

Music Leadership Moves Online

ALUMNI

Football and Fiddling

EASTMAN

NOTES

WINTER 2021

Coronavirus at Eastman

Eastman's varied responses
to an international
pandemic



The pandemic has reminded us how making and enjoying music together raises spirits and builds connectivity. We are proud of how our community has come together to find inventive ways to ensure the music continues. Thank you for considering a gift to Eastman to support talented musicians during these unprecedented times.

It's about everyone pitching in.

It's about helping our students and graduates find their way. It's about promoting equity and access. And it's about connecting all members of the Eastman community to support one another. We are also raising resources to support students in their journey through scholarships and innovative programs that equip them with the skills to adapt to disruptions in the industry. Will you join us?

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A socially distanced rehearsal in Kilbourn Hall, and in front of a green screen, with members of Eastman Opera Theatre's virtual production *Our Voices*.

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Coronavirus at Eastman

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For Music's Sake

Dear Friends,

The events of the past ten months have been life-altering for all of society, including previously unimagined challenges for music institutions around the world, of which Eastman was no exception. However, since the onset of the COVID-19 pandemic last March, I have been continually awed, inspired, and moved by how our students, faculty, and staff rose to the enormous tasks and challenges we faced.

Throughout the summer, we heard repeatedly from our students about the importance of returning to campus to study and make music with their classmates. And throughout the semester, we heard again and again from students and their families how grateful they were to be making music together, in-person. This burning desire—no, this *absolute need*—to make

Leonard Bernstein many decades ago is as applicable today as at any time in history. He wrote:

I think it is time we learned the lesson of our century: that the progress of the human spirit must keep pace with technological and scientific progress, or that spirit will die. It is incumbent on our educators to remember this; and music is at the top of the spiritual must list. When the study of the arts leads to the adoration of the formula (heaven forbid), we shall be lost. But as long as we insist on maintaining artistic vitality, we are able to hope in [our] future.

None of us can predict what the future of music will be. No one knows if all music institutions will survive the economic hardship caused by the pandemic, or if audiences will soon fill our concert halls, or of the unfore-

This burning desire—no this absolute need—to make music with others provides ample evidence for optimism about the future of music beyond the current pandemic.

music with others provides ample evidence for optimism about the future of music beyond the current pandemic.

The ability to make and appreciate music is a part of our humanity, and it is essential to our well-being. While there are countless magnificent sounds in nature—the evocative songs of whales; the haunting howls of coyotes and wolves; the captivating cacophony of songbirds in the spring and geese in the fall—only humans come together for the very purpose of making music. This is music for music's sake—not providing background music, or music for dancing at a club or celebration, or for any reason other than people expressing thoughts, feelings, and emotions that are inexpressible in words or by other art forms.

During this time of Zoom lessons, asynchronous courses, and virtual ensembles, the sentiment expressed by

seen opportunities in music that might be created with new technologies. What we do know is that throughout history, humans have made it their purpose to create and experience music. The intense desire and absolute commitment by our students this past semester indicate that this generation of young musicians will do the same. I am encouraged and optimistic knowing that today's Eastman students will be at the forefront of shaping and creating our musical future.

Meliora,

Jamal J. Rossi

Joan and Martin Messinger Dean



Not a true goodbye: Mitzie Collins '63E remains part of Rochester's musical life.

An ECMS Icon Retires

Last summer, **Mitzie Collins** '63E retired after 25 years on the Eastman Community Music School faculty. As hammered dulcimer and folk music expert, shape-note singer, organist, and radio and recording artist, Mitzie, who was voted 2014 Musician of the Year by Rochester's Mu Phi Epsilon Music Fraternity, is still a staple of the Rochester musical community; in the words of ECMS director Petar Kodzas, "we know this is not a true goodbye!"

A Kay Rediscovery

As a student, **Ulysses Kay** '40E (MM) wrote a

Sonatine for viola and piano, which spent several decades on a library shelf before violist **Juliet White-Smith** '98E (DMA), researching Kay's 1942 Viola Sonata, found a reproduced manuscript of the earlier, five-minute work. Juliet assisted in the Sonatine's publication, but it wasn't performed until July 31, 2020 by Boston Symphony Orchestra violist Mary Ferrillo, who was amazed to find that she was giving its world premiere. Ulysses Kay (1917-1995) was an important composer during his lifetime: "His orchestral works were premiered by major orchestras and conductors," says Juliet. "The fact that his name—like many other



During 2004's Penderecki Week, the composer coached Eastman faculty members (including violist George Taylor) in his music.



Notes for Votes for Women!

This fall—in plenty of time for Election Day—the **University of Rochester/Eastman Women's Chorus** produced a video performance of the suffrage song "Votes for Women" by Eleanor S. Smith (1858-1942), arranged for them by Professor **Philip Silvey** and produced by Music Teaching and Learning PhD student **Ben Guerrero**. Originally presented at the *Seneca Falls Dialogues* conference in celebration of the 100th anniversary of the 19th Amendment, it's now available on YouTube.

"This substitution for what was originally going to be a live concert performance motivated me to create a virtual choir video," says Silvey. He, Guerrero, and the chorus have since produced a tribute to women graduates of the University, featuring **Renée Fleming** '83E (MM) and former Sibley Librarian **Ruth Watanabe**.

Black American artists—is not mainstream is a sad thing for our country." There's more about Ulysses Kay in Columbia University's digital archive.

Monumental Memories

The late **Krzysztof Penderecki** (1933-2020) made two notable visits to Eastman. In February 1972, the Philharmonia under Walter Hendl premiered Penderecki's *Partita*, a commission for the school's fiftieth anniversary, later performing it in Carnegie Hall. In February 2004, a "Penderecki Week" was highlighted by Professor **Oleh Krysa's** performance of his violin concerto *Metamorphosen*. At that time, Professor of Composition **David Liptak** described Penderecki's music as "filled with vitality, adventure, and a sense of the monumental."

Jason Painter Price '04E (MM), '05E (DMA), a founder of the celebrated new music ensemble Alarm Will Sound during his time at Eastman, died on November 1, 2020 at the age of 45. At the time of

his death, he was a faculty member in Sound Design in the Theatre Department of Michigan State University. Jason is shown here in Alarm Will Sound's production *1969*, performed in Kilbourn Hall in 2013.



Active in theater, music, and sound design, Jason is shown here with Alarm Will Sound, which he co-founded while at Eastman.

{ ALUMNI ON THE MOVE }



Maria Schneider '85E (MM)

Composer, arranger, orchestra leader

■ Maria, and her Maria Schneider Orchestra, were multiple winners in the 2020 Annual *DownBeat* Critics Poll, winning plaudits as Big Band, Composer, and Arranger. Maria's ambitious double album *Data Lords* was recently released to great acclaim, and was nominated for a 2021 Grammy Award as "Best Jazz Large Ensemble Album."

Andre Myers '96E

Composer, educator

■ Andre is based in Redlands, California, but he has a good friend in Albany, New York: Albany Symphony Orchestra Music Director David Alan Miller recently premiered his *Pulp Anthem: Reflected Glory* (dedicated to nurses during the COVID pandemic) with ASO new-music ensemble The Dogs of Desire; and in November performed Andre's *Black & Alive* with the ASO. (Details at albanysymphony.com.)



Jasmine Daquin '19E (MM)

Oboist and website founder

■ Jasmine, a busy freelance oboist in New York, recently started Black Classical Music Educators (blackclassicalmusiceducators.com), an online space for young and adult musicians seeking private lessons with a Black classical music educator, and for Black classical music educators to professionally engage with each other. BCME had a successful launch on July 19, 2020 and 3,000 visits in its first month.



Maurice Cohn '20E (MM), current DMA student

Cellist, conductor



■ Maurice won a 2020 Georg Solti Foundation U.S. Career Assistance Award, and was semi-finalist in the Guido Cantelli Conducting Competition in September 2020. Besides conducting Eastman's OSSIA, New Horizons Orchestra, and Philharmonia, Maurice has served as cover conductor for Robert Spano and the Atlanta Symphony Orchestra, the Oberlin Contemporary Music Ensemble, and Chicago's Zafa Collective.

Brian Giebler '10E

Tenor



■ Brian's recent release *A Lad's Love* (Bridge Records 9542) features 20th-century British songs by Britten, Quilter, Ireland, and others, on themes of friendship, unrequited love, and war. *A Lad's Love* debuted at #14 on Billboard's Classical Chart in July and was chosen Record of the Week by Cleveland's WCLV. *Gramophone* said that Brian "imbues every phrase with warmth and clarity . . . in vivid conversation with pianist Steven McGhee." In addition to all the critical acclaim, Brian recently added a 2021 Grammy nomination for Best Classical Vocal Recording, and in January was voted *Musical America's* Artist of the Month.





COVID, Challenges, Creativity, Collaboration

The coronavirus pandemic has changed the world, and during the last year it has certainly changed Eastman, affecting everyone from incoming first-year students to our full faculty and staff.

Once the virus spread widely and shutdowns began in the early spring, almost overnight our vocabularies expanded to include such phrases as mitigation techniques, hybrid learning, aerosol contact, and Zoom calls. Dr. Fauci and Dr. Chatbot, acronyms like PPE and CDC, constantly changing social distancing and cleaning protocols, became part of our daily lives.

The pandemic reduced most of the school's on-campus population and created headaches, heartaches, computer glitches, and unwelcome furloughs. But this is, after all, Eastman, and as you'll read, the pandemic created many surprising, and even positive, opportunities for ingenuity, collegiality, and creativity, for thinking out of the box and replacing old ways with new methods.

After an abrupt end to the spring 2020 semester, Eastman has now closed out a successful fall semester. Much of it was, and will continue

Even on a summery afternoon, on-campus Eastman students followed pandemic safety guidelines. At left: voice major and ESM Resident Advisor Raffi Wright '22E (voice); at right, percussion major David Dong '21E.

to be, viewed on a computer screen; but Eastman returned to a recognizable semblance of classes, rehearsals, practice, and performances, including in-person music-making.

In the words of Eastman Opera Theatre's Assistant Artistic Director Stephen Carr '00E, "Adversity breeds creativity." This year, creativity and collaboration prevailed.

Eastman became virtual mid-March, when the University shut down, sending most students and faculty—and many staff members—home.

"Some staff learned to work remotely, overcoming challenges to this new way of working and interacting," says Elaine Tennity, Human Resource & Administrative Operations Director, adding that off-site workers navigated furloughs and flexible schedules to meet work and home-life demands. "Essential personnel continued to work on-site seven days per week, to provide the best possible experience for our students."

A plan to keep the school functioning was an urgent necessity, and an Eastman Covid-19 Task Force was immediately formed to make a plan to keep the school functioning in the spring, to move forward in the summer and fall, and to ensure that all information was transparent and readily accessible to all members of the Eastman community.

An immediate challenge was training faculty and staff members how to effectively teach and work online. Institute for Music Leadership

Director Jim Doser says “IML, with help from the University’s Online Learning team and Eastman’s Technology and Media production Department, created an asynchronous online mini-course for faculty called *Getting Started with Online Teaching*. And ten different departments were represented in Zoom help desk sessions with IML coaches.”

Among those working on campus throughout the spring were the members of Eastman’s Facilities Department, charged with many of Eastman’s day-to-day operations, headed by Executive Director of Operations Kevin Gibson and Mike Zavaglia, Director of Facilities and Auxiliary Operations.

They had a long list of immediate, and continuing, requirements to address, says Zavaglia: controlling ID card access and key access, establishing a safe work environment, providing Personal Protective Equipment (PPE), and educating the community through signage describing new practices and protocols.

“Safety, security, and disinfecting have been and continue to remain the top priority,” he goes on, as was dealing with an ever-changing set of local, state, national, and University of Rochester COVID-19 requirements and guidelines: “New cleaning, disinfecting, air change, ventilation, filtration, reporting and regulatory protocols were being developed and changing rapidly. Occasionally within the same business day.”

Closing the doors to public access at Eastman profoundly affected Eastman’s Concert Office, whose director, Mike Stefiuk, found himself in the difficult position of announcing formal postponement of all spring 2020 events.

“We gave our patrons everything from full, no-questions-asked refunds to donations and credits for future events,” he says. The Concert Office also schedules all faculty performances, student recitals, and other events, and continued, as he puts it, “operating at breakneck speed” in moving all these events online.

“Our industry, one of the hardest hit, is struggling to find its footing and that major level of uncertainty pervades,” says Stefiuk of the future. “It’s likely that we’ll see a very different environment, with physical and psychological barriers for audiences looking to get back into the concert halls.”

For Helen Smith, Eastman’s Director of Technology and Media Production (TMP), making sure lessons and classes would continue remotely was the paramount concern. “The weekend before we shut down,” she recalls, “we purchased and collected up as many webcams, microphones, laptops, MIDI keyboards, and accessories that faculty and staff might need to be able to teach and work remotely. They were already in short supply and prices were rising fast. I kept them in my garage and provided a curbside pickup and delivery service.”



Socially distanced song: a lesson with Nicole Cabell and first-year student Emelia Boydston.

A Virtual Year: Eastman Music and Traditions Online

By necessity, almost all of Eastman’s events and concerts migrated online in the course of the past year, but our desire to stay connected kept our music making and our traditions alive. “These events couldn’t be held in person,” says Communications Director Jessica Kaufman, “but thanks to a spirit of collaboration among many different departments, we were able to create, or recreate, all of them online.”

We continue to make music of all kinds for a wide, if remote, audience. **Eastman Connects** was a much-needed source of creativity and meaningful music-making during initial shut-down phases, bringing together brief music videos by faculty and staff members, alumni, and students, and even Leonard Bernstein’s “Make Our Garden Grow” from *Candide*, performed by a large ensemble of Eastman Opera Theatre students, faculty, and staff.

On a smaller but delightful scale, Eastman’s composition symposium presented a series of **Tiny Pieces**. Says Composition Department chair David Liptak, “We all wrote pieces, about 30 seconds each, that were recorded in our various homes using only what we had at hand. The idea turned out to be 28 tiny new pieces on a YouTube channel, which also includes a five-minute compilation.”

Collaborating and rethinking also brought Eastman traditions online that could have been much missed. Our first major wholly virtual event was the **2020 Commencement**, which included all the usual ingredients, including messages from Dean Rossi and Senior Class President Sophie Volpe, music from the Eastman Trombone Choir, and many special, interactive features as well.

Similarly, we celebrated our first **Virtual Convocation 2020** on August 29, featuring live, but socially distanced, performances from Kilbourn Hall by Eastman’s new performance faculty members (see page 14-15). Masks did not dampen their bravura, and the added element of livestreaming their performances to our community near and far was a positive send-off to the academic year.

December 11 brought a virtual version of Eastman’s fabled **Holiday Sing**. Dean Rossi was still able to host this traditional event of music and camaraderie. In addition to wonderful submitted videos, a large virtual choir (including alumni and their families) joined in the beloved *Dona Nobis Pacem*. It was a fitting conclusion to a fall semester in which “so much music was made,” as Dean Rossi gratefully acknowledged.

.....
Some of the events mentioned here are still available for watching on the Eastman website and on YouTube.



Professor Russell Miller's Graduate Voice Repertoire class brought students together in Howard Hanson Hall—and virtually (see screen).



Director of Choral Activities William Weinert conducts masked and socially distanced members of the Eastman Chorale.

Urgent training sessions and documentation were vital to help students, staff, and faculty use Zoom and “Blackboard” for meetings and lessons. With help from the University’s Online Learning team and Eastman’s Institute for Music Leadership, they were also able to improve remote teaching tools like Zoom audio to support the very best experience for high quality music teaching.

Smith adds, “We worked on a project coordinated by Yale, along with other schools including Juilliard and Peabody, to work with Zoom developers to create a new Music Mode. This provided higher quality audio and improved the experience for faculty and students. In addition, we’re always learning about new audio applications to use in conjunction with Zoom.”

Eastman’s IT also supported Summer@Eastman, which moved all of its offerings completely online (see School News). Smith says that the experience of her staff during the spring and summer made her department aware of some urgent technology needs: new audio and video recording and streaming equipment, new permanent recording and Zoom equipment around the school, and expanded Wi-Fi coverage.

With classes and lessons adapting in spring, the way was paved to plan for the fall. “We were challenged to draw a clear line of differentiation between who could teach in person for music making experiences, and who had to move to online instruction,” says Donna Brink Fox, Senior Associate Dean of Academic and Student Affairs. “We decided to move most academic courses to asynchronous online delivery to create the most flexibility in students’ schedules.”

Many students—about 60 per cent, according to John Hain, Associate Dean of Academic and International Affairs—opted to return to campus this fall “so they could take advantage of in-person lessons, ensembles, and chamber music rehearsals.” He adds, “However, students choosing to remain at home took their lessons and participated in ensembles in a completely online format.”

“We were challenged to draw a clear line of differentiation between who could teach in person for music making experiences, and who had to move to online instruction.”

—Donna Brink Fox, Senior Associate Dean of Academic and Student Affairs

How did this work in a musical and teaching environment?

“The circumstances called for innovative thinking,” says Philip Silvey, Associate Professor of Music Teaching and Learning and director of the Women’s Chorus. “Early on, I abandoned the idea of trying to *approximate* what we might have done. Instead, I opted to *rethink* my approach altogether.” (You can read about the results of Silvey’s work with the Women’s Chorus in “Brief Notes” on page 2.)

“I can get a reasonable sense of the physical side of things,” says Professor of Piano Alan Chow, whose current studio includes students in six states and four countries, all studying remotely. “Fingerings are a little difficult to catch, but I can address the torso, upper arms, wrist, hand position, etc., without any effort. Zoom improved their sound setting significantly since the start, but nothing substitutes for hearing the student’s sound in person.”

Bob Sneider, who is an Associate Professor of Jazz and Contemporary Media as well as an Eastman Community Music School (ECMS) instructor, has been hosting Zoom master classes with such leading jazz artists as Wycliffe Gordon, Maria Schneider and many others. The classes are streamed live on the ECMS Facebook page and remain catalogued for viewing.

“The Facebook views of the streamed classes are well into the tens of thousands,” says Bob. “We get “likes and comments” from all around the globe ... This has brought excitement to our collective ECMS/ESM jazz population when it’s been deeply needed.”

“Our class felt most fortunate to be allowed to meet in person,” says Professor Russell Miller of this fall’s Graduate Voice Repertoire class. “Even singing masked and twelve feet apart, having the experience of making and hearing live music again in the same space almost brought tears to our eyes.”

Assistant Professor of Ethnomusicology Anaar Desai-Stephens taught two “virtual synchronous” graduate seminars which brought together

students in China, Hong Kong, and across the United States. “While the ‘Zoom box’ is not the same as being physically present with each other,” she says, her students “really showed up in the fullest sense to offer their brilliant insights and thoughts, even when they felt isolated, tired, and stressed by the condition of the world.”

The fall also brought Eastman’s ensembles back, but in a much different rehearsal and performance environment. Musicians perform at prescribed distances apart (depending on their instrument) and wearing masks. Strict disinfecting and cleaning protocols are followed before and after playing, and concerts are limited to one hour in length and livestreamed only. (One ensemble, Musica Nova, moved all of its activities online.)

“Our hall management team and stage crews have done an extraordinary job of working within new environments with new rules and safety precautions to follow,” says Mike Stefiuk. “They’ve kept things rolling for all the Eastman ensembles.”

The music itself changed. Instead of large-scale choral, orchestral, and wind ensemble works, repertoire plans changed to programs of shorter works for smaller, sometimes chamber-sized groups. According to Director of Choral Activities Bill Weinert, “Our students have completely committed themselves to maximum energy and artistry in this period of much smaller ensembles.” Chamber music, an essential part of Eastman’s musical life, continued to thrive, and the end-of-semester Chamber Music Extravaganza went on as scheduled in December.

“Our students overcame masks, bell covers, distancing, and half-hour rehearsal time limits, and they played their hearts out,” says Associate Professor of Flute and Piccolo Anne Harrow, who’s also chair of the Chamber Music Department. “Those of us who watched the Chamber Music Extravaganza livestreams shared with them the magic created only when musicians play live music together.”

“We were very lucky to have gotten through our audition season and all five on-campus audition days before things shut down in March,” says Matthew Ardizzone, Associate Dean of Admissions and Enrollment Management. “What we missed out on was the opportunity to have

admitted students visit campus in April before making their decisions. Our faculty was making a sudden shift to teaching their current students online, but they also engaged with admitted students for remote lessons and visits to studio classes.”

Ardizzone adds, “We’ve actually found that we’ve connected more directly with prospective students. We’ve been talking to students face-to-face over Zoom whether they are in New York State, overseas, or in any number of small towns that we would not have the chance to visit in person during a normal session.”

For the class of 2025, Admissions has just completed a summer and fall recruitment season that involved no travel and no on-campus visitors, but did include virtual college fairs, school visits, and webinars throughout the fall.

“Last March, we moved our weekly on-campus info sessions and tours online,” says Ardizzone. “Over the summer we invested in bolstering our online resources, starting with a professionally made tour video, with our student tour guides walking through our mostly empty facilities. We also had professional 3-D photography shot in our three main performance spaces: Kodak Hall, Kilbourn Hall, and Hatch Recital Hall.”

They all live on the Eastman website as *Experience Eastman*, along with a digital version of Eastman’s undergraduate brochure, links to Spotify playlists, our YouTube page and other social media channels, and the opportunity to sign up for an online info session.

“The modern, interactive website not only allows a beautiful and information-packed resource for prospective students and families during this unusual time,” says Director of Communications Jessica Kaufman, “but we know it will also continue to serve us well in the future.” *The Eastman Experience* was just one of many technical and creative challenges faced by Eastman’s Communications Office, Kaufman explains.

“The move from traditional in-person events to ‘virtual’ created challenges for the Communications team, but also allowed for creative opportunities ... how to make traditional in-person events such as Commencement, Holiday Sing, and opera performances not only feel



Associate Professor Guy Johnston (far left) rehearsing a string quintet in a room of Miller Center.



Distant, but working together: first-year violinist Jaewon Jun in the studio of Professor Renée Jolles.

Giving Voice in a Turbulent Year

When the COVID pandemic caused the sudden cancellation of last spring's planned production of *Sweeney Todd*, Eastman Opera Theatre knew that its fall production was likely not going to be done live. They also wanted it to reflect a turbulent, politically and socially divisive year.

Thus, *Our Voices: Immersive Composer Collaborations* was created. In a remarkably creative and collaborative spirit, beyond what traditionally would have been a single fall production, or in some cases (like last year's *Mahagonny-Songspiel* and *Emperor of Atlantis*), a double bill, EOT offered *Our Voices*: six online productions, each a premiere, each a work of a different composer (see inset box).

Steven Daigle, director of Eastman Opera Theatre, says: "COVID-19 made us consider innovative new projects that fuse social distancing guidelines on the performance stage with modern technology to connect us on a computer screen. Adaptability and collaboration are an integral part of the training for the Eastman voice student, with or without COVID-19."

The *Our Voices* performances went live on a special website created by the Eastman Communications Office (esm.rochester.edu/voice/eastman-opera-theatre/our-voices/), starting Wednesday, December 16, and are still available there and on Eastman's YouTube channel. One benefit of this virtual experience is a much wider, and more widely dispersed, audience than an in-person audience for an Eastman Opera production.

This virtual experience brought together the entire EOT team: directors Lindsay Warren Baker, Stephen Carr, Steven Daigle, and Madeleine Snow (current MM degree candidate), and music directors Timothy Long and Wilson Southerland. Each performance video included a Q&A with a production's director and composer: an insider's look into the process, the importance and meanings behind the composer's words, and behind-the-scenes insight into each production.

"It has never been more essential to learn how to tell stories through music and to reflect our turbulent but hopeful times through art," shares composer Missy Mazzoli. "I am confident that the next generation can do this in surprising, vital and moving ways. Eastman Opera Theatre has given them this opportunity."

Each composer took part in group discussions and individual coachings with students and faculty members, through zoom meetings and rehearsals, phone calls and emails, and guided the process up to the video recordings in Kilbourn Hall.

"Our students took an active role in the scenic, costume, and lighting design of their own performances," says Associate Artistic Director Stephen Carr. The result is "something Eastman's opera students rarely experience: a fully immersed creative, collaborative journey. We hope that they'll emerge from this time with a deeper understanding and greater appreciation of all that goes into this most collaborative of art forms."



Putting an opera together on a computer screen: Alexandra Hotz '20E records "Once Upon a Time" from Anthony Davis's *Tania*.

Narrating contemporary events with a contemporary sensibility requires contemporary music, and each segment of *Our Voices* featured music from a remarkable list of composers:

Anthony Davis, who won the 2020 Pulitzer Prize in Music for his opera *The Central Park Five*.

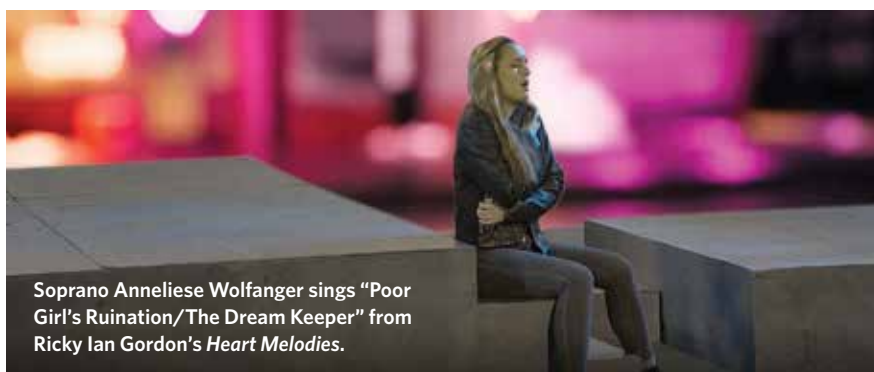
Ricky Ian Gordon, whose vocal music has been compared to Bernstein and Sondheim and praised by the *New York Times* as "caviar for a world gorging on pizza!" Eastman Opera Theatre recently produced his opera *The Tibetan Book of the Dead*.

Lori Laitman, whose operas, choral works, and songs are widely performed throughout the world. *The Journal of Singing* praised "her exceptional gifts for embracing a poetic text and giving it new and deeper life through music."

Missy Mazzoli, recently deemed "Brooklyn's post-millennial Mozart" (*Time Out NY*), and one of the first two women to receive a mainstage commission from the Metropolitan Opera.

Ben Moore, whose "easy tunefulness" and "romantic sweep" have attracted Deborah Voigt, Susan Graham, Frederica von Stade, and Audra McDonald to perform his songs.

Errollyn Wallen, described as a 'renaissance woman of contemporary British music' by *The Observer*, a respected pop singer-songwriter and a composer of new vocal and instrumental music.



Soprano Anneliese Wolfanger sings "Poor Girl's Ruination/The Dream Keeper" from Ricky Ian Gordon's *Heart Melodies*.

meaningful, but also be accessible and visually appealing in a completely different, online format. Communications work also encompassed functional needs such as the creation and upkeep of the Fall Restart/COVID-19 resource website.”

“Being able to quickly create websites that informed our Eastman community, and also united and provided entertainment (like Eastman Connects) was a challenge, as well as very satisfying,” says Senior Creative and Design Manager Michelle Martorell. (This was in addition to re-imagining and promoting many other events; see page 7 for details.)

“We’ve engaged alumni from around the world through our online events,” says Director of Advancement Cathy Hain. “Outside of Meliora Weekend, we’ve never hosted an event with alumni simultaneously attending from Singapore, Vienna, Los Angeles, and Boston. We sent out an invitation on a Friday, and three days later had 110 oboe alumni registered to join us for a happy hour with Professor Killmer. We’ve also been proud to share presentations by our talented alumni about BIPOC compositions, lessons about career paths with jazz alumni, and preconcert conversations before livestreamed Eastman ensemble performances, with the broad University of Rochester constituency.”

She concludes, “Even when we can’t get together in person, it’s clear that the Eastman community wants to stay connected.”

“In the end we enrolled a strong class,” says Matthew Ardizzone. But once the members of the Class of 2024 began arriving in late August, how did we go from making the connection to making them feel connected?

One of the people most responsible for this was a “first year” himself; Willord Simmons began as Eastman’s Assistant Director for Student Activities and Engagement in July, only several weeks before our first-year students arrived.

Willord and Assistant Dean of Student Affairs Robert Bones created opportunities for students to take part in such socially distanced events as movie screenings, lawn games in the Student Living Center courtyard, two food truck events, and giveaways of prepackaged items like caramel apples and stuffed animal kits.

Many students, of course, were not living on campus at all. “Many first-year students who studied remotely this semester were challenged with feeling connected to our campus,” says Willord, citing “their lack of prior physical experience, coupled with a sense of community that had not been developed.”

Some solutions to that unique challenge involved, like their classes and lessons, combining virtual and hybrid events: games, bingo and trivia nights, Netflix viewing parties, social media challenges, and guided painting nights with an artist.

“Our students also faced challenges with mental wellness,” says Willord. “Many students felt overwhelmed and burnt-out, more quickly than usual, and expressed their fatigue in various ways. The Office for Student Activities partnered with University Health Service and UCC to provide students with wellness programming such as virtual yoga, meditation, and warm-ups.”

In an *Eastman Connects* video made last spring, Dean Jamal Rossi quoted Aaron Copland: “To stop the flow of music would be like the stopping of time itself, incredible and inconceivable.” He added: “With the school now silent, what once was inconceivable now seems nearly credible,” and urged everyone to “enrich the lives of others with music during this period, when the world needs music to lift our spirits and nurture our souls.”



Wind and brass students played with face and instrument masks, as shown here in an Eastman Symphony Orchestra rehearsal.

The flow of music did not stop, Eastman was far from silent, and the fall semester ended on a positive note; we were even able to end in the traditional manner, with a virtual, and extremely successful version of our Holiday Sing (see page 7). As of this issue’s publication time, Holiday Sing had received almost 5,500 hits online.

The semester’s success was made possible, says Dean Rossi, by “the tremendous efforts demonstrated by our faculty and students in the online environment, the remarkable dedication of our staff, and everyone’s diligence and adherence to our safety protocols—something for which we can all be very grateful.”

Helen Smith describes “a much more productive working environment. We are still recording and livestreaming concerts and enabling audiences to continue watching these online. In addition, we continue to make virtual ensemble videos for performers who are not able to be together in person.”

“Now, more than ever, we are constantly communicating with other departments, faculty, and students, to keep things as normal as possible,” says Mike Stefuk. “While we miss the real-time collaboration with our colleagues, we are finding that we can be just as productive and communicative working remotely.”

“Throughout the past nine months,” says Donna Brink Fox, “the faculty and the staff have demonstrated extraordinary resilience. They remained deeply committed to providing the most positive experience for students. Their collaboration has been enormously inspiring as we move through the corona chaos towards the new year.”



Moving *Music Leadership* Online

For almost a decade, Eastman's Institute for Music Leadership (IML) has been a leader in online learning through its special events, master classes, and certificate courses. Now, IML has done the same with its highly regarded Master of Arts in Music Leadership degree, first offered in 2018.

Just before the start of the Fall 2020 semester, the New York State Education Department (NYSED) approved Eastman's Master of Arts in Music Leadership degree program for fully online delivery. This was a big step, but one that will widen the IML's audience.

"I am incredibly excited to see the Master of Arts in Music Leadership transition to an online degree," says Rachel Roberts '03E, IML's Graduate Degree Program Director. "This delivery eliminates many barriers that future students, regardless of their location of study, may have previously encountered when wanting to access this curriculum."

Rachel Roberts '03E (above) is Eastman's IML Graduate Degree Program Director.

Some master's level music leadership courses already existed online; now all required Music Leadership core courses will be taught online and can be accessed from anywhere. In addition, select elective courses will be available online from other departments, including secondary lessons.

The Master of Arts in Music Leadership degree is designed for musicians who seek to lead traditional and/or non-traditional musical arts organizations. Because artistic and managerial skills are essential for the music leaders of today and tomorrow, this degree combines academic and musical studies.

The coursework falls into five categories:

- Innovative Musical Leadership
- Administration
- Marketing and Engagement
- Music Electives
- Internship/Mentorship

This degree also fulfills the NYSED requirement for K-12 Music Teachers to advance from initial Certification in Music to Professional Certification.

All of the existing courses are transitioning to a mostly asynchronous online format that maintains the focused study and collaborative learning environment that is central to IML's Music Leadership degree. In addition, this highly interactive format allows maximum flexibility for student locations and schedules.

Current MA student Jane Koelsch, originally from North Carolina, received her undergraduate degree in clarinet performance from the University of North Carolina, and found the Music Leadership degree when researching opportunities to pursue her career interest in non-profit arts. She has been favorably impressed by the experience, knowledge and training available to her at Eastman. "The biggest thing is having the ability to communicate with each other," she says. "We can be face-to-face in class discussions."

"The online Music Leadership courses are engaging and filled with wonderful information!" says Sarah Bertrand '15E (MA), a former voice student and now administrative assistant in the Office of Academic Affairs. "The instructors create a collaborative learning environment. The information is all very organized, and the students are given all of the tools needed to succeed in the online environment."

This online master's degree, say Roberts and IML director Jim Doser '79E, '89E (MM), helps to keep the Institute for Music Leadership—and Eastman—in the forefront of online learning and experience for college-age and older students.

"The Music Leadership program offers students and young professionals the opportunity to master the skills necessary to thrive in the performing arts while gaining valuable experience," says current student Zeke Fetrow, who was also the first Eastman student



Jim Doser '79E, '84E (MM)

Jim Doser recalls numerous conversations with promising prospective applicants who had to pass on the opportunity for the degree because they couldn't leave their jobs or families.

"The answer to them then had to be 'no'," says Doser. "The answer now is 'yes.'"

to complete a Music Leadership minor. "Eastman is leading the field as a model for what engaging and rigorous online-education can look like."

Jim Doser recalls numerous conversations with promising prospective applicants who had to pass on the opportunity for the degree because they couldn't leave their jobs or families.

"The answer to them then had to be 'no'," says Doser. "The answer now is 'yes.'"

For more information, go to esm.rochester.edu/admissions/grad/ma/leadership.

Cross-Country and Cross-Campus

More IML Online Initiatives

Eastman's Institute for Music Leadership has long offered online instruction and other events, including such professional resources as the **Eastman Case Studies**, which recently released its ninth series, and its **Career and Leadership Certificate**.



Stephanie Venturino '17E and '19E (MA)

Last summer, IML, and seven other peer institutions, presented the online series **Virtual Visionaries**—not a class, but an online series of discussions with professionals across the performing arts about sustaining arts organizations and careers during the pandemic. Plans are in place to continue the series.

IML also plans to offer—in person, virtually, or as a hybrid—its popular **Leadership Conference** for music school leaders, administrators, and faculty members from June 16-19, and its **Leadership Academy** for rising juniors, seniors and graduate students from June 23-26.

In addition, IML helped the Eastman Community Music School (ECMS) launch its first fully online course, in AP® Music Theory, with funding from the University's Educational IT Governance Committee. It revamps the IML's fundamental-focused *eTheory LIVE* course as an AP® Music Theory offering for pre-college students in Rochester, and throughout the country.

ECMS director Petar Kodzas lauds this fruitful "cross-campus collaboration" among ECMS, IML, and the University. "ECMS and the Institute for Music Leadership, while traditionally having very different roles and goals at Eastman, have united for this wonderful joint collaboration."

The course was designed and is taught by current PhD music theory student **Stephanie Venturino** '17E and '19E (MA), who has taught face-to-face courses for ECMS since 2010; and, since 2015, has designed and taught hybrid online aural skills classes through ECMS. "I approached Petar about a possible ECMS involvement with the IML's AP® Music Theory course," says Stephanie, "and things went from there!"

Thirty-two students, from Connecticut to California, are currently enrolled in the course; Stephanie is excited about the future growth of the program, as well as its implications for the development of other pre-college programs at the University.

Challenges *and* Creativity

Eastman's new faculty members faced a challenging first semester

Five full-time faculty members joined Eastman in the summer of 2020. They immediately began their Eastman teaching careers in a semester unlike any other to date. The COVID-19 pandemic has created completely new challenges for education in general, and for music education and performance in particular.

After several months of meeting those challenges, we are introducing our new faculty members in *Eastman Notes* with their answers to some timely questions:

How have you adapted your teaching to online and socially distanced environments?

What have been some particular challenges for you?

The pandemic has affected every aspect of life at our school, from administration, to your fellow faculty members, and especially to your students. What does Eastman's overall reaction to this unique situation say to you about our school?

Nicole Cabell '01E

Assistant Professor of Voice



"My remote students at Eastman have been enthusiastic, positive and game for thinking outside of the box in our sessions, and I'm happy to say they are all showing wonderful progress."

While this pandemic has been devastating to most of us in the arts community, it has also challenged us to find creative and innovative ways of adapting and moving forward. Online lessons began immediately for me at my previous institution, DePaul School of Music, in March of this year. Having traveled for months at a time in years past due to my performing career, I've had to navigate the unique challenges of online voice lessons before. However, it was truly a "deep end of the pool" situation in March, and I clocked over 100 hours in that final quarter. It was a rather smooth transition when I began at Eastman with the remote students I was tasked with teaching.

I love any lessons I am privileged to teach, both in person and online. My remote students at Eastman have been enthusiastic, positive and game for thinking outside of the box in our sessions, and I'm happy to say they are all showing wonderful progress. They deserve tremendous praise for their positivity and willingness to learn in this unusual situation.

It's no surprise that Eastman's response to the pandemic has proven admirable. We've had a strikingly low number of covid cases at Eastman (most of the semester saw us at 0!), as well as the University

of Rochester. When I relay to my friends and family the measures Eastman has taken toward keeping us safe and active, the reaction is always relief and admiration.

YooJin Jang

Assistant Professor of Violin



"Honestly, I would say Eastman's reaction and preparation were phenomenal! Many schools are still not allowing in-person teaching."

I must say "So far, so good!" I have two online students, one in China and one in the United States; the rest are in in person. It is not the teaching experience any of us expected, but all semester my students remained eager to learn and worked hard.

There are shortcomings to online learning in seeing how the students use their bodies to play. I sometimes ask them to go further away from their cameras so I can see the full body and different angles. On the other hand, I can also ask them to come quite close, to show me their hands or arms close up. Acoustically, though the students have microphones it is difficult to know if I am getting an accurate idea of their full tone, or to be sure of their tone quality.

Honestly, I would say Eastman's reaction and preparation were phenomenal! Many schools are still not allowing in-person teaching.

It is sad when I come to school and see it is so empty, but I am grateful that Eastman manages so many details to make sure that everyone is safe for lessons and chamber music practice.

Benjamin Baker '18E (MA)

Assistant Professor of Music Theory



"I'm so proud of my students for their flexibility and engagement. And I've come to value the added potential for multimodal communication afforded by online videos."

For me, the biggest disadvantage of teaching music theory online is that I miss the chance to be in a room with 50 enthusiastic, talented first-year Eastman students three times a week! Feeding off their energy and musicality, gauging their reactions in real time to be sure they're hanging with the content, even experiencing music together in the same time and place—there's simply no substitute for it in an online environment.

I'm so proud of my students for their flexibility and engagement. And I've come to value the added potential for multimodal communication afforded by online videos. I can fit a score, a grand staff, a light-up keyboard, and my face on the screen all at once—that's tough to do in a live classroom, and it makes teaching some basic music theory ideas much easier.

I'm really inspired by the sacrifices that students, faculty, and staff are continually willing to make to participate in the Eastman community. These sacrifices testify to just how special a place this is. I'm grateful for the hard work our leadership is doing to preserve Eastman's vitality, while encouraging us all to care for ourselves, and for one another, during this strange season.

Sarah Marlowe '13E (PhD)

Assistant Professor of Music Theory



"We all miss being able to work together face-to-face, but everyone has kept such a positive attitude and has been so cooperative throughout the semester."

The biggest challenge for me has been adapting to asynchronous instruction. I miss being able to interact with my students and it's difficult to gauge how well my students are understanding the material when we aren't able to interact in a live setting. I've had to modify the way I introduce new topics significantly in this format, which isn't always ideal. But one positive outcome is that I've learned how to use a lot of new technologies, some of which I think will be useful even when we can resume face-to-face instruction.

I'm so proud to be a part of the Eastman community. This semester hasn't been easy for anyone, but our faculty, staff, and students have worked hard to protect the health and safety of everyone in our community. I'm also very proud of my students and teaching assistants. We all miss being able to work together face-to-face, but everyone has kept such a positive attitude and has been so cooperative throughout the semester. Their hard work keeps me motivated to get through what is arguably the most challenging semester I've ever experienced. And I'm grateful to have such wonderful and supportive colleagues. Teaching asynchronously can be a very isolating experience, and I am so grateful to my colleagues who have reached out in various ways. It's made my first-semester experience much more positive than otherwise might have been.

Joseph Rackers '01E (MM), '05E (DMA)

Professor of Piano



"As I come to school several days each week for in-person lessons, it has been inspiring to see the Eastman community come together, following all health and safety protocols."

It is a process and I continue to work to improve at online piano teaching each day. The fundamentals are an excellent instrument, strong internet connection, good sound equipment and a thorough understanding of the technologies to activate the best possible sound for both the teacher and student. I have been impressed with how students have adapted, continuing to make progress each week during circumstances that are especially challenging for them.

As I come to school several days each week for in-person lessons, it has been inspiring to see the Eastman community come together, following all health and safety protocols. The school has done an outstanding job developing and implementing procedures, which allows me the privilege of being able to teach in-person during this time.

The Roots and Legacy of Summer Orff Schulwerk

The summer of 2019 saw the 28th and final year of Orff Schulwerk teacher certification during Eastman's summer session. Recent Music Teaching and Learning graduate Stephania Romaniuk E'20 (MA) traces the beginnings of the Orff programs in 1920s Germany to their adoption and flourishing at Eastman.

By Stephania Romaniuk

On July 26, 2019, under director Dr. Donna Brink Fox, and faculty members Jim Solomon, Mary Helen Solomon, Dr. Janet Robbins, and Karen Medley, the Orff Schulwerk Teacher Education Course at Eastman graduated its final cohort of ambitious music educators seeking certified instruction in the Orff approach.

Over 28 consecutive summers, the program accepted 976 total registrations across three certification levels, serving 582 students from the United States, Canada, Brazil, Taiwan, and beyond. By the final year, students of previous years' participants who had themselves decided to pursue careers as music educators had even begun attending to gain their Orff certification levels.

Each summer's Orff Schulwerk Teacher Education program taught music educators the philosophy and approach to music instruction developed by Carl Orff (1895–1982). Orff felt that a child's musical imagination could be awakened by what he termed *elemental music*—music that was accessible, characteristically rhythmic, repetitive, dramatic, united with speech and movement, and with simple forms.

Over week-long sessions, educators sang, spoke, moved, danced, played instruments, improvised, read music, arranged, and composed, and learned to appropriately sequence these learning activities in their own classrooms. As instructor Jim Solomon explained: “Orff is not a series of gimmicks or techniques . . . It is a

multidimensional, multi-sensory approach . . . and an all-inclusive philosophy that seeks to reach the ‘whole child.’”

The story of Orff Schulwerk teacher education at Eastman begins with Orff's work in Germany in the 1920s. During the era of Dalcroze, Laban, and the flourishing of modern dance, Orff began teaching an evening course primarily for young women interested in music, improvisation, and dance instruction. Orff worked with dancer and choreographer Dorothee Günther to cultivate in students a united musical expression, centered in rhythm, repetition, and simple forms, and eventually incorporated marimbas, xylophones, timpani, and other percussive instruments into instruction.

Their work quickly gained in popularity, and together with his pupil Gunild Keetman and the school accompanist Hans Bergese, Orff published several volumes of elemental music exercises (*Orff-Schulwerk*). By 1945, however, the Güntherschule building where they had been teaching was a bombed-out ruin.

After the war, a Bavarian radio station invited Orff to develop a series of music education broadcasts for elementary students. Orff and Keetman recast the *Schulwerk* for children, and *Musik für Kinder* was born. Thanks in large part to the efforts of Arnold Walter, a Czech lawyer and musicologist who later became the director of the faculty of music at the University of Toronto, and his student, Doreen Hall, the *Schulwerk* was translated and adapted for North American English-speaking music teachers, eventually appearing at the 1956 Music Educators National Conference in St. Louis.

Hall went on to advocate for the approach in North America, and one of her students, Ruth Pollock Hamm, began offering workshops and courses in the Orff approach at Eastman beginning in the summer of 1966. Hamm became a founding member of the Orff-Schulwerk Association, now the American Orff Schulwerk Association (AOSA), and, in 1970, Rochester was the third AOSA chapter to receive its charter.

Once those summer workshops concluded, Eastman experienced an Orff pedagogy instruction lull until the 1990s, when a young faculty member proposed hosting a summer Orff Schulwerk teacher education program on campus. Dr. Donna Brink Fox, then music education department chair and responsible for supervising student teachers, had heard Rochester-area educators express interest in taking Orff

Schulwerk certification over the summer. Many teachers felt that the cost of out-of-town travel was prohibitive, and they were enthusiastic about the prospect of studying in their home city. Although the local AOSA chapter hosted Orff workshops, these educators “wanted a more grounded and foundational understanding of the Schulwerk. They wanted to put it into a larger context so they could see the progression and take it somewhere with their children,” explained Fox.

Fox knew she wanted to create a unique stamp for the levels courses taught at Eastman. She asked for a multi-year commitment from

then-Associate Director at Eastman, Jon Engberg, who agreed to support the program. Following close-knit discussions with local teachers, Fox invited Jim and Mary Helen Solomon from Florida to teach the first Orff Level I course at Eastman in 1992.



The first Eastman summer Orff class, 1992

An Orff Schulwerk “Dream Team” in summer 2019, clockwise from left rear: Donna Brink Fox, Jim Solomon, Janet Robbins, Mary Helen Solomon, Karen Medley.



Levels II and III were added in subsequent years, and Dr. Janet Robbins from West Virginia University and Karen Medley (herself an Eastman graduate) joined the faculty roster. Early participants were mostly local teachers, but over time the program attracted students from all over the world.

Among the distinguishing factors of the Orff Schulwerk Teacher Education program at Eastman was the far-reaching influence of its faculty and participants. They took on leadership roles in the AOSA, presented at conferences, published articles, and advocated for Orff instruction locally, nationally, and beyond.

Fox wanted to promote research as a unique feature of the Eastman program. She invited Robbins to develop and lead the *OrffSPIEL* (Schulwerk Project Implementing Eastman Levels), where teachers were encouraged to reflect on their own practice of the Orff approach once they returned to their classrooms. The findings from this research were published in *The Orff Echo* and presented at the AOSA national conference in Philadelphia in 1996.

What held this program and these educators together for 28 years? Fox describes a keenly felt bond among faculty and students. Participants' schedules included not only the required classes in pedagogy, movement, recorder, composition, and so on, but *tutti* hours where all the levels came together to learn and make music, and social gatherings like drum jams and live music nights. All were encouraged to feel welcome and part of a larger community: “It was like magic,” Fox recounts.

For nearly 30 years, the Orff pedagogy program at Eastman inspired and enabled music educators to cultivate meaningful musical expression among their students. After several faculty members retired in 2019, the summer program moved to Nazareth College, but the legacy of the Eastman Orff Schulwerk Teacher Education Course lives on in each

of its students who were touched by this unique approach. As Orff believed, “*elemental music* gives to the child powers that cannot otherwise come to fruition . . . and is a determining factor for the whole of his life.”



Orff 25th anniversary class, 2019

Football *and* Fiddling

By David Raymond

Throughout much of his life, Frank Teremy '65E has moved between two worlds: the dignified world of classical music as a violinist, and the rough and tumble world of pro soccer and football. As he puts it, "I've rubbed elbows with great musicians and bumped heads with great athletes."

The Teremy family were refugees after the failed 1956 Hungarian uprising and Communist takeover, arriving in Rochester when Frank was sixteen years old. Their father was considered an "enemy of the people" in Hungary, but the four Teremy brothers became outstanding students in America: Steve at Rochester Institute of Technology, where he received a business degree and is also in the Soccer Hall of Fame; Paul at Monroe Community College, where he is also a member of the Soccer Hall of Fame; Peter, also an engineering student at RIT; and Frank at Eastman, where his violin teacher was the revered Millard Taylor, who taught here from 1944 to 1979.

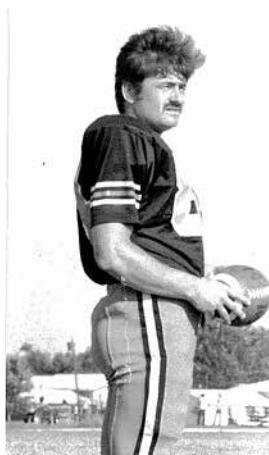
Frank's talents also extended to athletics: while at Eastman, he was a member of the University of Rochester Soccer Team, which most violinists would consider a dangerous hobby. "In my senior year," he recalls,

"I told Professor Taylor, 'I don't think I'll ever be Jascha Heifetz,' And asked him what he would think of my joining the team." Taylor gave Frank his approval to play soccer for the University while completing a bachelor's degree at Eastman, graduating in 1965.

He continued to play soccer locally, and soon caught the attention of an NFL coach thanks to his expertise at soccer-style kicking, in which the player uses a side swing, kicking with his instep instead of his big toe. In Frank's case, it resulted in a powerful and more accurate kick, often 50 or 55 yards long. (This style of kicking was new to the pro football world in the 1960s.)

In early 1966, Frank was recruited by the Dallas Cowboys. During training in California, he befriended Don Meredith, not only a famous quarterback, but also a country singer and guitarist who coached the Eastman-trained violinist in songs like "The Eyes of Texas Are Upon You" for the team's "rookie shows." (As Frank says, "music is a great equalizer.")

Frank only played three months before he was released from the Cowboys. But he was realistic: "Danny Villanova was an excellent kicker and punter, there was no way a rookie would replace him."



Frank with football ...



... and with violin.

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Offense

NO.	NAME	POS.	HT.	WT.	COLLEGE
11	VILLANUEVA, Danny	K	5-11	229	N. Mexico St.
12	DURKEE, Charles	K	5-11	165	Ola, St.
13	BROOME, Jerry	QB	6-0	187	Tulsa
14	MORROW, Craig	QB	6-4	220	California
17	MEREDITH, Don	QB	6-3	203	SMU
18	TEREMY, Frank	K	5-11	193	U. of Rochester
20	RENFRO, Mel	HB	6-0	196	Oregon
22	SAVES, Bob	FL	5-11	189	Florida A&M
24	SMITH, J. D.	FB	6-1	212	N. Carolina A&T
30	DIAL, Buddy	FL	6-1	183	Rice
31	LEWIS, James	E	6-2	205	No College
36	REEVES, Dan	HB	6-1	212	S. Carolina
37	UTZ, Sonny	FB	6-0	208	VT
38	GARRISON, Walt	FB	6-0	208	Ola, St.
39	BRANSON, Harrison	FB	5-11	205	Southern Miss.
40	GENT, Pete	FL	6-4	214	Mich. St.
41	SEALE, Jim	HB	6-2	215	Auburn
42	REICHARDSON, Tom	FL	6-2	200	Jackson St.
43	PERKINS, Don	FB	5-10	206	New Mexico
51	MANDERS, Dave	C	6-2	244	Mich. St.
53	CONNELLY, Mike	T	6-3	243	St. St.
57	WALKER, Malcolm	C	6-4	245	Rice
60	DEWELL, Joe Bob	G	6-1	242	Houston
62	DONOHUE, Leon	G	6-4	250	San Jose St.
64	JOHNSON, Mitch	C	6-4	250	UCLA
67	KUPP, Jake	G	6-3	239	Washington
68	BOEKE, Jim	T	6-5	263	Heidelberg
72	LESCHE, Tony	G	6-5	264	Tulsa
73	NEELY, Ralph	T	6-5	274	Oklahoma
76	NELAND, John	G	6-4	250	Iowa
80	SEY, Leo	HB	6-1	209	Cal St. L.J.
82	CLARK, Frank	E	6-1	213	Colorado
83	ROBINSON, Art	FL	6-0	208	Florida A&M
84	NORMAN, Pettie	E	6-3	227	J.C. Smith
85	ELAM, Darrell	FL	6-3	189	W. Virg. Tech
86	DUNLEVY, Bob	E	6-4	195	W. Virginia
88	BECKWELL, Colin	E	6-5	206	Lamar Tech
89	VERSCHE, Colin	K	6-1	204	N. Dakota

* Denotes Rookie
+ In College All-Star Training Camp

DON MEREDITH, QB

The 1966 Dallas Cowboys offense included Frank Teremy, No. 18.

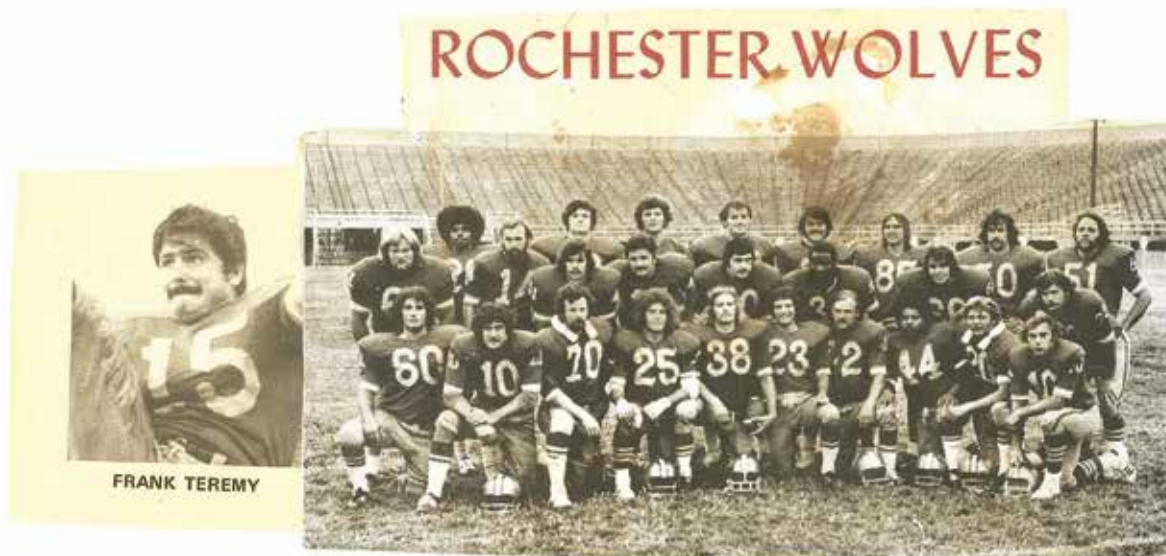
Dining out...

The Budapest

By Pat Dougherty

I a select collection of over 100,000 records, mostly from the 1940s and 1950s, are housed in the Budapest, a small, cozy, and intimate restaurant in the heart of the city. The Budapest, perhaps the most authentic European restaurant in the city, is owned by Frank Teremy, who was born in Hungary. The Budapest is a true gem, a place where you can enjoy the best of Hungarian music and food. The Budapest is a true gem, a place where you can enjoy the best of Hungarian music and food.

A 1978 review of The Budapest.



After leaving Dallas, Frank played football and soccer in Orlando, Richmond, and Rochester.



Frank with his family: in front, Frank and Carmen; in the back, their children Carmen, Frank, and Rosita.



A romantic European atmosphere (left-right): Bandi Kallay, Carmen, and Frank play at the Budapest.

In a 1981 interview in the Rochester Times-Union, Stephen Wigler wrote:

Teremy says . . . “You have to have a sense of timing in music and sports. You need physical stamina in music, too. To hold the fiddle for two or three hours, you have to have arms like a bear.”

When Teremy walks through the restaurant, his fiddle on his arm, he said he gets a feeling of intensity much like the rush he once got on the soccer and football fields . . .

“You don’t get that feeling unless you’re performing. When you perform, you can’t do it tomorrow. You have to do it now.”

He joined the Continental League and, in his words, “worked my way north, to see if anybody could use me.” He played with the Orlando Panthers and Richmond Rebels, and eventually the Rochester Wolves and Rochester Warriors.

By the 1970s, his life consisted of much more than football. He was married to Carmen Fernandez-Martinez ’65E (MAS), a talented singer, pianist, and Metropolitan Opera finalist who had studied in Rome as a Fulbright scholar. They were settled in Rochester, had three children, and he realized “I needed a stable job—one where they don’t let you go when somebody else comes along.”

He accepted a position in the Rush-Henrietta music department, where he directed the high school orchestra and taught strings for six years. After receiving a master’s degree in counseling from SUNY Brockport in 1972, he became a counselor at Brighton Middle School. He continued to play in the Rochester Soccer League until 1976, when a broken leg forced him to give up any dreams of sports.

Music came, indirectly, to the rescue. Frank and his brother Steve bought a restaurant—the Budapest, at 253 Alexander Street, a few blocks from Eastman. Besides authentic European decoration and food, the Budapest also offered authentic European music: light classics, Romani (then called Gypsy) music, popular Viennese operetta. Even the private

rooms were named after Franz Liszt and Béla Bartók, Hungary’s great composers.

Steve Teremy looked after the business side; the music was performed by Frank, returning to his violin; Carmen on piano and vocals; and cimbalom virtuoso Bandi Kallay, whose playing Professor Emeritus (and Budapest customer) Vincent Lenti ’60E, ’63E (MAS) describes as “up there with hearing the Vienna Philharmonic, or a recital by Oistrakh or Horowitz. He was amazing but apparently only when under the influence of his favorite Hungarian plum brandy. Happily, he was in that condition whenever I heard him.”

In the days when Rochester’s newspapers had frequent restaurant reviews and “after dark” pages, the Budapest was a popular spot with musicians (many of them from Eastman) and sports figures.

Frank continued to keep in touch with Eastman; in 1984, the Budapest catered a Bartok quartet marathon here. The following summer, Frank visited Nazareth College, as a presenter at the New York State School Music Association on “Authentic Hungarian and Gypsy Playing Styles.”

Needing to be home more often for his family, Frank sold the Budapest in 1985. He continued at Brighton Middle School as a guidance counselor. “Home”, overlooking Irondequoit Bay, is now full of memorabilia of Hungary, of his family, and of his varied life in sports and music.



We are grateful to the Wegman Family Foundation for providing a \$2 million challenge to encourage others to create endowed scholarships at the Eastman School of Music.

We are pleased to announce the following 28 scholarships that have been inspired through this challenge.

Abigail R. Stern and David H. Stern
Endowed Scholarship for Strings

Alan E. Curle and Andrew S. London
Endowed Scholarship

Dan Ross Oboe Scholarship

Daniel McIntosh and Patricia A. Parsons
Endowed Scholarship

Dexter N. Weikel Memorial Scholarship

Edwin I. and Nancy Colodny Scholarship

Evelyn Rothstein '42E, '45E (MM) Scholarship

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Scholarship at the Eastman School of Music

William E. Runyan '73E (MA) '83E (PhD)
Endowed Scholarship



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

There are still limited funds remaining. If you are interested in learning more about how your scholarship contribution can be matched through the Wegman's Challenge, contact us at Eastman100@rochester.edu.

*List of scholarships current as of October 1, 2020.



GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH EASTMAN SCHOOL OF MUSIC

Virtual Chamber Music Festival

NOVEMBER 9-13, 2020



A virtual celebration: Gateways 2020 brought together Eastman alumni, faculty members, students, and many distinguished guest artists and lecturers.

Gateways Festival 2020: Acts of Courage, Messages of Hope

The 2020 Gateways Music Festival, in association with Eastman School of Music, took place virtually from November 9 to 13, this year as a virtual chamber music festival. The exciting lineup included solo recitals by Anthony McGill, principal clarinet of the New York Philharmonic and 2020 Avery Fisher Prize winner, and South African-born cellist Thapelo Masita '17E.

"Making music in times such as these is a true act of courage," says Lee Koonce '96E (MM), Gateways President & Artistic Director. "Our Gateways musicians have poured their hearts and souls into their performances this year, and they are sending powerful messages of hope and healing to City of Rochester, the Eastman School of Music, the University of Rochester and the world."

After an opening concert "Celebrating Rochester's Own" on November 9, the Festival continued with chamber music performances, solo recitals, panel discussions, talks, a screening of the film *What Happened, Miss Simone?*, and a five-day residency with students from ROCmusic, Rochester's El Sistema-inspired community music education program, who performed at the concluding concert.

Along with Thapelo Masita, Gateways featured a number of other Eastman alumni. *Celebrating Rochester's Own* included Rochester Philharmonic Orchestra trumpeter Herb Smith '91E, internationally

famous soprano and new Eastman faculty member Nicole Cabell '01E, pianist Lee Wright '03E, '18E (DMA), and cellist Teryle Watson '72E, as well as Eastman Professor of Viola George Taylor. A Gateways Ensembles concert featured the Gateways Brass Collective, which includes Herb Smith and trombonist Isrea Butler '04E, '06E (MM).

A highlight of the festival was the series of four lectures named for the late Eastman and University of Rochester dean and Gateways supporter Paul J. Burgett, '68E, '72E (MA), '76E (PhD), which presented four lecturers: Dwandalyn Reece, curator of the National Museum of African American History and Culture; Garrett McQueen, leading a discussion about the Black Lives Movement and classical music; Tammy Kernodle, president of the American Musicological Society, on music, Black women, and the 19th amendment; and WQXR radio host Terrance McKnight, leading a conversation about the impact of the Covid-19 pandemic on the lives of musicians.

Founded in 1993 by concert pianist and now-retired Eastman Associate Professor Armenta Hummings Dumisani, the Gateways Music Festival connects and supports professional classical musicians of African descent and enlightens and inspires communities through the power of performance.



Nicki Roman '18E (DMA) was a guest speaker for Summer 2020's Eastman Saxophone Online Workshop (ESOW).

"It was nice getting to jump on and be a small part of the workshop. I've met countless young and inspiring saxophonists when I used to teach at this program prior to departing from Rochester a few years ago. This session was no different. Go saxophones!"

—Nicki Roman '18E (DMA)

An Excellent Online Summer Adventure Continues

Nothing about Summer@Eastman 2020 happened the way we expected. We had already spent most of the 2019-20 school year planning for our in-person courses, institutes, and pre-collegiate residential programs when COVID-19 restrictions closed Eastman's campus in



Summer@Eastman Director Sylvie Beaudette (top, center) and her French Lyric Diction students (Kayleigh DeBrine, Emma Ginzel, Daniela Monzon, Mimi Law, Francis Mok, Molly Petrik).

March. By mid-April, it was announced that the campus would remain closed through the summer; we would not be able to bring any students or faculty to campus for an in-person experience. We hated the thought of canceling Summer Session altogether, so we decided that our only option was to pivot quickly and move as many programs as possible online.

We had never run an all-online Summer Session before and had no idea how it would turn out: would faculty be willing to teach online? Would anyone sign up? Could online classes really be engaging and fun? We consulted with faculty, then took a deep breath and dove in: on April 22, registration opened for a full slate of more than 40 all-online courses and workshops.

The response blew us away! 2020 turned out to be our busiest year to date: we received over 500 registrations from students in 43 states and 11 countries. Students and parents told us repeatedly how happy they were that we made online programs available, especially because many other summer programs were forced to cancel this year. Our faculty were also quite positive about the experience: even though class interactions were limited by distance, technology issues, and less-than-optimal audio quality, they felt that they were still able to connect with students and create a sense of community within each group.

Although most participants would have preferred an in-person experience, in post-class surveys students pointed out several unexpected benefits of our online summer: they were pleasantly surprised by the opportunity to take class with students from all over the world, the quality of instruction, the budget-friendly tuition, and the convenience of learning from the comfort of home.

One student in particular confirmed that our efforts paid off: "Being 'virtual' is not ideal for anyone. You all were able to make the absolute best out of the circumstances and provide everyone with a very rich opportunity to learn. Thanks for the experience, but also thank you for continuing the workshop in the first place. The willingness and work to move this event online speaks volumes about you and your colleagues at Eastman."

—Andrea Schuler '91E, '93E (MM), Summer@Eastman Program Coordinator

(continued on page 24)



Eastman Community Music School instructor Nobuko Moriwaki '86E, '89E (MM) and a student demonstrate that piano lessons can still be fun online (see page 24).



ECMS Plays On this Fall

These photos by Eastman's Senior Design and Creative Manager Michelle Martorell show that this fall, Eastman Community Music School proved that lessons can be safe and fun. (See page 24 for more ECMS news.)

On page 22, piano Instructor Nobuko Moriawaki teaches an unidentified but enthusiastic young student.

At left, a clarinet duet with Andrew Brown '08E (MM) and student Madison Edwards; below, Meghan Demirer aims for a high note in her lesson with voice department chair Teresa Ringholz '81E, '83E (MM)



(continued from page 22)

Summer@Eastman 2020 broke records in terms of numbers and geographical reach. The all-online format made it possible for high school, collegiate, and adult students, from across the United States and from the Netherlands, China, Germany, Canada, Hong Kong, Uruguay, Singapore, Mexico, and Portugal, to participate.

After much consultation, several meetings, and looking at the current situation in the United States and abroad, we have concluded that Summer@Eastman 2021 also needs to be online. We feel strongly that the best way to ensure a large number of participants and to keep everyone safe is to offer all of our programs, institutes, and courses online again (see inside back cover).

Thanks to the willingness and creativity of the Summer faculty, our Summer@Eastman 2020 online experiment was a great success and exceeded our expectations. Visit summer.esm.rochester.edu to see what's in store for Summer 2021!

— *Sylvie Beaudette '93E (DMA),
Summer@Eastman director*

New Paths for Community Music School

There was nothing virtual about the past few months at Eastman Community Music School! This summer, many “real” and wonderful students from around the world joined us, and more than ever before took individual lessons. We were not physically near one another, but our bonds were genuine and long-lasting.

In the fall, we made necessary safety accommodations for in-person learning, and reached students from Europe, Asia, South America, and across the United States in online lessons and classes. We also offered in-person ensembles for Rochester students.

Our ECMS community reacted to challenges with extreme creativity:

- Our faculty recorded a “petting zoo” with instrument-specific messages and held an online open house.
- We postponed auditions for the Eastman Pathways program, offering free online workshops with ECMS faculty members to RCSD students.
- The *Eastman at Washington Square* series celebrated its 25th anniversary. We were unable to perform in the inspiring First Universalist Church sanctuary, but continued with live streamed recitals from Sproull Atrium (see back cover).
- In collaboration with the Office of Admissions, Institute for Music Leadership, and Technology and Media Production, we presented workshops on *Majoring and Minor in Music* and *Demystifying the Recording Process*.

- Led by Bob Sneider in collaboration with the JCM Department, we produced more than twenty master classes by leading figures in jazz (see page 8).
- Winterfest, our traditional showcase for ECMS musicians of all ages, went forward during the weekend of December 18 through 20, safely accommodating in-person soloists and ensembles.
- The were pleased to carry on our tradition of partnership with Linkages of Rochester to celebrate the Sister-City Relationship between Rochester and Velikiy Novgorod in Russia on January 7 in Hatch Recital Hall. This year's smaller and live-streamed version celebrated Russian music with solo and duo performances from ECMS and ESM students and alumni. Special thanks to ECMS Instructor Howard Spindler '81E, who helped to found this annual tradition in 2007, so that it could continue in some form this year!

Last year we learned that it's possible to celebrate our students, faculty, and their achievements online while adhering to performance guidelines. We want all our students to experience music-making in our extraordinary facilities. Even without in-person audiences, we know they are with us!

— *Petar Kodzas '99E (DMA), ECMS Associate Dean and Director;
Eli Campbell, ECMS Media & Events Coordinator*

New Eastman Staff Members

The Eastman community welcomed three important new staff members during 2020. In February **Anthony Spall** came from the University of South Florida Sarasota-Manatee as Eastman's Office of Student Affairs Coordinator (Sec. IV), managing the Student Living Center Front Desk, ID processing, and coordinating the Office of Student Affairs. Anthony is a University of Rochester graduate in Political Science and fluent in ASL.

During the summer, **Willord Simmons** joined the Student Living Center staff in the crucial role of Assistant Director for Student Activities and Engagement. Willord completed his master's degree in Higher Education at Harvard University last spring semester, and also holds the bachelor's degree in flute performance from DePaul University.

Meredith Gangler joined Eastman as our new Ensembles Librarian/Manager last summer. She graduated from Eastman in 2004 with a BM in Horn Performance and also has Masters' degrees from New England Conservatory and Southern Methodist University. She has served as a librarian with the Cape Cod Symphony Orchestra, Aspen Music Festival, and Boston Philharmonic and Boston Philharmonic Youth Orchestras, and was Senior Library Coordinator for Boston University School of Music.



Anthony Spall



Willord Simmons



Meredith Gangler '04E



Exploring Beethoven: the members of the Ying Quartet are Robin Scott and Janet Ying '92E, violins; Phillip Ying '91E, '92E (MM), viola; and David Ying '92E (DMA), cello.

The Yings Celebrate Beethoven

The Ying Quartet, in partnership with Eastman, Chautauqua Institute, and Bowdoin International Music Festival, is presenting the Beethoven String Quartet cycle throughout 2020-2021, in honor of Beethoven's 250th birthday, in a series titled *Only Art Held Me*.

This is the first time in their 30-year history that the Yings have presented a Beethoven cycle in one series. They chose the series title from Beethoven's own words in a heartbreaking letter of 1802 now known as the "Heiligenstadt Testament": in the face of great personal adversity, he admits that he considered taking his own life, but "only the Art"—his music—"held me back."

"These works live with you your whole life, and our appreciation for them has only deepened," says violist Phillip Ying. "2020 has given us pause to think about what we value most and who we want to be. Beethoven's quartets probe the human condition in honesty and intimacy, and affirm the profound strength of the soul."

The first in the series of ten concerts was held December 6 and included Beethoven's first (Op. 18, No. 3) and last (Op. 135) quartets, followed by an interview with the Yings. Additional concert dates and special features will be announced; visit <https://chq.org/> assembly on performance dates, or view on demand at any time.

Eastman's 2021 GRAMMY Nominations

Congratulations to the following Eastman alumni on receiving 2021 GRAMMY Award nominations:

- Best Engineered Album, Classical: Hynes: *Fields*, Third Coast Percussion, mastering engineers, featuring Sean Connors '04E
- Producer of the Year, Classical: Blanton Alsbaugh, for Smyth: *The Prison*, with Sarah Brailey '04E; Jesse Lewis, for Gunn: *The Ascendant* with Roomful of Teeth featuring Martha Cluver '03E and Eric Dudley '01E, and Hynes: *Fields* with Third Coast Percussion; Elaine Martone, *Bound For The Promised Land* with Jessye Norman '13E (HNR)
- Best Choral Performance, Classical: Moravec: *Sanctuary Road* with Malcolm J. Merriweather '10E (MM)

Sibley Library's Guide to *Music of the African Diaspora*

The Sibley Music Library's online research resources now include a guide to *Music by People from the African Diaspora*, created by Cataloging and Reference Librarian

Rick McRae "to diversify and widen repertoire with musicians of color in the Western Classical music tradition."

Rick compiled bibliographic and online resources from Sibley and other libraries relating to music traditions originating from Africa and musicians of African

descent. These cultures enriched the New World with such musical styles as spirituals, gospel, blues, jazz, and numerous Latin American genres.

Students and faculty members planning recitals or writing research papers can find bibliographies, musical scores, discographies, journals, audio and video resources, and more by using this guide as a starting point or a browsing tool.

—David Raymond



Sibley Music Library's Rick McRae.

- Best Chamber Music/Small Ensemble Performance, Classical: *Contemporary Voices*, Pacifica Quartet featuring Brandon Vamos '92E; Hynes: *Fields* with Third Coast Percussion
- Best Classical Solo Vocal Album: *A Lad's Love*, Brian Giebler '10E; Smyth: *The Prison* with Sarah Brailey
- Best Large Jazz Ensemble Album: Gregg August '87E, *Dialogues On Race*; John Hollenbeck '90E, '91E (MM) with Associate Professor Gary Versace, *Songs You Like A Lot*; Maria Schneider '85E (MM) Orchestra featuring Versace, *Data Lords*
- Best Instrumental Composition: Maria Schneider, composer, *Sputnik*
- Best Engineered Album, Non-Classical: *Black Hole Rainbow*, Bob Ludwig '66E, '01E (MM), mastering engineer

See pages 4-5 and 26-27 for more about some of these recordings. Eastman also has many alumni included in orchestras and operas included on nominated albums. Winners will be announced on Sunday, March 14, 2021.

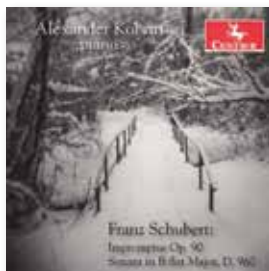
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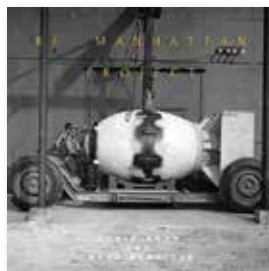
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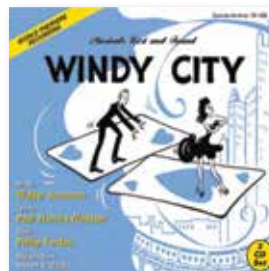
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TRIO ACCENTO

1 Extant Blues
Albany Records

This piano trio, consisting of violinist Limor Toren-Immerman, cellist Garik Terzian, and pianist **Nora Chiang Wrobel** '86E, is a noted advocate of contemporary composers. *Extant Blues* presents music by five living composers, including *Almost Morning* by **Jeff Beal** '85E.

TED MOORE TRIO

2 The Natural Order of Things
Origin Records

This new album continues the musical relationship between drummer **Ted Moore** '73E and pianist **Phil Markowitz** '74E that started in 1970, while both were Eastman students. The “natural order” consists of Ted, Phil, and renowned bassist Kai Eckhardt; the “things” are Ted’s original compositions and arrangements, influenced by Brazilian, Spanish, and classical composers.

FRANZ SCHUBERT

3 Impromptus, D. 899; Sonata in B-flat, D. 960
Centaur Records

Two of Schubert’s greatest piano works are played by Associate Professor (and Van Cliburn Competition winner) **Alexander Kobrin**. In an extensive review, *Fanfare* critic Jerry Dubins called Alex’s playing of the Impromptus “beautifully wrought” and the sonata “one to cherish.”

DENIN KOCH

4 Re:manhattan project
deninkochmusic.com

Denin '20E (MM) released his debut album on August 6, 2020, the 75th anniversary of the bombing of Hiroshima. His ten-movement suite for jazz quintet is inspired not only by the gravity of the Hiroshima bombing, but also by living in a society where the economy is driven by atomic production.

WALTER JURMANN

5 Windy City
Musicals Lost and Found

For this premiere recording sponsored by the Operetta Foundation, Eastman Opera Theatre’s **Steven Daigle** revised the original book and provides musical direction for a 1946 musical that never made it to Broadway. With a romance-versus-gambling plotline, *Windy City* is described as “*Guys and Dolls* four years before *Guys and Dolls*.”

BONNIE BOYD, STEVEN DOANE, BARRY SNYDER

6 Aquarelles
Bridge

Aquarelles brings together three outstanding Eastman professors—flutist **Bonita Boyd** '71E; cellist **Steven Doane**; and pianist **Batry Snyder** '66E, '68E (MM)—in an effervescent program of chamber music. Audio engineer was Eastman’s **Rich Wattie**, and the booklet notes are by **Marjorie Roth** '86E (MM), '90E (MA), '06E (PhD).

CHARLES PILLOW

7 Chamber Jazz
Summit

Another excellent example of Eastman professors playing together has JCM colleagues **Gary Versace** (piano and accordion), **Jeff Campbell** (bass), and **Rich Thompson** (drums), joining saxophonist **Charles Pillow** and a large instrumental ensemble in music by Wayne Shorter, Monk, and Charles himself.

LISA ALBRECHT

8 Sound and Resound
Barkeater Music

Lisa Albrecht '86E, second trombone of the Rochester Philharmonic Orchestra, opens her recital with the crunchy dissonances of Charles Ives’ *Processional*. The program includes composers from Franz Liszt to Alfred Schnittke, Lisa is joined by DMA organ student **Amanda Mole** and the Hohenfels Trombone Quartet.

LINDA CHATTERTON

9 Songs and Dances for Solo Flute
Proper Canary

Linda '90E quotes the saying “All music is either a song or a dance”—and demonstrates its truth in this program of seven works for solo flute. Composers include Marin Marais, C.P.E. Bach, and Arthur Honegger.

MILES OSLAND

10 Collaborations Vol. 1: From One Vice to Another
Mark Masters

Saxophonist **Miles** '87E (MM) joins in jazz duos with drummer Paul Deatherage and Miles’s University of Kentucky colleague, guitarist **Dieter Hennings Yeomans** '05E (MM), '15E (DMA). Booklet notes are by fellow saxophonist and former IML director **Ray Ricker** '73E.

{ RECORDINGS }



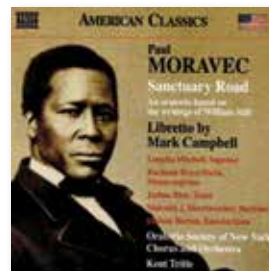
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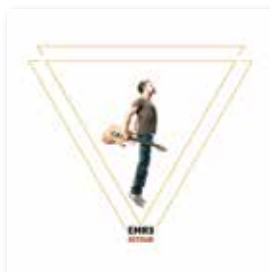
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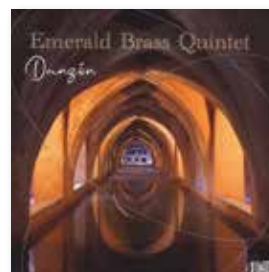
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KRYSZTOF PENDERECKI

11 Saint Luke Passion
BIS Records

The Montreal Symphony Orchestra, under Kent Nagano, performed this huge, powerful choral work at the 2018 Salzburg Festival; vocal soloists include baritone **Lucas Meachem** '02E. Krzysztof Penderecki visited Eastman twice, in 1972 and 2004; see "Brief Notes," p. 3.

MARIA SCHNEIDER

12 Data Lords
Artistshare

The latest by **Maria** '83E (MM) is a double CD long in the making. The first CD is inspired by the growth of digital data and its "lords"; the second CD reflects on the natural world and contrasts to the first in feeling and tone (see also pages 4 and 25).

LOUIS KARCHIN

13 Five Compositions (2009-2019)
Bridge Records

This is the second Bridge CD of music by **Lou** '73E: *Chamber Symphony*, *Rochester Celebration*, *Postlude*, *Quest*, and *Barcarole Variations*. The music, he says, "is associated with locales central to my composing over the years: *Rochester Celebration* and *Barcarole Variations* were premiered at Kilbourn Hall." The performances feature a large group of outstanding players, including soloists **Peggy Kampmeier** '85E and Professor of Violin **Renée Jolles**.

PAUL MORAVEC

14 Sanctuary Road
Naxos

The Pulitzer Prize-winning composer wrote this 2019 oratorio about William Still, who during fourteen years in the service of the Underground Railroad helped nearly 800 former slaves to escape. The

Oratorio Society of New York Chorus and Orchestra is joined by baritone **Malcolm J. Merriweather** '10E (MM) and other soloists for a recording that *BBC Music* calls "admirable . . . a powerful new work . . . the vocal performances are outstanding." (See also page 25.)

LUDWIG VAN BEETHOVEN

15 Piano Concertos 2, 4, and 5
Harmonia Mundi

Kristian Bezuidenhout '01E, '04E (MM) brings his imaginative talents as fortepianist to bear on three very familiar Beethoven concertos, with Pablo Heras-Casado conducting the Freiburg Baroque Orchestra. *BBC Music* praised them as "invigorating" and showcasing Kris's "exciting playing."

LUCIANO BERIO

16 Chemins
Bastille musique

Musica Nova's **Brad Lubman** joined a team

of conductors and soloists from the WDR Sinfonieorchester Cologne for this collection of Berio's series of pieces called *Chemins*, for various instruments. Brad's contribution, with saxophonist Lutz Koppesch, is *Récit*, an arrangement of *Chemins VII*. This set recently won the Deutschen Schallplattenkritik prize.

EMRE YILMAZ

17 Detour
Emremusic (emre.live)

This is the latest album from Istanbul-born, New York City-based guitarist and composer **Emre** '03E, who is also a yoga practitioner and a SAG voice actor. "All songs in the *Detour* album are written, performed and produced by me. Happy listening!"

JOHN FEDCHOCK NY SEXTET

18 Into the Shadows
Summit Records

The tenth album by trombonist **John** '85E features his sextet (including **Walt**

Weiskopf '80E on sax and **David Finck** '80E on bass) in a program of standards and Fedchock originals that *Jazz Journal* calls "Straight from the shoulder, unpretentious jazz."

EMERALD BRASS QUINTET

19 Danzón
Albany Records

The Emerald Quintet—**Brett Long** '08E (MM), '13E (DMA) and **Max Matzen** '07E (MM), '11E (DMA), trumpets; **Leslie Hart** '05E (MM), '11E (DMA), horn; **Chris Van Hof** '08E (MM) trombone; and **T. J. Ricer** '10E (DMA), tuba—play **Chris's** new arrangements of music by Piazzolla, Ravel's *Mother Goose Suite*, Stravinsky's *Pulcinella*, and works by other composers.

Do you have or perform on a recent or forthcoming CD? Send an email to alert us that it is available, with the cover art if possible. See Alumni Notes in each issue for additional news of alumni CDs.

{ ALUMNI NOTES }

1950s

Francis Brancalone '58E published "The Golden Years of an American Catholic Institution: Annotated Chronicle of the Pius X School of Liturgical Music from 1946 to its Transformation as the Music Department of Manhattanville College 1969-1970" in the spring 2020 *Sacred Music*.

1 Darrell Leland

Johnston '53E (MM)

writes: "I was the first chair clarinetist in the very first Eastman Wind Ensemble with the esteemed Frederick Fennell. This Master's program and Institution were pivotal in my career and life. I walked into the first rehearsal with the newly formed EWE. On a tall stool sat Fennell,

checking his scores of original band music: Holst Suite in E-flat! He wore a white turtleneck sweater—a new look to me!

"I studied with former Philadelphia Orchestra principal Rufus Arey. One afternoon I was working on one of the most difficult compositions for clarinet: Debussy's *Prelude*. Mr. Arey spontaneously invited me to play for Howard Hanson and several faculty members. A mix of joy and nerves ensued, and an experience I will never forget.

"After Eastman I headed to my home state of California. For 35 years I was Professor of Music, Director of Bands, and Department Head at San Jose City College. I am especially proud of founding the San Jose Wind



1 Darrell Leland Johnston '53E



2 Bernard Rubenstein '58E

Symphony (SJWS) and was privileged to be their conductor for 44 years, and now artistic director emeritus. SJWS is based on Frederick Fennell's concept of orchestra brass plus a small woodwind section, but generally was much larger, based on the vast amount of musical talent in the Bay Area. This fine Wind Symphony continues today, many of its musicians contributing for as many as 10 to 30 years."

2 Bernard Rubenstein

'58E writes: "I have had a fulfilling conducting career around the world—Asia, Europe, Central and South America—including concert and opera at Eastman. For the last dozen or so years, I guest conducted major orchestras in Cuba, including the Cuban National Symphony, and had the pleasure of tutoring young

Cuban conductors, one of whom just finished her first season with the Edmonton Symphony. I continue this mentoring with WhatsApp and think it most important to keep cultural relations between our two countries strong. This photo was taken when I was rehearsing the premiere of Carl Orff's *Prometheus* (1968) at the Stuttgart Opera. Orff joined me at the keyboard and said, 'Let's make some more noise!'"

The Los Angeles Philharmonic's online series *SOUND/STAGE* includes an episode featuring composer **George Walker** '56E (DMA), who died in 2019. The series also includes oboist **Marion Kuszyk** '90E (MM), and other Eastman alumni who are members of the LA Phil. In October, Professor Neil Varon conducted the Eastman

Philharmonia in Walker's *Lyric for Strings*; graduate conducting student Austin Chanu introduced it as "a lament written after the death of [Walker's] grandmother. As we perform this composition, the emotion and gravity of the music can be felt as a lament for the deaths of over 200,000 from COVID-19 and the murders of countless innocent Black people at the hands of the police."

1960s

8 *The Hidden Habits of Genius*, the seventh book by **Craig Wright** '66E, was recently published by Harper Collins. It was an Amazon Book of the Month for October, a *Wall Street Journal* Book of the Month for November, and a finalist for the Next Big Idea's Book of the Year. Now a professor emeritus, Craig continues

Eastman Notes is now being offered digitally—Opt-out of the Print Edition! Each edition will be posted online at esm.rochester.edu/notes, and older editions are archived. If you no longer want to receive the print version, please contact Eastman's Communications Office at 585.274.1050, or communications@esm.rochester.edu, with your full name and your current mailing address.

{ ALUMNI NOTES }

to teach Yale's "genius course" during the summer term. His Yale/Coursera course, "Introduction to Classical Music," has 175,000 students enrolled. In 2004 Craig was awarded an Honorary Doctorate of Humane Letters by the University of Chicago, and in 2010 elected to the American Academy of Arts and Sciences. He lives on Longboat Key, Florida.

1970s



4 Peter Haseley '75E

4 Peter Haseley '75E and '77E(MM) retired in 2019 after 24 years as the director of the municipal Clara Schumann Musikschule in Düsseldorf, with over 7000 enrolled pupils one of the largest in Germany. He has also been a faculty member in piano and piano pedagogy at the Robert Schumann Musikhochschule since 1997. Since 2017, Peter has been the chairman of *Jugend musiziert* in North Rhine-Westphalia,

Germany's largest youth music competition.

5 Jeffrey Irvine '77MM, Fynette H. Kulas Professor of Viola at the Cleveland Institute of Music since 1999 and Artist Faculty member at the Aspen Music Festival, is the American String Teachers Association's 2020 Teacher of the Year. (Previous winners include Jeffrey's Eastman teachers, Charles Castleman and Donald Weilerstein.) Jeffrey received his award at the ASTA National Conference in Orlando on March 5, 2020, and also gave the Collegiate Viola Master Class. His students are in chamber music, orchestral, and teaching positions all over the United States and around the world.

Two compositions by **Geary Larrick '70E** (MM) were performed virtually for the annual Shenandoah Valley Bach Festival: "Trio Sonata" for three timpanists (four drums each), and "Trio for Tambourines." Geary is retired from the University of Wisconsin—Stevens Point.

A Practical Guide to Becoming a Composer: A Wealth of advice, Tips, Strategies, and Examples, a new book by **Arthur J. Michaels '70E**, is now available on Amazon. Arthur describes it as "a



5 Jeffrey Irvine '77MM

roadmap to becoming a better composer, to advancing one's skills, and to increasing one's creativity . . . loaded with vital lessons, practical ideas, and useful guidance, to help those early in their journeys as composers."

1980s

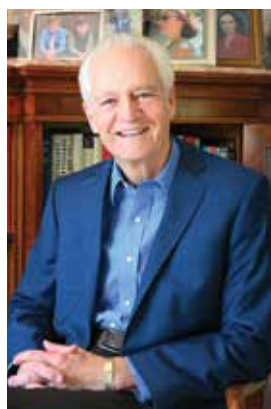
Renée Fleming '83E (MM) hosts *Music and Mind LIVE!*, a series, in collaboration with the Kennedy Center, of discussions of the ways that music and arts influence human health. On August 4, Renée was joined by **Todd Frazier '92E**, the director of Houston Methodist Hospital's Center for Performing Arts Medicine. *Music and Mind*



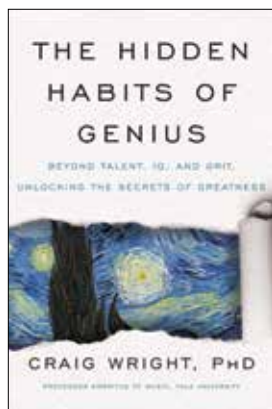
LIVE! is available on the Kennedy Center's YouTube channel.

On October 13, 2020, **Isabelle Ganz '80E** (DMA), **Nicole Kenley-Miller '00E** (MM), and **Shannon Hesse '06E**

(DMA) performed a portion of their show *The Women Have Something to Say* on The Kennedy Center's Arts Across America livestream from Houston. *The Women Have Something to Say* tells the stories of female musicians through new

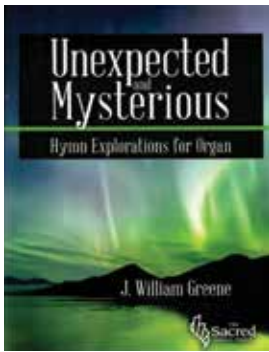


3 Craig Wright '66E



{ ALUMNI NOTES }

song texts and monologues written by the musicians themselves. The livestream is on The Kennedy Center's Facebook page; an in-person performance is scheduled for March 5-8, 2021 in Houston.



Sacred Music Press has released **J. William Greene's** '85E (DMA) twelfth collection of organ music. *Unexpected and Mysterious* is a large collection of medium difficulty, containing large-scale pieces based on hymn melodies, as well as free pieces.

Flautist and Arts Educator **Diane Kay-Clark** '82E retired in June 2020, after 35 and a half years of teaching for the School District of Philadelphia. She was the city's first African American female Band Director of major magnet music programs. Diane has served many ensembles across the city, sharing her love for music with so many, while maintaining her freelancing opportunities. Her love for the arts will continue on forever, through her students.

6 Thomas Lanners '89E (MM), '91E (DMA), Professor of Piano at Oklahoma State University, served as an adjudicator for the #StayHome International Piano Competition. Other jurors hailed from Russia, Sweden, Italy, Bulgaria, and Austria. Lanners also judged the Shanghai International Young Artist Piano

Competition in August, and the Music Teachers National Association (MTNA) Southern Division Competitions last December. Thomas also presented the monthly MTNA Webinar session to the organization's membership of 25,000; participated on a panel at the first MTNA Virtual Conference; and presented sessions and taught master classes at the Shanghai Conservatory International Piano Pedagogy Conference and Shanghai Music Teachers Association Piano Pedagogy Conference. *Canadian Music Teacher* published an article by Tom in September 2019. (Tom is pictured during a lecture-recital at the Shanghai Conservatory in October 2019.)

In March 2020, **Brenda Lynne Leach** '83E (MM), '87E (DMA) presented a master class in orchestral conducting to students at the St. Petersburg Conservatory of Music. The focus was on American repertoire: Beach, Barber, Bernstein, and Gershwin.

Jacqueline Leclair '88E has just released *Music for English Horn Alone*, on New Focus Recordings 272. It's her first solo recording, and Jacqueline adds "I believe it is an historical first as an album of pieces for English



horn alone. Each composer is a woman and three are women of color. But I let that speak for itself. I hope alumni find this album interesting and inspiring."

Henry Ricardo (Ric) Ramirez '89E (DMA) recently retired as Director of Music, Holy Name Cathedral, Chicago, where he directed five choral ensembles and was responsible for liturgical music for the cathedral's many events. Ric's oratorio: *Huei tlamahuicoltica—The Great Event* (2008) relates the story of the apparition of the Virgin Mary (Lady of Guadalupe) to Juan Diego in 1531. When in Rochester, Ric studied dance and choreography with Garth Fagan (*The Lion King*).

7 Richard Sherman '81E, Professor of Flute at the Michigan State University College of Music, East Lansing, is the winner of MSU's 2020 Beal Outstanding Faculty Award, which recognizes recipients from a faculty pool of



6 Thomas Lanners '89E



7 Rick Sherman '81E

5,700. A student of Bonita Boyd, Richard was principal flutist of the Rochester Philharmonic Orchestra from 1984 to 1993, and has produced six solo recordings. Richard was praised by MSU as "a world-class musician and teacher" and "a brilliant, charismatic and commanding musical voice."

Composer **David Evan Thomas** '83E has released *Fruit of the Spirit: Chorale Preludes for Organ*. Learn more about David and his music at davidewanthomas.com.

1990s

8 Jonathan G. Bayley '92E (MM) retired from the University of Windsor (Ontario) in 2017 and is now professor emeritus. In 2019 and 2020 he published articles in the *Journal of Teaching and Learning*, *International Journal of Music Education*, and *Journal of Peer Learning*, as well as *Nine English Madrigals for Three Flutes* (ALRY (United Music and Media) Publications).

Jennie Oh Brown '93E (MM), '97E (DMA) is a featured guest artist for the Chicago Flute Club's *Fluting with the Stars* virtual series for 2020-2021. Jennie is also featured on

two recent solo albums on Innova: *Giantess*, featuring works by **Carter Pann** '94E, who also performs, Shulamit Ran, former Eastman composition professor Augusta Read Thomas, Valerie Coleman, and Misook Kim. **Kate Carter** '05E (MM) also performs on *Giantess*. Jennie is also featured on Vox as a member of the Heare Ensemble with **Kurt Fowler** '92E (MM), DMA '96E (DMA) and **Jennifer Blyth** '93E (MM), '96E (DMA), performing music by George Crumb, Narong Prangcharoen, Stacy Garrop, and Carter Pann.

Natasha Farny '98E (MM) writes: "In January 2020, my debut CD, called *French Cello Music*, came out on the Centaur label. That same month, I performed the Tchaikovsky *Rococo Variations* with Glenn Cortese and the Syracuse Symphony, and in April, was promoted to Full Professor at the School of Music at SUNY Fredonia."

9 Gregory Jones '92E (DMA) is now Associate Dean for Outreach and Engagement at Florida State University, following his years as Director of the School of Music for Purdue University Fort Wayne, and as a faculty member at Truman State University. Gregory continues to appear as a guest trumpet and conducting clinician and performer, with recent appearances at the Jinbao and XKing Festivals in China and the Albanian International Brass Festival in Tirana, Albania.

10 Jim Shearer '90E (DMA) just released his most recent CD, *Secret Frets* (Summit Records), an album of unusual duets for solo tuba and various string instruments. Jim is a Regents Professor of Music at New Mexico State University, Las Cruces.

{ ALUMNI NOTES }



8 Jonathan G. Bayley '92E



9 Gregory Jones '92E

Keve Wilson '92E and her husband Kerry celebrate musicians on their new YouTube channel, *A Couple of Musicians*. Keve and Kerry interview colleagues with diverse and interesting careers, and talk about their journeys from college to now.

2000s

Jeffrey Brown '01E (MM), '04E (DMA) is the new director of the Western Illinois University School of Music. Jeffrey joined WIU's SOM faculty in 2009, and has performed at the Dame Myra Hess Series in Chicago, the Kennedy

Center in Washington D.C., recital tours in the Yunnan and Sichuan provinces of China, and summer festivals in France, Germany, Italy, Austria, and China.

Vincent Calianno '06E (MA) was commissioned by the American Composers Orchestra for trombonist Mike Seltzer. Vincent is equally involved in writing concert music and commercial/film music; read more about Vincent and his music at droplid.com.

Flutist **Sarah Frisof '04E** and pianist **Daniel Pesca '05E, '16E** (DMA) released a duo recording: *Beauty*



10 Jim Shearer '90E

Crying Forth: Flute Music by Women Across Time. The album charts the evolution of flute repertoire from the Romantic era to the present day, and the overlooked role of female composers in shaping that repertoire. Sarah is Associate Professor at University of Maryland, and Daniel is Assistant Professor at University of Maryland, Baltimore County.

Mariusz Kozak '03E (MM), Associate Professor of Music at Columbia University, recently published *Enacting Musical Time: The Bodily Experience of New Music* (Oxford University Press). The book "addresses the nature of musical time from the perspective of embodied and enacted cognition."

Guitarist **Zoë Johnstone Stewart '01E** was appointed Guitar Department Chair at the Peabody Preparatory, following a nationwide search. In addition to overseeing the Preparatory guitar department, Zoë co-directs the

{ ALUMNI NOTES }

annual Fret Fest, Peabody's day-long celebration of the guitar, and the Peabody Summer Guitar Intensive.

The Concordia Quartet made its debut in February to a live audience. The quartet, which includes violinist **Edward Tan** '07E, performed its second concert from their homes during COVID quarantine. Their concert of music by Beethoven, Mozart, and Borodin can be viewed on YouTube.

11 Marguerite Lynn Williams '01E joined the Minnesota Orchestra as Principal Harpist in September 2020. Prior to joining the orchestra, she was the Principal Harpist for the Chicago Lyric Opera Orchestra. She remains on the faculties of the Chicago College of Performing Arts, Roosevelt University, and Bienen School of Music at Northwestern University.

2010s

12 Meredith Achey '10E graduated with her MD

in May 2020 from Duke University School of Medicine, and started residency in General Surgery at Vanderbilt University Medical Center in July. She hopes to become a pediatric surgeon. Meredith and her husband **Laudon Schuett** '10E (MM), '14E (DMA) and their parrot, Tico, are looking forward to their next chapter in Music City.

Owen Broder '12E and his colleagues Siritip and Thana Alexa started *Live From Our Living Rooms*, an online platform to present live-streamed performances and music-related events to raise funds for emergency relief to musicians whose performance careers have come to a halt. Their inaugural Festival & Fundraiser provided support for 65 grant recipients. The series has raised more than \$130,000 so far. *Rolling Stone* called it "the first jazz festival of the quarantine era."

Peter Folliard '17E (DMA) is the inaugural Dean of the School of Music at



12 Meredith Achey '10E and Laudon Schuett '10E

Augustana University. Peter joined Augustana in 2017 as the conductor of the Augustana Orchestra, and helped to create Augustana's world-class recording studio, Studio 47, which produces a number of podcasts and recordings.

Matthew Gregoire '15E joined the bassoon section of *The President's Own* United States Marine Band in Washington, D.C. in May 2020. Prior to joining the band, he was a regular substitute for the Springfield (MA) Symphony Orchestra, and a freelance musician throughout New England. He has also performed in the Chautauqua, Colorado College Summer Music, Norfolk Chamber Music, and Vermont Mozart festivals.

Cora Swenson Lee '10E, '18E (DMA) was awarded first place of the 2019-2020 American Prize in Instrumental Performance (Professional Division). She adds, "I was also recently offered as position Instructional Assistant

Professor of Cello at Illinois State University for the 2020-2021 school year, as well as the position of Adjunct Instructor of Cello at Illinois Wesleyan University."

Celeste Pellegrino '16E and **Larisa Bainton** '16, '16E are the cofounders of *Due Donne Productions*, a Boston based traveling opera company. The company's recent project, an animated 30-minute version of *Hansel and Gretel* with the popular video game, *Animal Crossing: New Horizons*, as the background, has gone viral! You can enjoy it on YouTube.

Composer and pianist **Ania Vu** '17E is one of four winners in the Megalopolis Saxophone Orchestra's call for scores. She is currently pursuing a Ph.D. in composition at the University of Pennsylvania and next summer she will attend Tanglewood as a Composer Fellow.

13 In September the **Midic Winds** (**Johanna Gruskin**

'13E, flute; **June Kim** '14E, oboe; **Rebecca Tobin** '14E, clarinet; **Russell Rybicki** '14E horn; and **Quinn Delaney** '14E, bassoon) performed outdoor, socially-distanced concerts in parks, nursing homes, and schools in Goodland, Colby, Oakley, St. Francis, and Weskan, all towns in rural Western Kansas. Two of the regular members were not able to travel during the pandemic, so for this trip **Katie Hart** '14E was the oboist and Justin Cummings was the bassoonist. Midic Winds recorded a concert in the Carnegie Arts Center in Goodland, Kansas, that was streamed online on October 9 through New World Symphony's *Live from our Living Room* series.

2020s

Soprano **Joanna Hunjii Kim** '20E (DMA) was the First Place winner in the Quebec International Online Voice Competition.

Rayvon Moore '20E (DMA) has been appointed Director of Choral Activities at Friends University in Wichita, Kansas.

Stephania Romaniuk '20E (MA) is one of Calgary Opera's Community Ambassadors. This new program is designed to provide broader access to musical education and vocal training by sending singers to work directly with community partners, in Stephanian's case the Calgary Immigrant Women's Association. "I truly believe anyone can sing," she says. "Everyone has a voice to share, and that voice is connected to each person's voice." (See p. 16 for an article by Stephanian.)

Will Talley '20E (DMA), has been appointed Director of Bands at Ohio University.



11 Marguerite Lynn Williams '01E

{ ALUMNI NOTES }

IN MEMORIAM

1930s

Priscilla (Brown)
Beckwith '39E, March 2006

1940s

Ann (Field) Bell '48E,
February 2020
Harvey Biskin '49E, '50E
(MM), June 2020
Arthur M. Campbell '49E
(MM), '59E (PhD), June 2020
Henry C. Campbell '48E,
'49E (MM), March 2020
Virginia (Nicholson)
Dent '45E (MM), April 2020
Doriot Anthony Dwyer
'43E, March 2020
Katherine (Dryer)
Fitzpatrick '45E, July 2020
William (Hutchison)
Hodgson '17E, October 2020
Roy H. Johnson '49E,
'51E (MM), January 2020
Barbara (Connolly)
Kaplan '46E, August 2019

Daniel A. McAninch '48E,
'49E (MM), '57E (DMA),
August 2020
Ian S. McLuckie '49E, June 2018
Janice (Wignall) Mitchell
'46E, March 2020
Angela (Bonomo) Nassar
'49E, August 2020
Virginia (Tousley)
Nordbeck '43E, March 2020
Charles F. Roberts '49E,
March 2020
Catherine (Lindsay)
Ward '47E, January 2020

1950s

Alan D. Abel '51E, April 2020
Helen (Bilhorn)
Baumgartner '55E (MM),
June 2020
Neil T. Bunker '53E, June 2020
Franklin F. Butler '54E,
'59E (MM), July 2020
Jenny (Ziemer) Coris '51E,
January 2020
E. Katherine Crews '50E
(MA), July 2020

Mary Nicol (Shenk) Dodd
'50E, '53E (MM), August 2020
James A. Duane '54E, April 2020
Samuel J. Fricano '55E,
July 2020
James R. Fuller '56E,
October 2020
Doris (Hedges) Gallemore
'51E (MA), August 2020
Carol (Dunbar) Greenfield
'55E, September 2020
Andrea (Toth) Haines
'59E, '63E (MM), May 2020
Marian C. Hanshaw '52E
(MM), December 2019
James Barry Hilbert '55E,
January 2020
James E. Hughston '57E,
April 2020
Jack M. Jarrett '57E (MA),
August 2020
George T. McWhorter
'57E, April 2020
Sister Mary Daniel Meahl
'56E, '62E (MM), July 2020
Jeanne M. Mertz '50E,
December 2019

William W. Pursell '52E,
'53E (MM), '95E (DMA),
September 2020
Robert E. Resseger '54E,
'56E (MM), May 2020
Kazmera (Cole) Schenck
'55E, November 2019
Richard C. Skerlong
'58E (MM), February 2020
Tamara Lynn Schmiede
'53E, January 2020
Donald Edward Stevens
'53E, October 2020
Catherine (McFadden)
Young '54E, '60E (MM),
June 2020
Joseph A. Zawistowski
'56E, January 2020

1960s

Nancy Arlene Bachus '68E
(MM), September 2020
Vivian B. Clemons '61E,
February 2020
Shirley Graham
Cole-Cartman '61E,
August 2020
George W. Corwin '68E
(DMA), March 2020
Richard Lawrence Field
'69E, December 2019

Robert M. Finster '63E
(MM), '69E (DMA),
February 2020
Audrey H. Gardner '62E
(MM), August 2020
Jeremy Niles Kempton
'66E, January 2020
Edward Oleh Machonkin
'68E (MM), May 2020
Priscilla (Beeson)
Marshall '61E, July 2020
David F. Martin '60E, '61E
(MM), April 2020
James M. Pyne '69E (MM),
September 2020
David C. Pinnix '64E, '69E
(DMA), June 2020
Stanley N. Shumway '63E
(PhD)
Jackson A. Stauber '69E,
January 2020
Carolyn (Heffler)
Steppe '63E, September 2020
Robert F. Taylor '64E
(MM), May 2020
David W. Ward '60E,
'66 (DMA), February 2020
Arthur E. Winden '62E,
July 2020

1970s

Robert H. Crowley '71E,
January 2020
Arthur Lawrence
Fischman '70E, April 2020
A Baird Knechtel '71E, May 2020
Robert Kowalski '75E, July 2020
Susan Ann (Nichols)
Thomson '76E, July 2020
George A. Winters
'74E (MM), November 2019

1980s

Janet Sue Ahlquist '89E
(MM), April 2020
Joel Craig Davis '87E, '88E
(MM), March 2020
Paul Alban Sturm '81E
(MM), August 2019

2000s

Jennifer (Daise) Berry
'04E, July 2020
Joseph J. Santora
'02E (MM), January 2020

In Tribute reflects deaths of Eastman alumni through October 31, 2020.



13 Midic Winds (Johanna Gruskin '13E, flute; June Kim '14E, oboe; Rebecca Tobin '14E, clarinet; Russell Rybicki '14E horn; and Quinn Delaney '14E, bassoon)



1 Michael Alan Anderson

The summer 2020 *American Choral Review*, published by Chorus America, was the valedictory issue of a publication that had a strong Eastman connection since its founding by musicology professor **Alfred Mann** in 1961. Professor of Choral Conducting **William Weinert** continued as editor after Mann's departure, and Associate Professor of Musicology **1 Michael Alan Anderson** has served on the editorial board since 2010. Says Michael, "This issue has an article by DMA choral conducting student **Anna Lenti** '11E, and an interview with New York Polyphony by my wife (Laura Lynch) and me. I know Chorus America was very proud of these Eastman contributions."

The Milken Archive of Jewish Music newsletter featured an interview with Professor of Flute **2 Bonnie Boyd** '71E about her recording of Leonard Bernstein's *Halil*. Bonnie has performed this 1981 composition many times, but in 1993 she had the opportunity to record its original chamber version.

Assistant Professor of Chamber Music **Elinor Freer** served as a virtual

juror in the 2020 Fischhoff Competition, in which Eastman's Scio Saxophone Quartet won a Bronze Medal.

Professor of Musicology and SSCM President **3 Roger Freitas** was the conference organizer for the Society for Seventeenth-Century Music's twenty-eighth annual conference, which took place June 26-28. Dean **Donna Fox** welcomed the participants.

4 Associate Professor of Cello **Guy Johnston** '03E has joined other distinguished British musicians in giving online recitals, including two in very posh venues. In late June, Guy appeared in a "Live from Wigmore Hall" recital with the noted pianist Melvyn Tan, performing Beethoven, Schumann, and Chopin. And in September he took part, again with Melvyn Tan and clarinetist Julian Bliss, in the first online recital of the Hatfield House Chamber Music Festival, playing Beethoven, Schubert, and Mendelssohn (available on YouTube).

Vincent Lenti '60E, '63E (MAS) was appointed Professor Emeritus of Piano by the University Board

of Trustees, effective July 1, 2020. Vince retired on June 30, after an amazing 57 years of service to our school as a professor and as school historian. His upcoming book *Nurturing the Love of Music: Robert Freeman and the Eastman School of Music* is the third volume of his history of our school. (See page 25 for more faculty milestones.)

Gaelen McCormick '92E, the Program Manager of Eastman Performing Arts Medicine, was recently elected to the board of the National Organization for Arts in Health (NOAH). Gaelen also teaches double bass in the ECMS and career skills at the collegiate level for the Arts Leadership Program.

Professor of Musicology **Honey Meconi**, who is also chair of the College Music Department, has been awarded the first Arthur Satz professorship. Arthur Satz '51 bequeathed the largest endowed gift ever in support of the humanities at the University's School of Arts & Sciences, and to establish the Arthur Satz Department of Music.

Landscape Greeting, by Professor **Robert Morris** '65E, was recently



4 Guy Johnston '03E



3 Roger Freitas

{ FACULTY NOTES }

premiered by the Fresno Philharmonic, conducted by Rei Hotoda. You can watch an interview with Bob and Hotoda here, and hear *Landscape Greeting* in performance, in separate videos on YouTube.

The 2020 Keybank Rochester Fringe Festival was, of course, virtual, but two Eastman faculty members were involved in compelling presentations. JCM Assistant Professor **Dave Rivello** '89E (MM) presented *Worlds Collide* with drummer Shawn Drogan, "a sonic journey encompassing modern jazz, electronic, experimental, and classical music elements." And Professor of Music Theory **Matthew Brown** and the TableTopOpera presented *Echoes of '64*, a timely show describing the racial tensions that exploded in Rochester from July 24-26, 1964, days before Duke Ellington visited Eastman.

A recent music video shows Professor of Viola **George Taylor**, with dozens of his Eastman students and alumni, performing the composition *We Shall* by Andy Maskiell, arranged by Benjamin Magruder, based on "We Shall Overcome."

Eastman had a strong presence in this year's *Classical Singer* Competition, which brought together singers from all over the world. Professor **Katherine Ciesinski** and new Eastman faculty member **Nicole Cabell** '02E each presented a Zoom master class, and Nicole also judged the final round of the High School Classical division. **Matthew Ardizzone** '97E (DMA), Associate Dean of Admissions, offered an hour-long expo session. And **Joel Balzun** '15E won first prize in the Emerging Professional Singer division, performing an aria from Puccini's *Gianni Schicchi*.



² Professors Bonita Boyd '71E, Barry Snyder '66E, '68E (MM), and Steven Doane are not just distinguished teachers and soloists: they form a popular trio, which recently released *Aquarelles*, an acclaimed CD on Bridge Records. The repertoire includes music for flute, cello, and piano by Martinů, Damase, Gaubert, and Weber. (See "Recordings," p. 26, for more information and a picture of the CD booklet.)

In June 2020, the following Eastman faculty members were recognized for their years of service.

40 years

Robert Morris—Professor of Composition

35 years

David Headlam—Professor of Music Theory

Elizabeth Marvin—Professor of Music Theory

30 years

Anthony Caramia—Professor of Piano

Jean Pedersen—Associate Professor of History

20 years

Sylvie Beaudette—Assistant Professor of Chamber Music

Clay Jenkins—Professor of Jazz Studies & Contemporary Media

Reinhild Steingröver—Professor of German

David Temperley—Professor of Music Theory

15 years

Wade Richards—Instructor of Music Teaching & Learning

10 years

Amy Metzendorf—Instructor of Yoga

Philip Silvey—Associate Professor of Music Teaching & Learning

Susan Uselmann—Assistant Professor of Humanities and English

The following Eastman faculty members were promoted: **Alan Chow**, Professor of Piano; **Roger Freitas**, Professor of Musicology; **Mark Kellogg**, Professor of Euphonium, Trombone, and Brass Chamber Music; **Alexander Kobrin**, Associate Professor of Piano; **Jonathan Retzlaff**, Professor of Voice; and **Dariusz Terefenko**, Professor of Jazz Studies & Contemporary Media. **Stephen Carr** was reappointed as Associate Professor of Opera and Musical Theatre Studies.

{ STUDENT NOTES }

For an October 19 Eastman Philharmonia concert, master's student **Austin Chanu** included a work by the contemporary American composer Jessie Montgomery titled *Banner*—a meditation for strings on “The Star-Spangled Banner”, reimagined for a 21st-century, multicultural America.

Pianist **Hanxiao Lai**, a senior student of Alan Chow, won Second Prize in the Senior Division of the Beijing International Music Festival Piano Competition in July.

1 Alexis Peart has been awarded the National, Province, and National Collegiate Leadership Awards by Sigma Alpha Iota, the national music fraternity. The criteria for selection include leadership, fraternity service, campus activities and honors, and scholarship. The National Collegiate Leadership Award is the highest honor a collegiate member can receive from SAI. The award recipient is selected from eight regional nominees

as the individual who best exemplifies the above characteristics at the national level. Alexis is a FORTE student of Katherine Ciesinski who completed her student teaching in the fall 2020 semester.

Doctoral student **Sam Reenan** won the Irna Priore Prize for the best student paper presented at the Music Theory Southeast 2020 Conference, for his paper “The ‘Rondo’ and the ‘Burleske’ in Mahler’s *Rondo Burleske*.”

Emma Shaw, a student of Peter Kurau, was recently hired as a first call substitute horn with the Orlando Philharmonic Orchestra, and **Marie Smith**, current DMA student, was hired this fall as instructor of Horn at Colby College in Maine.

2 Keane Southard, a PhD composition student, won second prize (out of 210 entries) in the Dartmouth College Wind Ensemble’s Composition Competition for his *The Dove in the Ash*



2 Keane Southard

Grove. In addition to a cash prize, the ensemble will premiere Keane’s work in New Hampshire after the pandemic is over.

DMA student **Yidi Song**, from Bonnie Boyd’s studio, won First Place in the Arizona Flute Association’s Collegiate Young Artist Competition.

Sophomore **David Wang**, a student of Michael Burritt, won two first place honors in the 2020 China International Online Percussion Competition (Snare Drum Solo and Marimba Solo), as well as first place in the online “Music Emergency



3 Yi Xiang

Contest” competition held by the Italian Chapter of the Percussive Arts Society. David shared the first prize with young percussionists from Hungary and Poland.

Gary Wang, a double master’s student in jazz composing and arranging and media /film composing, was awarded first place in the American Society of Music Arrangers and Composers annual competition, including a \$1,000 Irwin Kostal Scholarship for Orchestration. Gary composed his winning “Lullaby and Dreams” in the studio of Bill Dobbins.

3 Yi Xiang, a student of Bonnie Boyd, won First Place in the National Flute Association’s Young Artist Competition and the Award for the Best Performance of the Newly Commissioned Work. Yi will play a solo recital at next year’s NFA Convention in Washington, D.C. Yi also won First Prize in the Seattle Flute Society’s Young Artists Competition.

Nathaniel Zhang, a third-year student of Marina Lomazov, won second prize in the Concert Artist Division II of the Chicago International Piano Competition.



1 Alexis Peart



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Haydn by Virtual Virtuosi

Eastman at Washington Square, the noontime concert series presented by Eastman Community Music School, continued virtually this fall from Miller Center Atrium, rather than Rochester's First Universalist Church. "When I sent out an invitation to perform, the response was overwhelming," says Irina Lupines, ECMS Instructor in Piano and director of the concert series. "Eastman faculty and students are eager to share their music with others."

The November 5 concert offered Haydn's Quartet in G Minor, Op. 20, No. 3 performed on baroque string instruments by student violinists Ela Kodzas and Lydia Becker; James Marshall, viola; Joëlla Becker, cello. "Our virtual audience is growing every week," says Irina. "It is especially nice that now family and friends are able to listen wherever they are."

PHOTOGRAPH BY MICHELLE MARTORELL