ on a broad spectrum in this study – from reading silently and recalling performance in the ‘inner ear’ to murmuring, and of course, out-right singing (publicly or privately).”

Natalya Antonova has been named the inaugural Wentworth Family Professor of Piano. The newly established professorship is generously supported by Tim and Robin Wentworth.

In his recent book, *Lines and Lyrics: An Introduction to Poetry and Song* (Yale University Press), assistant professor of music theory **Matt Bailey Shea** draws on a basic understanding of poetry to explore and call attention to words, and the sounds of the language, to get a deeper interpretation of songs in a wide variety of musical styles, from hip-hop to rock to art songs.

Alice Carli, conservator of the Sibley Music Library, was recognized at a UR Celebration of Authorship Symposium and Reception on April 28 at Rush Rhees Library. A-R Editions recently published a revised version of *Alice’s Binding and Care of Printed Music*.

Anaar Desai-Stephens, assistant professor of ethnomusicology, was named an External Fellow of the University’s Humanities Center for Fall 2022. She will work on her book *Voicing Aspiration: Bollywood Songs and the Dreamwork of Contemporary India*.

Associate professor of musicology **Melina Esse** taught a workshop on *The Mindful Classroom* at the annual meetings of the Music Theory Society of New York State and the New York-St. Lawrence Chapter of the American Musicological Society, held at Eastman in April 2022.

Associate professor of clarinet **Michael Wayne** performed the Mozart Clarinet Quintet in the First Mondays Chamber Music Series



at the New England Conservatory of Music. In June he performed the Nielsen Concerto with the Cayuga Chamber Orchestra and was a faculty member at the National Orchestral Institute.

Three important awards were given to faculty members this spring. Professor of lute **Paul O’Dette** received the Eisenhart Award for Excellence in Teaching.

The University’s Edward Peck Curtis Award for Excellence in Undergraduate Teaching was awarded to **Christopher Azzara**, professor of music teaching and learning. And the Eastman Diversity Award was shared by a teacher and a student: **Sylvie Beaudette**, ² assistant professor of piano accompanying and chamber music; and **Brittney Burgess** ’22E (MM).



► FACULTY NOTES

CELEBRATING SERVICE AND ACHIEVEMENT

On May 3, 22 Eastman faculty members were recognized for their years of service. They have completed a total of 724 years of service to our school.

40 YEARS:

Richard Killmer, Professor of Oboe

30 YEARS:

David Higgs, Professor of Organ

25 YEARS:

Jeff Campbell, Professor of Jazz Studies and Contemporary Media

Steven Daigle, Professor of Opera

Brad Lubman, Professor of Conducting and Ensembles

Robert Sneider, Associate Professor of Jazz Studies and Contemporary Media

David Ying, Associate Professor of String Chamber Music and Violoncello

Janet Ying, Associate Professor of String Chamber Music

Phillip Ying, Associate Professor of String Chamber Music and Viola

20 YEARS:

Christopher Azzara, Professor of Music Teaching and Learning

Kathryn Cowdrick, Professor of Voice

Lucy Winters Durkin, Instructor of Visual Arts

Mikhail Kopelman, Professor of Violin

William Marvin, Associate Professor of Music Theory

Dave Rivello, Assistant Professor of Jazz Studies and Contemporary Media (2020)

Mark Scatterday, Professor of Conducting and Ensembles

Neil Varon, Professor of Conducting and Ensembles

Ricardo Zohn-Muldoon, Professor of Composition

15 YEARS:

Geoffrey Burgess, Instructor of Baroque Oboe

Jonathan Dunsby, Professor of Music Theory

Bruce Frank, Instructor of Music Theory

Glenn Mackin, Associate Professor of Political Science

Seven retired faculty members -- **Bill Dobbins**, **Beryl Garver**, **Ken Grant**, **Dave Headlam** (see page 29), **Vincent Lenti** (2021), **Russell Miller**, and **Dan Zager** (2021) -- were also recognized, and photographic portraits of Bill, Ken, Dave, Vince, Russell, and Dan were revealed on Cominsky Promenade.



Retirees **Bill Dobbins** [1] and **Dan Zager** [2] pose with their Cominsky portraits. [3] Retiring professor **Russell Miller** is shown at his retirement party in the Opera Studio with students **Libby Clark**, soprano, **Edward Bland**, baritone, **S. Joshua Sheppard**, baritone, and **Alexa Sowers**, pianist.

▶ STUDENT NOTES

Haniel Anugerah, a third-year student of Joseph Rackers, received the Ricardo Viñes and Albert Roussel Prizes at the 15th Concours International de Piano d'Orléans, France.

Caleb Borick, a second-year student of Joseph Rackers, won the MTNA Competition for the Southern Division and advanced to the National Finals.

1 Adam Catangui, a student of Nicole Cabell, is a 2022 Gerdine Young Artist with the Opera Theatre of Saint Louis. Adam is one of only 36 artists selected, who represent 19 states and nine home countries. (Adam is shown as Jack, with his best friend Milky White, in Eastman Opera Theater's *Into the Woods*.)

Colin Crake, DMA student of Chien-Kwan Lin, won First Prize at this year's North American Saxophone Alliance (NASA) College Solo Competition, in May.

Two current Music Theory graduate students have accepted appointments as assistant professors of theory, beginning this fall: **Richard Desinord** at Michigan State Univer-



sity, and **Stephanie Venturino**, at the Yale University School of Music.

Katherine (Kat) Joliff, a first-year student of David Higgs, won First Prizes in the Immanuel Lutheran Church, Evanston (IL) Organ Scholar Competition (undergraduate division) and the Taylor Undergraduate Organ Competition, Atlanta GA.

This spring **Nikolette LaBonte**, current DMA student of Peter Kurau, served as substitute guest principal horn of the Vancouver (BC) Symphony and guest principal horn with the Baltimore Symphony. Nikki was the winner of the 2019 Verde Valley (AZ) Sinfonietta Emerging Artist Competition, and in April she finally redeemed her COVID-delayed prize, appearing as soloist in Mozart's Concerto No. 1 and Saint-Saëns' *Morceau de Concert*.

Eastman's **McKenzie Garey** and our **Black Students' Union** were recognized at the University's 2022 Student Life Awards ceremony, "The Rockys." For her contributions to student life, McKenzie was selected as this year's student recipient of the Linda Muise Award. The BSU's *Black Table Talk* series was recognized for Excellence in Programming.

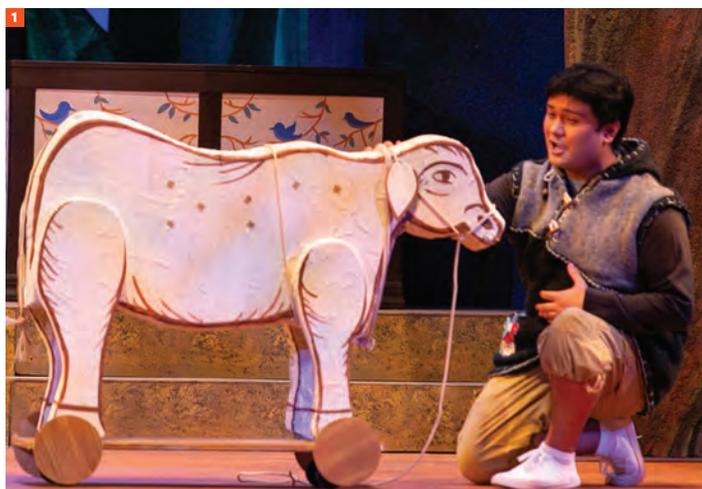
Jonathan Mamora, a DMA student of Douglas Humpherys, won First Prizes in the solo and concerto

divisions at the Virginia Waring International Piano Competition, held in April. The prize includes a \$20,000 cash award, a debut at Weill Recital Hall at Carnegie Hall, a recording contract with the Yamaha label, and associated additional concerts.

Sol Park, a student of Alexander Kobrin, won the 2022 MTNA Young Artist Performance Competition, West Central Division, and competing in the MTNA National Finals.

2 Samantha Sosa, a junior in the studio of Katherine Ciesinski, captured second place in the Classical and third place in the Popular Vocal Performance categories in the Music International Grand Prix. Samantha performed in Merkin Hall at Lincoln Center on May 20.

Greg Turner and **Steven Dong**, two senior students of Alan Chow, tied for First Prize in the Kuleshov International Piano Competition in Oklahoma.



▶ STUDENT NOTES

Xinyue Yang, a student of Natalya Antonova, won the Eastern Division of Young Artists MTNA Competition, and was a finalist in the National Young Artist MTNA Competition.

Two of the five finalist duos in the 2022 MTNA Stecher and Horowitz Two-Piano Competition came from Eastman. **Sol Park** and **Andrew Chen** both study with Alexander Kobrin and received Second Place; **Caleb Borick** is a student of Joseph Rackers, and **Karina Tseng** a student of Alex Kobrin. Both duos were coached by Elinor Freer.

The winners of the 2022 Friends of Eastman of Eastman Opera Voice Competition, held in February in Kilbourn Hall, are: Lynne Clarke Vocal Prize, **Gwen Paker**, with collaborative pianist **Érico Bezerra**; Anabel Muentner Vocal Prize, **Anna Thompson**, also with **Érico**; Third

Prize, **Edward Thomas Bland**, with collaborative pianist **Jenny Choo Kirby**; and Honorable Mention, **Jazmine Saunders**, with collaborative pianist **Ava Linvog**.

Students from the clarinet studio of Michael Wayne won three of the four prizes in the 2022 Vandoren Emerging Artist Competition: senior **Michael Miller**, first prize; sophomore **YunZe (Scott) Shao**, third prize; and sophomore **Zhiwei (Victor) Ni**, honorable mention. This spring, Michael's first-year master's student **Johnny Wang** advanced to the semi-final round of the San Francisco Symphony Associate Principal/E-flat Clarinet and San Francisco Ballet Principal Clarinet audition.

Students of Chien-Kwan Lin placed well in the MTNA competitions this spring. **Austin Shilling** won First Prize in the Senior Division Wood-



winds category; **Colin Crake** won Third Prize in the Young Artist Woodwinds category; as a member of the Sequoia Reed Quintet, saxophonist **Trevor Chu** shared Second Prize in the Chamber Music Winds category. The other Sequoia members are **Gwendolyn Goodman**, oboe; **Johnny Wang**, clarinet; **Lucas Slavin**, bass clarinet; and **Harri-son Short**, bassoon.

The Eastman students in The Wilder Trio – violinist **Angela Kim**, clarinetist **Mike Miller**, and pianist **Matthew Figel** – were the winners of the Verdehr Trio Award, created by clarinetist **Elsa Verdehr** '58E (MM), '64E (DMA) and her husband, violinist Walter Verdehr. In May, the trio performed a concert of works by Gian Carlo Menotti, Jennifer Higdon, Alexander Arutiunian, and other composers, selected from the extensive repertoire commissioned by the Verdehr Trio.

3 Quintastrophe! is composed of **Alexandra Stokes**, flute; **Alexis Wilson**, oboe; **Lauren Enos**, clarinet; **Adrian Wittmer**, bassoon; and **Morgan Chalmers**, horn – five Eastman students with a flair for an ensemble name as well as chamber-music performance. They performed in the first of Eastman's two sensory-friendly family concerts, on May 2 (see pages 6-7).

4 Four Eastman horn students recently performed with the Buffalo Philharmonic Orchestra in its performance/screening of *Star Wars* with live orchestral accompaniment. Jacek Muzyk, who is principal horn of the BPO and Adjunct Professor of Horn at Eastman, was joined by **Joe Alberico**, **Kristin Andlauer** (then a regular member of the BPO section), **Will Sands**, and **Miles Teague**.



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FOR THE RECORD

In March, Eastman began its centennial celebration with an Eastman Opens the Doors festival for the community (see pages 14-19). The festivities brought numerous local and state government officials to Gibbs Street, along with numerous centennial honors and citations: proclamations from Assembly member Demond Meeks and Senator Jeremy Cooney; proclamations on behalf of Monroe County and the City of Rochester; an announcement in the Congressional Record by Representative Joseph Morelle; and Letters of Recognition from Senators Charles Schumer and Kirsten Gillibrand. All are now on display in Lowry Hall.

PHOTOGRAPH BY STEPH VITE-ROMERO.

“The Eastman School of Music has hosted countless esteemed performers, graduated many successful alums, and initiated numerous community education and other programs that bring the invaluable gift of music to the broader community... the School has had an enduring impact positive impact on the community.”

**-NEW YORK STATE SENATOR
JEREMY COONEY**
