

Eastman Loves Lenny

CONVERSATION  
Mark Watters

EVENTS  
Walker 95, Adler 90

EASTMAN

# NOTES



FALL 2018

‘The Beauty Is...’

Eastman Opera Theatre’s *The Light in the Piazza*

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Marian McPartland supported (and frequently performed with) Eastman faculty members and students. Here she is shown with Jeremy Siskind '08E in 2006. Jeremy has gone on to a great career of his own.

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## All the Things She Was

Dazzling pianist, total musician, caring mentor, and a woman with a very full vocabulary: Eastman salutes Marian McPartland (1918–2013), 100 years young.

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For almost a century, Eastman musicians have given back to the Rochester community.

# NOTES

Volume 36, Number 1  
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## Ever Better ...

I often close my messages to you with the Latin word “Meliora.” This motto of the University of Rochester is usually translated as “Ever better.” I like to think that it is the ideal adage for musicians—constantly striving to hone our art and craft as performers, composers, scholars, teachers, and leaders. But what does Meliora mean when applied to our relationships with others within our community? Does it mean the same thing to all of us? Does it *include* all of us? Does it help ensure that everyone feels safe, valued, and welcomed?

In March 2018, the University’s Vision and Values Committee—comprised of students, faculty and staff, including our own Professor Donna Brink Fox, senior associate dean of academic and student affairs—strived to develop a values statement that sought to answer these questions and communicate our shared commitment to mutual respect, equity, diversity, and inclusion. After robust review by the entire University community, the following statement was adopted by the Board of Trustees in May 2018, further expanding the meaning of Meliora across the University.

Our *Values* are summarized as follows:

**Meliora:** We strive to be ever better, for everyone.

**Equity:** We commit to diversity, inclusion, and access.

**Leadership:** We take initiative and share responsibility for exemplifying excellence.

**Integrity:** We conduct ourselves with honesty, dedication, and fairness.

**Openness:** We embrace freedom of ideas, inquiry, and expression.

**Respect:** We value our differences, our environment, and our individual and collective contributions.

**Accountability:** We are each responsible for making our community ever better, through our actions, our words, and our dealings with others.

This list is so much more than a clever acrostic. It outlines a set of shared values by which we agree to interact as a community and hold ourselves accountable. While the Eastman School of Music has exemplified these values for almost a century, I assert that the strength of the



A set of Meliora wind chimes helped usher in Meliora@Eastman 2017.

Eastman community emanates not singly from a mutual love of music, but as importantly, from our deep and honest respect for every individual person. Our shared sense of community is very much a part of the “Eastman Experience.”

As the Eastman School of Music approaches our next century, we will continue to ensure performance and academic excellence. As we strive to be “ever better” we recognize that the spirit of Eastman community developed here on Gibbs Street will ultimately impact a far larger community through alumni and friends of the school. May we all carry our musical talent and our Meliora Values into the communities where we live and work around the world.

Meliora,

Jamal J. Rossi, Joan and Martin Messinger Dean

As we strive to be “ever better” we recognize that the spirit of Eastman community developed here on Gibbs Street will ultimately impact a far larger community through alumni and friends of the school.

## XRIJF Grants a Scholarship

**Grant Le**, a bassist from the Chicago area, is this year's recipient of the Xerox Rochester International Jazz Festival/Eastman School of Music (XRIJF/ESM) Jazz Festival Scholarship. The summer before his senior year, Grant attended the Birch Creek Summer Music Camp, where he studied with Eastman JCM professor Jeff Campbell. "Earning this scholarship is such an honor," says Grant. "I can't wait to continue my jazz studies at Eastman this fall."

**New York Rite of Spring**  
Bassoonist **Peter Kolkay '00E (MM)** made a cameo appearance of a sort in the April 16, 2018 *New Yorker*. Tom Gauld's cover "Soundtrack to Spring" included a few notes from a couple of spring-inspired musical works, including the first measures of Stravinsky's *Rite of Spring*. If you visit the *New Yorker* website and hover over the cover, you'll hear Peter's confident playing.

**Superhero Symphonies**  
*Zap! Boom! Pow!*, a comic book about superhero composers by **Lucy A. Warner '81E (MA)** is in its second printing, and the second book in the series, *Zap! Bam! Now!*, was recently released by Spring Promise Productions. The series, illustrated by Patrick Ackerman, includes more than 15 composers.



## Lots of Lenya Love

The Lotte Lenya Competition has now been held in Eastman's Kilbourn Hall for twenty years, and among its finalists are usually Eastman students or alumni. **Laura Sanders '16E, '18E (MM)**, shown on the left, was one of the three winners of the 2018 competition. **Reilly Nelson '11E**, right, received a runner-up prize, and **Lyndon Meyer '10E (MM)**, shown with Reilly, served with distinction as one of the two staff pianists. The competition, founded by Eastman Professor **Kim Kowalke**, President and CEO of the Kurt Weill Foundation for Music, has exceeded more than \$1 million in prize money.

## "Music is Coming"

**Garret Reynolds '18E (MM)** is not only the first person to receive Eastman's Master's Degree in Contemporary Media & Film Composition, he's also the first to put it to work. Garret was just hired as an assistant to Ramin Djawadi, composer of the *Game of Thrones* series. Garret joins Djawadi's United States tour of "Game of Thrones" in Concert—titled *Music is Coming*, in reference to the show's tagline "Winter is coming." A world tour of "Game of Thrones" in Concert began in May 2018 in Madrid and ends in Toronto in October.



**Jeffrey Barker '06E**

## An Excellent Eastman Alumni Trio

**Jeffrey Barker '06E**, **John Beck '83E (MM)**, and **Erin Hannigan '96E (MM)** are among the



**John Beck '83 (MM)**



**Erin Hannigan '96E (MM)**

recipients of the Ford Musician Awards for Excellence in Community Service, a program of the League of American Orchestras made possible

by Ford. The winners' videos describing their work in community outreach and musical education can be found at [americanorchestras.org/](http://americanorchestras.org/)



{ ALUMNI ON THE MOVE }



## Tonia Ko

'10E, composer, sound artist, visual artist

■ Tonia recently received two significant honors: a 2018 Guggenheim Fellowship, and an appointment as Postdoctoral Researcher at Chicago's Center for Contemporary Composition. They're the latest in a string of awards from the Fromm Music Foundation, Chamber Music America, the Academy of Arts and Letters, and Broadcast Music, Inc. (BMI). This spring Tonia was a resident at the MacDowell Colony.



## Leslie B. Dunner

'78E, conductor and music educator

■ Leslie, who received his Eastman degree in clarinet performance, is the new conductor of the Interlochen Arts Academy Orchestra. Leslie has also been music director of the South Shore Opera Company since 2014, as well as music director of the Joffrey Ballet and assistant conductor of the Detroit Symphony Orchestra

## Nabaté Isles

'99E, jazz musician and sports broadcaster



■ Nabate's two thriving careers reflect his two passions. As a jazz trumpeter and composer, he recently won a Grammy, and his debut album *Eclectic Excursions* was released on July 20 (see "Recordings," p. 32). Nabaté also hosts sports radio and TV shows, including *So Much to Talk About* on Sirius XM's NBA Radio. "I'm blessed to be involved in these two fields at such a high level. Eastman taught me to be adaptable. Music practice is about diligence, problem solving, and why you practice—evaluating your time and seeing what you can accomplish."

## Yi-Yang Chen

'12E, pianist and composer

■ Doctoral candidate Yi-Yang won the first, audience, and orchestra prizes at the 4th Sussex International Piano Competition this spring. Yi-Yang will record a CD, perform concertos with the Worthing, Northampton, and Ealing Symphony Orchestras, give solo recitals throughout the United Kingdom, and join the jury at the 2021 Sussex Competition.



## Marc C. Thayer

'93E, '95E (MM)



■ Marc is the new Executive Director of the Pierre Monteux School and Music Festival in Hancock, Maine, celebrating their 75th anniversary. This is in addition to his position as Executive Director of Symphony NH in Nashua, New Hampshire.



Two key scenes from *The Light In The Piazza*: (left) Margaret Johnson (Hannah Carroll) tells her husband of her daughter Clara's (Julia Fedor) love for a young Italian man; and (right) Clara (Natalie Vatcher) and Fabrizio (Achilles Bezanis) met in Florence and immediately fall in love.

# 'The Beauty Is...' *Eastman Opera Theatre lights up Kodak Hall*

*By David Raymond and Jessica Kaufman*

*The Light in the Piazza* is an atypical Broadway musical. It won six Tony Awards in 2006, including one for its composer and lyricist, Adam Guettel, and ran more than a year. But with its thoughtful, gently romantic story, ambiguous ending, and warm, rhapsodic musical ambiance, it is unlike almost any other Broadway musical. The vocals are challenging; the orchestra has no drums, trumpets, or saxes, but does include eighteen violins and a harp; and much of its lyrics and dialogue are in Italian.

Those may be anomalies for Broadway, but they made *The Light in the Piazza* a perfect choice as the first Broadway musical presented by Eastman Opera Theater in Kodak Hall. The production, directed by Stephen Carr, with musical direction by Benton Hess, marked a turning point for the Opera department and the school. But it was a turning point in a process that began many years earlier.

In an *Eastman Notes* article from 2002 (several years before *The Light in the Piazza* opened), Eastman Opera Theater director Stephen Daigle said: "Most stage performers are now training in voice and opera. The day of the musical starring the actor who's a







The detailed model of the set for the show, designed and executed by John Haldoupis, includes set pieces for many individual scenes.

## Bringing 1950s Italy to Kodak Hall

The set, costumes, and lighting of Eastman Opera Theatre's *The Light in the Piazza* worked together to evoke a specific place and time—Florence, Italy in the early 1950s. Italy's classic antiques and postwar American influences were all reflected in the production.

John Haldoupis, highly regarded in Rochester theater as a director and a designer, did his first work for Eastman Opera Theatre in designing the set for the show—a set that would not only reflect the beauty of the Italian settings, but also work fluidly to effect frequent scene changes. Says Stephen Carr: “Jack’s designs allowed the story to flow seamlessly from location to location—no easy task in a space the size of Kodak Hall!”

Nic Minetor’s lighting gave the show an Italian-sunshine glow, particularly effective during Clara and Fabrizio’s wedding at the very end (see cover). Some of the elegant costumes were vintage 1950s dresses and suits.

hit-or-miss singer is pretty much over . . . we’re moving into an age when classical trained voices are more the norm in musical theater, and more performers can do justice to the music.”

To which Benton Hess, who had started the season before (2001–2002) as music director of Eastman Opera Theatre, added, “More and more, the kinds of theater pieces being written now require legitimate voices . . . Our students can be well-versed in all styles, which is in their best interests.”

Sixteen years later, along with operatic classics like *Le Nozze di Figaro*, *La Bohème*, and *Manon*, and modern works like Philip Glass’s *Les Enfants Terribles* and *Hydrogen Jukebox* and Ned Rorem’s *Our Town*, EOT has presented numerous musicals that started life on or off Broadway: *The Fantasticks*; *Cabaret*; *She Loves Me*; a string of Stephen Sondheim titles: *Company*, *Assassins*, *Passion*, *Sweeney Todd*, and *A Little Night Music*; and now *The Light in the Piazza*. Eastman voice and opera students are indeed “well-versed in all styles.”

“I want to give Steve Daigle credit for this,” says Stephen Carr. “He was opening up the Eastman Opera repertoire as early as the 1990s.”

All those productions were presented in the Opera Studio or in

Kilbourn Hall; *The Light in the Piazza* required a larger space, and its unusual requirements presented unusual challenges.

## “A tricky game in a foreign country”

*The Light in the Piazza* is based on a novella by Elizabeth Spencer, adapted by Craig Lucas. It takes place in Italy in the summer of 1953. Margaret Johnson, the wife of an American businessman, and her daughter, Clara, are on an extended trip to Italy. They are introduced, exploring the city of Florence. When they are in the town square, Clara’s hat is blown away by a breeze and is retrieved by a charming young man named Fabrizio. It’s love at first sight . . .

. . . with complications. In addition to the cultural differences between the young lovers, Clara is much older than she appears: her childlike directness is actually the result of a childhood accident which left her with the mental capacities of a young girl. Margaret is forced to “play a tricky game in a foreign country,” but she is unable to suppress the truth about Clara’s age to Fabrizio’s family. Margaret decides not to stand in the way of Clara’s love, and faces her own unhappy marriage. The story has the emotional weight and subtlety of one of Henry James’s tales of Americans in Europe, especially when enhanced with Guettel’s intricate music and lyrics.

“*The Light in the Piazza* was our first Broadway musical presented in Kodak Hall,” says director Stephen Carr, “and in many ways, it seems the perfect title to have that distinction. With its demanding vocals, emotional storyline, and sweeping score, it seems a natural extension of the operatic tradition that has long been the bread-and-butter of Eastman Opera Theatre. But it also marks an exciting step forward for us, because in fully embracing the evolution of the art form we’re also able to expand the variety of productions Eastman can offer the Rochester community.”

In the name of what Carr calls “staying on the dramatic train” of the show, the students had to get used to wearing body mics—not (usually) an option in opera. To impress on them the importance of delivering lyrics and dialogue clearly in a large venue, Carr took them to the Kodak Hall balcony to see how their words and gestures had to be calibrated. “If we’re not understood,” he sums up, “we might as well be oboes.”

The composer and lyricist of *The Light in the Piazza*, Adam Guettel, is not only a classically-trained composer; he is the son of Mary Rodgers, the composer of *Once Upon a Mattress*, and the grandson of one of Broadway’s great composers (and occasional lyricists), Richard Rodgers. His other popular works include the musical *Floyd Collins* and a song cycle, *Myths and Hymns*. EOT was fortunate to have Guettel in residency for several days during the rehearsal period.

Exceptionally for a busy and successful composer, Guettel initiated the visit, contacting EOT Director Steven Daigle when he discovered that Eastman would be doing *The Light in the Piazza*. For several days in February, Guettel worked with the students on musical interpretation







The students in the cast of *The Light In The Piazza* benefited from rehearsals and coaching with the show's composer-lyricist, Adam Guettel (right front at the table; music director Benton Hess is behind him). The students, left to right, are Lauren Nash Silberstein, Virginia Sheffield, Achilles Bezanis, Mark Hosseini, Marie Therese Carmack, Natalie Vatcher, and Mason Lambert.

and character development, and provided insights into his own creative process.

“They adored him,” says Benton Hess. “Adam is very protective of the piece, but if a student came up with a good idea in rehearsal, he was open to that.”

“Having a wealth of talented musicians is a gift,” said Guettel shortly after his Eastman visit. “The caliber of Eastman students is at such a high level. They’re game for anything, and they’re very serious about their work.”

“*Piazza*, at its heart, is about love. To work with a young cast of students on capturing that love, and the honesty in the lyrics and music—that’s the joy of teaching and seeing your work continually come to life.” (Guettel returned to Eastman in April for the opening night.)

## “The joy you feel”

*The Light in the Piazza* marked Benton Hess’ last show as music director of Eastman Opera Theatre, before his retirement at the end of the academic year. (His replacement, Timothy Long, began this fall; see page 10.) For a musician and teacher so identified with and experienced in opera, bowing out from a long Eastman career as the conductor of a Broadway musical may sound odd. It sounded odd to him, too.

“When it was proposed, I was not enthusiastic,” Hess admits. “You know me: wind me up and I’ll conduct *Tosca*. This just didn’t seem like my genre, which is French and Italian opera.” He then watched a video of the original New York production, began studying the score, and quickly changed his mind.

“I adore it. Adam wrote a brilliant piece, which I think is more operatic than perhaps even he, himself, knows. The music is lyrical, very beautiful, and compelling. It’s a great sing . . . and it’s difficult.

“There is so much depth in the piece—at first you think it’s about Clara and Fabrizio, but you gradually realize it’s about Margaret Johnson. One of the play’s themes is the inadequacy of language. Many of the characters have difficulty communicating with each other because of their language barrier. Or the lovers are so overcome with passion they only sing ‘ah’.

“The story is simple on its surface but complex at its core, and we were all emotionally engaged to the extreme in this production. Not a single rehearsal passed when I didn’t want to burst into tears . . . from joy!”

# Facing Challenges *and* Dreaming Dreams

Eastman's newest faculty members share their thoughts on creating a new, aware, and *interesting* generation of musicians.

By Jessica Kaufman

Five new full-time faculty members joined Eastman this semester, and we are introducing them in *Eastman Notes* by asking them two questions:

*Where do you see music moving in the future, and what are the current challenges of the classical music world?*

*What is your top priority in educating the next generation of artists?*

## Anaar Desai-Stephens

*Assistant Professor of Musicology*

Given the national and global political climate—multiple refugee crises, rising authoritarianism, environmental disasters, and more—I think that the world of classical music must find ways of addressing these pressing issues. We need to come up with new venues and formats for presenting music, innovative ways of connecting with audiences, and meaningful ways to tap into the conversations that really matter to people today. It's an exciting opportunity to re-situate classical music as part of a global cultural dialogue about the issues that matter the most today.

As a globally-minded ethnomusicologist, my priority is to create *interesting* musicians—individuals who can think creatively and carefully about what they are playing and programming. I want my students to be aware of the

cross-cultural interactions that shape all musical sound and practice, and to be able to articulate the interconnections between the music they play and other forms of music out there in the world. And I want them to find creative ways of using music to connect with the topics and issues that they care about. This is a time in which the most exciting artists will be, I think, the ones who are always actively thinking about what it means to be a performer, the responsibilities and exciting opportunities that this role affords.



Anaar Desai-Stephens

## Guy Johnston '12E

*Associate Professor of Cello*

I think one of the main challenges is to keep music alive and active in schools. I'm curious to know how the system works in the States, because in the UK we are constantly battling with the government wishing for more focus on music in schools. We have to work hard to be sure every child has access to music. One of the most fulfilling aspects of my music festival at Hatfield House is seeing children at our education concert, who might not have been to a classical concert before, responding to what they are seeing and hearing. Every child should be given the chance to be a musician. It's such a positive influence in so many ways, learning to listen to each other, being creative, developing a new skill and making many new



Guy Johnston



friends through the process. Music builds communities.

My top priority is to give the next generation their best chance in preparation for the profession, sharing all the knowledge and experience I'm continuing to build on, and being as supportive as I possibly can be through the process. It is not easy to make a living as a musician, and the desire has to be burning inside to keep us all going and to fulfill our dreams.

## Marina Lomazov '93E, '00E (DMA)

*Professor of Piano*

Much has been written about the challenges facing the classical music world, with the word "challenge" carrying a negative connotation. But a challenge can become a tremendously positive force, it causes us to invent, to create new paths, to build new models. It has been happening already—musicians using social media to self-promote instead of relying on managers, presenters exploring new venues to bring concerts to audiences, performers experimenting with juxtapositions of styles in non-traditional concert formats.

The classical music canon itself, the body of work by some of the greatest minds in history, is part of our collective heritage, and it is being fed by new voices in music all the time. It will continue to adapt to a new environment, as it has done over the centuries, and will continue to remain one of the most powerful and influential sources of inspiration for future generations.

Each talent is unique and each young person needs continuous care and attention for their talent to be fully realized. I see my role at times as that of an educator, a mentor, a coach, and eventually as a friend and a colleague.

## Timothy Long '92E (MM)

*Associate Professor of Opera;  
Music Director, Eastman Opera Theatre*

In New York City, where I've lived for many years, classical music is moving out of the concert hall and into atypical venues that reach out to newer and more diverse audiences. It is hugely important to embrace this and to think of how we can fit into our modern cultures. The challenge is in creating careers within this expanding paradigm while maintaining the great knowledge that we receive from knowing traditions of the past.

Expanding on the above, the top priority in my teaching is to create thinking, pro-active artists. For many years, we were simply taught to obey our teachers. There is a certain safety in this, but it's absolutely essential that

we learn to look at ourselves honestly and make decisions. This comes from using both sides of the brain in score study, linguistic study, and then letting the imagination inform us toward making individual viewpoints. It goes beyond simply making music and requires us to be citizens of the world.

## Rachel Roberts '03E

*Associate Professor of Music Leadership;  
Graduate Degree Program Director,  
Institute for Music Leadership*

The past decade has demonstrated an exponential increase in musicians creating new pathways of performance mediums, including locations, experiences, and collaborations of all forms. In roughly the same time period, our country—and the world—has experienced increasing obstacles to surmount, inclusive of economic, environmental, equity, and equality challenges (among many others).

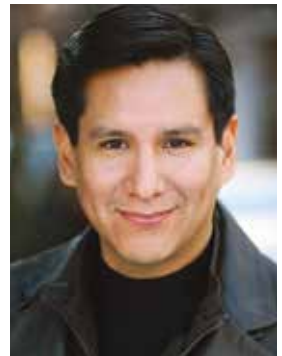
I believe the future of music lies at the crux of these two seemingly disparate ideas. How can music continue to integrate into cultures, societies, and everyday lives in meaningful ways? How can music continue to grow as a recognized and integral tool for economic and cultural problem-solving? There will always be a need for highly trained musicians who can create and share music with the world around us. What comes with the title of 'musician', I believe, is the responsibility of being (1) an articulate advocate for the what and why we do what we do, and (2) the creative doer behind the music that takes a leadership role in our world.

My top priority is to ensure that artists stay curious. The practice of music and the practice of leadership are intertwined artforms that need to be practiced, crafted, reflected upon, and cared for each and every day. While we can teach and aspire to share all of the knowledge and insights that support the development of musicians and leaders, we can never teach it all. The world changes every day, just as policies change, economies change, and our own individual lives change. Amid this continuing change, the one constant is the mindset that each artist carries with them daily. How can we create leaders who continually embody a reflective, critical mindset to their craft? How can we create leaders who have the mindset of self-efficacy, and surround themselves with opportunities to continue learning, growing, and developing? I aspire to help inculcate a generation of leaders in music that will go out to lead in the music world, now and into the future, regardless of the changes that will inevitably evolve along the way.

*Jessica Kaufman is Eastman's Assistant Director of Public Relations.*



Marina Lomazov



Timothy Long



Rachel Roberts

.....  
**ON THE WEB** We also asked a third question:

*What upcoming project are you excited about?*

To read the answers, go to [esm.rochester.edu/blog/2018/09/facing-challenges-and-dreaming-dreams-qa-with-five-new-eastman-faculty-members/](https://esm.rochester.edu/blog/2018/09/facing-challenges-and-dreaming-dreams-qa-with-five-new-eastman-faculty-members/)

For more biographical information on each faculty member, go to their individual pages at [esm.rochester.edu/faculty/](https://esm.rochester.edu/faculty/)

# All the Things She Was

## *Eastman celebrates Marian McPartland*

By Dan Gross

*Marian McPartland (1918–2013) was a much-beloved presence on National Public Radio as host of Marian McPartland’s Piano Jazz for more than three decades. Piano Jazz offered listeners an intimate, insider’s perspective on the elusive world of jazz improvisation. On her weekly broadcast, the British-born McPartland interviewed and performed with practically every major jazz musician of the post-World War II era.*

*Over the course of her illustrious career as a performer, educator, and writer, Marian McPartland also performed many times at Eastman. A Marian McPartland Centennial Celebration, on Friday, March 23 in Kodak Hall, was an evening of jazz by Eastman faculty members, with guests Monty Alexander, Bill Charlap, and Renée Rosnes celebrating the 100th anniversary of Marian’s birthday, and her rich legacy in Rochester and around the world.*

*Professor of Jazz Studies and Contemporary Media Jeff Campbell ’92E (MM) and pianist Harold Danko, JCM professor emeritus, played with Marian McPartland numerous times. I spoke with them about Marian, her life, and the celebration of her centennial.*

### **Can you talk about Marian’s connection to Rochester?**

**Jeff Campbell:** Her attorney, Tom Hampson, lived here. So whenever she had legal issues to deal with, she came to Rochester; her physician lived here too. She also worked with Ray Wright at Eastman, and of course she knew Harold (Danko) and Bill (Dobbins). Plus, she did so many concerts here—before my time, but I’ve heard people talk about those years after, so she did have a fan base in this community.

**Harold Danko:** She always liked to come up and visit. I didn’t know that; I knew her in New York, but when I came to Rochester I had no idea that she was so connected. It was a pleasant surprise.

### **Everyone thinks of Marian as the host of *Piano Jazz*, but it’s strangely overlooked that she was an incredible pianist.**

**Campbell:** She was. I got to play in her trio. I played with her quite a few times with [drummer and JCM Associate Professor] Rich Thompson ’84E (MM), and we traveled around the state. I got to be in a dressing room with her behind the scenes, and I got to talk with her about tunes and rehearse with her.





Marian McPartland in a photograph from the late 1980s. "She was a really funny and generous person," says Professor Emeritus Harold Danko. "She was not only a great musician, but a great friend to musicians."



“She always liked to come up and visit”: McPartland frequently visited Eastman, performing with faculty members and students alike. Here she is shown during a 2006 visit with bassist Jeff Campbell (left) and drummer Rich Thompson (right) of Eastman’s Jazz and Contemporary media Department.

She’d say things like: “Let’s play ‘All the Things You Are,’” with that great British accent, and she would just start playing, and I would think to myself: “Oh, my gosh, she’s in C-sharp major. Wow.” She was just so fluid in her capacity as a musician, and she wasn’t gimmicky with the fact that she could do that. She did it because—at least in my opinion—it was refreshing. It was a new challenge, a new opportunity to advance her musicianship.

**Danko:** First off, when I did the show with her, she had absolutely no planning, she would just wing it. “What key would you like to do this in?” she would ask. I’m just a

young guy in New York, so excited to be on her first one hundred shows, but she was so casual and talented that the key didn’t matter to her.

When I asked her about certain harmonic ideas, she would reply, “Oh, it’s not trial and error; I’ve been doing it a lot longer than you.” It didn’t come out of this studied place, it came out of a natural musicianship, and she could play with anyone. If she were playing an AABA tune, each “A” section was never alike. She would maybe start out simple, and then do something more complex, or the opposite. She had a way of naturally approaching these tunes, and going wherever the tune went.



**“Refreshing” is a great word. When *Piano Jazz* first came on the air, it was refreshing in its style and approach, not to mention the buzzword, “women in jazz.” Can you reflect on that legacy?**

**Campbell:** Marian told me that the reason she got that show is because Alec Wilder set her up, through some work he was doing with NPR. He just moved a desk, moved a couple of books out of the way, and set things just right, so when they needed somebody [for a new show], she was available and so was the guest. He prepped *them* for *her*.

As far as “women in jazz” goes, I can’t speak for Marian. But she was always looking out for everybody. Any person that she could have stewardship with, she would. She was always looking to help people, and she was always looking to find someone to help expose them to more people, or to advance them musically, or with their career, or all of the above.

One time she did her show here with some of her English colleagues. I played along with her, and her left arm was broken, so she asked if I could play the low notes! She was so uplifting with other people, and that’s why we wanted to celebrate her with this concert, because everyone she ever met she uplifted in some way. She was a boon to their existence.

**Danko:** She was a really funny and generous person. She was not only a great musician, but a great friend to musicians, and she made herself very available to everybody.

I first met her while I was at the Vanguard with Thad Jones and Mel Lewis, and she was around and always friendly. Then I got to really know her when we were both

on the faculty at the Manhattan School of Music for their jazz program, around 1984 I believe. She’d been hired as a big name to come in and teach, and I was among the first hired professionals.

She’d never taught, really, and she would ask: “I have these people fourteen times this semester, what do I do?” She was just having them learn tunes and transpose. I had some private students and she had some private students, and I had a piano styles class in my apartment. At that point I was an assistant professor and I would take students, but they had to come to me. She would come to the apartment for these classes and bring wine.

I love telling this story too: it was the beginning of the jazz program at MSM, and they asked her to do a solo concert as her arrival concert. She said, “Why don’t Harold and I do a duo concert?” She threw that right to me in that way. I remember when I told

Tom Hampson that, he said, “That’s just another day in the life.” She would do always do what was a no-brainer and the right thing to do.

So I was able to the duo concert with her, and she invited me on *Piano Jazz*, and it was so easy. The way she would handle herself was very casual, and despite the English demeanor she had . . . I’m sure you’ve heard of her swearing, which was the most wonderful thing.

**No, I don’t think I have!**

**Danko:** She had a jazz musician’s mouth. She was married to Jimmy McPartland [jazz cornetist who played with Benny Goodman and Tommy Dorsey, among other bands], and she was the young babe then. She would arrive someplace, and if the luggage wasn’t there, she would say: “Where’s the f\*\*\*ing luggage?” with that accent. The first time you heard it . . . it would take you aback, and then you would savor it. She had a very full vocabulary.

One other example of her generosity that should be noted is that she had two of my piano students, Jeremy Siskind ’08E and Chris Ziemba ’08E, ’11E (MM), on *Piano Jazz*. She just heard them play, and she liked them, and invited them on the show.

She did present a series here, four years in a row for a scholarship, presenting Roberta Piket, Jason Moran, Reginald Robinson, and Eldar Djangirov early on in their careers. She contributed money to the school, and I was able to send two students to Europe for workshops. She was so generous, and did a lot more than she gets credit for.

**Can you give us a backstage-pass version of the development of this concert?**

**Danko:** This whole thing was instigated with me and Teresa Chen ’15E (MM), a doctoral student who reminded me of Marian’s upcoming centennial a couple of years ago. I looked to see if anyone was doing anything special, and I found the answer was “no.” I said, if no else is doing it, Eastman should do it.

**Campbell:** Harold really hatched it, and he worked with Keith Elder [former Eastman Director of Concerts] to make it happen. Then of course Harold retired, and Keith left Eastman, and then [pianist] Gary Versace joined the faculty . . . the ball was in the air, and we couldn’t let the ball drop, so we had to step up. Gary was quietly very key in helping us develop the right pianists and the right people for the best fit. Bill Dobbins organized several student ensembles to play Marian’s music, or play music that she performed and is associated with.

Right now I’m looking around my office, and I see her handwriting on a lead sheet of “While We’re Young” . . .



## Eastman Celebrates Two Great American Composers

# “Unrelenting Artistry”



It was fortuitous for me to read an article in the New York Times in 1954 about the DMA Degree created by Dr. Howard Hanson at Eastman when I was teaching at Dillard University, a small black private college in New Orleans. I applied for admission into the graduate program and was extremely happy to receive a fellowship. During that time Dr. Hanson proposed that DMA candidates could select a project that was not a dissertation for the DMA Degree. I chose to compose my Piano Sonata No. 2. This work has become one of the most performed American piano sonatas. I am most grateful for the continuity of my connection with Eastman, a wonderful institution. The support that Eastman has given me since I graduated in 1956 has been truly amazing.

—George Walker (2018)



## George Walker Born June 27, 1922 in Washington, D.C.

The first African-American composer to win a Pulitzer Prize (for *Lilacs for Voice and Orchestra*, 1996), his honors include the Dorothy Maynor Outstanding Arts Citizen Award from the Harlem School of Arts; the Detroit Symphony's first annual Classical Roots Award; and induction into the Washington (DC) Music Hall of Fame.

Eastman's celebration of George Walker's 95th birthday was a happy homecoming. Walker is shown here with pianist Redi Llupa, who gave a recital of Walker's five piano sonatas.

The first African American to graduate from Eastman with a doctorate, his Eastman accolades also include an Alumni Achievement Award, the Rochester Distinguished Scholar

Medal, and an honorary doctorate.

George Walker's five piano sonatas span his entire composing career, from 1953 to 2003. According to Redi Llupa, "each of them has a distinctive sound and approach to the sonata form."

Two of George Walker's most notable works are his 1946 *Lyric for Strings* (probably his most played orchestral work) and *Lilacs for Voice and Orchestra*, which won the 1996 Pulitzer Prize in Music. His long list of compositions includes two Eastman commissions: *Foils for Orchestra (Hommage à Saint George)* and *An Eastman Overture*, which was recorded by David Effron and the Eastman Philharmonia in 1982. Besides his five piano sonatas, Walker also wrote five *Sinfonias* and concertos for piano, trombone, violin, and cello (commissioned by the New York Philharmonic).

It is with sadness that I announce the passing of George Theophilus Walker on August 23, 2018, at the age of 96. George was always very proud to be an alumnus of our school, and I am grateful that we were able to honor him this past April.

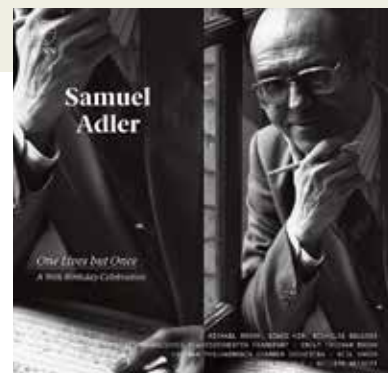
—Jamaal Rossi,  
Joan and Martin  
Messinger Dean

This spring, Eastman proudly celebrated the 95th birthday year of composer and pianist George Theophilus Walker '56E (DMA) in an April 2 recital comprised of Walker's five piano sonatas—works ranging from before his Eastman days to 2003—performed by guest pianist Redi Llupa. (Sadly, George Walker died shortly afterwards, just after his 96th birthday—see Dean Jamal Rossi's note.)

Almost exactly a month later, Eastman hosted a CD release event for *One Lives but Once*: a 90th birthday celebration of the music of Samuel Adler. Fittingly for a compendium of the work of

a composer who headed Eastman composition department for thirty years, the set—and the celebration—included many current Eastman faculty members and students.

A newspaper reporter once summed up the career of George Walker with the phrase “unrelenting artistry.” That phrase can also describe the achievements of both these prolific and long-lived composers, whose ties to Eastman remain close and who, in the words of Professor of Guitar Nicholas Goluses, “represent the best of what our profession can become.”



*One Lives but Once* is a three-CD compendium from Linn Records of music from throughout Adler's career. The third disc features Eastman faculty members and Eastman student ensembles. In the words of Professor of Composition (and former student of Adler's) David Liptak '75E (MM), '76E (DMA), “The range of music found here is astonishing”:

- *Concerto for Guitar and Orchestra* (1994), with Nicholas Goluses and the Eastman Philharmonia Chamber Orchestra, conducted by Neil Varon;
- *Into the Radiant Boundaries of Light* (1993), with Goluses and Phillip Ying '91E, '92E (MM), viola;
- *Ports of Call* (1992), with Associate Professor Julian Athayde and Professor Renée Jolles, violinists, and Renée Jolles, and Goluses;
- *Five Choral Scherzi* (2008), with Randolph Kelly, viola, Goluses, and the Eastman Chorale conducted by Professor William Weinert.

*One Lives but Once* also includes several of Adler's orchestral works, with his wife, Emily Freeman Brown '89E (DMA) conducting, and program notes by Professor of Theory Matthew Brown.

**A** composer could not ask for a more meaningful birthday present than these three CDs which span so much of my musical output for so many years. I am especially grateful for the participation of the Eastman School in this project, since I was associated with the school for 30 years and it has meant so much in my life. I am thankful to Nicholas Goluses, the many colleagues also featured, and the administration of the school for their commitment to making this such a very successful venture.

—Samuel Adler

## Samuel Adler Born March 4, 1928 in Mannheim, Germany

Adler's output includes more than 400 published musical works, four books including the standard textbook *The Study of Orchestration* and his autobiography *Building Bridges with Music: Stories from a Composer's Life*. Adler was inducted into the American Academy of Arts and Letters, the American Classical Music Hall of Fame, and Germany's Akademie der Künste. ASCAP presented him with the Aaron Copland Award for Lifetime Achievement in Music (Composition and Teaching).

Adler was on the Eastman faculty from 1966 to 1995, chairing the composition department from 1974 until his retirement. He received the University of Rochester's Lillian Fairchild Award, was designated “Phi Beta Kappa Scholar” for 1988–1989, and received Eastman's Eisenhart Award for Distinguished Teaching.

Eastman came out in force to celebrate the beloved Sam Adler's 90th birthday. Front, left to right: Emily Freeman Brown, Samuel Adler, Nicholas Goluses. Back, left to right: Phillip Ying, Matthew Brown, David Liptak, Juliana Athayde, William Weinert, Renée Jolles, Neil Varon. All took part in producing *One Lives But Once*.





After his graduation from Harvard and conducting and piano study at the Curtis Institute, Leonard Bernstein's conducting career started to take off ... partly in Rochester.





# The best of all possible musicians

The great Leonard Bernstein and  
his ties to Eastman and to Rochester

*By David Raymond*

If you follow classical music—or any kind of music—you are probably aware that August 25, 2018 marked the centennial of Leonard Bernstein (1918–1990), the unique composer/conductor/educator/TV personality/recording artist/public intellectual who defined American classical music for decades.

In the 1940s and 1950s, Bernstein was a quintessential New Yorker (even though he was born in Lawrence, Massachusetts), and later became a true citizen of the world. But in the early part of his career, Bernstein had some interesting ties, to the Eastman School of Music and to Rochester.

## Friends in High Places

He was a graduate of Harvard and Curtis, but Bernstein had several close, longtime friends with Eastman ties who became prominent in American musical life. Perhaps the closest was David Oppenheim '43E (1922–2007), the dedicatee of

Bernstein's Clarinet Sonata (1941–42). Oppenheim gave the New York City premiere of this work, and later recorded it with Bernstein at the piano. Oppenheim's life converged personally and professionally with Bernstein's at many points: as director of the Masterworks (classical) division of Columbia Records in the 1950s; working for Robert Saudek Associates and CBS, which produced several Bernstein TV specials in the 1960s; and as dean of the New York University School of the Arts, where Bernstein helped inaugurate a musical theater writing program in the mid-1970s.

Bernstein was friendly with such important 20th-century American composers as Aaron Copland, William Schuman, and the Rochester-born David Diamond (1915–2005). Originally in Eastman's Class of 1937, Diamond spent a brief, contentious time here before studying in Paris with Nadia Boulanger. For many years, Bernstein played Diamond's music regularly with



the New York Philharmonic; he premiered Diamond's Fifth Symphony in 1966 (on a concert that included the premiere of Diamond's Piano Concerto with former Eastman faculty member Thomas Schumacher as the soloist), and recorded Diamond's Fourth Symphony—the original Columbia LP has on the flip side a Sinfonietta by Jacob Avshalomov '42E, '43E (MM) (1919–2013). (Diamond, a violinist, also played in the Broadway pit orchestras for Bernstein's *Wonderful Town* and *Candide*.)

Another Eastman connection was the British-born Goddard Lieberman '37E (1911–1977), longtime president of Columbia Records. Besides producing many classical titles for Columbia (with an emphasis on contemporary composers, including Americans), and signing artists like Glenn Gould and Barbra Streisand, Lieberman was a revered producer of Broadway cast recordings: perennials like *South Pacific*, *Camelot*, and *My Fair Lady*, and four of Bernstein's musicals: *On the Town*, *Wonderful Town*, *Candide* (with David Oppenheim), and *West Side Story*.

Bernstein of course had many friends among orchestral musicians. Two of the most prominent Americans he worked with were Doriot Anthony Dwyer '43E, first

.....  
 This summer's revival of Bernstein's *Candide* at the Ohio Light Opera was thoroughly Eastman-centric: director Steven Daigle, co-chair of the Voice and Opera Department and director of Eastman Opera Theatre, chose five Eastman alumni among the leads. Four of them are pictured here, left to right: Jonathan Heller '17E (Martin), Stephen Faulk (*Candide*—not an alumnus), Ted Christopher '09E (DMA) (Voltaire and Doctor Pangloss), Ivana Martinic '14E (Cunegonde), and Hannah Kurth '15E (The Old Lady). Also involved in OLO's *Candide* were Spencer Reese '15E (MM) (Governor and choreographer), Yvonne Trobe '17E (MM) (ensemble), and Rachel Kobernick '20E (assistant director).

flute of the Boston Symphony Orchestra for many years, who played the American premiere of his *Halil* (1981); and Thomas Stacy '60E, solo English Horn of the New York Philharmonic, who recorded Copland's *Quiet City* under Bernstein.

### Bernstein at the RPO

Bernstein had a spectacular debut in 1943, conducting the New York Philharmonic at a few hours' notice when Bruno Walter fell ill. Despite that initial liftoff, however, for the rest of the 1940s Bernstein was a struggling, but active, young conductor (buoyed by his success as the composer of the ballet *Fancy Free* and the musical *On the Town*). Among the orchestras he conducted was the Rochester Philharmonic, in nine concerts during 1945 and 1947. His last concert with the RPO was an all-Beethoven program on March 27, 1947, and he never returned, perhaps because he had had hopes of taking over the orchestra.

No recordings or broadcasts survive of Bernstein's RPO performances, but the programs indicate that numerous Bernstein trademarks were already in place. He conducted concertos by Ravel and Beethoven from the keyboard;





he promoted music by Shostakovich and Copland; and he boosted his own music. His November 1945 performance of his “Jeremiah” Symphony featured an Eastman student, mezzo-soprano Zelda Goodman (Manacher) ’45E.

### Bernstein at Eastman?

In his *Serving a Great and Noble Art*, Eastman School of Music Historian Vincent Lenti mentions Bernstein a few times, in connection with the period in the early 1960s after Director Howard Hanson announced his retirement. In 1961, Sol Linowitz, the chairman of the board of Xerox and a University trustee, suggested that three prominent American musicians—Bernstein, violinist Isaac Stern, and Erich Leinsdorf, music director of the Boston Symphony Orchestra—be approached for advice on a replacement. (Bernstein’s suggestion, Lukas Foss, was dismissed by Hanson.) The following year, Bernstein’s name appeared on a long list of possible director candidates, but Hanson’s eventual replacement, conductor Walter Hendl, was a former Curtis classmate of Bernstein.

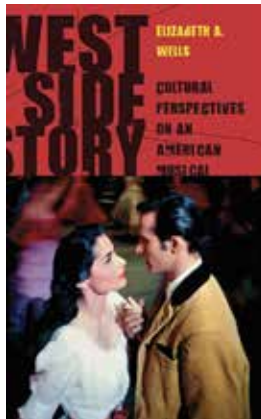
### Two of the Best of All Possible Musicals

Among his many achievements, Leonard Bernstein wrote a thoroughly glittering score for *Candide* (1956). This operetta was a Broadway flop, but has gradually entered the opera repertoire. (Its overture immediately entered the orchestral repertoire.) Several recent productions have featured Eastman sopranos in the role of Candide’s put-upon girlfriend Cunegonde, and given them an opportunity to knock audiences dead with the score’s coloratura soprano showpiece: “Glitter and be Gay.”

Earlier this year, Erin Morley ’02E performed



.....  
Above: Clarinetist and record producer David Oppenheim ’43E, shown with Bernstein in the 1950s. Below: Eastman PhD Elizabeth Wells has written a scholarly study of Bernstein’s Broadway masterpiece.



Cunegonde at Carnegie Hall and at the LA Opera. Kathryn Lewek ’06E, ’08E (MM) was Cunegonde for Glimmerglass Opera in 2015, and sang “Glitter and be Gay” at this year’s gala for the Washington National Opera. (Read about a third Eastman Cunegonde on page 20.)

While *Candide* has grown in favor, Bernstein’s most famous work is undoubtedly a show in a very different style: the musical *West Side Story* (1957). Musicologist Elizabeth Wells ’96E (MA), ’04E (PhD) is the author of “*West Side Story*”: *Cultural Perspectives on an American Musical* (Scarecrow Press, 2010), based on her Eastman doctoral dissertation.

Here’s a mini-interview with Elizabeth about this landmark show:

#### What made *West Side Story* such a revolutionary and important Broadway musical?

*West Side Story* was seen as “original” and “revolutionary” but in fact it relied on Broadway’s most important and prominent features, just used them brilliantly. Perhaps the most important thing about the work was how it pushed the envelope musically (in terms of difficulty and complexity of the music) and its integration of dance.

#### How would you describe Bernstein’s standing among American composers?

Bernstein’s legacy is still being assessed. In his own time, his tonal and more “popular” style was opposed to current trends in composition, but those very features that made him most attractive to audiences are the aspects of his work that are now being appreciated in our age of musical ecumenicism. I think that Bernstein will not go down as one of the great composers of the century, but will definitely be remembered as one of the very very good ones.

### Howard Hanson: Symphony No. 6

To celebrate its 150th anniversary in 1967, the New York Philharmonic commissioned large-scale works from 18 prominent composers. The list includes Howard Hanson’s next-to-last symphony, whose dedication “To Leonard Bernstein and the New York Philharmonic” is in Hanson’s handwriting at the top of the score. Hanson, who had retired as Eastman director in 1964, conducted the premiere in New York on February 29, 1968, between Bernstein-led performances of Ives and Berlioz. Hanson’s style was considered old-fashioned in 1968, but the Sixth is now considered one of his best works.



**MORE MEMORIES OF LENNY** If you ever encountered Leonard Bernstein as an orchestral musician, a student conductor, or a concert or TV audience member, please send your memories to Eastman-Notes@esm.rochester.edu



# Composing a Community



We've titled this feature *Composing a Community*, but the programs described here enrich not one but two communities—Rochester's, and Eastman's. Only one is called "Eastman Pathways," but in truth all the programs and scholarships featured here offer paths to musical excellence.

In order of their founding, they are:

- Links Scholarship
- William Warfield Scholarship
- Gateways Music Festival
- Eastman Pathways
- ROCmusic

Pathways encourages talented high school students in the Rochester City School District to study in the Eastman Community Music School; their interest in music may have been stimulated in grade school by participation in ROCmusic. Students who have what it takes to enter Eastman can be helped by a William Warfield Scholarship or LINKS Scholarship. If they go on to professional careers as an orchestral musician, they can polish their artistry and experience camaraderie by returning to participate in the Gateways Music Festival.

Taken all together, they create an "Eastman Pathway" that leads to an accomplished and meaningful life in music.





**MISSION:**

ROCmusic is a non-profit, tuition-free, after-school collaborative inspired by Venezuela's "El Sistema" program. The program offers tuition-free classical music instruction and instrument lessons to students in grades 1-12 who reside in the city of Rochester. No previous musical experience or training is required and there is no charge for instruments, participation, or instruction.

**ESTABLISHED  
2012**

ROCmusic is a collaborative partnership between the Eastman School of Music, Eastman Community Music School, Hochstein School of Music & Dance, Rochester Philharmonic Orchestra, Rochester City School District, the City of Rochester and Gateways Music Festival.



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THAT I

# WILLIAM WARFIELD Scholarship



Jonathan Rhodes '20E,  
Warfield Scholarship recipient



**ESTABLISHED  
1977**

**MISSION:**

Since it was founded in 1977, the William Warfield Scholarship Fund has provided financial aid to more than 35 students at Eastman; the recipients are spotlighted in an annual benefit concert. The award is named after the famous American baritone William Warfield '42E, best-known for his performances in *Show Boat* and *Porgy and Bess*. The winner gives a benefit recital each January.



# EASTMAN PATHWAYS

A PROGRAM OF EASTMAN COMMUNITY MUSIC SCHOOL

ESTABLISHED  
1997

## MISSION:

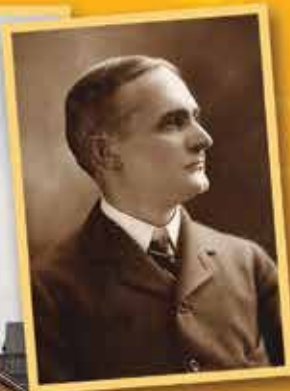
The Pathways program is sponsored by the Eastman Community Music School. Pathways students are chosen from talented instrumental and vocal students in the Rochester City School District who are given financial support for lessons and classes at Eastman. 92% of Pathways students have gone on to college. Many have pursued a music career, and many more have continued with some aspect of music study during their time in higher education.

Eastman Pathways is supported by endowments established through the Talented Student Program, the Arts Initiative, a collaboration of the Duke Charitable Foundation and Surdna Foundation, among several other grants and gifts.



# Composing a Community

is Rich with Cultural, Social and Intellectual Diversity



In 1921, George Eastman created a music school “for the enrichment of community life.” As the Eastman School of Music approaches its 100th birthday, his vision is more vital than ever.

Eastman’s legacy of community service not only includes partnerships with public and private schools and brings performances to school children; the school supports talented young musicians on the path from grade school to high school, college, and professional careers.



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY



# THE LINKS Scholarship

ESTABLISHED  
1946

## MISSION:

The award, a cooperative effort between the Rochester, New York Chapter of The Links, Incorporated, and the Eastman School of Music, recognizes and celebrates the extraordinary talent and academic achievement of an African-American scholar musician. The winner gives a benefit recital each spring.

The 2018 LINKS Scholarship recipient is Veena Akama-Mahia '18E. 2017's recipient was Adam Sadberry '18E.



Veena Akama-Mahia, 2018 recipient



Adam Sadberry, 2017 recipient

# GATEWAYS MUSIC FESTIVAL

ESTABLISHED  
1993/1995

Winston-Salem Eastman

## MISSION:

Gateways Music Festival in association with the Eastman School of Music is one of the many ways Eastman expresses its commitment to a rich and diverse musical environment. Gateways Music Festival celebrates the participation and achievement of professional classical musicians of African descent by bringing 125 of the nation's top solo, chamber music and orchestral musicians to Rochester in summer for a six-day series of recitals, chamber music performances and a full orchestra concert.

Gateways Music Festival was founded by Armenta Hummings Dumisani. Lee Koonce '96E (MM) joined the Gateways board in 1998 and has been its President and Artistic Director since 2016, when the festival and Eastman entered a formal partnership.



Kelly Hall-Tompkins '93E



# New Images, New Sounds

On March 22 and 23, Eastman Audio Research Studio (EARS) presented its inaugural Image/Sound Festival. This informal festival brings together image and sound constellations, confluences, and collisions in forms previously unknown at Eastman. EARS was joined by eminent Austrian video artist Claudia Rohrmoser, composer Brigitta Muntendorf, and the award-winning Ensemble Garage from Cologne, Germany, as well as the Empire Film Music Ensemble, performing new works by Jose Benjamin Escobar and Claire Caverly.

**Constellations, confluences, and collisions: a scene from one of the multimedia works presented by the Visual Studies Workshop at the EARS Image/Sound Festival.**

poser Brigitta Muntendorf, and the award-winning Ensemble Garage from Cologne, Germany, as well as the Empire Film Music Ensemble, performing new

works by Jose Benjamin Escobar and Claire Caverly. Rohrmoser was featured in a screening, and in a special workshop in partnership with the Visual Studies Workshop. The highlight of the festival was a concert by Ensemble Garage of works from different composers, video, and multimedia artists, focusing on the interaction of seeing and hearing within the performative context.

Eastman Audio Research Studio is a platform for research, experimentation, and the creation of new works. The studio strives to encourage and enable the creation of new works at the intersection of musical expression and sound technology.

## An International Impulse

Eastman's partnership with the Musikhochschule Freiburg, created in the mid-1980s, fosters a lively international exchange of the latest research in music teaching and learning, and intensifies scholarly collaboration between students and faculty members of both schools.

As part of a two-year grant from the German government, this spring the partnership culminated in *Impulse III: A program of avant-garde films and music* performed at Eastman on May 6. It included performances of George Antheil's *Ballet Mécanique* (1924) for four pianos and percussion; *Entr'acte*, with music by Erik Satie; and *Inflation* by film maker Hans Richter, with music later composed by Morton Feldman.

All three performances were accompanied by the Eastman Percussion Ensemble, directed by Eastman Professor Michael Burritt and conducted by Bernhard Wolff, Professor of Percussion at the Hochschule in Freiburg. The four pianists included two professors from Freiburg, Mathias Trapp and Alfonso Gomez, and two doctoral students from Eastman, Kurt Galvan and Jeremy Vigil. The concert was repeated in Freiburg, led by Michael Burritt, with Freiburg percussion students and pianists from both schools.

Reinhild Steingröver, Professor of German at Eastman





### Flying High ... Back to Eastman

Eastman hosted the United States Air Force Concert Band and Singing Sergeants on their spring tour, and also hosted many alumni musicians in the Band. Shown left to right are Technical Sgt. Kris Westrich (trumpet, former ECMS student), Master Sgt. Adam Green '98E (percussion), Technical Sgt. Blakely Carrol-Rosengaft '06E (MM) (trumpet), Technical Sgt. Brian Wahrlich '06E '08E (MM) (clarinet), Technical Sgt. Jeremy Klenke '08E (clarinet). Not pictured is Technical Sgt. Ashley Keeks (soprano sax, former ECMS student).

and Affiliate Professor in Film Studies at the University of Rochester, elaborates: “The partnership strengthens international exchange between students. The Freiburg students visit my Eastman classes and speak about the differences between studying at conservatories in Germany and in the United States. I am developing a study abroad/hybrid Humanities course with Freiburg for Eastman students.”

### Powerful Pipes, Rising Stars: Eastman at AGO 2018

The 2018 National Convention of the American Guild of Organists was held from July 2 through 6 in Kansas City, Missouri. Eastman’s organ department always makes a sterling showing at this event, but this year was exceptional. More than 35 Eastman students, alumni, or faculty members performed, lectured, presented, recorded, composed, turned pages, or did other things to make this convention a success.

At the competition, three of the nine semifinalists were Eastman students. Two made the finals, and received the second and third prizes, respectively: Caroline Robinson '16E (MM) and Daniel Chang '18E (MM). Both Caroline and Dan are current DMA students here. Our third semifinalist was current MM student Isaac Drewes.

Undergraduate student Jiaqi Shao played in the “Rising Stars” concert, which was recorded for NPR’s *Pipedreams Live* program. Featured performers included Michael Unger '04E (MM), '07E (MM), '13E (DMA), now a faculty member at Cincinnati, Nicole Keller '99E (MM), at Baldwin-Wallace), Jenny Pascual '01E (DMA), music director of St. Patrick’s Cathedral, Jamie Bobb '91E (MM), associate professor at St. Olaf, Tom Trenney '02E (MM), of First Congregational Church, Lincoln, Nebraska, and Damir Spritzer '99E (MM), assistant professor at University of Oklahoma. Kansas City native Emma Lou Diemer '49E (MM), '60E (PhD) composed a new piece for the convention, *Remembering*, premiered on July 4 by Chelsea Chen.

Between 80 and 100 people attended the Alumni Reception on July 3, where we announced Eastman’s future “Wm. A. Little Fellowship in Organ” bequest, with Professor Little giving an impromptu talk about his admiration for the Eastman organ education, and his faith in the future of the organ department here. It was inspiring.

The reception was a resounding success, and I heard such comments as “What a wonderful vibe in the room that night,” “What’s happening at Eastman gives me faith in the future,” “Eastman is so successful—what’s your secret?,” “I’m so proud to call myself an Eastman alum,” and most importantly, “Thank you for having this





**Creative Expressions!** The Scio Sax Quartet brought its Eastman to Go presentation to the Rochester Children's School. Shown here are Clancy Ellis (left) and Uday Singh (right); the other members are Siobhan Plouff and Michael Matthews.

wonderful party—I look forward to it as the highlight of each convention.”

For more information about Eastman at AGO 2018 go to [esm.rochester.edu/blog/2018/07/](http://esm.rochester.edu/blog/2018/07/)

—David Higgs, chair, Department of Organ, Historical Keyboards, and Sacred Music

## Eastman on the Go

This year, Music for All became Eastman to Go, launching its new identity with free community outreach events in March and April. Eleven different Eastman student chamber ensembles visited elementary through high schools, libraries, and retirement homes.

Eastman to Go allows our chamber music students to forge relationships with schools and community venues across the Rochester area, and gives them opportunities to share their passion with a broader audience.

“I’m so glad that we are building on the momentum

created by Music for All in our new Eastman to Go program,” says Mark Kellogg, associate professor of Euphonium, Trombone, and Chamber music and, with Chamber Music department chair Elinor Freer, co-director of Eastman to Go. “Our goal is to help Eastman students perform at a high artistic level, while we help them connect with our community in a meaningful way.”

## Laura Souza is Eastman's New Assistant Director of Engagement

This spring, Laura Souza was appointed as Eastman's Assistant Director of Engagement. In this role, she oversees Eastman's initiatives to engage alumni, donors, and friends, through events, communications, stewardship, alumni programming, and annual fund efforts.

Laura's passion for music led her to receive her bachelor's degree in music education and later a master's degree in flute performance. She is currently pursuing an MBA at the University's Simon School of Business where she is combining her love for music with business.



Laura Souza

Laura has been with the Eastman School of Music for over two years now and has fallen in love with the community. She is always happy to meet and talk with alumni and help them share their news with the ever-reaching Eastman family. Laura has worked endlessly to progress Eastman's outreach as well as provide a welcoming presence for current students, donors, and alumni. We look forward to her continuing efforts!

Want to get connected? You can contact Laura at [lsouza@esm.rochester.edu](mailto:lsouza@esm.rochester.edu).

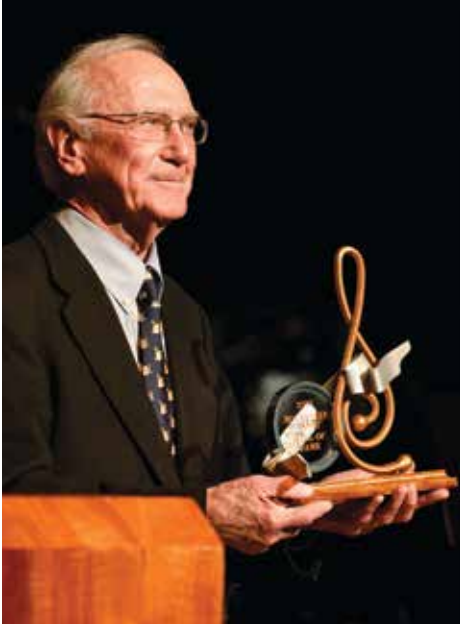
## Summer@Eastman 2018 ... by the Numbers

It's time for our annual “summery summary”! We definitely put the 40 days of Summer@Eastman 2018 to good use. Here are some numerical highlights of the season. Many thanks to all the faculty and staff who helped compile this list!

Summer students came to Eastman from 35 states (plus Washington, DC) and 13 countries. Our youngest student was 9 years old (Adventure Music Camp); the oldest student was 87 (New Horizons Orchestra Camp). #lifegoals

We offered 37 programs this summer, 6 of which were new for 2018.

We welcomed 40 guest Summer instructors and pre-



### An Eastman Alumni Power Trio

Each year, the Rochester Music Hall of Fame recognizes outstanding musicians with ties to Rochester. The 2018 inductees included John Beck '55E, '62E (MM) longtime Rochester Philharmonic Orchestra musician, Eastman faculty member, and Professor Emeritus of Percussion; prolific pop-rock drummer Steve Gadd '68E, who performs in studio and on tour with such artists as Paul Simon, James

Taylor, and Eric Clapton; and veteran bassist Tony Levin '68E, currently a member of the Peter Gabriel Band, King Crimson, and Stick Men.

The three musical greats performed April 22 to a sold-out Kodak Hall, joined by Professor Michael Burritt '84E, '86E (MM), Eastman percussion coordinator Brian Stotz '79E, and John's son, John R. Beck '83E (MM).

senders in 2018, including Donald Hunsberger '54E, '59E (MM), '63E (DMA) (Summer Wind Conducting Institute), George Vosburgh '79E (Eastman Summer Trumpet Institute), Ann Howard Jones (Choral Masterworks—Haydn's *The Creation*), and Allen Vizzutti '74E, '76E (MM) (Eastman Trumpet & Trombone Retreat at Keuka). 17 of these guests were new to Summer@Eastman.

From distilleries and rehearsal spaces to concert halls and cathedrals, Summer@Eastman performances were held in 11 venues this year (at Eastman, around Rochester, around Keuka Lake, and in San Francisco).

15 Eastman students (from 5 countries) participated in the University of Rochester ONCampus Intensive English Program (ESL) for 8 weeks during the summer. We estimate they traveled a combined total of 95,000 miles to get here!

The 21 higher music education arts administrators who attended the Eastman Leadership Conference hold at least 16 different job titles between them. The most common musical instrument among ELC participants: saxophone (Jim Doser '79E, '84E (MM) and Jamal Rossi '87E (DMA), who both presented at ELC, are saxophonists as well).

The Eastman Community Music School's acclaimed summer intensive programs for high-school students had a banner year: Summer Jazz Studies welcomed 47

young jazz musicians, and 77 classical instrumentalists and singers attended Music Horizons—the largest enrollment in Music Horizons' history.

13 cellists performed a sizzling arrangement of Manuel de Falla's *Danse rituelle du feu* on the Eastman Cello Institute's Cello Ensemble concert.

293 is the total number of singers who participated in this year's Summer Sings (community choral reading sessions open to the public, led by William Weinert). The best-attended Sing this summer: Haydn's *Creation* (82 singers, plus 12 student conductors from the Eastman Choral Institute, 3 onstage soloists, 1 very busy collaborative pianist, and 1 worm).

52 is the number of performances on this year's summer concert calendar. Admission to 33 of those concerts was free.

—Andrea Schuler,

Summer at Eastman Program Coordinator

### Eastman's Summer of Leadership: Learning and Connecting

This June, 42 music leaders from 36 universities and colleges attended two Eastman Leadership events to further their professional education.

The Eastman Leadership Conference focused on



**ON THE WEB** We have many more fun Summer 2018 facts and stories at [esm.rochester.edu/blog/2018/08/](http://esm.rochester.edu/blog/2018/08/)



# Sounds and Images: A Year with the Beal Institute

## A conversation with Mark Watters

By Dan Gross

Eastman's involvement in the Xerox Rochester International Jazz Festival (XRIJF) has always been extensive. This year, along with concerts by faculty



"Music is just one aspect of it": Beal Institute director Mark Watters makes sure his students learn the art and the craft of film and video composition.

members, students, and alumni, Eastman presented something new, a *Jazz at the Movies* concert presented by the Beal Institute for Film Music and Contemporary Media and led by its director, Mark Watters. The concert not only showed off the prowess of Eastman students, it also demonstrated the results of the first year of the Beal Institute (founded, of course, by another Emmy-winning film composer, Jeff Beal '85 MM).

### Can you recap your first year with the Beal Institute?

It's been a flurry of meetings, and introductions, and a whirlwind of future ideas, endeavors, and projects. We're setting up relations with Rochester Institute of Technology, the Eastman Museum, and various gaming developers in the area.

I had six incredibly talented students, and we did a total of nine recording sessions with various groups, all made up of Eastman students. Students got a chance to write in a huge variety of styles, and challenges. The purpose is to build a real portfolio that they can use to go out and take the next step.

### It must be challenging doing the first year of any program, figuring things out on the go. How did you and your students respond to that?

A group this small—only six—allowed me to tailor the curriculum to each student's strengths and weaknesses. Some students are really gifted in computer technology, and some are really gifted in orchestration and more traditional areas, so we're able to handpick the challenges and the assignments to fit their needs. The program will always be limited to six per year, which is essential; we want it to be exclusive.

The students were wonderful with offering feedback; they're very up on things. The administration has been



Activities this year under the Beal Institute umbrella included: (top) recording sessions with student composers leading their own music; (bottom) a popular *Jazz at the Movies* concert at the Xerox Rochester International Jazz Festival, sponsored by the Kenlou Foundation Fund.



wonderful in its support of the program: buying new equipment, new software, working with the faculty to have access to the players we need at the school.

**Cooperation between Eastman and other institutions in scoring, composition, and new media was absent since Ray Wright was at Eastman. Why was it important to bring it back?**

Music is just one aspect of it. The students have to have experience scoring projects with the filmmakers. It's one thing for me to have them re-score a scene from some well-known TV show, but they have me there to guide them. That's what we do the first year. The second year, they'll have to sit at a table with filmmakers who may not know how to describe what they want musically, but part of the job of being a composer is bringing knowledge and skills specific to music to a very collaborative art form. It's a very important skill, and it can't be duplicated any other way.

Our relationship with RIT is essential because there is no film school at UR, and RIT is so highly regarded in their animation school, their film school, and their video game development school.

The Eastman Museum has a wonderful archive of older films—even silent films—that do not have scores, so it's a great, great opportunity for the students to be able to do something original, and not have to mimic another composer's style. That is still an important part of what we have to do, however, because it's a way for filmmakers to describe in non-musical terms what they're looking for.

**Tell us about Jazz at the Movies.**

One of the first things I was told when I got this job was: "You need to come back and go to the XRIJF." I was so blown away with how it takes over the city; it's such a huge event. And it's so cool that Eastman is at ground zero, right there at the center of it.

I immediately told Dean Rossi that I would love to do a "jazz at the movies" concert. We had a meeting with [XRIJF director] John Nugent, and John could not have been more excited. Right there he committed a date and a venue, and said "Do whatever you want to do."

**Did the movies play behind and along with the orchestra?**

No, I didn't want to take that technical challenge on. We did this with a big band—no strings—so we were limited to scores that were written for that group. We did the main titles of *Man with a Golden Arm*, *Walk on the Wild Side*, *Mission Impossible*, and those were great to play along with. But there was no click track, no headphones. We played scenes and images, and edited video packages without sound, while we played the music, just to give the audience a visual sense of the movie.



**A Shining Sendoff to the Class of 2018**

239 students received bachelor's master's, and doctoral degrees at Eastman's 2018 Commencement—our school's 93rd—on May 20. Commencement speaker **Jane Chu**, until recently the chair of the National Endowment for the Arts, gave a rousing address, and was also the recipient of Eastman's Luminary Award for an individual who has given "extraordinary service to music and the arts at the national and local levels." **Anne Harrow '81E**, associate professor of flute and piccolo, was a very popular choice for Eastman's Eisenhart Award for Excellence in Teaching—in the words of Dean Jamal Rossi, "a teacher can make a huge contribution to Eastman, even when playing the smallest instrument in the orchestra." Anne is part of a family that has (so far) sent 19 members to Eastman, including her daughter Hannah, currently a DMA student in voice and director of the Pathways program (see page 24)

providing tools, resources, and networking opportunities for music school administrators, featuring lead faculty Deans Jamal Rossi, Mary Ellen Poole (University of Texas at Austin) and Robert Cutietta (University of Southern California–Thornton). Participants represented all levels of music school administration, from department chairs to deans.

One attendee, Allegra Montanari, is the recently appointed Director of The Center for Arts Leadership at Roosevelt University in Chicago. As the inaugural year for this center approaches, her role is to plan and initiate an entire program, so she came to Eastman for guidance. She commented: "You set the tone for incredible conversations and new friendships. I can't thank my fellow learners enough for sharing their experience and expertise and for creating a welcoming community."

One of Allegra's students, Alexander Fruin, attended the Eastman Leadership Academy the following week. Music school juniors, seniors, and graduate students interested in improving their leadership and professional skills participated in intense study, interactive workshops, and collaborative learning activities.

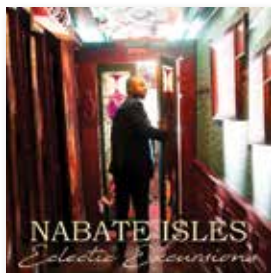
Thank you to all of our Conference and Academy faculty (including many Eastman administrators and faculty members) for helping Eastman to be the location for current and aspiring music leaders to come for information, networking, and inspiration!

—Blair Koerner, *Careers Advisor, Institute for Music Leadership*

# RECORDINGS



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## LOMAZOV/RACKERS PIANO DUO

### 1 **The Rite of Spring; Three movements from "Petrushka"**

MSR Classics

Marina Lomazov '93E, '00E (DMA), who joins the Eastman piano faculty this fall (see p. 11), and her partner Joseph Rackers (MM '01, DMA '05) perform a program of Stravinsky ballets arranged for piano duet. Marina and Joseph were interviewed in the May 2018 *Gramophone*, whose review stated that "security and clarity essentially define [their] performances."

## NABATÉ ISLES

### 2 **Eclectic Excursions**

NSI/Universal

The debut album from Nabaté '95E features the Grammy winner as trumpet soloist in his composition "Find Your Light", with singer Alita Moses (also available as a single on iTunes). Other performers include Beth Meyers '00E, '02E (MM), viola; Kaveh Rastegar '01E, on guitar and acoustic and electric basses; and Eric Stephenson, cello. (See also "Alumni on the Move," p. 5.)

## MARC BLITZSTEIN

### 3 **The Cradle Will Rock**

Bridge Records

In July 2017, Opera Saratoga (NY) performed Marc Blitzstein's 1937 opera *The Cradle Will Rock* with its rarely-heard original orchestration, and it is heard on this live recording. The cast, conducted by John Mauceri, includes Jorgeandrés Camargo '12E as Dr. Specialist and Garrett Obrycki '13E as a steelworker. The two-disc set includes a rare recording of Blitzstein discussing the opera's opening night.

## NEW ENGLAND JAZZ ENSEMBLE

### 4 **Peter and the Wolf**

NEJE.org

Steven Bulmer '82E, bassist and president of the New England Jazz Ensemble, produced this CD of a new arrangement of Prokofiev's work by Walt Gwardyak, with a "hipster" rewrite of the libretto by Giacomo Gates. Jeffrey Holmes '77E, '79E (MM), primary trumpet soloist and conductor, contributes an original composition, "Wolves," and an unusual arrangement of Prokofiev's

bird theme in "Serge's Birds."

## MAX STERN Archive Recordings (1966-2008)

MS Recordings

This "musical autobiography" collects recordings of 21 pieces by Max '69E, from music for the Jewish liturgy to a musical theater piece—and two pieces recorded during Max's Eastman studies: *Variations for String Quartet* on a Pergolesi Theme, his first composition presented at a composers' forum, and *Sonnet for Orchestra*, conducted by Walter Hendl at a Festival of American Music. "There is a little bit of ESM history here," says Max, "and I wanted to share it with the ESM community." See p. 35 for more news from Max.

## ROBERT PATERSON

### 5 **Three-Way**

American Modern Recordings

The situations in this evening of one-act operas by Robert '95E and librettist David Cote involve android lovers, dungeons, and shedding taboos, but along with sex, it's also about

"love, death, fear, and the need to connect" (*Musical America*). This recording features the cast of the opera's well-received premiere; *Opera News* praised the "melodic, tonal style" of Robert's music.

## KRISTIAN BEZUIDENHOUT

### 6 **Schubert: Winterreise**

Harmonia Mundi

He is best-known for his many Harmonia Mundi recordings of Mozart concertos and sonatas, but fortepianist Kristian '01E, '04E (MM) has become a "go-to" musician for music by many other composers.

## RENÉE FLEMING 8 **Carousel [2018 Broadway cast]**

Craft Recordings

## Broadway Decca

Renée '83E (MM) received a Tony Award nomination for her Broadway musical debut as Nettie Fowler in this lavish revival of the Rodgers and Hammerstein classic, in which she sings "June is Bustin' Out All Over" and "You'll Never Walk Alone." In a new

companion album, Renée offers a survey of musical theater songs from Jerome Kern's "All the Things You Are" to Pasek and Paul's "So Big/So Small" from *Dear Evan Hansen*.

## CHICAGO HARP QUARTET

### 9 **Dance Sketches**

chicagoharpquartet.com

Two of the members of the quartet are alumni: Marguerite Lynn Williams '01E, and Julie Spring '05E; the others are Catherine Yom Litaker and Emily Ann Granger. This self-produced album includes music by Bissill, Broughton, Ortiz, Patterson, and Sorrentino, plus arrangements of music by Falla, Delibes, and Liszt.

## VICENTE AVELLA

### 10 **Rising**

Pandora's Boombox Records

*Rising* is Vicente's '98E (MM) second album: a collection of instrumental music arranged for piano and a supporting ensemble of strings, guitars, vocals, percussion and electronics. Vicente's compositions embrace and live comfortably in the classical and pop worlds.



## { RECORDINGS }



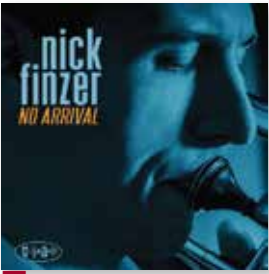
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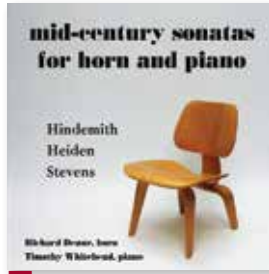
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### ENSEMBLE 365

#### 11 Eastern Currents

Romeo Records

Ensemble 365, including pianist **Mirna Lekic** '02E (DMA), presents a journey through contemporary Asian music, with works written in the past forty years by Franghiz Ali-Zadeh, Bun-Ching Lam, Ramin Heydarbeygi, Ravi Shankar, Toru Takemitsu, and **Ming-Hsiu Yen** '02E.

### JOHN SERRY

#### 12 Disquisition

CD Baby

*Disquisition* consists of seven original compositions by Grammy-nominated pianist-composer **John** '75E, '90E (MM), performing with Paolo Ghetti on bass and Bruno Farinelli on drums. CDs and downloads are at [cdbaby.com](http://cdbaby.com). (Did you know that *Jazziz* magazine is named after one of John's albums?)

### JARED SCHWARTZ

#### 13 Liszt: Songs for Bass Voice and Piano

Toccata Classics

The first recorded collection of Franz Liszt's songs for bass voice, featuring

**Jared Schwartz** '06E and pianist Mary Dibbern, displays the power and poetry of this composer's remarkable imagination. It was awarded Best Lieder Recording of 2017 by *Voix des Arts* and a Best Album of 2017 by TheatreJones.

### NICK FINZER

#### 14 No Arrival

Posi-Tone Records

Jazz trombonist **Nick** '09E celebrated the CD release with a concert in Washington, DC with three other Eastman alumni: pianist **Chris Ziemba** '08E, '11E (MM); drummer **Kevin McDonald** '10E; and bassist **Miles Brown** '00E, '12E (DMA). Nick was recently appointed Assistant Professor of Jazz Trombone at the University of North Texas.

### EMPIRE JAZZ ORCHESTRA

#### 15 Finale

EJO Recordings

The EJO, directed by **William Meckley** '85 (PhD), has released this set of live performances of original scores by Billy Strayhorn, Duke Ellington, Oliver Nelson, Rufus Reid (a guest artist on *Finale*),

and Done Ellis, among others. **Mark Foster** '78E performs as percussionist. The EJO is ending with Bill's retirement.

### TIMOTHY WHITEHEAD

#### 16 Mid-century Sonatas for Horn and Piano

Little Cottage Records

Most Eastman students know that Hindemith wrote at least one sonata for virtually every instrument, from piccolo to tuba, with piano. **Timothy** '02E kicks off a "Paul Hindemith Project" with this recording of Hindemith's two horn sonatas, as well as those of Bernard Heiden and Halsey Stevens, with NYPO Associate Principal Horn **Richard Deane**.

### JEFF BEAL

#### House of Cards Symphony; Flute Concerto; Six Sixteen; Canticle

BIS Records

**Jeff** '85E (MM) conducts four recent compositions with the Norrköping Symphony Orchestra of Sweden. Flutist Sharon Bezaly and guitarist Jason Vieaux are the soloists in works written for them. (See *Alumni News*, p. 37).



Charles Pillow at the 2018 Rochester Jazz Festival.

### CHARLES PILLOW LARGE ENSEMBLE

Electric Miles • Summit/MaMa

## Going the Extra Miles

Charles Pillow's '84E (MM) *Electric Miles* is a large-ensemble adaptation of Miles Davis' seminal 1969 recording *Bitches Brew*. Also featured are **Michael Davis** '82E, **Luke Norris** '17E, **CJ Ziarniak** '17E, **Karl Stabnau** '11E, **Charlie Carr** '17E (DMA), **Julian Garvue** '17E, **Abe Nouri** '18E, and **Jack Courtright** '18E, with current students **Colin Gordon** and **Gabe Ramos**.

### Tell us about *Electric Miles*.

A number of tunes come from *Bitches Brew*, but some are from Miles' *In a Silent Way*, *Jack Johnson*, and one or two others. *Bitches Brew* has so much mystique; that music is underappreciated still, though it's one of Miles's best-selling records. The guys on that record started the fusion movement: Joe Zawinul, Wayne Shorter, Chick Corea, Herbie Hancock, Dave Holland.

### Tell us about your arranging process.

I wanted a vehicle for trumpet soloists, namely Tim Hagans and [JCM Professor] Clay Jenkins. They did a fantastic job evoking the spirit of Miles. I tried to figure out what to highlight to allow room for the soloists.

There's more thematic material than you think on those records. In "Pharaoh's Dance" ... the way [Miles] skirts around the melody until the very end, you have to listen to it twenty times to figure out that it is a melody. You had to dig into that.

### You recorded the album first and then played it at last year's XRIJF!

Which isn't a bad way to do it. Recording music you haven't fully rehearsed can be a really good situation; it catches everyone in their most emotionally and intellectually alive state. You're a little afraid, but good music comes out of that. —Dan Gross



## Making a Difference with Smaller Gifts



**Did You Know?** Last year, gifts to Eastman of \$500 or less, collectively, funded the equivalent of five full tuition scholarships. Every gift—no matter the size—makes a difference!



### Day of Giving

Thank you to everyone who made Eastman's Day of Giving a success! On May 1, 2018, the Eastman community helped raise \$204,297 for the School. Save the date for Day of Giving 2019—May 1, 2019!

### Your Support ...

Your support of the Eastman School ensures our ability to continue to provide a world-class educational experience by investing in these priorities:

- Scholarships Initiative
- Eastman Annual Fund
- Special Performances
- Innovative Programs
- Community Outreach
- Student Travel

For information about supporting scholarships or other special programs and projects, please contact:

**Eastman School of Music  
Office of Advancement  
26 Gibbs Street  
Rochester, NY 14604-2599  
585.274.1040  
866.345.2111 (outside 585 area code)**



Dean Jamal Rossi welcomes Eastman donors to a side-by-side experience with the Eastman Wind Ensemble during one of their weekly rehearsals.

### GEORGE EASTMAN CIRCLE SCHOLARSHIPS

## Make an Immediate Difference

When you create one of these scholarships, 100% of your contribution goes to a specific student each year. With a minimum



commitment of \$5,000 annually for a period of five years, you can make an immediate difference in a student's life by helping to remove the

obstacles that stand between exceptional talent and a world-class music education.

#### Annual Scholarships:

- Connect you with a student studying at the Eastman School of Music.
- Can be established in your name or the name of someone you wish to honor.
- Qualify you for membership in the George Eastman Circle, the University's leadership annual giving society.

#### New George Eastman Circle Scholarships Established in 2018-2019 Academic Year

- Charles T. and Margaret Goodhue Composition Scholarship in Honor of Samuel Adler
- Daniel McIntosh and Patricia A. Parsons George Eastman Circle Scholarship
- Dietlinde Schneider Payne George Eastman Circle Scholarship Fund
- George and Vee Angle George Eastman Circle Scholarship
- Jeff and Joan Beal George Eastman Circle Scholarship Fund
- Jim and Janet Morris George Eastman Circle Scholarship
- Joseph G. and Pat Murray Kelly Voice GEC Scholarship in Memory of Sister Edwina Butler '52E (MM)
- Susie Truesdell and Stephen Gates George Eastman Circle Scholarship

## { ALUMNI NOTES }

### 1940s

**Charles Strouse** '47E, composer of such hit musicals as *Bye Bye Birdie*, *Applause*, and *Annie*, celebrated his 90th birthday on June 7. In April, Charles heard a concert version of his show *Dance a Little Closer* (written with lyricist Alan Jay Lerner), which ran only one performance in 1985. This time around, the score, performed at New York's Green Room 42, was a hit. Charles was on hand to greet fans and sign copies of his memoir, *Put on a Happy Face*.

### 1960s

**1** The Solti Foundation U.S. renamed its Opera program The **Elizabeth Buccheri** Opera Residency. **Elizabeth** '66E (MM), '79E (DMA) was the first American musician to receive the Solti Foundation Award, given for her musical preparation of Sir Georg Solti's Decca recordings of Schoenberg's *Moses und Aron*, Wagner's *Die Meistersinger*, and Verdi's *Otello* with the Chicago Symphony Orchestra, Chorus, and soloists.

**Emma Lou Diemer's** '60E (PhD) 90th birthday was celebrated on two different occasions. On November 4 the Santa Barbara Music Club sponsored a concert which included Emma Lou performing her piano collection for children *Travels Through Sound*, and her organ pieces *Toccata for a Joyful Day*, *Morning Has Broken*, and *Fiesta*. On November 13, the Los Angeles Chapter of the AGO presented a concert of Diemer hymn and chorale prelude settings and free pieces at Westwood United Methodist Church.

A new flute concerto by **Samuel Jones** '60E (PhD) was premiered by the Philadelphia Orchestra in

January. Commissioned for the orchestra's principal flutist, Jeffrey Khaner, it was hailed as "a thrill to hear" and "brimming with . . . amity and warmth." Last year Sam's String Quartet was premiered by the Harrington Quartet, which has performed it in a half-dozen major venues.

**2** In May, the Chicago Academy of the Arts—a *Fame*-like preparatory high school for the performing and visual arts—presented **Patricia Rusk** '63E with its Faculty Legacy Award. Patricia has performed professionally since age thirteen and taught since age sixteen, working as a musical director, pianist, arranger, and coach for musical theatre and cabaret. She joined The Academy in 1997 and in 2011 became Musical Theatre Chair Emeritus. Patricia remains active as a board member of the Musicians Club of Women, and as a founding member of Chicago Cabaret Professionals. She continues to musical direct productions and team teach in the Academy's Musical Theatre studio classes.

**Max Stern** '69E, professor emeritus at Israel's Ariel University, has published *Speech of the Angels* (KTAV Publications). Designed for non-musicians, it discusses the basics of music theory from philosophical, historical, and spiritual perspectives. Max adds, "*Biblical Motifs as a Source of Inspiration for Artists at the Turn of the 21st Century*, a conference inspired by my book *Bible and Music*, took place in Cietszyn, Poland, on October 25 and 26. I was invited as opening speaker and guest composer for a concert of my works."

### 1970s

**Gregory Cox** '71E retired from the Vancouver Symphony in February,

after 47 years as an orchestral trombonist. Gregory played with the North Carolina Symphony before he joined **Gordon Cherry** '71E in Vancouver, and the two worked together until Gordon's retirement in 2009. Gregory plans to continue teaching trombone, euphonium, and chamber music at the University of British Columbia and Western Washington University.

After finishing second in the July 2017 Fallsview Casino (NY) Blackjack Tournament for \$10,000, **Arthur Fischman** '70E returned in November and took the first prize of \$25,000! This was Art's 19th tournament win.

**Geary Larrick** '70E (MM) reviewed James A. Strain's *Percussion Dictionary* in the Spring 2018 *National Association of College Wind and Percussion Instructors Journal*.

**3** **John McNeill** '70E, '73E (MA) writes: "After 50 years with the Rochester Philharmonic Orchestra I am 'hanging up' my triangle and retiring. It's been a great journey and I look forward to continuing to support the RPO and Eastman, this time from the audience perspective."

In April, several works by **David Owens** '72E were recorded by Albany Records by Boston-area performers: *Sky Legends—Twelve Vignettes on the Signs of the Zodiac* for piano four-hands; *Soliloquy VII*, a solo piece; *Sonata for Cello and Piano*; and *Soliloquy II*.

**David Snow** '76E was one of 13 composers contributing scores to *Le Ballet de la Nuit*, a 13-hour collective work of screen dance premiered on May 17, 2018 at the Festival International de Vidéo Danse de Bourgogne in Cerisy-la-Salle, France.



**1 Elizabeth Buccheri '66E (MM), '79E (DMA)**



**2 Patricia Rusk '63E**



**3 John McNeill '70E, '73E (MA)**

The video will tour to Spain and Ireland in autumn 2018. David's video composition *Optimal harmonic fidelity control* was screened in May, during the Festival Internacional de Video Arte y Música Visual 2018.

**Kathleen Tesar** '79E earned her Doctor of Education in Organizational Change and Leadership degree from the University of Southern California Rossier School of Education in May 2018. Kathy is currently Associate Dean for Enrollment Management at The Juilliard School, following 14 years in administration

at the Colburn School Conservatory of Music in Los Angeles and two years as coordinator of the Piatigorsky International Cello Festival (USC 2016). Kathy adds: "No retirement is planned, as work is just too interesting."

**Orlan E. Thomas** '73E (DMA) has posted all his printed materials on oboe instruction, and his oboe and English horn music arrangements, online at [lulu.com/spotlight/OrlanThomasOboe](http://lulu.com/spotlight/OrlanThomasOboe). Orlan's *Music for Two Oboes* contains solo parts from



## { ALUMNI NOTES }

the standard orchestral repertoire, for which he has created a second oboe voice derived from the original accompaniment.

### 1980s

**Larry Aberman** '86E writes: "I've just celebrated my 15th year playing drums in Cirque du Soleil's *Zumanity* at the New York New York Hotel and Casino in Las Vegas. I'm adjunct professor of drum set studies at UNLV as well as a professor of jazz studies at Nevada School of the Arts. Since my last check-in, some 15 years ago, I've also gotten married and we have three lovely kiddos! I've never been prouder to be an Eastman graduate!"



A new flute concerto by **Jeff Beal** '85E was premiered on May 3 in Minneapolis by flutist Sharon Bezalay and the Minnesota Orchestra conducted by Osmo Vänskä. After "pre-premieres" in 2017 of excerpts at Gonjiam Music Festival in Seoul and with the Leipzig Gewandhaus Orchestra, Bezalay recorded the piece for BIS. It will be released with "*House of Cards*" Symphony, which Jeff based on his Emmy-winning score for the popular Netflix series.

In October 2017, **John Cipolla** '84E returned to teach and perform recitals for a fourth year at the International Clarinet Meeting in Loures, Portugal. In December 2017, John completed his 32nd season as a member of the Radio City Music Hall Orchestra.

**Randy Crawford** '85E (MM) has been working in Las Vegas since 2000, with performers including Danny Gans, Frankie Valli, the Four Tops, Boyz II Men, Martin Nievera, percussionist **David Ringenbach** '74E, saxophonist **Jim Spoto** '77E, and, most recently, John Fogerty. Randy also works with the group Jazzmin, alongside Four Freshmen alumnus Rod Henley, recreating their iconic music in SATB format.

**4 John Fedchock** '85E (MM) appeared on the cover of the April 2018 issue of *International Trombone Association Journal*. The feature article included an interview by **Eric Nemeyer** (MM '80) and **Tony Garcia** (MM '85), pictures from John's past, and a solo transcription and analysis.

**John Hunter** '84E, '98E (MM) has created *Stages to Success*, a new podcast on which he interviews musicians from varying backgrounds on their journeys to success. The guests include Eastman Associate Professor of Tuba **Don Harry** and Associate Professor of Trumpet and Brass Chamber Music **Doug Prosser** '94E, and principal trumpet of the Rochester Philharmonic Orchestra, **Chris Wu** '86E, '88E (MM).

The world premiere of *Noel's Psalm (A Sonata for Organ)* by **Dan Locklair** '81E (DMA) was performed by Dr. Robert Parkins in March at Duke University Chapel in Durham, North Carolina.

**William Meckley** '85E (PhD) retired from his position as Dean of the School of Music at SUNY Schenectady and as Music Director of the Empire Jazz Orchestra. (See Recordings, p. 33.) He presents leadership workshops for

new department chairs and deans throughout the SUNY system. Bill also teaches high-performance race track driving as a national instructor for the Porsche Club of America.

### 1990s

**Lydia Brown** '93E recently began her new appointment as Chair of the Collaborative Piano Department at the Juilliard School.

**Carmen Creel** '92E is the new Executive Director of The Fischhoff National Chamber Music Association. Carmen began her new post in July.

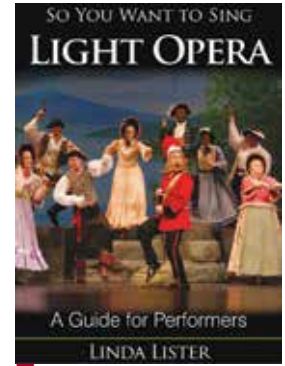
Guitarist **Peter Fletcher** '95E (MM) made his Detroit solo recital debut at the Cathedral of the Most Blessed Sacrament. The recital consisted of works by Bach, Paganini, Walton, and Albéniz, and Peter's transcriptions of music by Satie.

This spring, violinist **Kelly Hall-Tompkins** '93E was appointed the Cincinnati Symphony's inaugural "Classical Roots" Artist-in-Residence. Kelly worked with CSO musicians, local students, and members of the community April 2 to 5. She shared her journey from student to professional as an African-American classical musician and joined CSO musicians in a performance of Stravinsky's *The Soldier's Tale* for clients at the City Gospel Mission.

**Jennifer Hambrick**'s '92E poem "Thorn Tree" was set as an orchestral song by composer Jacob Reed and premiered in April 2018 by the McConnell Arts Center Chamber Orchestra, Worthington, Ohio. Jennifer recently received commissions from the 2017 VIVO Music Festival and the Johnstone Fund for



**4 John Fedchock** '85E (MM)



**5 Linda Lister**, '93E (MM)



**6 Jason McCool** '98E and **Maria Finkelmeier** '09E (MM)

New Music's collaborative poetry and music commissioning project, The Big SCORE.

**Hideaki Hirai** '94E studied conducting under David Effron while pursuing a UR degree in Political Science. He was appointed the music director and conductor of the New York Festival Orchestra, and made his debut at the Wiener Konzerthaus with Ensemble Wien Klang. He is now their principal guest conductor.

**5 Linda Lister**, '93E (MM) writes "I am pleased to share the news that my book *So You Want to Sing Light Opera: A Guide for Performers* has recently been published by Rowman and Littlefield."

**6 Jason McCool** '98E writes: "This photo was taken after the finale of

the *pin-drop sessions*, a classical-ish series I run for Aeronaut Brewery in Somerville, MA. This photo is of myself and **Maria Finkelmeier** '09E (MM), who co-runs the fantastic Masary Studios, featured in the event. Maria was awarded a grant from the Paul R. Judy center for Innovation and Research in support of this event, and it was a real thrill to have our alma mater support our work presenting classical music in a brewery. The series was offered as a partnership with WGBH, and made real waves changing how classical music is presented in the Greater Boston community!"

As of January 1, 2018, **Jacinto Nunez** '93E is a partner in the law firm Vorys, Sater, Seymour and Pease LLP. Based in Columbus, Ohio, this firm is



Shown in 1984: Dean of Students Paul Burgett; Associate Director and Dean Jon Engberg; and Eastman Director Robert Freeman.

## Paul Burgett

'68E, '72E (MA), '76E (PhD)

Paul Burgett's University of Rochester connection of more than 50 years began in 1964, when he arrived at Eastman from St. Louis as a first-year student violinist. He eventually received three Eastman degrees, and served as Eastman's Dean of Students from 1981 to 1988. For the University he was, most recently, Vice President, Senior Advisor to the President, and University Dean. In October 2014, the Board of Trustees honored his leadership and service by naming the Paul J. Burgett Intercultural Center.

In 2015 Paul Burgett received Eastman's Distinguished Alumni Award. Among many examples of his service to Eastman, Paul Burgett played a pivotal role in forging the partnership between the Gateways Music Festival and the Eastman School of Music, and as chair of the Gateways Board of Directors. He was also a memorable speaker, no matter what the occasion. Many Eastman alumni remember his likening of their future challenges to a "fiery furnace": "Eventually you will open the door and you will step out of the furnace strong... tempered like steel with whatever the challenge might have been."

### TRIBUTES

*The Eastman community recently lost two of its most distinguished and beloved alumni: Paul Burgett and Jon Engberg. Both of these gentlemen received multiple degrees from Eastman before going on to distinguished careers as academic leaders at Eastman and the University. Their contributions to our school are legion, and their passing is heartbreaking. These dear friends of our school will be deeply missed.*

—Jamal Rossi,  
Joan and Martin  
Messenger Dean

## Jon Engberg

'54E, '56E (MM), '70E (DMA)

Jon Engberg came to Eastman in 1950 as a first-year cellist from Los Angeles, and enjoyed a long and prosperous affiliation with Eastman, culminating in twenty years of service as Eastman's Associate Director of Academic Affairs and Associate Dean of Graduate Studies (1975 to 1995). In 1985, Jon Engberg proposed an innovative chamber music outreach program for Eastman students, which ten years later became Music for All (now Eastman to Go—see School News, p. 26).

While a member of the U.S. Marine Band Chamber Orchestra in Washington, D.C., from 1955 to 1959, he, with violinist Donald Portnoy and pianist Arno Drucker, formed the American Arts Trio, which played together until 1975, taught at West Virginia University (1959–1975), presented concerts, and appeared as soloists with orchestras in the United States and abroad.

Before returning to Eastman in his administrative role in 1975, Engberg served for five years (1970–1975) as chair of the Division of Music at West Virginia University's Creative Arts Center. Jon Engberg received a Distinguished Alumni Award in April 2015.



# { ALUMNI NOTES }

among the 150 largest law firms in the United States. Jacinto is a partner in the Vorys Akron office and a member of the finance, energy and real estate group.

In March, Alarm Will Sound presented *This Music Should Not Exist*, a concert-podcast fusion devoted to the music of György Ligeti, in a sold-out Zankel (Carnegie) Hall. AWS' Artistic Director **Alan Pierson 'XXE** conducted and **John Orfe '99E** was the soloist in Ligeti's Piano Concerto, performing with "... nearly supernatural ease" (*New York Classical Review*). According to Concerto.net, "Mr. Pierson directed with what can only be described as subatomic alacrity."

In February, cellist **Catherine Rimer '94E** (MM) returned to Kilbourn Hall to perform in the final concert of an American tour by the Orchestra of the Age of Enlightenment, of which she has been a member since 1995.

**Shane Shanahan '95E** has been named co-artistic director of The Silk Road Ensemble, replacing founder Yo-Yo Ma as a leader of this much-recorded, Grammy-winning world music group.

**7** Composer **Christopher**



**7** **Christopher Theofanidis '92E (MM)**

**Theofanidis '92E (MM)** is a 2018 recipient of an Arts and Letters Award in Music from the American Academy of Arts and Letters.

**Gregory Yasinitsky '95E (DMA)** received the American Prize in Composition for his *Jazz Concerto for Piano and Orchestra*.

## 2000s

**8** **Henry Cheng '07E**, music director of the Klangkraft Orchestra in Germany, won the first prize at the 2018 European Union Conducting Competition. The first prize concerts will be held in Italy, Hungary, Bulgaria, the Czech Republic, and Poland in the 2018-2019 season.

**9** **Stacey Chou '13E** writes: "In January, **Sophie**



**9** **Sophie Gledhill '12E (MM), Pedro Zenteno '15E, Angela Kratchmer '16E (MM), Stacey Chou '13E**

**Gledhill '12E (MM), Pedro Zenteno '15E, Angela Kratchmer '16E (MM)**, and I traveled to Chile to participate in training, conferences, teaching, and performing related to teaching artistry, entrepreneurship, and social change through the power of music. We are this year's members of the Global Leaders Program (and Pedro is the Academic Director).

**Anna Dagmar's '00E** song "Mercy" was premiered in April at the National Gallery in Washington, DC. "Mercy" honors the work of Sister Marilyn Lacey, founder of Mercy Beyond Borders.

**Stephen Fraser '04E (MM)** has been appointed Director of Music and Organist at St. Malachy's Church-The Actors' Chapel in New York City.

**10** Soprano **Jennifer Gliere '03E (MM), '05E (DMA)** made her debut in May with New York's Opera Amore in a cornerstone role of the soprano repertoire: Violetta Valery in Verdi's *La Traviata*. Jennifer's singing and acting in this great tragic role were widely praised: Operawire's review was headlined "Jennifer Gliere Enchants as the Life, and Death, of the Party"! Reviewer Logan Martell called Jennifer a "delicate powerhouse ... displaying vocal effervescence as good as any champagne."

After five seasons at Houston Grand Opera, in July **Paul Hopper '09E** has joined the Metropolitan Opera as Associate Artistic Administrator.

**11** **Michael Lee '08E** won the 2018 New Orleans Chamber Orchestra/ Spectri Sonori Composition Competition for his *Echoes* for piano and strings. Michael's *Unmasked* is one of three winners of the 2018



**8** **Henry Cheng '07E**



**10** **Jennifer Gliere '06E (DMA)**

# { ALUMNI NOTES }

ICC “The Contemporary Guitar” Composition Competition.

Staff Sergeant **J.G. Miller** '06E was invited to compose the *U.S. Cyber Command March*, premiered by The United States Army Field Band in recognition of the elevation of the U.S. Cyber Command to the Department of Defense’s newest Unified Combatant Command.

**Jennifer Pascual** '01E (DMA) is the first woman to hold the position of Director of Music at St. Patrick’s Cathedral (NYC). She also hosts the weekly Sirius XM Radio program *Sounds from the Spires*, exploring the world of sacred music as seen through the eyes of the Catholic Church. Earlier this year, she interviewed her former Eastman organ professor, **David Higgs**.

**Jaclyn Rainey** '09E, recently third horn of the Atlanta Symphony, became Associate Principal Horn of the Los Angeles Philharmonic in September 2018.

**Geoffrey Saunders** '09E performed at Kodak Hall in January with Mark O’Connor and the O’Connor Band. Saunders met O’Connor at the Frost School of Music, where he was working on his DMA degree. He graduated last year, moved to Nashville, and won his first Grammy with the O’Connor Band.

Drummer, composer, and band leader **Jared Schonig** '05E came back to Eastman last spring as a clinician, working with the next generation of jazz drum set players.

**Kate Sheeran** '02E, who received her Eastman degree in horn performance, is the new executive director of Manhattan’s Kaufman



**11 Michael Lee '08E**

Music Center. She was previously provost and dean of the San Francisco Conservatory of Music and assistant dean of Mannes School of Music.

**12 Joshua Tan Kan Ming** '01E has been appointed Principal Conductor of the Singapore National Youth Orchestra, in addition to his position as Associate Conductor of the Singapore Symphony Orchestra. The Founding Conductor of the Youth Orchestra was **Vivien Goh** '69E; **Lim Soon Lee** '87E was the Principal Conductor from 2005 to 2010.

**Cherry Tsang** '07E (MM), '12E (DMA) and **Felix Ungar** '14E (DMA) recently welcomed a new daughter, Zevkah.

**Marguerite Lynn Williams** '01E is the new head of the Harp Department at the Bienen School of Music, Northwestern University. She is also on the faculty of the Chicago College of Performing Arts, Roosevelt University.

## 2010s

**Bronwyn Higgins** '07E appeared on Netflix’s *Mindhunter* (Episode 7) performing two original songs. Her new EP album *Lounge Acting* (digital distribution only), and the full-length album *Minds Somewhere Else* (physical and digital distribution)



**12 Joshua Tan Kan Ming '01E**



are produced by Bronwyn’s label, BWYNWYH Productions.

**Paul Radke** '15E has been appointed Second Trombonist of the Los Angeles Philharmonic Orchestra.

**Daniel Ketter** '10E, '17E (DMA) was appointed assistant professor of cello in the music department of Missouri State University.

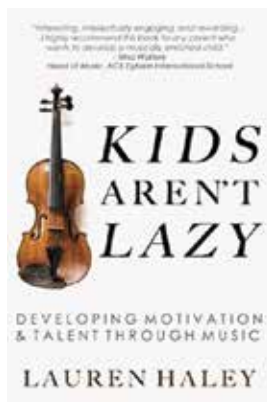
**Thomas Viloteau** '17E (DMA) will join the Conservatory faculty of John Hopkins Peabody Institute in the fall of 2019 teaching guitar.

Three recent alumni have news of budding opera careers. **Matthew Swensen** '15E is a member of the ensemble of Oper Frankfurt, and opened the 2018–2019 season there as Tamino in *Die Zauberflöte*. **Nicholas Huff** '17E (MM) has joined the Florentine Opera in Milwaukee, and **Brianna J. Robinson** '18E (MM) has joined the Boston Lyric Opera.

**Lauren Alexandra (Haley)**



**13 Chad Goodman '11E**



**Baumler** '13E released a book for parents and teachers of young musicians entitled *Kids Aren't Lazy: Developing Motivation & Talent through Music*. It became the #1 new release in nine Amazon categories in its first two days of release.

In April, baritone **Alan Cline** '16E (MM) competed in the 2018 Metropolitan Opera National Council Semifinals in New York. Alan was one of ten regional winners who competed

on the main stage of the Met.

**13** In August, **Chad Goodman** '11E began his new appointment as the Music Director and Conductor of the Contra Costa Chamber Orchestra in Walnut Cree, California.

Soprano **Helen Huang** '13E made her debut as a Resident Artist with the Portland Opera in February.

**Lyra Pramuk** '13E was featured in *Vogue* after her performances in Berlin that bring together an “ecosystem of vibrations—body, movement, voice, effects, speakers, into the ears and bodies of the audience.”

The Glenn Miller Orchestra’s Valentine’s Day show in Rochester brought back alumni **Erik Stabnau** '14E (saxophone), **Brendan Lanighan** '15E (trombone), **Al Piela** '16E (MM) (trumpet), and **Karl Stabnau** '11E, '14E (MM), promoter of the show (and Erik’s brother). Past members include **Steve Walters** '82 (MM) (trumpet), **Jacob Dupre** '14E (piano), and **Mike Forfia** '16E (MM) (bass).

**Doris Lee** '09E, '11E (MM) and **Johnny Ng** '12E (MM) welcomed the birth of their new daughter, Hazel.

Singer-songwriter **Sara Sommerer** '15E performed at the Mercury Lounge in

## 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](mailto: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 2019 issue of Eastman Notes is December 14, 2018.



# { ALUMNI NOTES }



**14** Sam Jones, Ibrahim Maalouf, Alejandro Lopez '12E, Jonathan Heim '12E, Arda Cabaoglu '16E (DMA)



**15** Susan Zhang '13E (MM) and Nick Luby

NYC. You can hear Sara's recently released first single, *Overthinking*, on all music platforms.

**14** Trumpeters **Arda Cabaoglu '16E (DMA)**, **Jonathan Heim '12E**, **Alejandro Lopez '12E**, and **Sam Jones**—all students of James Thompson—performed as the *Levantine Trumpets* for the world premiere of Ibrahim Maalouf's *Levantine Symphony No. 1* at the Kennedy Center.

**Chris Lindgren '16E** is the

new principal trombone of the Charleston (SC) Symphony Orchestra.

**Aaron Eckert '16E (MM)** won a jazz trombone position with the Army Blues.

**15** Pianist **Susan Zhang '13E (MM)** co-founded and now co-directs The Concert Truck, a mobile, fully-functioning concert hall on wheels (with lights, a sound system, and a digital grand piano) that delivers performances of classical music to unexpected

locations. During the summer of 2018, The Concert Truck traveled to Maryland, Georgia, South Carolina, and North Carolina. Pictured are Susan and her co-director Nick Luby.

## IN MEMORIAM

### 1930s

**Mary Vola (Jacobs) O'Connor '38E**, January 2018

### 1940s

**Jean (Tierney) Baker '41E**, January 2018

**Muriel (Warren) Halstead '48E**, February 2018  
**Thelma Harper '46E**, October 2016  
**Shirley (Schell) Hayden '43E**, February 2018  
**Mary-Helen (Scanlon) Kennedy '44E**, April 2018  
**Lora (Gahimer) Koomanoff '47E (MM)**, March 2018  
**Charlotte (Butcher) Madsen '45E**, July 2017  
**Helen (Shearer) Renwick '44E**, January 2018  
**Norman E. Roberts '44E**, January 2018  
**Helen (Forrestel) Spink '44E**, February 2018  
**Janet (Fee) Stark '45E**, May 2018  
**Mary (Weir) Tanenbaum '49E**, February 2018

### 1950s

**Lawrence B. Angell '54E, '56E (MM)**, December 2017  
**Charles F. Bath '58E (MM)**, January 2018  
**Will Gay Bottje '55E (DMA)**, January 2018  
**Mary Edwina Butler '52E (MM)**, December 2017  
**Nancy J. Draper '52E (MM)**, January 2018  
**Marilyn (Bukowsky) Friederich '51E**, May 2018  
**Crawford Gates '54E (PhD)**, May 2018  
**Mary Kay (Clark) Jackson '52E**, March 2018  
**Gladys (Levy) Kanack '56E**, December 2017  
**Jean Lavin '56E, '60E (MM)**, January 2018  
**Barbara Ann (Miller) Margolis '53E**, March 2018  
**Robert Palmieri '54E (MM)**, November 2017  
**Thomas N. Peterson '57E**, February 2017  
**Margaret (Harter) Pellett '52E (MM)**, April 2018  
**Mary (Moore) Remington '51E**, April 2018  
**Arthur S. Ricketts '50E**, January 2018  
**Donald C. Robbins '55E**, April 2018  
**John Maxwell Schlenk '57E**, January 2015  
**John W. Tamblin '50E (MA)**, '61E (PhD), January 2018

**Claire Wissler Van Ausdall '52E**, January 2016  
**Robert B. Whitcomb '59E (PhD)**, April 2018  
**Shirley (McGough) Zielinski '58E**, February 2018

### 1960s

**Jane K. Brown '63E (MM)**, November 2017  
**Joyce (Hansen) Colotti '61EE 9MM)**, January 2018  
**Calvin O. Dash '62E (DMA)**, April 2005  
**Tony H. DeChario '62E, '63E (MM)**  
**Quenten D. Doolittle '60E (DMA)**, March 2018  
**Gretchen N. (Diez) Evans '60E (MM)**, January 2018  
**Mary Aurelia Hueller '67E (DMA)**, November 2017

**Donald W. Justice '67E, '71E (MM)**, January 2018

**Charlotte (Berry) Klein '63E (MM)**, June 2018

**Roger Barnett Larsson '69E**, March 2018

**Albert H. Merz '64E**, December 2017

**Margaret (Murray) Roberts '69E**, June 2018

**Elizabeth Stockfield Rousseau '63E**, December 2017

**Howard John Scheib '66E (MA)**, March 2018

### 1970s

**Maria Floros '76E (MM)**, May 2018

**Barbara (Hullender) Gauldin '72E (MM)**, June 2018

**Dean Robert Witten '73E**, March 2018

### 1980s

**Charles Manly Aull '82E (MA)**, March 2018

**David O. Belcher '89E (DMA)**, June 2018

**Tamara (Mickel) Hall '84E**, December 2017

**Mary Kinder Loiselle '89E (MEG)**, February 2018

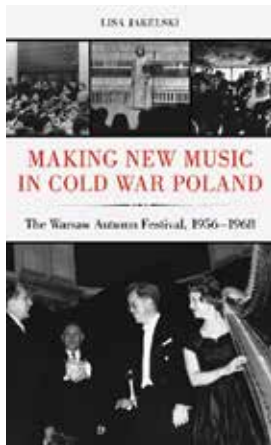
### 2000s

**Matthew C. Parks '02E**, May 2018

In Tribute reflects deaths of Eastman alumni through July 31, 2018.

## { FACULTY NOTES }

Visiting instructor of Italian **Marco Faini** was awarded a highly competitive three-year Marie Curie Global fellowship by the European Commission. Marco will be based in Toronto for two years, and will spend one year at the University of Venice.



**Lisa Jakelski**, associate professor of musicology, received the 2018 Honorary Award of the Polish Composers' Union for her book *Making New Music in Cold War Poland*, published by the University of California Press. The book discusses the sources of Polish contemporary music, with particular emphasis on the role of the "Warsaw Autumn" festival in English-speaking scientific and reading circles.

**1** Eastman recently announced The Nathan J. Laube Organ Scholarship. Named after Assistant Professor of Organ **Nathan Laube**, the scholarship will support undergraduate and graduate organ majors in the Department of Organ, Sacred Music, & Historical Keyboards. The scholarship has been established by a donation from Mark R. Woodworth and Randi Ravitts Woodworth, parents of Nathan's fourth-year organ student **Madeline Woodworth**. The Laube Scholarship was announced at in Chicago on October 6, 2017.

This year's Rochester Forum, the University's lifelong learning program, featured the **Eastman Saxophone Project (ESP)** along with its founder, professor **Chien-Kwan Lin '07E (DMA)**. Lin spoke at the Forum about ESP, its growing popularity, and his hopes that classical saxophone will further reach mainstream audiences.

**2** Professor of Music Theory and Chair of the Music Theory Department **Betsy Marvin '81E, '89E (PhD)** is the recipient of the inaugural Eastman Diversity Award, established this year to recognize contributions to the principles and practice of diversity and inclusion made by individuals and/or groups within the Eastman community.

Professor of Composition **Carlos Sánchez-Gutiérrez** is the host of *La Música de México*, sponsored by the Mexican Cultural Institute in Washington, D.C. The series includes some of Mexico's and the United States' most renowned composers, musicians, and academics. As stated by Carlos, "The idea behind this series is—given the recent anti-immigration rhetoric—to show the contribution to U.S. culture made by a number of distinguished artists



**1** Nathan Laube (far right) with Mark and Randi Woodworth



**2** Betsy Marvin '81E, '89E (PhD)

originally from Mexico who now reside in this country." Some Eastman-affiliated artists have joined Carlos, including guitarist **Dieter Hennings '17 (DMA)**.

**3** This spring, Eastman said a bittersweet goodbye and thank-you to three much-loved retiring faculty members: Distinguished

Professor of Voice **Benton Hess**, Distinguished Professor of Violoncello **Alan Harris**, and Professor of Piano **Nelita True**, who is shown here with her students and colleagues and her retirement portrait, which like Benton's and Alan's, will join the pantheon of "Eastman Legends" in the Cominsky Promenade.



**3** Nelita True

### Celebrating Service

In May of this year, Eastman recognized 29 colleagues for their combined 692 years of service.

*Full-time faculty members:*

#### 55 years

- Vincent Lenti

#### 40 years

- Marie Rolf

#### 35 years

- Jonathan Baldo

#### 30 years

- Jean Barr
- Kenneth Grant
- W. Peter Kurau
- Alan Harris

#### 25 years

- Natalya Antonova
- Nicholas Goluses
- Oleh Krysa

#### 20 years

- Roger Freitas
- Don Harry
- James Thompson

#### 15 years

- Carlos Sanchez-Gutierrez

#### 10 years

- Michael Anderson
- Michael Burritt
- Katherine Ciesinski
- Seth Monahan
- Jan Opalach

*Part-time faculty members:*

#### 45 years

- Jurgen Thym

#### 40 years

- Christel Thielmann

#### 25 years

- Anne Lindblom Harrow

#### 20 years

- Rosemary Elliott

#### 15 years

- Elinor Freer

#### 10 years

- Charles Ross
- Glenn West



**Alexis VanZalen**, PhD candidate in Musicology, is Eastman's Presser Music Award recipient for 2018. This summer, she traveled to France for archival research, visiting many important French baroque organs that remain in working condition.

Flutist **Adam Sadberry**, a senior from the studio of Bonnie Boyd and an ECMS instructor, won the Detroit Symphony Orchestra's African-American Fellowship. Adam will be a member of the DSO flute section for the next two years. **Adam** was also First Prize Winner in the National Association of Negro Musicians' Scholarship Competition for Winds and Percussion. **Adam** and **Yidi Song** '18E are this year's winners of the Tal Perkes Flute competition, created by **John Hunter** '84E, '98E (MM) in remembrance of **Tallon Perkes** '84E.

**Abigail Easterling**, flutist in the studio of Bonnie Boyd, was the First Prize winner in the Yamaha Young Performing Artist Competition.

DMA student **Nicki Roman** won First Prize in the Collegiate Solo Competition at the North American Saxophone Alliance (NASA) Biennial Conference. (This is the third straight time an Eastman saxophonist has won this competition.) **Jiaqi Zhao** (DMA) was also named a finalist, and **Colin Crake** (junior) was a semi-finalist. All are students of Associate Professor Chien-Kwan Lin.

DMA pianist **Jiale Li**, student of **Nelita True**, was this year's recipient of the Lowry Award, which is sponsored through the generosity of the George D. and Freida B. Abraham Foundation. He gave a recital in Carnegie Hall's Weill

Recital Hall on March 15.

**Nathan Kay**, a student of Clay Jenkins, won first place in jazz trumpet at the National Trumpet Competitions at The University of North Texas.

Two students of **Larry Zalkind** and Mark Kellogg had a successful trip to this year's American Trombone Workshop, hosted by the U.S. Army. **Jack Courtright** won in the Under-21 ATW Jazz Competition, and **Michael Martinez** won the open age bracket of the ATW Classical Solo Competition.

**Alison Chiang** and **Nathan Cheung**, two DMA students of Natalya Antonova, took the first and second prizes, respectively, in the Lewisville (TX) International Competition. Doug Humpherys' student **Jidong Zhong** (MM) won First Prize at the MTNA/Steinway National Young Artists Competition, which was held in March.

**1** This spring, **Jenny Chen**, a DMA student of Douglas Humpherys, won first prize in the 2019 Lowry Award competition. Jenny will perform her Weill Hall recital on March 21, 2019.

**Max Lin**, a junior from Bonita Boyd's studio, won First Prize in the Kentucky Flute Society Collegiate Artist International Competition.



**2** Jenny Chen



### Tremendous Trombonists

The tremendous Amendous Trombone Quartet—left to right, **Ben Dettelback**, **Nick Crane**, **Gabriel Ramos**, and **Jack Courtright**—represented Eastman this spring in the Conservatory Project at Washington, D.C.'s Kennedy Center for the Performing Arts.

Three Eastman pianists took top prizes in the MTNA-Stecher and Horowitz Two-Piano International Competition. **Nathan Cheung**, DMA student of Natalya Antonova, with his duo partner **Eric Tran**, won first prize, and **Tarin Supprakorn** and **Hana Chu**, DMA students of Nelita True, were awarded second prize.

This spring, DMA conducting student **Mark Powell** spent a week in residence at the Boston Conservatory, working with eight student composers and the Composer's Wind Ensemble. Mark concluded the week with premiere performances of each student's new work.

**Hannah Harrow** is the new Coordinator of Eastman's Pathways program, which provides free instruction to students in the Rochester City School District. Hannah is an ECMS Voice Intern, while pursuing her Master's Degree in Vocal Performance.

**Ryan Chan**, a first-year MM student, won First Prize at the Arthur Poister Memorial National Organ

Competition, held at Syracuse University. **Chase Loomer** won First Prize in the Taylor Undergraduate Organ Competition in Atlanta.

**Lauren Nash Silberstein**, a master's student of Katie Cowdrick, won first place in the Mendelssohn Club of Albany's Dolven Award Singing Competition. **Veena Akama-Makia**, also a student of Katie's, is this year's recipient of the Links Scholarship (see p. XX).

Master's student **Isaac Drewes** won the Lynnwood Farnam Organ Competition last spring in Montreal. Isaac is from the studio of David Higgs.

**Amanda Mole**, a DMA student of David Higgs, signed with Karen McFarlane Artists, Inc., and will be represented by them for all North American bookings.

DMA guitarist **Austin Wahl**, a student of Nick Goluses, won First Prize in the Lone Star Guitar Festival and Competition in Texas.

DMA conducting candidate **Eric Laprade** '08E

was recently appointed as the Director of Wind Ensembles for the College of New Jersey.

An April concert at Vanderbilt Presbyterian Church in Naples, Florida, presented three doctoral organ students and winners of Eastman's Cochran Prize: **Thomas Gaynor**, **Karl Robson**, and **Zachary Zwahlen**. The Cochran Prize was created by the VPC congregation to honor the 20th anniversary of its music director, **James B. Cochran** '80E (MM), '92E (DMA).

Eastman fielded five 2018 *DownBeat* award winners for outstanding compositions and arrangements: **Jonathan Fagan**, **Jon Rarick**, **George Darrah**, **Theresa Chen**, and Assistant Professor **Dave Rivello** '80E, leading our **New Jazz Ensemble**.

Soprano and doctoral student **Keely Futterer** '14E (MM), '18 EE (MM) was the third prize winner in this summer's Bologna International Opera Competition. Keely performed in a winners' concert in Bologna, and in a Gala Concert at Varna State Opera.

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Music in the American Wild Ensemble performs at Purchase Knob in Great Smoky Mountains National Park.

Photo credit: Geoff Sheil

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## Mostly Modern, Essentially Eastman

The new Mostly Modern Festival's inaugural season was held from June 4 through 18 in Saratoga Springs, New York. The new music festival's co-founders are two UR/Eastman alumni: violinist Victoria Paterson '93 and her husband, composer Robert Paterson '95E, who are also artistic directors of New York's American Music Ensemble. Victoria and Robert were able to call on a large number of Eastman alumni and current students, who gathered for this photograph.

Pictured are: Row 1: Michael Turner '21E (trombone), Liz Rosa '17E (bassoon), Holly Workman '17E (violin), Shannon Steigerwald '16E, '18E (MM) (violin), Laura Hundert '18E (clarinet), and Robert Paterson (percussion). Row 2: Alan Pierson '06E (DMA) (conductor), Jack Connolly '21E (trombone), Tim Albright '98E (trombone), Anna Dunlap '18E (harp), Luke Simonson '18E (MM) (oboe), Lauren Tian '17E (MM) (conductor), Keve Wilson '91E (oboe), Victoria Paterson (violin), Amanda Brin '02E (violin).