

Eastman's Pulitzers

CONVERSATION

Jeff Tyzik, Crossover King

EVENTS

Lisztomania!

EASTMAN

NOTES

FALL 2017

Community Engagement

From ROCMusic to opera, alumni and students bring music to the Rochester community.



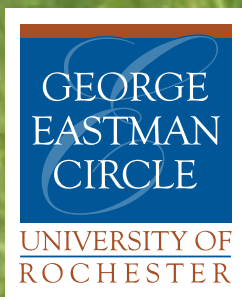
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—Maurita Murphy Marx '76E | DeWitt, Iowa

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Opening the Gates

This year's Gateways Music Festival, held from August 8 to 13, brought more than a hundred musicians of African descent to Eastman for an array of chamber, piano, and orchestral concerts, as well as programs for young musicians. (Shown here left to right are Jessica McJunkins, Amadi Aziki, Troy Stuart, and Chris Jenkins, pictured during a chamber music rehearsal.) Eastman's Gateways participants included professor George Taylor, viola, and many alumni: pianists David Berry '04E, Leonard Hayes '15E, Robert

Smith, '98E (MM) and current student Rochelle Joyner; violinists Timothy Edwards '82E, Mellasenah Edwards '89E, Henri Muhammad '98AS, Adrian Walker '85E, and Anyango Yarbo-Davenport '08E, '11E (MM); current student violist Kathryn Brown; cellists Ken Law '89E, Thapelo Masita '17E, and Teryle Watson '72E; flutists Jacqueline Cordova-Arrington 'X15E and current student Adam Sadberry; trumpeter Leonard Foy '83E, '85E (MM); and trombonist Isrea Butler '04E, '06E (MM).



Frogs, bats, and opera: students from Rochester's School 4 await their cue in Eastman Opera Collective's *The Three Feathers*.

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Eastman Gives Back to Rochester

Some recent graduates are following a noble Eastman tradition: using their talents and their entrepreneurial skills to enrich the Rochester community with music.

ON THE COVER: ROCMusic director Alexander Peña is also on the Eastman Community Music School staff, as conductor of Tutti Strings and Camerata Strings. PHOTOGRAPH BY JOHN SCHLIA

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Celebrating the nineteenth century's greatest, and most versatile, piano virtuoso

NOTES

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Fall 2017

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“Our students are supported by a vast network of parents, teachers, and friends who believe in them”: on Freshman Move-In Day, August 21, 2017, freshman Emma Antonides (far right) is shown with her parents, Grace and Frank Antonides, and Orientation Team member Danielle Romano '20E.

A Most Precious Gift

One of the traditions that binds generations of Eastman alumni together is our annual fall convocation, where we welcome new members to the Eastman community. In my message to our new students this fall, I focused on another experience shared by all alumni: as students, all of us received one of the most precious gifts of our lives long before we truly appreciated it—the opportunity to pursue a dream.

Studying music is much more than obtaining an education. It is a ticket to pursue dreams. Some students dream of performing on the concert stage while others aspire to write great music. Some desire to transform lives through teaching, while others hope to lead their own ensembles or organizations. While our individual aspirations might vary, part of the magic of Eastman is that our students leave here inspired by the vast array of paths they can pursue to have meaningful lives in music. One dream we all share is to make the world a better place through our music.

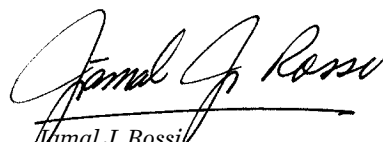
Each year I am in awe of our students and their families when I hear the stories of what it took for many of them to reach Eastman. Our students are supported by a vast network of parents, teachers and friends who believed in them, and in the impact they could have on the world if they dedicated their lives to music.

There is another group of individuals to whom we should also be grateful: the thousands of individuals who

have made financial donations to Eastman to provide scholarship support for our students. These generous donors have recognized the value of music in the world, and they have committed their own resources to help support and transform the lives of future generations of musicians. It is nearly impossible to thank these individuals enough for the precious gift they have given to our students.

As Eastman alumni, we have all benefited from the scholarships established by those who came before us. As I have encouraged our new students to be cognizant of and grateful for the precious gift given to them by the people making their education possible, I ask our alumni to consider making an annual donation to Eastman at whatever level you feel comfortable. If Eastman played a role in enabling you to pursue your own dreams, please consider how you might give that same opportunity to those who desire to make the world a better place through their own music.

Meliora!


Jamal J. Rossi
Joan and Martin Messinger Dean



George W. Hamlin IV

A High Honor for Hamlin

On June 27, the University awarded its Dean's Medal—one of its highest honors—to philanthropist **George W. Hamlin IV**, an influential Rochester business leader and loyal friend of Eastman and supporter of its mission for more than two decades.

A member of the Eastman National Council and chair of the Eastman Board of Managers, his generosity created the Hamlin Family Director of the Institute for Music Leadership and the Hamlin Family Scholarship at Eastman. He also serves the University as a member of the Medical Center Board and UR Medicine Home Care Board.

George's interest in Eastman can be traced back to his family's deep musical

roots; his wife, Mary, and his son, **Alex '00E**, are accomplished musicians. The Dean's Medal citation lauds "his exemplary leadership and inspirational generosity."

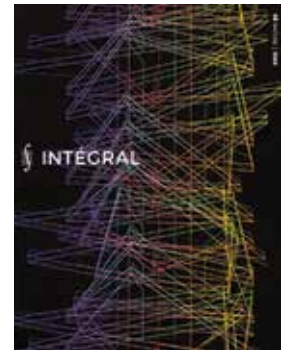
Previous Eastman alumni winners of the Dean's Medal are former Eastman Institute for Music Leadership director **Ramon Ricker '73E** (DMA) and

Rochester philanthropist **Betty Strassenburgh '52E**.

Theory, in Practice

Intégral, published annually by Eastman's graduate students in music theory, is celebrating its thirtieth anniversary. This high-quality journal is a scholarly, peer-reviewed journal "pursues an implicit mandate to explore and exploit the

increasing pluralism of the music-theoretic field," with articles by students, alumni, and faculty members. The journal decided to celebrate with a colorful cover design, by Dorothee Billard and Clemens Helmke, a graphic design team based in Berlin. To see more about *Intégral*, including an index of issues since 1987, go to esm.rochester.edu/theory/integral/



Ribbons down her Back

As if being an ensemble member in the Tony-winning revival of *Hello, Dolly!* wasn't enough, **Analisa Leaming '07E** is also the understudy for actress Kate Baldwin, who plays Mrs. Molloy. Analisa got the chance to assume the role for several performances this summer. Her bow with Bette Midler, David Hyde Pierce, and the rest of the cast was captured from the balcony of the Shubert Theatre by Analisa's former teacher, **Kathryn Cowdrick**.



Liedership Potential

One of Eastman's major competitions, and one of the last items on the spring semester calendar, is the Jessie Kneisel Lieder Competition. Jessie Kneisel taught German for many years at Eastman, and the award is given in her memory to outstanding student singers and pianists, in performances of the German art song repertoire. The 2017 competition (the 36th annual) was held in May, and the winners were: First Prize, Robin Steitz; Second Prize, Hannah Harrow; Third Prize, Emma Ruth Ritter. The winning pianists are Christopher Kayler, Edward Rothmel, and George Warren. This year's adjudicator was Graham Johnson, one of the world's leading vocal accompanists and song scholars, and a frequent visitor to Eastman.



Fuego Saxophone Quartet

■ Three of the Fuego Saxophone Quartet's members are brand-new Eastman alumni: Erik Elmgren, alto saxophone, Harrison Clarke, tenor saxophone, and Gabriel Piqué, baritone saxophone, all '17E (MM). (Soprano saxophonist Nicki Roman is a DMA student.) Fuego won a number of competitions last spring: First Prize in the Brass, Winds, and Percussion Division at the Plowman Chamber Music Competition; First Prize in the 198th Army Band College Chamber Music Competition; and Second Prize in the National MTNA Chamber Music Competition. Fuego ended the semester in a blaze of glory, with a Gold Medal in the 44th Fischeff Chamber Music Competition, the top prize in the Senior Wind Division. The Fuego Quartet will display its fiery talents on a Midwest tour this fall.



Isrea Butler

'04E, '06E (MM), professor and chair,
North Carolina Central University School of Music

■ Isrea is band director for the re-creation of the 369th Experience World War I Centennial Band, part of a series of events endorsed by the U. S. World War I Centennial Commission commemorating the 100th anniversary of World War I. A key component of the celebration is the recreation of the 369th Regimental Band, which in its original form consisted of 65 African-American and Puerto Rican gentlemen who charmed the hearts and minds of Americans and Europeans. Isrea is leading the band as it retraces the steps of the original band at centennial celebrations in New York City; Brest and Paris, France; and other historic locales.

{ ALUMNI ON THE MOVE }



JIAYI LIANG (WANG); TANYA ODOM (ZLOTNICK)

Zoe Wang

'17E, continuing at Eastman
for her Master's in Composition

■ Zoe was one of six composers chosen for the American Composers Orchestra Underwood Readings to occur later this month in New York City. These composers will have an original work read by the ACO under the direction of George Manahan. One of the composers will be awarded a \$15,000 commission to compose a new work to be performed by the ACO.



Peter Zlotnick

'03E, education director,
Greensboro Symphony Orchestra

■ Peter was one of five orchestral musicians honored by the League of American Orchestras with the Ford Musician Award for Excellence in Community Service. As Education Manager of the Greensboro (NC) Symphony Orchestra, where he is also principal timpanist, Peter is responsible for the Keep Kids in Tune education series, including Beginning Strings and OrKIDStra - music education and social programs which reach 50,000 children, including Head Start students in four counties.

Eastman gives back to Rochester

Recent graduates are using their talents and their entrepreneurial skills to enrich the Rochester community with music

By Dan Gross

More and more Eastman students recognize that to ensure the future of music, they must bring their music to the wide public—especially in communities that are underserved or lacking resources. For them, “For the enrichment of community life” is not just a slogan carved into the Eastman Theatre façade, it’s an essential key to the future of classical music. Three recent alumni are enriching life in Rochester.

***ROCmusic Collaborative** is a partnership of the Eastman School of Music, Eastman Community Music School, Hochstein School of Music & Dance, the City of Rochester, the Rochester Philharmonic Orchestra, and the Rochester City School District, and the Gateways Music Festival that brings tuition-free, after-school classical music education to about 100 kids. Its current director, Alexander Peña ’10E, ’13E (MM), is bringing the non-profit outreach program to new heights.*

***Eastman Opera Collective (EOC)** debuted just last April with the objective of “enriching and educating the Rochester community through the power of opera.” Led by Jennifer Lawrence ’17E and Emily Cuk ’17E (MM), Eastman voice students gave a month-long residency in a Rochester city school, preparing and performing a one-act opera with and for students.*

Eastman Opera Collective

Jennifer Lawrence began singing opera in her freshman year of high school. Although she originally came to Eastman to study voice, another bug bit her. “For me, I would say it started when I became more interested in arts administration.”

Lawrence eventually became a University of Rochester KEY (Kauffman Entrepreneurial Year) Scholar. The program is a tuition-free, grant-based year awarded to scholars who present an entrepreneurial idea, along with classes and faculty mentoring that guide them through the steps of creating their own business organizations.

Jennifer’s lifelong interests in cognitive science, marketing (including a marketing internship with the Philadelphia Orchestra), and consumer psychology also played roles in creating EOC. She wanted to “turn people on to opera,” and to deduce why it’s unpopular. “My advisor—Professor of Theory Betsy Marvin—with whom I did an independent study on music cognition, helped me formulate this idea of the Eastman Opera Collective.”

Both of Emily Cuk’s parents are music teachers, and she fondly recalls family time spent watching opera for fun, or her mother programming her own elementary school operas. She eventually went to Bard College for her undergraduate degree in opera performance. But “I had an experience on the other side (of opera production), that I loved a lot more. I had that epiphany moment that’s supposed to exist in real life.” Emily joined the one-person opera direction program at Eastman.

Jennifer and Emily met while working together in Eastman’s fall 2015 production of Philip Glass’s *Hydrogen Jukebox*: Lawrence as a cast member, and Cuk working behind the scenes.

“I immediately thought she was brilliant,” Jennifer says. “I thought, ‘I need her.’” Emily agreed after being asked at the cast party. She muses that her agreement was driven by a similar sentiment:





The *Three Feathers* cast members—from left to right, Marcus Jefferson, Carolena Lara, Fred Diengott, Jonathan Heller, Teresa Perotta—take a bow, accompanied by their castmates: students from Rochester’s School 4. At left: Eastman Opera Collective’s Emily Cuk ’17E (MM), on the left, and Jennifer Lawrence ’17E, on the right.



“There’s this gray cloud that hangs over anybody who wants to have a career in opera,” Cuk said. “Which is: how do you make it relevant, and how do you bring people into it?”

Jennifer and Emily’s diverse backgrounds create a strong synergy. They often answer in unison, or finish each other’s sentences. “This is why we’re partners,” Jennifer says. “We complement each other very well, and so whatever I lack, she has, and whatever she lacks, I have.”

At first, they split the work evenly. Now, Jennifer’s job is more administrative, often acting as a liaison between EOC and its donors, and Emily handles the creative direction of the programs.

For their first major project, they took a program they dub “Opera In the Classroom” to the George Mather Forbes School No. 4 in Rochester. It was an instant fit: from the school’s administration to the skill and cooperation of its music teacher, Rachel Dobbs, and its art teacher, Kim Levitt. “Everyone who does this volunteers their time,” Emily says.

They helped the school put on a one-act children’s opera by Lori Laitman, *The Three Feathers*. It tells the story of Dora, one of three daughters of an old king in a magical kingdom who gives them magical feathers to find out who will inherit the kingdom. Dora meets the Frog King, the ruler of the Underworld, on her journey to the crown.

In advance of the performance on April 4 EOC spent the whole month of March giving clinics and lessons in conjunction with production of *The Four Feathers*. All of the kids were involved in painting the sets, making their own costumes, and rehearsing their own roles in the opera. Emily joked that they were their “stage moms.”

Three students from different grades served as the play’s narrators; a handful of others played small roles; and a huge group played bats and frogs: the Frog King’s minions. The kids had a huge amount of involvement and ownership in the show; even though Eastman students filled the main roles—as well as acting as the accompanist and the conductor—the kids were the stars of *The Three Feathers* and enjoyed every



ROCMusic all-stars, with violist Douglas Rodriguez in the middle. Also with Skye Simmons, Joshua Cotto, Cammie Griffith, and Raven Campbell on violin, Douglas, Alex Peña, and Peyton Crony on violas, Kristen Griffith on cello, and Humberto Colon on bass. Right: Alex Peña leads an ECMS beginning strings ensemble.

moment. The School 4 gymnasium was stuffed with students for the performance; a lot of kids got an entertaining introduction to opera that day.

To put on *The Three Feathers*, EOC used small pockets of funding from their various sources. The opera department pitched in, providing the costumes for the Eastman student leads and a number of props. Between grant money from the KEY Scholar program, the Institute for Music Leadership, support from the Friends of Eastman Opera and Eileen Buholz, the benefit concert, and a crowdfunding campaign that exceeded its goal by 75%, *The Three Feathers* covered expenses and still left some money for the next project—a production for Rochester’s Fringe Festival in September of *The Polite Abductress*, an operetta with music and words by the late Eastman dean Douglas Lowry.

By combining yearly “Opera in the Classroom” initiatives with other community-centric projects for older demographics, like *The Polite Abductress*, Lawrence and Cuk want to create a systemic appreciation of opera in Rochester. If anyone can do it, it’s these two.

ROCMusic

Alex Peña is a first-generation American. Both of his parents were born and raised in Mexico, but immigrated to the United States; Alex and his brother were born in Texas. Although his family didn’t have a strong musical background, Alex was nurtured musically in Mission Viejo, California and in the San Antonio public school system, starting on the viola. His teacher, Allyson Dawkins ’79E (MM), was married to the first violinist of the San Antonio Symphony. Access to music and the ability to go to concerts influenced him tremendously.



“I remember thinking musicians were magicians,” Alex says. “That they have focus, expression, and beauty. But their caring for art and humanity was captivating for me.”

His first experience working with a chamber group drove him to dig deeply into the scores, and immerse himself in interpreting music. His encouraging system of teachers, and glowing stories from his viola teacher, propelled him to Eastman.

“For me, playing and performing is the core of what I love to do... But there’s a part of me that feels like I wouldn’t have been introduced to classical music if I weren’t introduced to fine educators.”

He had an excellent experience at Eastman, the only school that allowed him to pursue music performance



and music education. But what propelled him into the non-profit world, and the joys that come with it (such as grant writing), was the Arts Leadership certificate program. Alex would be able to flex his entrepreneurial muscles soon, despite his own admission that “he’s not a numbers guy.”

After many meetings between the partners that would come to create ROCmusic, the non-profit was officially founded in 2012, their solution to bringing access of classical music to the city of Rochester, not just its well-to-do suburbs.

Alex was finishing his master’s at the time, and he was fortunate to have a “comfortable job” at the Harley School as their strings teacher, in addition to teaching at the Eastman Community Music School (where he continues as director of ECMS’s Tutti Strings and Camarata Strings). He had admired El Sistema, a Venezuelan institution that brings classical music education to kids at a very young age, and connected with the message of why classical music is important to developing young people. This was the basic idea behind ROCmusic.

He took over ROCmusic in 2013, “terrified” about the exciting opportunity. Now in his sixth year of programming, Alex is bringing his “healthy addiction” to kids, in the same way that he was introduced to it. At ROCmusic, he works to not only develop young students into fine musicians, but to bring a love of classical music to Rochester, especially its urban community, with

increased access and connections to art institutions that they may have lost over time. By combining all of his skills, Alex has overseen the growth of the program from about 30 students to 100, and the expansion to a second location.

A key foundational element of ROCmusic is the partnership between seven key educational and civic partners: the Eastman School of Music, the Eastman Community Music School, the Hochstein School of Music & Dance, the Rochester Philharmonic Orchestra, the Rochester City School District, and the Gateways Music Festival.

None of the ROCmusic partners provide direct financial support; they provide scholarships, tickets to local classical concerts, and teachers and interns. An annual benefit concert at the Martin Luther King Jr. Park raises funds to provide free instruments, education in music and leadership development, transportation, and food for the kids.

Although Alex agrees that every day is filled with small and wonderful victories, he and ROCmusic are proud to report two especially successful high school students. Bassist Gustin Cook was accepted to the national “Take a Stand Festival” in California (El Sistema USA’s summer festival) and the Rochester Philharmonic Youth Orchestra; violist Douglas Rodriguez was accepted to North Carolina’s Eastern Music Festival on a scholarship. (Alex notes that he attended the same festival when he was in high school.)

Both students began their instruction in the pilot year of ROCmusic; Cook started playing the bass with ROCmusic. Both “gentlemen,” as Alex refers to them, were once introverted, but now are excelling at their instruments and becoming leaders in the ROCmusic classrooms and in their respective arts communities. They are also considering careers in music.

While ROCmusic continues the partnerships that have made the program flourish, they are also taking steps to provide classical music education to every kid in Rochester that wants it. ROCmusic plans to expand to its third and fourth sites, especially in the southern areas of the city. Alex and ROCmusic are using the momentum and positive energy of the past five years, as they close out the first chapter in their history.

Enriching Community Life

Eastman has a long history of bringing music to the Rochester community. Here are several other recent projects which have had enthusiastic results:

Music for All began in 1985 as a new and radical undergraduate requirement: that each student develop and be involved in a project “to initiate or foster an interest in music in an audience that does not normally attend concerts.” Music for All initially recruited eight student volunteer chamber music groups to perform locally at schools or at community sites such as senior centers and stores. Today, Music for All is integrated into Eastman’s chamber music curriculum.

“If Music Be the Food . . .” was created in 2009 by Carol Rodland, former professor of viola, and is now coordinated by assistant professor of chamber music Mimi Hwang. Eastman faculty members and students, members of the Rochester Philharmonic Orchestra, other local professional musicians, and guests donate their time and talents so that all proceeds can go to the hungry via Foodlink. Audience members are asked to bring non-perishable food items or cash donation. Last season’s concerts raised more than \$3,000 and collected nearly 1,000 pounds of food.

East High School Outreach was coordinated by doctoral guitar student Tom Torrisi in the spring of 2017, as a school-wide assembly that brought Eastman voice, jazz, and guitar students, and members of Gamelan Lila Muni, to the East High School stage. The students gave brief performances and held question-and-answer sessions with the students.

The Gateways Music Festival, affiliated with Eastman since 1994 and designed to “connect and support professional classical musicians of African descent,” is deeply committed to community engagement. During its six-day Festival in Rochester, in addition to performances at Eastman, 125 Gateways musicians give more than 50 performances in houses of worship, libraries, civic and recreational centers, retirement communities, private homes and more. And, the Festival’s new Young Musicians Institute serves local community- and school-based music programs. (See gatewaysmusicfestival.org/ and the back cover of this issue for more.) *More information on Eastman’s community engagement initiatives can be found on the school’s website: esm.rochester.edu/engagement/*



The KING of CROSSOVER



Composing, conducting, and recording make Jeff Tyzik's career pop

A conversation with Dan Gross

In the course of this Eastman Notes interview, Jeff Tyzik '73E, '77E (MM) described his multi-faceted career as "... based on the total fusion of every style of music that can possibly be on stage, and to be fairly proficient at doing it." For four decades as a trumpet player, a composer and arranger of jazz and symphonic music, and a very busy pop concert conductor for five orchestras including the Rochester Philharmonic, Tyzik has not only been proficient; he has flourished in the art and the business of all styles of music—which he credits to his experiences at Eastman and in Rochester.

.....
Jeff Tyzik's career has spanned four decades as a trumpet player, composer, and conductor: "Basically that's my life. I don't have one direction."

When you were at Eastman, did you major in jazz performance and education?

My first year I was an education major, but I switched to a performance major. At the time they didn't have a jazz degree. Jazz was a really strong part of my background, but I wasn't going to try to be the greatest jazz trumpet player. I had aspirations beyond that in terms of composing and conducting.

When Ray Wright came in, I think I was a sophomore. Chuck Mangione was teaching before Ray came and turned jazz into a bona fide program. Because of Chuck, the Eastman Jazz Ensemble or the Studio Orchestra would do a concert, we'd get three thousand people. But Ray came in and structured a curriculum that made sense: the business of music, arranging, composition, performance, improvisation, jazz history.

Did you get a chance to work closely with Ray Wright?

Absolutely. He was my biggest mentor. I studied arranging with him, but I also studied with [composers] Samuel Adler and Warren Benson, because I had aspirations about combining a lot of different musical elements together, far beyond just being a jazz player.

When I was at Eastman, an album by David Amram, an American composer and French horn player, came out titled *No More Walls*. Everything that Amram could do was on that album: jazz, classical, brass writing, theatrical pieces. And basically that's my life. I don't have one direction.

To make that genre work within the context of a symphony orchestra uses talent as an arranger that I developed here. It also requires the ability to produce a whole concert, which I also got from Ray Wright; he was music director of Radio City for 17 years, so he knew how to put a concert on.

Now I conduct mostly pops concerts. But they are concerts of high musical integrity. Really what they should be called—instead of "pops"—are "crossover" concerts.



Make it happen.” And he hung up the phone. So that was my first solo conducting gig, doing swing and jazz in a symphonic setting.

The word got around, more orchestras started calling, and so I had a six or seven-year period where I was doing four or five orchestra concerts a year. And during that period I would also perform with the RPO occasionally.

Then the RPO and I had a meeting where I came in with four ideas for pops concerts. One featured different sections of the orchestra and different soloists, doing a range of material from Mozart to Ellington to Tyzik. I had a year to write it, because they book so far in advance. I think, fourteen arrangements for that concert, and peppered it with some Mozart and some other pieces that kind of worked with the rest of the program. It was very successful, and they offered me the principal pops position in 1994.

My whole idea is to elevate everything an orchestra plays. You don’t have to do that in a classical series, because there is such a wealth of incredible music, but the other offerings are very important to audience development, or to people who want to come and hear a symphony orchestra. What can we do to make that not just an attractive experience, but a meaningful experience? Sure, it can be fun, it can be engaging, it can be entertaining, but at the same time there’s got to be depth. Something that really touches the soul, as the other music does.

So that was my goal—and I had a platform now, and a great orchestra. The concerts that I put together started selling out. It was the only series that was actually making money for the orchestra at that time period. It became a wonderful complement to everything else they were doing. That’s where I learned my conducting skills.

What were some of those early years like, when you were just getting your hands dirty and trying to figure out how to be a good conductor?

Well, I did a lot of conducting in the recording studio, and when I came in to do orchestra concerts, at first I did what I was very comfortable with, which were jazz and swing programs. In terms of the actual conducting, you’re more of a traffic cop on those programs; you know there are transition points, and that you have to get the orchestra through these points. It doesn’t require the greatest conducting skill.

What I learned early on is even more important than conducting skill, and that is how to be efficient. How to rehearse an orchestra, how to get what you need, how to develop a trust factor between you and the musicians—all these things that have nothing to do with your knowledge or your body movement.

Early on, since the RPO conducting staff was pretty thin, I started doing a lot of community concerts. They involved some classical repertoire that I was not familiar with, and also conducting techniques that I didn’t have.

When did you transition to conducting?

In 1980, I did my first pops concert with trumpeter Al Vizzutti [’74E, ’76E (MM)] and the Rochester Philharmonic Orchestra. It went really well, word got around, and we started performing in St. Louis, Minnesota, Milwaukee . . . those are top tier orchestras.

Our agent called me up and said, “I’ve heard from the orchestras that they love your arrangements, and they think you’re a pretty good conductor. I think you should develop some pops concerts.”

I thought about it for a couple of years and didn’t really pursue it. Finally he called and said “What are you doing June 24, 1987?” I said, “I don’t know,” and he said, “I just booked you a gig with an orchestra doing a swing show.

.....
 “When you are composing, there is no limit to anything”: Jeff at a recording session for his latest CD, performed by Mark Scatterday and the Eastman Wind Ensemble (seen on the monitor).

So the orchestra, I think, looked at me and said, “Well, this guy is selling out concerts, but he’s not that good a conductor, so we have two choices. We can help him, which will help us, or we can be very dismissive of what he’s doing and who knows what will happen.” They chose to help me, and they *were* very helpful. When [former RPO music director] Christopher Seaman came, I spent time coaching with him. I was always interested in learning more about what I needed to do, not just to be able to get through, but to be able to make music.

Players will still come up and say, “Hey, if you do this at that point it would be better.” And then I learn something. The players have been very generous to me because I’ve been very open with them, and I’ve been open to comments and criticism. I’m just like, “Hey, guys, we’re all working together.”

Now, for instance, if I need to do *The Blue Danube* on a program, I’ve really learned how to do that piece. The musicians say “Wow, we appreciate how clear you are, how efficient you are.” But they’re *not* saying, “We want to see you conduct Mahler 5.” Which is totally fine with me.

Obviously the school has changed a lot since you were here. Are the students coming out of Eastman now also different?

I’m in the midst of a project right now with the Eastman Wind Ensemble. The playing, the level of performance, is shockingly good. It was probably good when I was there, but I think the excellence has maintained itself, or even gone up a little bit.

The Institute for Music Leadership’s programs are really important for giving students a wide picture of the business. I know that you should come to a place like Eastman for the sake of art and to develop your spirit, your soul, your musicality, and I think that is wonderful. But if you can’t make a living, and have a chance to really bring that art to people in the business, other than self-fulfillment, what are we doing here?

Okay, you’re coming to play violin. There used to be two avenues or three: you were going to be a chamber music player, you were going to be a soloist, or you were going to be in a symphony orchestra’s string section. Those were your three opportunities, and you had to be the best, so that you won the auditions, and blah, blah, blah.

Well, those *aren’t* the only three opportunities any more. There are other opportunities in the music business, and you need to be aware of all of them. And you’re probably going to need a combination of four, five, six, seven skill sets to make a living as a musician.

That was what Ray Wright was all about: you needed to know about film music, you needed to know about arranging, you needed to be able to improvise, you needed to be able to write for this or for that—you need to be able to do all these things to make a living as a musician. Whether or not you wanted to do that was up to you, but he gave you the skills and that information to do it.

So I think the school has changed in that direction—and it’s going to keep changing, because the business is changing so rapidly.

Speaking of changing business: you started at the RPO in 1994. Now how many different pops orchestras do you direct?

Right now, five: Dallas, Detroit, Oregon, Florida, and Rochester. And then I guest conduct as well, orchestras like Milwaukee, Minnesota, and others. So it’s a lot.

This is what I tell young players: it’s all the other support stuff that’s important. Everywhere I go, I just don’t go and show up to rehearsal,

have a good time, do a concert, and leave. I have to deal with the marketing people, staff, donors, public relations people, and the artistic staff planning future seasons. If I go to Dallas, maybe I end up on stage for twelve hours that week, but there’s another 20 hours where I’m doing things that have nothing to do with making music, but have to do with allowing the music to be made.

When I’m on stage, of course, my full attention is on the music; but I’m also talking to the audience between every single piece. If you can start to educate them about the music in some way, not only are they going to like it, but they’re going to feel “Wow, there is something really interesting about this, and now I’m starting to really understand *why* I like it.”

When you’re just a guest conductor, you get off the plane, they pick you up, go to your hotel, go to rehearsal, you do your rehearsals, you do your three concerts, they hand you a check, and you wave goodbye. A very simple life. But when you have a “position” with an orchestra, you get deeper into each organization.

Tell us about your current project with the Eastman Wind Ensemble.

We’re planning to release an all-Tyzik CD with the Eastman Wind Ensemble in the coming year. It’s made up of four different Wind Ensembles, because each year it’s a different group. And it’s been a thrill for me to come in, and produce the recordings, and work with these young musicians, and give them a real world experience of the recording industry and how a recording session works.

[On the CD is] a piece I wrote for Michael Burritt called *Riffs*, which is for drum set and wind ensemble; my timpani concerto, which was originally written for [RPO percussionist] Charles Ross and the RPO, in my transcription for wind ensemble—that’s a very cool piece. Then a tango from my *New York CityScape*, which originally was written for the Canadian Brass and the Eastman Wind Ensemble; then I did it for orchestra and performed it all over the world. But we’re doing this one movement with Chien-Kwan Lin, the Eastman saxophone professor, playing soprano sax. The last is the 25-minute *Images* suite.

Images is my *Pictures at Exhibition*. I was commissioned to write a piece for the RPO to celebrate the 100th anniversary of the Memorial Art Gallery. Five of the movements, I thought, would really translate well for a wind ensemble.

So I did this transcription, and the EWE just performed it this year, and took it on a small tour. Then we recorded it, and we’re doing the editing and the mixing now, and I think it’s the best piece yet. And I think we’re going call the CD *Images*; it’s my progression as a wind composer over a 20-year period.

Would you call this piece a high point of your career?

I would say [EWE music director] Mark Scatterday has basically saved my life. It’s true!

Mark has really gotten me interested in music again, and creating music that has no walls. *Images* has everything in it, from Asian influence to jazz to contemporary composition. It’s a total representation of who I am as a musician. Everything is in this piece. I don’t feel inhibited at all about including something if it’s right. It just has to feel right. So he’s given me a new lease on life in terms of music. This connection to the Eastman Wind Ensemble right now is probably the most important thing musically, in my life. It’s the thing I’m the most excited about in addition to going forth into the purity of music.



THE 2017 EASTMAN MUSIC LEADERSHIP CONFERENCE

Embracing Innovation and Honoring Tradition

Music schools and conservatories face constant challenges, from attracting students and offering relevant curricula to seeking out funding to support their endeavors. Participants from around the country gathered for the first Eastman Leadership Conference on June 21 through 24, 2017. Outstanding presentations, interactive work sessions, conversations, and social events highlighted this conference dedicated to the professional development of music school leaders.

The participants discussed policies, programs, and strategies in what all agreed was a collaborative, professional, and musically rich environment. Leaders from three prominent music schools headlined the conference: Jamal Rossi, Eastman's Joan and Martin Messinger Dean,

The Eastman Leadership Conference brought together a total of 32 music school deans and administrators for three very well-filled days of addresses, work sessions, and think tanks. The topics ranged from financial management, to recruitment and enrollment, to cultural awareness and diversity. After the enthusiastic response, plans are already underway for the next conference.

and Jim Doser, Director of Eastman's Institute for Music Leadership; Toni-Marie Montgomery, Dean of Northwestern University's Bienen School of Music; and Robert Cutietta, Dean of the Thornton School of Music at the University of Southern California.

It was a forum for understanding 21st-century challenges to music school administrators: whether developing fundraising strategies, ensuring that curricula prepare students for the changing music marketplace, or marketing their schools to global audiences, music school administrators must adapt to new, more rapidly evolving challenges than their predecessors.

In the words of Dean Rossi, "Music leaders face a continually changing professional music world for which to prepare both their graduates and institutions, while simultaneously embracing innovation and honoring our traditions."

Participants worked on both hard and soft skills and strategies, as conference facilitator Jim Doser explained. "The topics under discussion



ranged from understanding the elements of financial management in music schools, to effectively navigating the essential relationship between faculty and administration,” he explained.

A competitive Graduate Student Fellowship program—sponsored by a partnership of Eastman and the Yamaha Corporation of America Band & Orchestral Division—allowed five exceptional graduate students to participate in the conference and work alongside the participants and faculty. The five Yamaha Scholars included two Eastman alumni: Clarissa Prohaska '13E, who is an Admissions Counselor for Ithaca College; and Mary Russek '16E, who is the Administrative Manager of Rochester’s Pegasus Early Music and NYS Baroque.

The Leadership Conference highlighted Eastman’s role as a trailblazer in music leadership development. With session topics of “Vision and Strategic Planning,” “Best Practices of Effective Leadership,” and “The Administration/Faculty Relationship,” it provided current and future music school leaders the opportunity to discuss policies, programs, and strategies through interactive presentations, group discussions, and reflections.

The collaborative and personal experience of the ELC will continue for these participants as part of an online learning cohort, providing

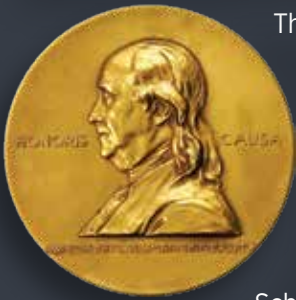
resources, discussion, mentoring and networking over the course of the next year. It was recently announced that the leadership conference will expand to include a student-only version the week after the conference, called the Eastman Leadership Academy. It will be for rising juniors and seniors, and graduate students, and focus the skills and attitudes necessary for students to acquire to be leaders in a wide range of leadership positions in the music world.

“As we had both designed and hoped for, the greatest strength of the Eastman Leadership Conference was the interaction between all the participants—attendees and faculty,” summed up Jim Doser. “The richness and transparency of these conversations provided an opportunity for all of us to learn from each other’s experiences, knowledge, and creativity. I know that each of us left with new knowledge, ideas, and inspiration.”

Participants in the conference included (clockwise from the top photograph): Eastman Dean Jamal Rossi; Norah Duncan IV, chair of the Wayne State university music department; Robert Davis, professor of music and theater at the University of Hartford’s Hartt School of Music; Toni-Marie Montgomery, dean of the Bienen School of Music, Northwestern University; and Eastman Institute for Music Leadership Director Jim Doser.

EYES ON THE PRIZE

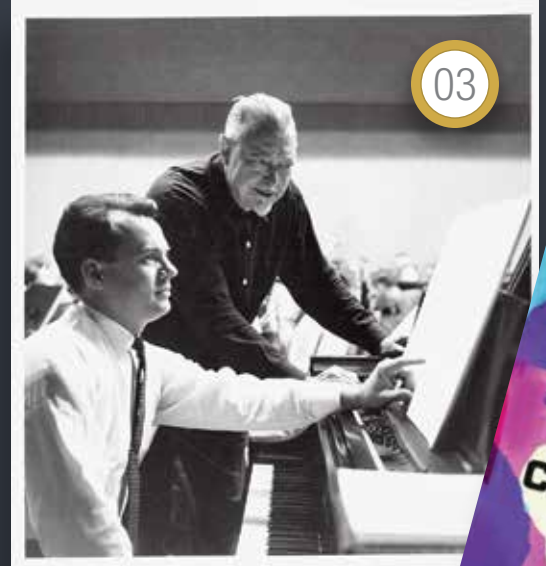
EASTMAN'S PULITZER PRIZE WINNERS



The Pulitzer Prize for Music is one of the several prizes founded out of the provisions of the will of Joseph Pulitzer (1847–1913), Hungarian-born American newspaper publisher. The Pulitzer Prizes recognize excellence in journalism, letters and drama, and music. The Pulitzer Prize for Music—originally the Pulitzer Prize Music Scholarship (1917–42)—has been awarded annually

since 1943 to an American composer for a distinguished musical composition that has received its first performance or recording in the United States during the preceding year.

Since 1944, nine composers who have been affiliated with the Eastman School of Music have won the Pulitzer Prize for Music—six alumni and three faculty members. A display last spring in Lowry Hall gathered all of Eastman's Pulitzer laureates together; you can see this impressive honor roll on the following pages.



05

for JANET BAKER
FROM THE DIARY OF VIRGINIA WOOLF 1
1551054
For Medium Voice and Piano

I. THE DIARY (April, 1919)

DOMINICK ARGENTO

Mosso e penseroso (♩ = 84 ca.)

02



06

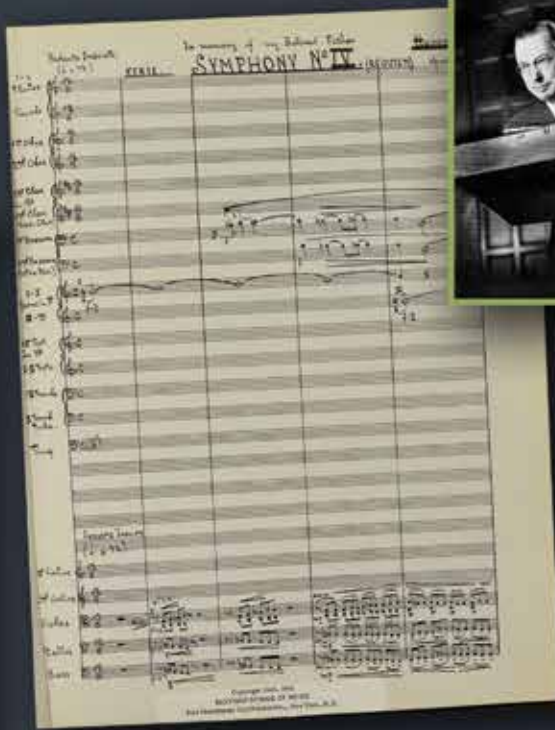


08



09





1944

Howard Hanson (1896-1981)
Eastman School Director (from 1924 to 1964)
Symphony no. 4

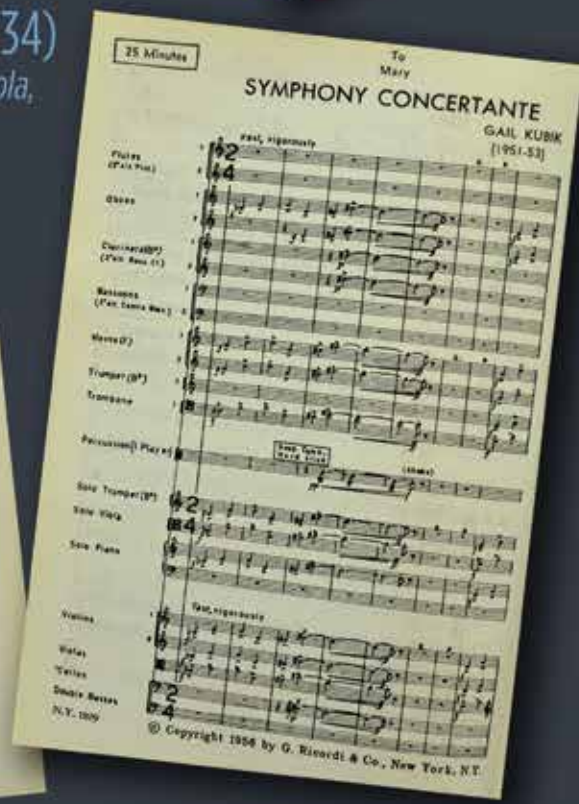
01

02

03

1952

Gail Kubik (1914-1984, BM '34)
Symphony Concertante for trumpet, viola, piano, and orchestra



STMAN'S PULITZ



GENE GUTCHE
FIFTH SYMPHONY
FOR STRINGS Op. 34
Cincinnati Symphony Orchestra
Max Rudolf, conductor
THE GREAT AMERICAN RECORDS
COMPOSITION WINNER

JOHN LA MONTAINE
CONCERTO FOR PIANO
AND ORCHESTRA Op. 9
Karen Kays, piano
Oklahoma City Symphony Orchestra
Guy Fraser Harrison, conductor
THE GREAT AMERICAN RECORDS
COMPOSITION WINNER

1959

John LaMontaine (1920-2013, BM '42)
Piano Concerto

FROM THE DIARY OF VIRGINIA
For Medium Voice and Piano
I. THE DIARY (April, 1939)

04

05

06

1962

Robert Ward (1917-2013, BM '39)
The Crucible, an opera based on Arthur Miller's play;
libretto by Bernard Stambler

ARTHUR MILLER ROBERT WARD BERNARD STAMBLER
THE CRUCIBLE
with music by EMERSON BUCKLEY



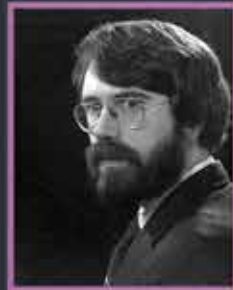
PRIZE WINNER



CBC 1992
Dominick Argento
From The Diary of Virginia Woolf
The André Expedition

1975

Dominick Argento (b. 1927, PhD '58)
From the Diary of Virginia Woolf,
 song cycle for medium voice and piano



1993

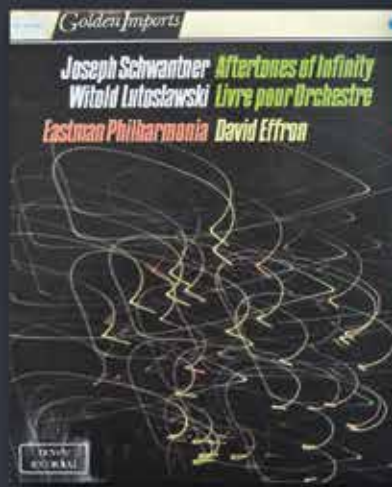
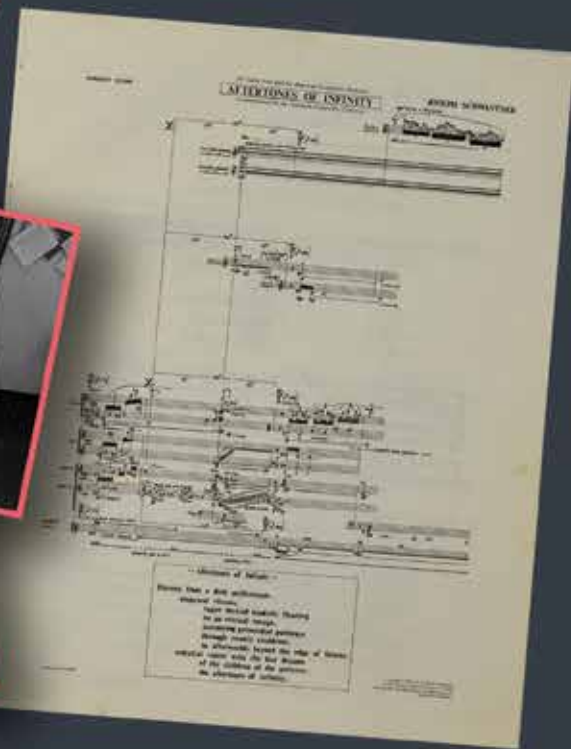
Christopher Rouse (b. 1949)
 Teacher of composition (from 1981-2002)
 Trombone Concerto

07

08

1979

Joseph Schwantner (b. 1943)
 Teacher of composition (from 1970-2000)
Aftertones of Infinity for orchestra



1990



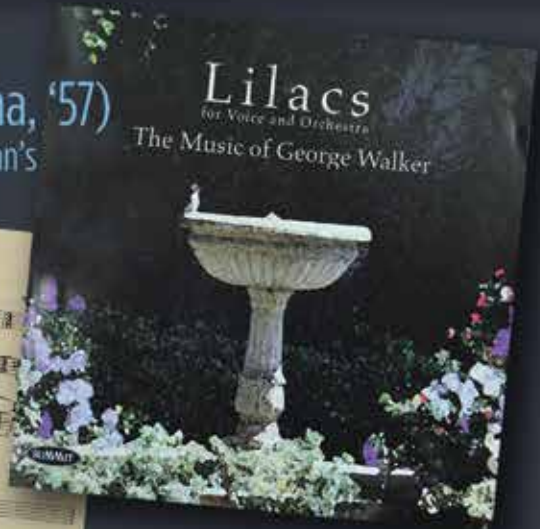
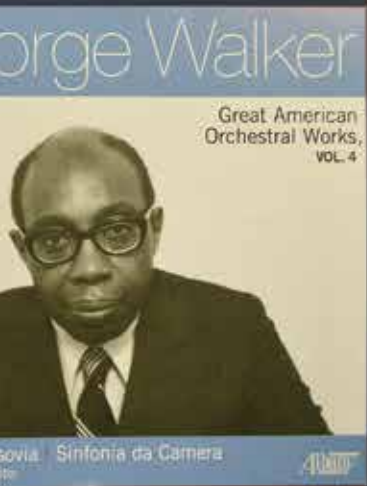
ERS



2012 Kevin Puts (b. 1972, BM '94, DMA '99)
Silent Night, an opera based on the film *Joyeux Noël*;
 libretto by Mark Campbell

09

6 George Walker (b. 1922, DMA and the Artist's Diploma, '57)
Lilacs for high voice (soprano or tenor) and orchestra, a setting of Walt Whitman's
 "When lilacs last in the door-yard bloom'd"



EASTMAN
 SCHOOL OF MUSIC
 UNIVERSITY OF ROCHESTER





Lisztomania!

*A symposium explores
the legacy of the 19th century's
greatest piano virtuoso.*

By David Raymond

To his contemporaries, Franz Liszt was more than the greatest pianist who ever lived; he revolutionized performance with his virtuosity and drove his audiences into frenzies. When Ken Russell made his 1975 film *Lisztomania*, he chose a contemporary equivalent as his leading man: the Who's Roger Daltrey, proving his point that Liszt was a rock star *avant la lettre*. (The term "Lisztomania" wasn't Russell's, but was coined by the 19th-century German poet Heinrich Heine, who saw Lisztomania first-hand in 1830s Paris.)

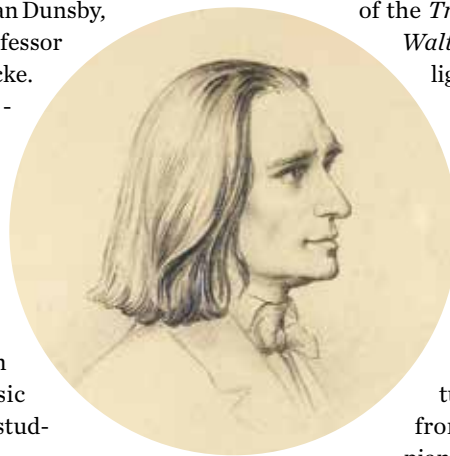
Liszt was the subject of a three-day event at the University of Rochester and at Eastman from March 2 through 4. Robert Doran, Associate Professor of French and Comparative Literature at the University of Rochester, was the principal organizer of the conference, along with Eastman's Jonathan Dunsby, Professor of Music Theory, and Professor Emeritus of Musicology Ralph Locke.

"In Liszt's hands, virtuosity is a highly complex and musically potent phenomenon that is irreducible to the simple showmanship that has often unjustly marred Liszt's reputation as a composer," said Professor Doran. "We [looked] at the legacy of his virtuosity at the intersection of musicology, music theory, music analysis, biography, performance studies, and cultural history."

The symposium explored the many facets of Liszt's creative genius, centering on the concept of virtuosity on topics ranging from "Liszt and 19th-Century Pianos" to his early techniques, his compositions, his teaching, and his improvisational practices. The lineup of scholars from the United States, Canada, and Europe was led by keynote speaker Alan Walker, the author

of a definitive three-volume biography of Liszt.

Eastman piano students Jenny Chen, Lorenzo Medel, Yang Li, Qing Zhao, Alexander Lo, Jee-Hae Ahn, and Songuan Tang showed their own virtuosity in a recital of some of Liszt's most glittering hits, including three of the *Transcendental Etudes*, the *Mephisto Waltz No. 1*, and arrangements of highlights from Bellini's *Norma* and Verdi's *Rigoletto*.



.....
Many musical concerns intersect in the career of Franz Liszt (1811-1883). At left, pianists Kenneth Hamilton and Olivia Sham tackle the composer's two-piano version of his *Hexameron*, with Professor of Theory Jonathan Dunsby turning pages.

Also featured was a modern world premiere performance by Kenneth Hamilton of Cardiff University and concert pianist Olivia Sham of an unpublished two-piano version of *Hexameron*. This collective work, originally compiled in 1837 for solo piano, featured virtuosic variations on a march from Bellini's *Ipuritani* composed by pianistic lions of the day, including Liszt and Chopin.

Eastman Dean Jamal Rossi called *Liszt and Virtuosity* "perfectly aligned with Eastman's emphasis on artistry and scholarship working in tandem, and it exemplified one of Eastman's most important goals: relating the art of music to the other arts and to other fields of intellectual endeavor."



Summer 2017 starts and ends on a high note!

Assistant professor of Voice Kathryn Cowdrick, one of the instructors for Summer@Eastman's vocal seminar "From Schubert to Sondheim," works with current master's student Kameron Ghanavati.

"Extremely challenging in the best way."

"I've learned principles that will greatly improve my performance and teaching."

"It has exceeded my expectations. I have learned so much from the faculty."

"I'm amazed at the volume of works and topics we were able to cover in only 6 weeks!"

Reading Summer participants' evaluations gives us a glimpse of all the lives touched by Summer@Eastman 2017 faculty and staff during the intense six weeks of collegiate courses, institutes, workshops, and residential programs. This year, we offered 44 programs and courses, 8 of them new, and presented 59 performances, 31 of them free to the public. Hundreds of participants came to Rochester from 35 states (plus Washington, D.C.) and 10 countries.

Summer@Eastman continues to spread its wings: institutes were held in Chicago (Singing Gregorian Chant and Renaissance Polyphony) and Keuka Lake (East-

man Trumpet Retreat), in addition to the Study Abroad Course in Paris. The first online collegiate course, "Phrase Rhythm and Form in Brahms' Chamber Music", gave Eastman and non-Eastman students alike the opportunity to experience distance-learning at the highest level.

Success stories, breakthroughs, and discoveries: all these milestones share the joy of music study and performance. Perhaps these lines from the poem Specimen, by Rochester-born and Pulitzer-prize winning poet Philip Schultz, best exemplify our summer participants' experiences:

*I belonged to a scintillating
And perplexing music
I didn't expect to hear.*

—Sylvie Beaudette, Summer@Eastman Director

For more on Summer@Eastman 2017, read Andrea Schuler's "Summer by the Numbers 2017" in the Eastman Journal: esm.rochester.edu/blog/2017/08/summer-by-the-numbers-2017/

Women's Voices Raised in Song

"Are Women People?" The question was asked (in serious jest) by the suffragist writer Alice Duer Miller more than a century ago; it was answered with a resounding "Yes" on March 5 when, as part of the centennial of women's suffrage in New York State, Eastman collaborated with the University's Susan B. Anthony Center on "Women's Voices."

This concert featured the premieres of two new works. Lori Laitman's *Are Women People?*, for vocal quartet and piano four-hands, is based on poetry by Alice Duer Miller, speeches of Susan B. Anthony, and the text of the 19th Amendment. Jennifer Mitchell's *The Red Silk Shawl* refers to the garment that Susan B. Anthony wore at advocacy events. It featured the Eastman Women's Chorus, Eastman students, and faculty members including pianists Tony Caramia and Sylvie Beaudette '93 (DMA), mezzo-soprano Kathryn Cowdrick, soprano Teresa Ringholtz '81E, '83E (MM), and violinist Rebeca Boyd '01E (MM).

Great Guest Artists and Scholars

Each semester at Eastman includes many guest artists and speakers sharing their experience with our students. Great guests at Eastman during the spring 2017 semester included:

- **The Kalichstein-Robinson-Laredo Trio**, which is celebrating its 40th anniversary year, was the guest artist for the Dr. James E. Clark Chamber Music Residency in April. Pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson gave a public performance followed by an audience question-and-answer session and held three public master classes, as well as private coaching sessions with nine student ensembles.

- Violinist **Irvine Arditti** joined Musica Nova for its March 8 concert in Kilbourn Hall, performing Brian Ferneyhough's *Terrain*. Arditti's CD of solo violin works by Carter, Estrada, Ferneyhough, and Donatoni, as well as his recording of Nono's *La Lontananza*, have been awarded numerous prizes, and he has recorded the complete violin music of John Cage. Arditti met with violin students and student composers, and participated in a discussion with Musica Nova Director Brad Lubman.

- Conductor **David Zinman**, whose appointment as Eastman's second Distinguished Visiting professor was mentioned in our last issue, made the first of his visits in February. He led the Eastman School Symphony Orchestra in rehearsals of music by Falla and Chabrier, and

participated in a public interview with Dean Jamal Rossi.

- **Edward Deci**, University of Rochester professor of psychology and Gowen Professor in the Social Sciences, presented the inaugural Richard F. Grunow Colloquium for Music Teaching, Learning, and Performance on April 10. Deci's research on human motivation has examined a variety of issues, isolating basic processes, and testing their application to education, health care, parenting, mental health, and work organizations.

- During the first week of April, the Eastman Departmental Diversity Initiative hosted a residency by **Mieko Kanno**, a violin virtuoso and professor at the Sibelius Academy. In her address, "Quiet is Beautiful: The Aesthetics of Softness Today," Kanno discussed how softness puts the listener at the heart of perception, how softness



is articulated and communicated, and how it changes sensibilities.

- Mexican composer and conductor **Juan Trigos**, creator of the concept of "Abstract Folklore" music, was Howard Hanson Visiting Professor in April. His music was featured in two concerts, including a solo guitar recital by **Dieter Hemmings** '05E (MM), '15E (DMA) and the world premiere of his String Quartet No. 2. Trigos also conducted rehearsals and a concert, led a master class, gave composition lessons, and spoke at a symposium. (See p. 29 for an interview with Juan Trigos.)

.....
Cellist Sharon Robinson, pianist Joseph Kalichstein, and violinist Jaime Laredo, also known as the Kalichstein-Robinson-Laredo Trio, were guest artists for the Dr. James E. Clark Chamber Music Residency.

Petar Kodzas to Lead ECMS

Petar Kodzas is the new Associate Dean of the Eastman Community Music School. In this capacity Kodzas will

Cinderella, Well Crafted

Eastman Opera Theatre's 2017 spring production was *Cendrillon*, Jules Massenet's beguiling (and very French) retelling of the Cinderella story. Director Steve Daigle updated the opera's original seventeenth-century setting to the turn of the 20th century, when it was written, and Mary Griswold's settings evoked a marvelous nocturnal landscape. Massenet's music, conducted by Benton Hess, happily remained the same. "He was a very gifted craftsman," says the conductor of Massenet. "This music is fun for everybody: the singers and the orchestra. And it contains some of his most romantic music: the duet of Cinderella and the Prince in Act II may be the most beautiful thing he ever wrote."



oversee all programs and activities of the ECMS, which serves more than 1,500 Rochester area residents ranging in age from four-and-a-half months to over 90 years old.

A classical guitarist who received his DMA degree from Eastman in 1999, Kodzas has chaired the ECMS Strings, Harp, and Guitar Department since that year. The ECMS has presented him with its Jack L. Frank Award for Excellence in Teaching.

In 2013, Kodzas launched Eastman Immersion, a gap-year program for high school graduates, and in 2014 was named Director of the Music Horizons Summer Program. On the collegiate level at Eastman, he has been an assistant professor of chamber music and coordinated the Music for All program.

"I am inspired by the vibrancy and enthusiasm that one feels among ECMS students, parents, faculty, and staff on a daily basis," said Kodzas. "My goal is to bring music to every corner of the community, and to give students of all ages the opportunity to share, enjoy, and be enriched through music."



Petar Kodzas



Michael Stefiuk

Michael Stefiuk is Eastman's New Concerts Director

Michael Stefiuk is Eastman's new Director of Concert Activities. He directs all aspects of the Concert Office, from artistic and programming direction for our concert series to managing the operations of the school's performance venues, the Eastman Theater Box Office,

the Theatre Shop, and concessions.

After receiving degrees in music from Northern Illinois University and New England Conservatory, Michael worked in senior-level leadership roles with the Indianapolis, Green Bay, Elgin (Illinois) and Columbus Symphony Orchestras. He also worked with NAXOS Records of America, WNIU-FM classical radio, and as a professional musician.

As the Executive Director of the Green Bay Symphony, Michael developed "Music for a Great City", a partnership with the Green Bay Public Schools and the Green Bay Packers. He also established a partnership with Bellin Health's Expressive Arts in Medicine to connect people with the healing power of music. During Michael's tenure in Columbus, he produced the Symphony's entire outdoor summer season and programmed festivals with Ohio State University.

News from the Institute for Music Leadership

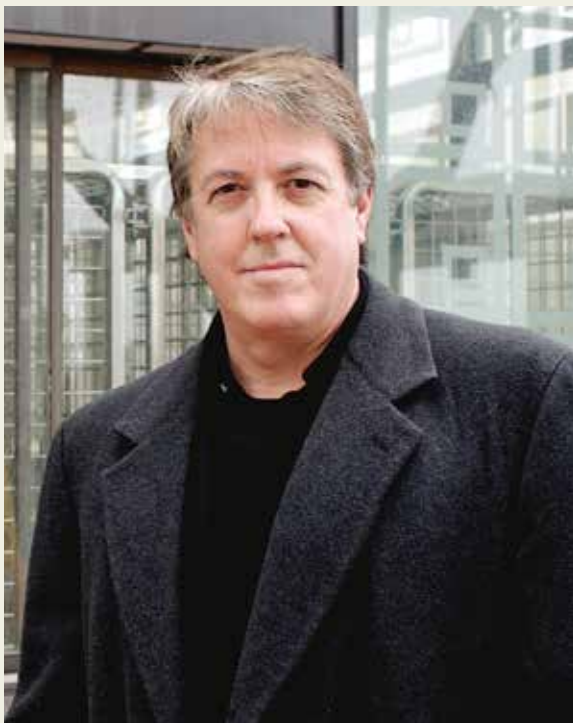
Saxophonist and composer Owen Broder '12E has been selected as the first **Eastman/ArtistShare New Artist**. Broder's *Heritage: American Roots Project* is the first of three projects to be announced through the exclusive partnership of Eastman and ArtistShare, designed to support the artistic development of exceptional Eastman students and alumni. See more about Owen and other Eastman winners in "Alumni Notes," p. 34.

Mastering Music for the Media

An interview with Beal Institute Director Mark Watters

By Dan Gross

Mark Watters is the director of Eastman's new Beal Institute for Film Music and Contemporary Media. A six-time Emmy Award-winning composer, conductor and arranger, Mark was the music director of the Centennial Olympics in 1996, and the Salt Lake City Olympics in 2002. He has guest conducted the Los Angeles Philharmonic, London Symphony, and Atlanta Symphony, among others.



"You've got to get to it and make it brilliant": Mark Watters will teach Eastman students the rigors of media music composition.

Tell us about your early years in music, and your education.

I was raised in Irving, Texas, which is a suburb of Dallas, and grew up with a great public school music program. I played saxophone, particularly baritone saxophone, and guitar. I had great teachers who supported my curiosity and love for music, and great parents who did the same.

I then attended USC, intending to be a band director. I went back to Texas, I did exactly what I had learned from my band directors in my early days, and I realized within a week that public school music teaching was not what I thought it was.

USC had a relationship with a school in Watts, and it was an inner-city school that had all the problems that city schools have, but the teacher there was so inspiring

that he graduated ten or twelve music scholarship students a year, in spite of the bad instruments, conditions, and equipment. I realized that my dedication to that would not be what his was.

I realized I wanted to be a musician; I wanted to play, and I wanted to work on a professional level. So I basically starved for a few years, as most musicians do, and then took a course at the UCLA Extension with a man named Don Ray, who was a music supervisor at CBS. He took me under his wing, and I fell in love with the idea of writing music for TV and film, and the idea of telling a story with music. One thing led to another, I managed to get some work, and I started to build a career.

What did you learn on the job versus learning in school?

My apprentice period was probably longer than those who had studied composition and arranging at school; I didn't have those skills. I had to take jobs that didn't pay much of anything, and just learned as I went along: learning the techniques of how to teach yourself, and how to study scores, how to properly listen, writing questions to ask experienced orchestrators and composers.

Are those some of the skills you're trying to bring in to your new position at the Beal Institute?

Absolutely. This is going to be based on my experience as a working professional. There will be strict deadlines, there will be short writing schedules. In this business, you can't gaze at the moon and wait for some inspiration to come to you. They need a theme at three o'clock, and it's noon. So, you've got to get to it and make it brilliant.

I want to instill a sense of camaraderie, which actually is a big part of Eastman; it is a thread that runs through all the departments. There's plenty of time to be highly competitive in the professional world. It's going to be a very small class, at most twelve students. Everybody that's going to be here is going to be talented and worthy of being here.

The alumni connection is amazing too.

There are so many Eastman alumni working in the TV and film business in Los Angeles. Not just players, but several composers: Jeff Beal, obviously, is the one that comes to mind—Joel McNeely, Steve Bramson, Michael Isaacson ... They still carry a great love for the school and want to be involved in helping the students.

Eastman also has an interesting connection to the film and TV world in Ray Wright.

If you talk to anybody, like those people I just mentioned, Ray Wright is spoken of with such great affection and in the highest regard. At Eastman, the passion to start this program, and to start a media composition curriculum, starts from the very top. Dr. Jamal Rossi is so enthusiastic about doing this, and it flows downward. With the enthusiasm from the top, and the enthusiasm from the people already out in the business, this is going to be a big success.

You want your students to come out of your program energized. Beyond the technical skills, what other skills will students have when they leave?

Media composition is about telling a story. The great Jerry Goldsmith, legendary composer, said: "I'm not a composer, I'm a storyteller." Notes vibrate together and make an emotional response, and you change one note and the storytelling completely changes. That's the essence of what we do. But it's important to always remember that the technology serves you, not the other way around. You shouldn't be chasing technology and chasing the greatest, newest thing. Find what works for you, and then master that.



Commencement 2017

Eastman's 2017 Commencement—our school's 92nd—brought two notable guests in composer Jake Heggie, who delivered the commencement address, and his frequent collaborator Gene Scheer '80E, '81E (MM), who received Eastman's Distinguished Alumni Award. It also shined a spotlight on two outstanding faculty members: Associate Professor of Music Theory Seth Monahan, recipient of the University's Edward Peck Curtis Award for Undergraduate Teaching, and longtime Professor of Piano Barry Snyder, who accepted his Eisenhart Award for Excellence in Teaching in absentia. 260 students received bachelor's master's, and doctoral degrees, including Thapelo Masita and Alicia Rose Rosser, shown before the ceremony.

Volumes II and III of the **Eastman Case Studies** are now available. Developed at Eastman's Paul R. Judy Center for Applied Research, The Eastman Case Studies are designed to help current and future leaders develop the skills and perspectives to solve problems of musical arts organizations. Volume II explores specific business challenges of the New World Symphony, National Sawdust, Texas Music Educators Association, San Francisco Girls Chorus, and The Industry, an experimental opera company based in Los Angeles. Volume III includes case studies of Carnegie Hall, Break of Reality, Omaha Under the Radar, GroupMuse, and the digital recording scene.

From June 20–23, IML and the Eastman School of Music hosted the **Eastman Music Leadership Conference**, an in-depth look at the issues involved in preparing

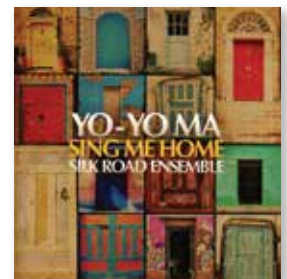
the next generation of music school leaders. For a more detailed account of the conference, go to p. 14.

Eastman at the Grammy Awards

Three Eastman School of Music alumni, **Sean D. Connors**, **Geoff Saunders**, and **Shane Shanahan**, were winners in the National Academy of Recording Arts & Sciences, Inc.'s 59th Grammy Awards, announced Sunday, February 12.

Connors '04E is a member of the ensemble Third Coast Percussion, which won the Best Chamber Music/Small Ensemble Performance Grammy for the album *Steve Reich*.

Shanahan '95E is a member of The Silk Road Ensemble, which won the Best World Music Album award for *Sing Me Home*.



..... Along with chamber music, world music, and bluegrass, Eastman musicians were also heard on Grammy-winning albums from jazz and Broadway.

“A game I played with the guitar”:

Juan Trigos Composes for an Eastman Alumnus

By Dan Gross

Mexican composer and conductor Juan Trigos was in residence as Eastman’s Howard Hanson Visiting Professor from April 2 to April 8. His music, including the world premiere of his String Quartet No. 2 with Italian soprano Danilla D’Ingulfo, was featured in two recitals, and Trigos also conducted, led a master class, gave composition lessons, and spoke at a symposium.

Carlos Sanchez-Gutierrez, professor and chair of the



“My first need is to corroborate anything I write on the guitar”: Hanson Visiting Professor Juan Trigos

Composition Department, calls Trigos’s music “unique, ambitious, and representative of a truly syncretic style that seamlessly combines European and American traditions. Juan is also a gifted pedagogue and an overall inspiring presence, combining professional energy, artistic rigor, exuberant imagination, and a great sense of humor.”

Trigos’ “Abstract Folklore” compositions incorporate various native music traditions and are characterized by polyrhythms and polyphony, and include three symphonies, four operas, the trilogy *Mis Dos Cabezas Piensan Peor Que Una* (“My Two Heads Think Worse than One”), three Concertante Cantatas, concertos for several instruments, and works for guitar. In fact, on April 5, Eastman alumnus Dieter Hennings ’05E (MM), ’15E

(DMA) performed a recital dedicated to Trigos’s guitar music in Hatch Recital Hall. The program included the composer’s recent *Partita* and *Twelve Variations and Fugue on the “Folia de España”*, both written for Hennings.

Trigos gave us a breakdown of how he worked on these pieces, and how he adapted his “Abstract Folklore” style for the guitar.

Let’s start with the Partita.

I am not a guitar player, that’s the first important thing to know. But I do love guitar, so I play in a very rudimentary way, just some chords. So if you need me to play a D-diminished chord, I would have to think about it. I often compose with a guitar at my side, so my first need is to corroborate anything I write on the guitar. If I can play something, for sure Dieter can.

Most important, you need to understand how the instrument works. It goes to the strings—you don’t have a bow, but you have four fingers on the left hand, and five fingers on the right hand, so you can make chords in the strings, but you can also divide it: it’s closed, but it’s not. The harmonics and the bass part are also very important to understand in the way you treat the guitar.

The Partita starts like a chorale, because my specialty isn’t in solo pieces, it’s in strings; most of my music is for strings and a large orchestra. I started playing and writing this piece, and after a while it became a 24-minute piece, probably because of the form and because I’m used to doing bigger pieces! It was a game I was playing with the guitar. It became forty pages ... not exactly of “music” yet, but it was a lot of material.

The idea of the partita is the allusion to the suite, and to the dance, so you still feel it. There are five movements, and each movement is a different dance, very abstract of course.

What can you tell us about your Twelve Variations and Fugue on the “Folia de España”?

That’s a completely different approach to the instrument. Some people say I’m very quick—I write very fast. Well, I don’t agree. But in *Variations*, I took a long time to do that, especially the last piece, the fugue.

The first idea was to write the fugue. I wanted to concentrate all my ideas in the fugue first, but it was impossible to do it. So then I started the usual way, with a theme, and the presentation of material. And after that I did the fugue, [which] contains the harmonic and melodic elements all together. So as you can see, it was impossible to do it the other way.

It was very hard to transcribe that into the guitar. I will pick the fugue as an example. I rewrote it three times, or even four times, because it didn’t work in the guitar. The first fugue sounded fantastic, it sounded very classical, but it’s for piano, you know? My second version was a little closer to the idiomatic styles of the guitar, but it wasn’t done yet. But for the third version, I rewrote the voicing, because it didn’t work at all for the guitar. So practically I needed to do it all over again, because changing the voicing in counterpoint is a mess. It’s not just a matter of changing it one octave, things like that; you need to change the voice-leading, which is very difficult, let me tell you.

Basically, if I spent three minutes writing, I would then spend six minutes playing every voice to make it work well on the guitar, and of course without losing the integrity of all of the elements, especially the countersubject of the fugue. This was special because [this piece is] an homage to the “semi-god”, if you want to call him that. Johann Sebastian is watching over; you can’t write a fugue without thinking of him.

Saunders '09E, a double bassist, is a member of the O'Connor Band with Mark O'Connor, which won Best Bluegrass Album for *Coming Home*. The album was at the top of *Billboard's* bluegrass album chart for almost half a year.

Eastman musicians also perform on Grammy-winning albums: Assistant Professor of Jazz Saxophone **Charles Pillow** '84E (MM) is a member of the Ted Nash Big Band, which won the Grammy for Best Large Jazz Ensemble Album for *Presidential Suite: Eight Variations on Freedom*. **Oliver Hagen** '08E, 10E (MM) plays one of the piano parts on a Reich piece on Third Coast Percussion's *Steve Reich*. **Jared Schonig** '05E is a drummer on *The Color Purple*, which won Best Musical Theatre Album.

A Choreography of Sounds

Imagine an environment of tubes, resonators, tiny loudspeakers, and exciters that twist, swing, and turn as they project their sounds. How will the quality, shape, and dimensions of the space interact with the sounds? Will these compositions be like anything you've heard before? This is the concept behind the "Eastman Mobile Acousmonium"—EMA for short—created by students and faculty members from Eastman and the River Campus.

This orchestra of loudspeakers debuted on March 30 at the Memorial Art Gallery. Audience members walked around an array of partially mobile loudspeakers of different construction, shape, and size, mounted on stands which tilt, turn, and sway. Each movement of a loudspeaker gives listeners new experiences of perceiving sound in motion.

"Technology has moved far into the musical consciousness, and loudspeaker concerts help break down the barriers between traditional and conventional forms of music presentations," says Professor of Composition Oliver Schneller, who is also director of the Eastman Audio Research Studio (EARS).

EMA project participants included students in



Schneller's Introductory and Advanced Electronic Music classes; Ming-Lun Lee, assistant professor of audio and music engineering in the University's electrical and computer engineering department; and Steven Yi, a Rochester composer and programmer. Each participant designed and constructed an individual loudspeaker-instrument, and contributed a short composition for various combinations within the "orchestra."

EMA at the MAG: students are shown setting up the components of the Eastman Mobile Acousmonium in Cutler Union for its debut last spring.

Celebrating Service

In May 2017, the following Eastman faculty members were honored for their milestone years of service.

35 Years

• **Richard Killmer**, Professor of Oboe

30 Years

• **Nelita True**, Professor of Piano

25 Years

• **David Higgs**, Professor of Organ

20 Years

• **Jeffrey Campbell**, Professor of Jazz Studies and Contemporary Media

• **Steven Daigle**, Professor of Opera

• **Bradley Lubman**, Associate Professor of Conducting and Ensembles

• **David Ying**, Associate Professor of String Chamber Music and Violoncello

• **Janet Ying**, Associate Professor of String Chamber Music

• **Phillip Ying**, Associate Professor of String Chamber Music and Viola

• **Russell Miller**, Professor of Vocal Coaching and Repertoire

15 Years

• **Christopher Azzara**, Professor of Music Education

• **Kathryn Cowdrick**, Professor of Voice

• **Mikhail Kopelman**, Professor of Violin

• **William Marvin**, Associate Professor of Music Theory

• **Mark Scatterday**, Professor of Conducting and Ensembles

• **Neil Varon**, Professor of Conducting and Ensembles

• **Ricardo Zohn-Muldoon**, Professor of Composition

10 Years

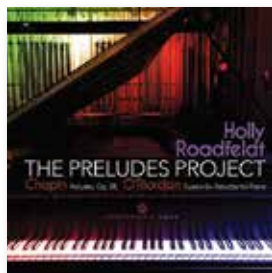
• **Jonathan Dunsby**, Professor of Music Theory

• **Glenn Mackin**, Associate Professor of Political Science

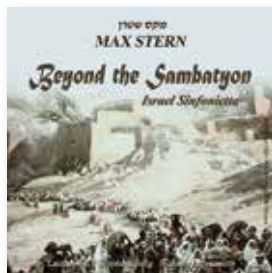
{ RECORDINGS }



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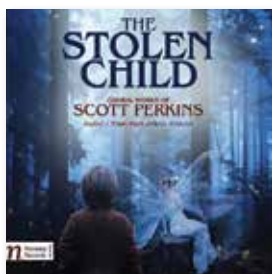
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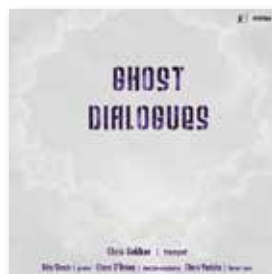
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STEPHANIE SANT'AMBROGIO

1 Soaring Solo

MSR Classics

This disc is all about **Stephanie** '85E (MM); the violinist offers a program of mostly modern or contemporary solo violin works, plus a couple by Biber and Telemann and works for solo viola by Hovhaness, Alessandro Rolla, and Toch. *Gramophone* included *Soaring Solo* in the "Sound of America" section of the December 2016 issue, saying that Stephanie "shines brilliantly," describing the disc as "a substantial glimpse into a violinist's universe."

HOLLY ROADFELDT

2 The Preludes Project

Ravello (PARMA Recordings)

Holly '90E writes: "My debut CD was released in November 2016. It is a double CD with Chopin's Op. 28 Preludes and Kirk O'Riordan's 26 Preludes for Piano, which were written for me." Holly, who has premiered 55 new preludes by 14 composers, hopes to challenge listeners by purposefully performing them alongside standard repertoire.

MAX STERN

3 Beyond the Sambatyon

CD Baby

Max '69E writes: "A new CD of my music was released in cooperation with the ACUM (Israel Performing Rights Society), Israel Sinfonietta, and the Municipality of Beer Sheva, where I live. *Beyond the Sambatyon* features a nearly 40-minute symphony which I conduct, based on the legend of the lost ten tribes of Israel. Other works are *Shepherd Song* for piano, *Laudations* (trio for bassoon, cello and piano), and *Bedouin Impressions* for violin solo, recorded in a Bedouin tent." Max is Professor of Music at Ariel University.

MALINA RAUSCHENFELS

4 In D: Solo Cello through the Ages

Malinarauschenfels.com

Malina '01E has released her first solo cello album, including works from the early baroque era to today. The disc includes Malina's own composition, *Journey*, as well as *River Spinner* by **Kala Pierson**, along with works by Domenico Gabrielli, J. S. Bach, William Walton, and Toby Twining.

JENSCH GROUP QUARTET

5 Fractured Pop

Fleur de Son

Chris '93E (MM), re-examines some of his earlier music with bassist Jim Whitney, drummer John Mattam, and multi-instrumentalist Matt Renzi. The double CD includes a DVD of extras including a short live set by the group and even lead sheets for the tunes.

SERGIO MONTEIRO

7 Scarlatti: Keyboard Sonatas

Naxos

The third Naxos Records recital by **Sergio** '07E (DMA) draws 17 items from the vast and delightful treasure trove of keyboard sonatas written by Domenico Scarlatti for the Queen of Spain, Maria Barbara. Sergio is associate professor of music and chair of the piano department at Oklahoma City University.

MARK BRIDGES

8 Cinderland

Kranky

Mark '10E (MM) joins his cello with Canadian electronic ambient artist Scott

Morgan (AKA loscil) to create the duo High Plains. *Cinderland* was created in an old schoolhouse in Wyoming in winter 2016. Inspired by Schubert's *Winterreise* and the rolling landscapes of their surroundings, the collaboration evokes a shadowy, introspective, and dizzying winter journey.

SCOTT PERKINS

6 The Stolen Child: Choral Works of Scott Perkins

Navona

Scott '04E (MA), '10E (MA), '11E (PhD) conducts Michigan-based vocal ensemble Audivi in three of his large, unaccompanied choral pieces: *The Stolen Child*, *A Word Out of The Sea* (winner of a BMI Student Composer Award), and *The World of Dream*. The works share the theme of loss of innocence, illustrated through symbols of magic, nature, and sleep.

CHRIS GEKKER

9 Ghost Dialogues

Métier

Chris '76E, professor of trumpet at the University of Maryland, presents

approachable and melodic new works for trumpet by American composers. Performers alongside Gekker include Rita Sloan (piano), **Chris Vadala** '70E, tenor sax, and **Clara O'Brien** '86E (MM), mezzo-soprano.

NADIA BOULANGER

10 Mademoiselle—Premiere Audience

Delos

Nadia Boulanger (1887–1979) was the teacher of many American composers including Aaron Copland, Roy Harris, and Eastman's **David Diamond** and **Charles Strouse** '47E. Boulanger's own work as a composer can be heard in this collection of early songs and keyboard pieces. The singers include soprano **Nicole Cabell** '01E, whose work here was praised as "exquisite" (*BBC Music Magazine*).

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

{ ALUMNI NOTES }

1950s

Donna Nagey Robertson '58E (MM) continues performing as a pianist with the Andoin Piano Trio. She recently gave a solo piano recital at Givens Estates in Asheville, North Carolina.

George Walker '56E (DMA), '12E (HN) was the subject of two interviews in recent issues of *National Review*. The Pulitzer Prize-winning composer recalled his early career, his encounters with great musicians like Rachmaninoff, and his opinions (not always complimentary) of musicians like Eugene Ormandy, Martha Argerich, and Pierre Boulez.

1960s

1 James Miltenberger '63E (MM), '66E (DMA) was honored on April 20, at the West Virginia University Symphony Orchestra Concert on his retirement from the university after 54 years on the faculty as Instructor of Piano, Piano Repertoire, and Jazz Piano. James performed Joan Tower's Piano Concerto No. 1, "Homage to Beethoven," with the WVUSO. James's sister **Marilyn** '64E recently retired from 45 years of private piano teaching in Pittsburgh, and has relocated to Norfolk, Virginia, with her husband, Raymond Gindroz, FAIA.

2 Glenn Block '68E is in his 28th year as Director of Orchestras and Opera and Professor of Conducting at Illinois State University. Glenn spent a sabbatical beginning in January 2016 living and conducting in Italy, Vietnam, and South America, where he re-connected after 50 years with **Guillermo Scarabino** '66E (MM), Artistic Director of the Teatro Colón in Buenos Aires, Argentina. They have



1 James Miltenberger '63E (MM), '66E (DMA)



2 Glenn Block '68E and Guillermo Scarabino '66E (MM)



3 David Owens '72E with Trio Alexander

exchanged conducting opportunities with each other's home orchestras. Glenn returned to South America in June to conduct orchestras in Argentina, Uruguay, Paraguay, and Brazil. He led an international conducting seminar at the Colón in June, and will return to conduct in November.

1970s

Michael Patrick Coyle's '79E piece, *On the Departure of a Beloved Friend*, was performed by the Eastman Horn Choir, conducted by **Peter Kuraw**, on March 27 in Kilbourn Hall. The piece, scored for 16 horns and tuba, is a memorial to **Larry Jonas**

'75E, who was killed in a 2015 motorcycle accident. First performed in 2016 at New Mexico State University, Las Cruces, it was also featured at the 2016 International Horn Society Symposium in Ithaca, New York.

The Quartet for Strings by **Stanley Friedman** '76E (DMA) was premiered at Scotch College in Melbourne, Australia in July 2016. *Of Summers Gone* for clarinet, trumpet, and piano was premiered in August 2017 by musicians of the Memphis Symphony, and his cantata *Sojourner Truth*, featuring soprano Valerie Francis, was premiered at Nicholls State University in Louisiana in February 2017. In March 2017, Stanley's Chamber Concerto for Trumpet and Eight Players was premiered at the University of New Mexico. In May 2017 Friedman conducted the premiere in Dallas of his work for orchestral brass and percussion, *The Hydra, Vanquished*, composed especially for the Cancer Blows Foundation. Stanley also presents master classes as a Yamaha Trumpet Artist.

In May 2017, **Ted Moore** '73E, Director of UC Jazz at UC Berkeley, published *O Espirito do Brasil*, consisting of seventeen original compositions in a variety of Brazilian jazz styles.

3 Composer **David Owens** '72E had a number of performances during April. On April 3, a Boston concert included his *Sky Legends* and the premiere of his Cello Sonata. On April 7, Trio Alexander (**Caroline Sonett** '16E (MM), flute; **Adam Cordle** '10E (MM), viola; **Rosanna Moore** '14E (MM), harp) was joined by baritone **Isaac Assor** '16E (MM) for the premiere of David's song cycle, *At the*



4 Joan Sapiro Beal '84E

Landing—Verses from a Poet's Life, at the Rockwell Museum in Corning, New York. The DiMenna Centre was the venue for the New York premiere, on April 29, of *Out of the Shadows*, performed by the Amabile Piano Trio.

1980s

4 Joan Sapiro Beal '84E is one of seven new members of the University Board of Trustees—and only the second Eastman alum to be appointed a University Trustee, after **Mitch Miller** '32E. A studio singer and vocal contractor in Los Angeles, Joan has sung on more than 100 film scores, and numerous TV commercials and series. In 2015, Joan and her husband, composer Jeff Beal '85E (*Monk, House of Cards*) helped establish Eastman's Beal Institute for Film Music and Contemporary Media to help prepare students for careers creating music for film and other media. For more on the Beal Institute, see p. 27.

5 Eastman graduates who live in New York City are always making music together. In a recent performance of the Broadway musical *Chicago*, four Eastman alumni were in the orchestra. In the photo, from left to right: **Jay Berliner** '63E, **Sean Edmonds** '87E, **Victoria Paterson** '96E, and **Tom Gallaher** '86E.

{ ALUMNI NOTES }



5 On Broadway, from left: Jay Berliner '63E, Sean Edmonds '87E, Victoria Paterson '96E, Tom Gallaher '86E.



8 Linda Chatterton '90E and her master class students at Chiayi University in Taiwan.



6 Karen Griebling '80E and her muse, Richard III

6 **Karen Griebling** '80E, Professor of Music at Hendrix College, has released two CDs on the Centaur label. One is a live recording of scenes from Karen's third opera, *Richard III: A Crown of Roses, A Crown of Thorns*, at Christ Church Episcopal in Little Rock, Arkansas, on the 530th anniversary of Richard's death in battle. Karen's libretto for her four-and-a-half-hour, four-act opera is based on primary sources from the 15th century, not Shakespeare's 16th-century version of events. (Karen is shown above with a portrait of her muse.) Musicians from Opera in the Rock and

the Arkansas Symphony Orchestra were led by ASO Associate Conductor Geoffrey Robson. The CD *Fractal Heart* comprises the cycles *Fractal Heart* and *Dialogues d'amour et de la mort*, composed in 2015 to poetry by Matthew K. Tatus. Featured are tenor Matthew K. Tatus, soprano Stephanie Smittle, and pianist **Stefanie Dickinson** '02E (PhD).

Kim Milai '84E recently published *Language Arts, Math, and Science in the Elementary Music Classroom: A Practical Tool* (Oxford University Press). This guide helps music teachers incorporate



7 Lucy Amen Warner '81E (MA)

elementary classroom subjects into their curriculum using STEAM (Science, Technology, Engineering, Arts and Math)-inspired strategies.

7 **Lucy Amen Warner** '81E (MA), music department chair at The Browning School in New York City, just published her first children's book, *Zap! Boom! Pow! Superheroes of Music*. For kids aged 4 through 10, with colorful, engaging illustrations by Patrick Ackerman, *Zap! Boom! Pow!* presents twelve classical composers: important facts and a short poem about each, a highlighted piece of music, and a picture showing what the composer would look like as a superhero and what his super power would be.

1990s

8 **Linda Chatterton** '90E presented master classes and gave concerts of music by American composers in Taiwan and Hong



9 James Douthit '92E (DMA)

Kong with harpist Rachel Brandwein. A related project, of new music by Hong Kong composers, was presented at a sold-out concert in April at the DiMenna Center in New York City. Linda and guitarist Maja Radovanlija had a seven-city concert tour in China and concerts and masterclasses in Bangkok, Thailand.

9 **James Douthit** '92E (DMA) is the new dean of the Hayes School of Music at Appalachian

State University. James chaired Nazareth College's Department of Music from 2005 to 2014, also serving as associate vice president for academic affairs.

David Thurmaier '98E (MA) has been awarded a Fulbright Scholarship for the spring 2018 semester at Masaryk University in Brno, Czech Republic. He will teach courses on music theory pedagogy, American music, and the Beatles, and will research undergraduate music theory curricula in the Czech Republic, as well as the music of Leoš Janáček. David is Associate Professor of Music Theory at the University of Missouri-Kansas City Conservatory of Music and Dance.

2000s

Megan Bell '06E her husband Marc, and daughter Valerie happily announce the birth of their second daughter, Leah Josephine Beth, on December 4, 2016.

As part of the Canada 150 celebrations, pianist **Penny Johnson** '01E (BM), '03E (MM) is coordinating and performing in *Glenn Gould 905: A Triple Birthday Multi-Media Celebration*. Produced by The Chamber Music Society of Mississauga, in partnership with the City of Mississauga, the Glenn Gould Estate, and Steinway

Send us your news and photos!

Do you have an announcement you'd like to share with your fellow alumni? Send your personal and professional news to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

E-mail: Eastman-Notes@esm.rochester.edu

Please do not edit, crop, or resize your digital images. Send the original, full-size file downloaded from your camera or smartphone or provided by the photographer.

We reserve the right to edit submissions for clarity and length. The deadline for the Spring 2018 issue of Eastman Notes is December 1, 2017.

{ ALUMNI NOTES }

Piano Gallery Toronto, this event combines live musical performances with archived audio and video footage courtesy of the Glenn Gould Estate. The event takes place on September 24, 2017 in Mississauga, Ontario.

On March 21, the United States Army Band “Pershing’s Own” presented a portrait concert of chamber music by **Baljinder Sekhon** ’08E (MA), ’13E (PhD), who is assistant professor of composition at the University of South Florida School of Music.

Ted Taforo ’12E writes: “Just wanted to share a project that I was recently a part of with the band Spoon. I co-wrote and played saxophone on the final track of their latest record *Hot Thoughts*, which came out in March on Matador Records. Grateful to all that I’ve learned at ESM and all that I continue to learn from all my classmates.”

2010s

Mezzo-soprano **Quinn Patrick Ankrum** ’10E (DMA) writes: “After teaching at Texas Tech University (Lubbock) for seven years (where I am currently Associate Professor of Voice), this fall I joined the voice faculty of the University of Cincinnati College-Conservatory of Music.”

10 Saxophonist/composer **Owen Broder** ’12E is the first Eastman/ArtistShare New Artist. Broder’s Heritage: American Roots Project is the first of three projects to be announced through the exclusive partnership of Eastman and ArtistShare, founded in 2001 as the internet’s first crowdfunding platform, and designed to recognize and support the career and artistic development



10 Owen Broder ’12E

of exceptional Eastman students and alumni. Owen’s *American Roots Project* integrates American roots music and jazz in a full-length album titled Heritage. The repertoire will feature original and re-imagined works by five leading arrangers/composers in contemporary improvised music, including Bill Holman, Jim McNeely, Ryan Truesdell, Miho Mazama, and Broder. Each of the eight new compositions will be inspired by traditional folk music that is distinctly American: bluegrass, gospel, blues, and more. Two additional Eastman/ArtistShare artist projects have also been launched, including *Music in the American Wild* (Daniel Ketter and Emlyn Johnson) and *hybrid: electro-acoustic experience* (Cameron Leach). See School News (p. 26) for more information.

Recent Eastman bass graduates were well-represented at the 50th Annual International Society of Bassists convention held in Ithaca New York, from June 5–10. **Mike Forfia** ’16E (MM) gave an opening night recital. **Danny Ziemann** ’12E (ECMS Instructor) placed second in the Jazz Bass Competition (for the second ISB competition in a row, last one in 2015) and gave a presentation on “Looking Forward: Establishing a Precedent for Jazz Bass Pedagogy”. And **Ike Polinsky** ’17E placed in the orchestral

bass competition.

Mitchell Hutchings, who teaches at the Greatbatch School of Music in Houghton, is one of five teachers from Western New York named quarterfinalists for the 2018 Grammy Music Educator Awards. The Music Educator Award will go to the educator who has made a “significant and lasting contribution” to music education. The five teachers will compete against more than 190 other educators vying for the top spot. The semi-finalists will be selected in September. The winner will get a trip to New York City to see the Grammys and a \$1,000 honorarium, and their school will receive a \$1,000 grant.

Whitney Morrison ’15E (MM) was accepted at Lyric Opera of Chicago’s Ryan Opera Center, considered the training ground for rising stars of the opera world. Whitney also won the Audience Choice Award during the final auditions. In the coming season she will debut as the Countess Ceprano in *Rigoletto* (and be seduced—onstage—by Matthew Polenzani). Whitney will also sing one of the Valkyries in *Die Walküre*, as well as understudying roles in *Turandot* and *Faust*.

Two recent alumni performed at a benefit recital for Eastman’s Renée Fleming Endowed Scholarship Fund on March 23 at Carnegie Hall’s Weill Recital Hall. Pianists **Cahill Smith** ~~’XX~~ and **Liu Liu** ’05E, ’09E (MM), ’11E (DMA) joined master’s degree students **Ji-Yeon Lee**, violin, and **Lucas Button**, cello, for a chamber music program arranged by **George Abraham**, the former director of the University’s Wilmot Cancer Center.

IN TRIBUTE

1930s

Mary Elizabeth (Ellis) Culbreth ’34E, February 2014
Alson B. Henley ’33E, January 2002
Rebecca Field Henslee ’35E (MA), May 2017
Gerald F. Keenan ’33E, ’40E (MM), ’53E (PhD), October 2003
Charlotte (Krick) Shear ’38E, ’41E (MA), July 1999

1940s

Helen J. (Woolston) Anderson ’46E, April 2017
Frank C. Campbell ’42E (MA), June 1993
Joanna (Marshall) Card ’49E, May 2008
Nancy Cox ’47E, January 2017
Helen E. Goodwin ’47E, September 2016
Mary Elizabeth (Baird) DeSantis ’49E, January 2017
Lillie (Normington) Lohman ’40E, September 2012
Mildred (Lantz) Macdonald ’43E, May 2017
Ruth Anne (Lacy) McCabe ’42E, ’64E (MM), March 2017
Betty (Ferris) Nolting ’42E (MM), April 2017
Beatrice (Caro) Roxin ’49E, January 2017
Phyllis (Alwyn) Sanders ’45E, ’46E (MM), June 2017
Joseph B. Schmoll ’49E (MM), May 2017
Jean (Ferguson) Stevens ’42E (MM), March 2017
Ruth (Wadsworth) Sullivan ’45E, January 2017

1950s

William T. Allen ’54E (PhD), December 2016
Sylvia (Shaffer) Blankenship ’57E, December 2016
Nathan M. Collier ’51E (MA), April 2017
William R. Cooney ’57E (MM), February 2017
Carmeleta (Reichl) Durkee ’51E, November 2016

Betsy (Fincke) Fulghum ’55E, ’58E (MM), March 2017
Charles R. Hoffer ’52E (MM), May 2017
Beverly Jones ’51E (MA), May 2017
Donald L. Knaub ’51E, ’61E (MM), May 2017
Ruth (Corwin) Meyer ’57E (MM), May 2017
Robert G. Seath ’57E (MM), January 2016
Wayne A. Shelton ’56E (MM), May 2017
William O. Stamm ’52E, March 2017
Ruth (Wurster) Wright ’52E, March 2017

1960s

Philip Browne ’60E (MM), January 2016
Lee B. Burswold ’63E (PhD), February 2017
Catherine L. (Swift) Doughty ’62E, March 2015
Robert Gillespie ’61E, June 2017
Daniel Ellerbe Sandidge, Jr. ’62E, April 2017
Betty (Stoller) Saunders ’61E, ’63E (MM), October 2016
Glenda (Bolyard) Scherf ’62E, April 2017
William E. Smith ’62E, January 2017

1970s

John R. Dexter ’74E (MM), December 2016
Larry Arthur Jonas ’77E, April 2015
Mary Beth (Vandura) Nagalski ’75E, April 2017
Judith (Nitzche) Schaaf ’74E (MM), January 2014
Elaine M. Schimmel ’77E (MM), May 2017

1980s

Rebecca Kay (Ruehdanz) Gustin ’82E (MM), July 1993
Theodore Veremeychik ’87E (PhD), March 2017

1990s

Wei Ran Lin ’90E (MM), February 2017
Timothy W. Schwarz ’90E, February 2017

In Tribute reflects deaths of Eastman alumni through June 30, 2017.



Barry Snyder



Ellen Koskoff



Rebecca Penneys



Ernestine McHugh



Harold Danko

RETIREMENTS

A Fond Farewell to Five Faculty Members

This spring Eastman recognized the retirements of five longtime faculty members: Professor of Piano **Barry Snyder** '66E, '68E (MM) (47 years of service, from 1970 to 2017); Professor of Ethnomusicology **Ellen Koskoff** and Professor of Piano **Rebecca Penneys** (both with 37 years of service, from 1980 to 2017); Associate Professor of Anthropology and

Religion **Ernestine McHugh** (24 years of service, from 1993 to 2017); and Professor of Jazz Studies and Contemporary Media (Piano) **Harold Danko** (19 years of service, from 1998 to 2017). This year, Barry Snyder also received Eastman's Eisenhart Award for Excellence in Teaching (see "School News," p. 28).

Assistant Professor of Conducting **Brad Lubman** leads the Deutsches Symphonie-Orchester Berlin and the Graus-Schumacher Piano Duo on a new release from Neos including three colorful twentieth-century works: John Adams' *Grand Pianola Music*; Colin McPhee's *Tabuh-Tabuhan* (recorded at Eastman in the 1950s under Howard Hanson); and Poulenc's popular Concerto for Two Pianos and Orchestra. *Gramophone* called the recording an "ingenious conception."

Professor Emeritus of Composition **Samuel Adler** recently published *Building Bridges with Music: Stories from a Composer's Life* (Boydell and Brewer). "After over sixty years of teaching and finally retiring for the third time in May 2016, I felt the urge to write down the many stories I have experienced in my long life," writes Sam; these include accounts of his childhood in Nazi Germany, emigrating to the United States at age ten, and experiences as a student, composer, conductor, teacher, author, and administrator. On

April 5, Professor **Nicholas Goluses** performed Sam's recent guitar concerto, with the Philharmonia Chamber Orchestra directed by **Neil Varon**.

Donald Hunsberger '54E, '59E (BM), '63E (DMA), Professor Emeritus of Conducting and Ensembles, received the College Band Directors National Association's (CBDNA) Lifetime Achievement Award, presented in March at the CBDNA's national conference in Kansas City. "Professor Hunsberger's career is a model of excellence to which all conductors should aspire," said Patrick Dunnigan, Director of Bands

and Professor of Music at Florida State University's College of Music.

Masumi Per Rostad, a violist who has forged a career as a soloist and as a member of the Pacifica Quartet, has been appointed to Eastman's Strings, Harp and Guitar Department faculty. As a member of the Pacifica Quartet, which he joined in 2001, Masumi has performed and toured extensively. In 2009, the quartet received a Grammy for Best Chamber Music Performance and was named Musical America's Ensemble of the Year. Other honors include the

Cleveland Quartet Award and the Avery Fisher Career Grant. As a soloist, Rostad has appeared at prominent festivals and collaborated with such string quartets as the St. Lawrence, Pavel Hass, Emerson, and Eastman's Ying Quartet.

Jim Doser '79E, '84E (MM), Director of the Institute for Music Leadership, has been appointed to the College Music Society's "Careers Outside the Academy" Committee. The committee addresses issues and distributes resources to the CMS membership regarding music nonprofits, university entrepreneurship/professional development programs, the music products industry, performers and instructional studios, entertainment law, creative economies and working with local and state arts agencies, university administration support and leadership in professional development, interacting with private music career development companies, and mentoring.

The German Academic Exchange Service (DAAD) awarded a summer research grant to Humanities Department Chair **Reinhold**

Steingröver for her book and DVD *Cinematic Miniatures*. Reinhold's research in numerous archives in Berlin is hosted by the DEFA Foundation.

Assistant Professor of Musicology **Darren Mueller** won the Wiley Housewright Dissertation Award from the Society for American Music for his 2015 dissertation "At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz."

Professor of Voice **Anthony Dean Griffey** '01E (MM) performed the tenor solo in Edward Elgar's *The Dream of Gerontius* in June at the Cincinnati May Festival—its first performance in Cincinnati since 1981. Cincinnati.com said "Griffey, who possesses a powerful lyric tenor, wonderfully conveyed the torment and fear of Gerontius in the 'Sanctus fortis' of Part I, illuminating every word of the text with emotion. In the second part, his relief was palpable as he sang, 'My soul is in my hand; I have no fear' and finally, after the ear-splitting orchestral outburst, in his response, 'Take me away.'"



Masumi Per Rostad



1 Yi-Yang Chen

1 **Yi-Yang Chen**, a third-year DMA student of Douglas Humpherys, won first prize at the Virginia Waring International Piano Competition. The prize is \$10,000 and a New York City debut in Weill-Carnegie Hall next fall.

Harrison Clarke, MM student of Chien-Kwan Lin, won Second Prize at the 2017 Young Texas Artists Music Competition.

Musicology PhD student **Gabrielle Cornish** won a Cohen-Tucker Dissertation Research Fellowship from the Association for Slavic, East European, and Eurasian Studies for her dissertation “Listening for Utopia: Music, Technology, and Everyday Life in the Soviet Union, 1960–1991.” The Fellowship will support nine months of research in Russia.

Violinist **Willia Finck** and violist **Chanelle Huang** have won DAAD (German Academic Exchange Service) scholarships for summer study in Berlin and Leipzig respectively.

2 **Thomas Gaynor**, a doctoral student of David Higgs, was the first prize winner at this summer’s St. Alban’s International Organ Festival Competition. Thomas’ win includes a one-year touring contract in the United States, a solo recording, and a cash prize of \$8,000.

Hélio Góes, a student of Larry Zalkind, won First Prize in the American Trombone Workshop Solo Competition, Senior Division.

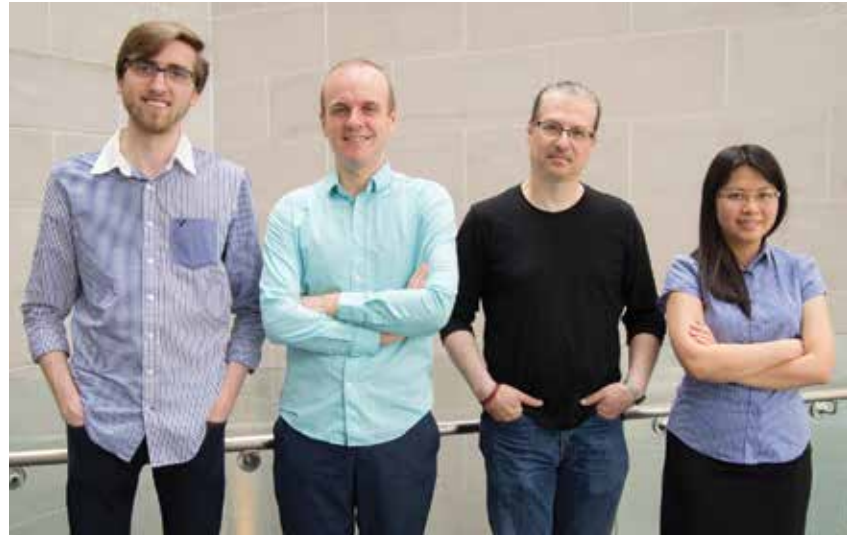
DMA organist **Nathaniel Gumbs** is the new Director of Chapel Music at Yale University. This year, *The Diapason* magazine named Nathaniel among the top “20 Under 30” organists in the United States.

Alexander Jones, MM student of Edoardo Bellotti, recently won second prize at the West Chester (PA) University International Organ Competition, and first prize in the American Theater Organ Society’s national competition, held in July.

Musicology PhD student **Lauren Kehrer** was awarded the Susan B. Anthony Dissertation Award for 2017 to a finishing University of Rochester PhD candidate with the most distinguished dissertation in gender, sexuality, and/or women’s studies.

Two Eastman guitarists from the studio of Nick Goluses won prizes at the 2017 Great Lakes International Guitar Competition, held this spring in Buffalo. **Sungmin Lee**, a junior, won first prize, and **Anthony LaLena** (DMA candidate) took third prize.

MM organist **John Nothaft** won first place in the recent National Federation of Music Clubs Student/ Collegiate Competition Finals—Organ Division. Of the 20 competitors worldwide who have been chosen to travel to Montreal for the Canadian International Organ Competition, two are current Eastman students, **Oliver Brett** and **Thomas Gaynor**, and a third is alumnus **Brandon Santini** ’13E (MM).



Right on the (Down)Beat

Eastman has a long history of placing prominently in the annual *DownBeat* magazine student jazz awards, and 2017 was no exception: Dave Rivello and the New Jazz Ensemble (Outstanding Performance, Large Jazz Ensemble Graduate College); Theresa Cheng for “The Song of Taibalang” (Original Composition—Small Ensemble); George Darrah for “Too Close for Comfort” (Jazz Arrangement—Studio Orchestra); and John Rarrick for “Portrait of Jenny” (Outstanding Arrangement—Studio Orchestra).

Musicology PhD student **Austin Richey** was awarded the Society for American Music’s Adrienne Fried Block Fellowship, which will support his dissertation research on the music of the diasporic Zimbabwean community in Detroit.

Flutist **Yidi Song**, an MM student of Bonnie Boyd, won First Prize in the William Byrd International Young Artist Competition. She will solo next season with the Flint Symphony Orchestra.

The Windsor Piano Trio, consisting of **Devin Camp**, violin, **Brandon Xu**, cello, and **Evan Ritter**, piano, and coached by Elinor Freer and David Ying, placed first in the string chamber music category in the Eastern Division MTNA Competition.

MM student **Josh McClellan** was awarded the Charles Owen Scholarship at the Aspen Music Festival. And DMA student **Hannah Weaver** was chosen for the second

year as the percussionist for ACE, the Aspen new music ensemble. Only one student is selected each year to perform with the group.

Senior **Stephen Morris**, who studies jazz drum set with Rich Thompson, and **Anthony “Cameron” Leach**, a first-year MM student studying with Michael Burritt, were winners in the 2017 Yamaha Young Performing Artists (YYPA) Competition. Cameron was selected to be the Principal Chair for the World Percussion Ensemble. Eastman’s **Randy Fultz** (bassoon) and **Tanner Jackson** (trombone) are on the YYPA Honorable Mention list.

The **Eastman Percussion Ensemble**, under Professor Burritt’s direction, won the Percussive Arts Society’s 2017 International Percussion Ensemble competition for a second time. They will perform in Indianapolis at the International Conference in November.



2 Thomas Gaynor