

Sharing the *Blame*

ALUMNI

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EVENTS

A Note of Hope

EASTMAN

# NOTES

SPRING 2017



## *Georgia* on Their Minds

A Philharmonia premiere brings alumni  
Renée Fleming and Kevin Puts — and the words  
of Georgia O'Keeffe — to New York City



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## Georgia on Their Minds

Last fall, composer Kevin Puts '94E, '99E (DMA), soprano Renée Fleming '83E (MM), '11E (Honorary), conductor Neil Varon, and the Philharmonia gave beautiful voice to the words of painter Georgia O'Keeffe.

**ON THE COVER:** Renée Fleming, Neil Varon, and members of the Eastman Philharmonia during the world premiere of Kevin Puts's *Letters from Georgia*. PHOTOGRAPH BY DAVE JONES

On November 12, 2016, a large audience filled Kodak Hall (and two days later, Lincoln Center's Alice Tully Hall) to hear music by Kevin Puts, Ravel, and Prokofiev.

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Adding up the many events of another outstanding alumni weekend.

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Two Eastman composers tackle the mystery of creating art—by creating an opera.

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# NOTES

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An opera with words too profound for music: Eastman Opera Theatre's production of Jake Heggie and Gene Scheer's *Out of Darkness*.

## “For some melodies, there are no words”

This statement, written by librettist Gene Scheer '81E, '82E (MM), is sung at a pivotal emotional moment in Jake Heggie's opera *Out of Darkness*, which was performed magnificently by Eastman Opera Theatre in February. I was profoundly and deeply moved by the opera and the performance, which I couldn't stop thinking about for days, and this particular phrase has stayed with me.

As leaders of arts organizations and advocates for music and art can attest, a great deal of thought, time, and effort is invested into articulating the value of music and art. What is the value of the local symphony orchestra to its community? Why is it important for every child to experience the joy of making music? What difference does it matter if the National Endowment for the Arts exists or not?

As musicians, we understand the magic of music in our own lives. We experience it in our minds when we express something musically that is inexpressible in words. Our souls are moved by it when we hear a remarkable performance. And, our hearts are fulfilled when we experience the growth and transformation of our students as musicians and as individuals. But, can we express the value of music, in words, to those who may not devote their lives to music? It is vital for all musicians to be able to articulate the importance of their art convincingly to school boards, community and government leaders, and foundations and philanthropists. Nobody cares more about music than musicians.

Music's value has been described throughout history by great thinkers and writers, including Plato, Aristotle, Socrates, Einstein, Goethe, and Tolstoy, and by great musicians including Mahler, Bernstein, Copeland, Stravinsky, Ellington, and countless others. The challenge of expressing the essence of music is comparable to attempting to describe in words the peacefulness of a beautiful sunset over a lake, the freshness of a brisk winter day after a new fallen snow, or the aroma of my mother's kitchen on Sunday mornings. If one hasn't experienced it personally, describing it in words is a shallow substitute.

Yet it is our responsibility as artists and advocates to continually strive to express what music means to us personally, and to let others know why we care passionately about music's future. For me, I am inspired by music's power to enrich the heart, nourish the mind, and heal the soul. I believe music transforms lives. It certainly has transformed my own.

I encourage you to find your own words to express music's importance in your own lives, and in the world.

Jamal J. Rossi  
Joan and Martin Messinger Dean



## Chamber Jazz Ensemble Wows JEM

On January 4, the Eastman Chamber Jazz Ensemble, led by **Jeff Campbell** '92E (MM), '02E (DMA), opened the Jazz Education Network (JEN) conference in New Orleans, playing to a packed house of educators, professional jazz musicians, and students. The ensemble was comprised of JCM faculty members including sax player **Charles Pillow**, joining several students. They were joined by Grammy- and Emmy-winning keyboardist, singer, and composer David Paich, all performing the music of his father, legendary arranger Marty Paich.



### A Golden Gift

Last fall, Eastman admitted a golden beauty: a harp that belonged to Betsey McCrory, the wife of Robert McCrory, director of the University Lab for Laser Energetics, and a gifted harpist, who died in 2014. The instrument is shown here with Dr. McCrory, junior Elizabeth Ojeda, and Professor of Harp Kathleen Bride.

### To Carnegie Hall ... and Beyond

Soprano **Emily Helenbrook** '16E was First Prize winner in Carnegie Hall's *Getting to Carnegie* competition, held January 11 in Carnegie's Weill Recital Hall. "This competition was a bit different," says

Emily, "because we interacted quite a bit with the audience and the audience chose the winner. One of the audience volunteers was **Jonathan Heller**, a baritone and a senior at Eastman, who unexpectedly and serendipitously was in the audience and volunteered!" As the winner, Emily performed at the Water Island Music Festival in the Virgin Islands.

### Creating Powerful Moments

In January, Eastman hosted composer Jake Heggie and librettist **Gene Scheer** '81E, '82E (MM) in connection with Eastman Opera Theatre performances of their opera *Out of Darkness*, and of *Into the Fire*, an evening of selections from their vocal works. Heggie and Scheer also visited Eastman for an unforgettable master class. Composer and librettist provided the singers with insight from

their thought processes when they created the pieces. Their valuable explanations of some nuances within the songs helped the students understand effective ways to communicate the text. Both Heggie and Scheer relayed the possible

percussion; MGySgt Matthew Harding '96E, solo cornet; MSgt Glenn Paulson '89E, percussion; SSgt Trevor Mowry '11E, co-principal oboe; MSgt Michelle Urzyncok '94E clarinet; GySgt Steven Owen '97E (MM), '00E (DMA), percussion; SSgt Lucia Disano '11E, clarinet; GySgt William Bernier '89E, clarinet; and MSgt Michael Mergen '98E (MM), cornet/trumpet.

## The President's Own Music

Numerous Eastman alumni took part in President Donald Trump's inauguration as members of the United States Marine Band (also known as "The President's Own"), as well as the Inauguration Day parade and ball.

Shown here from left, surveyed by John Phillip Sousa, are MSgt David Murray '96E (MM), percussion; SSgt Rachel Perry '13E (MM), saxophone; GySgt Thomas Maloy '89E,



A master class with a master composer and librettist: from left, student Kaley Harman, composer Jake Heggie, and librettist Gene Scheer in Hatch Hall.

pitfalls within their songs, and how young singers can overcome them.

It was incredible to see two insightful minds offer students advice in a calm environment, while the singers were asked to do some extraordinary tactics.

Some walked around in the audience and sang, while others sang or spoke the text to a friend, creating powerful moments that allowed the young singers to find their own fresh approach to art song. —Kameron Ghanavati



## { ALUMNI ON THE MOVE }

### Payton MacDonald

'99E (MM), '01E (DMA), musician, cyclist, filmmaker

■ In June 2016, percussionist Peyton McDonald spent two weeks on Sonic Divide, “a unique adventure that combined creative music with ultra-distance mountain biking. I rode my mountain bike over 2,500 miles, spanning the United States from the Canadian to the Mexican borders, while periodically stopping to perform music specifically created for this event on mountaintops, in the desert, in the deep forest, and everywhere in between ... I rode carrying all my own food, drink, tools, camping gear, and camera equipment.” Peyton’s big adventure is now a documentary, *Sonic Divide* ([sonicdivide.com](http://sonicdivide.com)), which he is presenting throughout the spring.



### Meg Sippey

'01E (MM), executive director of Bay Atlantic Symphony

■ Southern New Jersey’s Bay Atlantic Symphony, founded in 1983, announced in December 2016 that Meg would be its executive director. In her new role, Meg is responsible for the orchestra’s financial and institutional development. Meg has previously worked at the Baltimore Symphony Orchestra, Aspen Music Festival and School, Houston Grand Opera, and as a flutist in several orchestras.



### Paul Schwendener

'81E, executive director of All-Star Orchestra

■ In December 2016, Paul made *Musical America’s* list of “The Innovators” for his work in developing the music education outreach of the All-Star Orchestra, made up of 95 top musicians from major American orchestras. For their shows, available on DVD and Instant Video, Paul and All-Star orchestra conductor Gerard Schwarz have won four Emmys and an ASCAP Deems Taylor Award. Paul helped create the All-Stars’ partnership with the Khan Academy, the world’s leading free education website.





## { ALUMNI ON THE MOVE }



### Rob and Victoria Paterson

American Modern Ensemble (AME)

■ Rob and Victoria are founders of New York's American Modern Ensemble (AME), but they are very active on their own. Rob '95E is a composer who "could probably set a telephone book to music and create something that captivates," according to *Gramophone*. His *Three Way*, a trio of comic operas about craving and connection, was premiered by Nashville Opera in January, and has its New York City premiere in June at BAM with the AME. You can hear more of Rob's acclaimed music on the CDs *Spheres* and *Joy* (AMR label) and on the American Brass Quintet's *Perspectives*.

In February, Victoria '93RC started as first violin in the Broadway revival of *Sunset Boulevard* with Glenn Close, part of the largest onstage

orchestra in Broadway history. She has performed in the pit for many hit Broadway musicals and on many movie and TV soundtracks, including two recent PBS specials starring Christopher Cross and Lang Lang.

Victoria and Rob are launching a new summer music festival slated for June 2018—the Mostly Modern Festival. It will be the home of AME, at the Zankel Performing Arts Center at Skidmore College in Saratoga Springs, New York. There will be one orchestra concert per week, one choir concert per week, two AME shows, and two guest chamber groups (likely a brass quintet and string quartet). Composers, instrumentalists, and singers 18 years old and over can apply starting in September 2017.



# “Listen and react”

*Kevin Puts on his Eastman training, his successful career, and Letters from Georgia*

*A conversation with David Raymond*

This fall, composer Kevin Puts '94E, '99E (DMA) returned to Eastman for the premiere of *Letters from Georgia*. This song cycle is the latest in a series of vocal works including three operas, the first of which, *Silent Night* (2010), won the 2012 Pulitzer Prize, as well as numerous symphonies, concertos, and chamber works. Kevin tells about his Eastman training, the steps in his career, and the experience of creating a new work for superstar soprano Renée Fleming '83E (MM), '11E (Honorary), commissioned by Eastman with the generous support of Bette Hirsch (BA '64, with Honors), Joseph Hirsch, and the Howard Hanson institute for American Music.

**Did you come to Eastman planning to be a composer?**

I came to Eastman wanting to be a pianist and composer. Composing was something I had done since I was 11 or 12 years old. I grew up in a small town in Michigan, and my teacher heard me improvising on the piano and asked what I was playing. I replied, “Oh, just making it up.” She began giving me little assignments in composition. I always found it quite easy to hear music and write it down, improvise it on the piano, and so on. I found the self-discipline needed for practicing the piano much more challenging at an early age!

So when I arrived at Eastman, I was dazzled by the abilities of my colleagues and was determined to learn to play like them, practice like them, etc. I wanted to

learn the big piano concertos like Rachmaninoff's Third, Beethoven's Fourth, and several of Mozart's. My friends and I put together entire orchestras and performed these pieces! Everyone was willing to play for each other so unselfishly. What an incredible time. I will never forget it.

**What is the early career of an aspiring composer like? Did you have a big break, in terms of a performance or a commission?**

The early career of a composer is as demanding and exhausting as the early career of anyone trying to get started in the arts. You work like crazy trying to figure it out. There are setbacks and victories, sometimes in the course of a single day, but what *Continued on page 10*

“I came to Eastman wanting to be a pianist and composer,” says Kevin Puts, who found his return to the School last fall “absolutely a dream... there was a lot of emotion for me.”

**TURN TO PAGE 27-28**

for news about recent CDs of music by Kevin Puts and a recital by Renée Fleming.







# “Incredibly inspirational”

## Three Philharmonia musicians reflect on two exciting nights in Kodak and Alice Tully Halls

Eastman is certainly no stranger to premieres, but last November’s unveiling of *Letters from Georgia* by the Eastman Philharmonia under conductor Neil Varon was something special. It was also a homecoming for the work’s Pulitzer Prize-winning composer, Kevin Puts, and its soloist, Grammy-winning soprano Renée Fleming. These forces gave *Letters from Georgia* its world premiere in Rochester on November 12, 2016, and its New York premiere on November 14 at Lincoln Center’s Alice Tully Hall—the Philharmonia’s first New York appearance in almost 30 years.

*Eastman Notes* asked three students in the Philharmonia’s principal chairs for their observations on this exciting (but for Eastman, not unique) experience, and the piece they premiered. Principal Flute Martha Chan and Concertmaster Willa Finck wrote during the week leading up to the premiere performances in November; Principal Trumpet Steve Felix reflected on the experience some time afterwards.

**Martha Chan was born and raised in Hong Kong and began learning flute at the age of six. She is a fourth-year flute performance major under Bonita Boyd.**

I can’t believe our first concert is tomorrow! We have been working on this program for almost a month now and have come so far under the guidance of Maestro Neil Varon. [The Philharmonia program also included Ravel’s *Rapsodie espagnole* and Prokofiev’s Fifth Symphony.] I think I can speak for the entire orchestra when I say that we are really excited to share this music with our audiences.

We had our first rehearsal with Ms. Fleming and Dr. Puts two days ago, and it was an eye-opening experience. As instrumentalists, we have always been told that we should play the melody as if we were singing. Ms. Renée Fleming demonstrates the highest level of artistry and musicianship. Her voice gives me goosebumps, and there is so much life in her singing. There is a clear plot, a clear purpose, excellent atmospheric control, and a firm belief in everything that is told. Having the composer himself on stage working with us is very helpful too! He gave us a clearer and bigger picture of

*Letters from Georgia*, and I think we can now convey the piece more passionately when we perform it.

Knowing both Ms. Fleming and Dr. Puts were once Eastman students is something special and encouraging. It’s really nice of them to come back to share their experiences and insight with us. It has been a while since the Eastman Philharmonia has performed outside of Rochester, and I am very lucky and honored to be a part of this opportunity.

—Martha Chan

**Willa Finck, from North Carolina, is in her third year of a Bachelor’s of Music in violin performance, as well as a Musical Arts Major focusing on Southern Appalachian folk music.**

As if I needed the extra excitement [for this concert], Maestro Varon placed his trust in me and appointed me concertmaster. On Wednesday, we had our first rehearsal with Ms. Fleming and Dr. Puts, and from my front row seat I watched and listened to Ms. Fleming in amazement. The purity and inflection with which she sings is breathtaking, and I am looking forward to hearing her on Saturday night, because I expect she has been holding back in our rehearsals!

... [Letters from Georgia] is a thoroughly enchanting piece of music. The first movement traverses a range of colors and emotions, going from powerful to adventurous to awestruck. The second movement “Violin,” describes a young girl learning to play the violin and the awful sounds she makes when she plays. Which means that I get to have fun playing a very satisfyingly loud and dissonant solo.

The most nerve-wracking section is the opening of the third movement, which begins with a terrifyingly exposed first violin melody line. (I’m sure this sentiment is shared by many others in the orchestra as well.) The fourth movement, “Friends,” is a septet of only two bassoonists, two clarinetists, a harpist, Ms. Fleming, and myself. It is a brutal yet beautiful intonation exercise for the wind players, as I quietly skate along with a winding sixteenth-note line. The movement is not as happy-go-lucky as the title may suggest, but a more thoughtful take on the meaning of the word. Kevin Puts ends



The Philharmonia, directed by Professor of Conducting Neil Varon, bookended the *Letters from Georgia* premiere with energetic and polished performances of showpieces by Ravel and Prokofiev.





*Letters from Georgia* with an introspectively ethereal reflection on the beauty of the world around us, an atmosphere enhanced by Renée Fleming's graceful artistry.  
—Willa Finck

**Steve Felix, a native of North Adams, Massachusetts, is a second-year doctoral trumpet student and a teacher in the Eastman Community Music School.**

It has now been more than two months since the Philharmonia embarked on its tour to New York City. The dust having now thoroughly settled, I would like to share my reflections on what was a truly remarkable experience. Eastman is a very unique music school, in that the opportunities for students to perform alongside world-renowned musicians come much more often than one might expect. In four years at Eastman, my colleagues and I have performed with Itzhak Perlman, Béla Fleck, and Jeff Beal, among others. Now, Eastman students can add two more names to this prestigious list—soprano Renée Fleming and composer Kevin Puts.

Our Lincoln Center program centered on a breathtaking New York premiere of Kevin Puts' *Letters from Georgia*—a sonic memoir of the American modernist painter Georgia O'Keeffe, remembered most vividly for her landscapes. *Letters from Georgia* comprises an extremely broad palette of musical colors and timbres. Puts did not center his interpretation on the paintings of O'Keeffe, but rather on a series of letters that O'Keeffe herself had written over her lifetime. In what he describes as an "autobiographical

libretto," Puts created a piece of music that beautifully depicts the process of life and death, and playfully reminisces on all of the joys experienced in between.

Naturally, working with artists of such renown is incredibly inspirational. Reflecting on the experiences that I have had, these individuals have always given me something invaluable to take back to the practice room. On fewer occasions, when a guest artist's background is a bit more applicable to my own as a trumpeter, I will take away something more profound than just a time-sensitive burst of fervor. And, on even fewer occasions, you take something away that will travel with you for years to come. Renée Fleming and Kevin Puts are not just icons in the field of music. Both of these esteemed artists spent portions of their academic careers at the Eastman School, walking the same halls as us, taking the same classes as us, going through the same highs and lows as us. To the Eastman Philharmonia, Renée Fleming and Kevin Puts are much more than just musical icons—they are family.—Steve Felix



*Continued from page 6* keeps you going is how much you love the process, the idea of making this little map for people, with nothing more than dots and lines. And when the best musicians follow the map, if you have made it right, amazing things might happen! But learning just how to make those maps is not an easy thing. I really had no idea what I was doing. I just wrote what I wanted to hear, and this is still the way I operate.

There was never one piece or one commission for me which was the big break. But I had a lot of wonderful opportunities, thanks to the help of my teachers and to a couple of residencies with two wonderful organizations. The California Symphony, in the San Francisco Bay area, has a wonderful program for composers which the conductor Barry Jekowsky started. I was there for three years, and it was invaluable for me. I also had the great fortune of working with Young Concert Artists, Inc. in the early days of their composer program. I am somewhat of a homebody and it is difficult for me to go out and meet the people I should be meeting, so these two opportunities were just amazing for me.

#### **How would you describe your composing style? Is there a philosophy behind your work?**

My composing style is intuitive. I listen and react. I do not plan ahead very much because I enjoy the surprises in discovering the direction that a particular work needs to take.

#### **What led you to compose your first opera? Was this an ambition you'd always had?**

Dale Johnson of the Minnesota Opera had the idea of adopting the French film *Joyeux Noël* as an opera. I am not sure I would have begun writing opera had it not been for Dale's encouragement. When I was a student at Eastman, I believed a composer aspired to write for orchestra, since that is what my teachers were doing. I never thought of opera. I thought of film a lot. And of course everyone who hears my music says, "You should write for film!" I would love to, but frankly writing opera is a lot like writing for film, but the characters sing their lines instead.

#### **Was winning the Pulitzer Prize a shock to you?**

Yes, it was an enormous shock! When I was at Eastman, all the students in my class were aware of the awards out there, for example grants from ASCAP and BMI, and so on. We figured winning these awards was the way to a career in composing.

But as my career developed, achieving this sort of recognition became entirely unimportant to me. I was interested in writing music that I was happy with and that I believed would communicate well, and interested in doing my best work for those who believed in it enough to commission me.

So when the Executive Director of Minnesota Opera walked by me in a rehearsal of *Silent Night* and said, "So at what point do you start thinking about the Pulitzer Prize?" I have to say in all honesty it had not even crossed my mind. I was just trying to get the opera to work, to flow right, to tell the story with clarity and potency. So, yes, it was in an enormous surprise when I got that phone call!

#### **What kinds of subjects attract you?**

I am interested in stories with a lot of emotion involved. I am not interested in irony, detachment, or a kind of aloof examination of things. I am interested in the blood and guts and difficulty of human striving, of rising above and conquering what seems insurmountable. I have written three operas now [*Silent Night*; *The Manchurian Candidate*; the upcoming *Elizabeth Cree*], and all three are very different. But my librettist, Mark Campbell, and I are both interested in creating characters who are believable, with whom the audience can relate and empathize.

#### **How do you balance teaching and composing? How do you guide a student who is training to be a composer?**

It can be a challenge! But I learn a lot from my students. I learn a lot from articulating the things that I have quietly believed and learned over the years. And they introduce me to so much music that excites them. The only way I know how to guide them is to encourage them to be themselves. They have so many fears, so many hang-ups about the kind of music they believe is acceptable.

I don't believe in any of that. I simply believe they need to be uncompromising with themselves when it comes to the quality of the work, their craft. There is no point in watering things down to please anyone. This results in music which does nothing for anyone and will just sit on a shelf somewhere, if it even gets that far.

#### **What was the process of rehearsing and performing *Letters from Georgia* at Eastman like?**

Well, it was absolutely a dream! Neil Varon prepared the orchestra so brilliantly that when Renée came in it was like we were driving the most amazing car! And I am always so intensely nostalgic when I am back at Eastman. My years there were nothing short of magical, and I have such incredible memories. So there was a lot of emotion for me. It was also wonderful that my freshman composition teacher, Samuel Adler, happened to be in town recording some of his music. We gave a seminar to the composition students together. It was incredibly meaningful for me.



"Writing opera is a lot like writing for film": Kevin's *Silent Night*, with a libretto by Mark Campbell, is based on the 2005 French film *Joyeux Noël*, telling the tragic story of a Christmas truce during World War I.





**Can you tell me more about the creation of *Letters from Georgia*? How did the idea come about? Did you work closely with Renée Fleming and Neil Varon?**

I was so honored when Jamal Rossi asked me to write a piece for the orchestra's tour to New York City. And when Renée Fleming agreed to be part of it, well . . . it was a rather indescribable moment! I got together with Renée and we discussed some ideas. She was interested in a piece which would involve an important American woman, either historic or contemporary.

I happened on a quote online which inspired music immediately for me. Georgia O'Keeffe was recalling her early life, and she said, "My first memory is of the brightness of light, light all around."

That was the beginning for me. I discovered that she had written thousands of letters to her eventual husband, the photographer and curator Alfred Stieglitz. I sought the rights for these letters and eventually acquired them, thankfully! Renée and I are working on a larger version of the piece, which will involve a baritone singing the part of Stieglitz. I am very excited about it!

**What was your reaction to the piece now that you have heard it performed so well?**

I was thrilled with the performance. As I said, the orchestra sounded divine, better than I ever expected, and since it was Eastman, my expectations were very high. But to hear Renée sing it the way she did it was a revelation. Artists of her level are so rare, and they

always bring something which a composer could never anticipate. There is a kind of humanity which comes directly to the audience. Artists like Renée are so far beyond the concerns of their instrument or their technique. They are only thinking of reaching the audience, of communicating the meaning of every phrase. And for a composer this is a wonderful experience.

**What plans do you have for new compositions?**

Oh, many, many things! The expansion of *Letters from Georgia*, for one. A new opera which will premiere in September at Opera Philadelphia, called *Elizabeth Cree*. I am writing it with Mark Campbell. It is a chamber opera based on a book by Peter Ackroyd. I feel it is the best work I've done and I am very excited about this premiere. I am working a lot with opera and voice, but still doing the kinds of projects with which I began my career. An oboe concerto, probably a large work for wind ensemble. And I am also working on an orchestral suite of sorts with music from *Silent Night*. And more operas . . .





# Meliora Weekend@Eastman

*Celebrating Eastman traditions—and innovations.*

What better way to celebrate 40 years as Eastman alumni than with a Class of 1976 concert of music by and from alumni? Shown here (above) are pianist David Heinick '76E, '81E (MM), oboist Judy Ricker '76E, '81E (MM), and soprano Diane Green Dabczynski '77E, performing *A Summer's Journey* by Eric Ewazen '76E.

The Class of 1966 celebrated five decades of making and teaching music, including two stellar alumni (right): longtime Eastman Professor of Piano Barry Snyder and the highly respected mezzo-soprano Joyce Castle, on the faculty of the University of Kansas.

Meliora Weekend@Eastman 2016, which took place from October 7–9, brought hundreds of alumni back to their old campus haunts: to reminisce about days as musicians-in-training; to perform and enjoy music; and to learn about the musical world of the present and the future.

Guests attended concerts by the Eastman Wind Ensemble, Eastman Virtuosi, and others, which included music by seven alumni composers. Many of them also unpacked their instruments for the traditional reading session alongside the students of the EWE.

Two legendary Eastman professors, flutist Bonita Boyd '71E and double bassist James Van Demark, celebrated forty years apiece as Eastman teachers, applauded (and serenaded) by former and current students.

It was a big weekend for Eastman's Institute of Musical Leadership. The IML's Catherine Filene Shouse Arts Leadership Program celebrated 20 years of promoting entrepreneurship among Eastman students. The Paul R. Judy Conference presented many of those successful entrepreneurs as speakers and panelists, many of them Eastman alumni from today's most innovative musical ensembles and organizations: Melissa Snoza '02E of

Fifth House Ensemble, Kate Sheeran '02E, Dean of the San Francisco Conservatory of Music; Jason Price '04E (MM), '05E (DMA) of Alarm Will Sound, Vanessa Rose '98E, of the International Contemporary Ensemble, cellist Jeffrey Ziegler '95E, and violinist Victoria Paterson '93RC, of the American Modern Ensemble, along with Eastman Dean Jamal Rossi '87E (DMA), Associate Professor of Viola Phillip Ying '91E, '92E (MM), and Professor of Composition Carlos Sanchez-Gutierrez.

The Classes of 1966 and 1976 were in the spotlight during Meliora Weekend@Eastman, celebrating 40 and 50 since graduation respectively (and in the case of the Class of 1966, proudly wearing medallions signifying that half-century). As the photographs will attest, a splendid time was had by all.

**MORE PHOTOGRAPHS OF MELIORA WEEKEND@EASTMAN** are available at [esm.rochester.edu/alumni/weekend/](http://esm.rochester.edu/alumni/weekend/) And save the dates for Meliora Weekend@Eastman 2017, to be held October 13 through 15, 2017.







Professors Bonita Boyd and James Van Demark received citations from Dean Jamal Rossi celebrating four remarkable decades of teaching, applauded by many former and current students. Shown here with VanDemark, left to right: Tanya Chanphanitpornkit '15E, sophomore Max Meza, Brett Shurtliffe '01E, senior Clarence T. Allen, II, Eric Snoza '01E, sophomore Emily Busby. (For a picture of Bonnie Boyd with many of her students and colleagues, see the back cover of this issue.)



The convivial Class of 1976 posed in full force outside the Gala Dinner. (All are '76E unless indicated.) Front row from far left: Susan Schneider '78E; Mindy Kaufman '78E; Virginia Sory Brown; David Snow; Diane Green Dabczynski '77E; Jill Hammond; Kathy Saine. Second row from far left: Gary Schneider; Kevin Boutote; Judy Ricker; Andrew Dabczynski; David Schuler; Pamela Marshall; Bob Saine '70E; Kathy Fink; Maurita Murphy; David Heinick (also '77E MM); Carol Heinick '77E; Deborah Kollgaard; Christian Kollgaard. Back row (starting in the middle) from left: Kari Caldwell; Fred Schubert; Ron Schneider; Carl Steffes; and Eric Ewazen.

Around the 60th-anniversary table are Class of 1956 members (from left, standing) Bob Zale (also '60E MM) and Barbara Noval; (from left, seated) Mary Ann Hargrave, Sandra Barrett, and Barbara Chamberlain.



# Sharing the 'Blame'

*Two Eastman composers turn their search for the elusive creative idea into an innovative new opera.*

*By Dan Gross*







The fantastic scenes of *Don't Blame Anyone* brought together the instrumentalists and singers of Eastman's BroadBand, movement from Rochester's PUSH Physical Theatre, and puppet designs from Mexico's La Coperacha, along with soprano Tony Arnold.



**D**on't Blame Anyone, which premiered at Kodak Hall on November 16, 2016, was the first opera by Eastman faculty members to premiere at Eastman in 60 years. This piece combines music, puppetry, dance, and theatre into a two-act opera, and is a collaboration of performers from the United States and Mexico. (It was also performed at Teatro Diana in Guadalajara on November 24.) Eastman's BroadBand Ensemble joined forces with El Arte de los Titeres, Secretaria de Cultura (Mexico), Universidad de Guadalajara (Mexico), and PUSH Physical Theatre to produce a spectacular performance that explored the birth, growth, and eventual death of the elusive "creative idea."

The production featured life-size abstract puppets designed by Antonio Camacho and Olga Gamez of La Coperacha, one of the oldest theater groups in Mexico, as well as performances by the physical illusionists of Rochester's PUSH Physical Theatre. The groups came together on stage to represent everything from "ideas in the making" to a human staircase. PUSH Physical Theatre Artistic Director Darren Stevenson developed the opera's original choreography.

Original drawings by Mexican illustrator/cartoonist José Ignacio Solórzano ("JÍS") inspired the performance's imaginative concept, with puppetry design and narrative inspiration drawn from the Mexican poet Raúl Aceves. Soprano Tony Arnold played "The Author," who toils to create a significant work as she faces the specter of the blank page.

Binding all these elements together was a musical score by Eastman's Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez, who talked about *Don't Blame Anyone* just before the premiere.

### There are so many collaborations and facets to this "opera." Where did the root idea come from?

**CSG:** Antonio Comacho, from La Coperacho—the puppet company—approached me about sixteen years ago, with the idea of doing a puppet opera. About three years ago, he approached me again, and said that he had found some money to actually make it possible. This is when we turned to a number of sources, very importantly, JÍS, the cartoonist. He's a bit of a celebrity in Mexico, and not a typical cartoonist at all. He's a very philosophical artist, and we have always been drawn to his work, and we know him personally. It was very natural for us to gravitate towards his work. He gave some points as to how to treat this poetically.

Playful, serious, and dark all at once: fanciful puppetry from La Coperacha was an integral part of *Don't Blame Anyone's* storytelling.

While we were looking for other possibilities, Ricardo was added to the team, and Darren Stevenson from PUSH. Each one of us would bring our own little contribution, whether it was a poem or an author like Raul Aceves; Ricardo has worked with him in the past. Or the Argentinian writer Julio Cortasa, whose stories are very much in line with the playfulness we were interested in, even though the themes are serious, or dark in some cases.

Little by little through these conversations, the body of this "opera" was created. It truly is a work of collective thinking and collective contribution.

### How long did this whole process take?

**RZM:** Well, the creative part started, I would say, about a year ago.

### This all happened very quickly then!

**CSG:** Yes, partly because the funding came from the Mexican government primarily, and it needed to be spent during the current fiscal year, so that was good incentive for us.

**RZM:** After going through a number of possible scenarios, we settled on a basic question, which was the problem we were actually facing: how does art actually happen? After some months of give-and-take, we had the equivalent of a "libretto," though it is not a "libretto."

**CSG:** It's a series of scenes that each explore a unique aspect of this "blank page" dilemma that every artist has to confront in his own way.

I remember quite distinctly, early on in the process, talking about one scene. Darren just stood up and acted out the scene for us, right there in the living room. And right there, we knew that was going to be part of the show. Several scenes like that, that just came up from conversation, stayed in the show in a very fundamental way.

And then there's the work of actually writing the music.

### With all this stuff going on, you haven't even talked about writing the music! How did you go about writing music after the libretto was written?

**CSG:** We had a "storyboard," which is a series of scenes that creates a general dramatic line. Once we had that, it was time to face the blank page. Ricardo went to his dungeon, I went to mine, and each of us worked on his own.

We decided that I would write the first act, and Ricardo would write the second act, as opposed to trying to write all of it together. We love each other, but not that much. We're very jealous, and we have our own particular way of writing music. I think this adds a very interesting element: an "opera" that has been written with two distinct vocabularies, and looking for the same result, in a way.

[At the time of the interview] I don't yet know some of the music that Ricardo wrote, and Ricardo doesn't know some of the music that I wrote. We know most of what we're doing, but there are little things that we haven't









yet shared with each other, that the choreographer is working with, along with the puppeteers. Part of that mystery is an added element of intensity to this process.

I'm not sure I would recommend that others do this, but it's fascinating to see that a project could be put together this way. And so far, so good.

**Ricardo, tell us about the Eastman Broadband ensemble, and their involvement.**

**RZM:** The Broadband Ensemble was a group that Carlos and I began, I would say, eight or nine years ago as an act of spontaneous combustion. We needed an ensemble for a festival, and we realized that it would be much more cost-effective, and also much more artistically rewarding, to bring in Eastman students. They have high standards



of playing, and a commitment to this new music which is very hard to find, even in professional groups.

The current group is a combination of current Eastman students with alumni who are, in a way, mentoring the younger performers just by their playing together, often in situations that are professional, as in festivals all over the world—Mexico and Italy and other places.

**What's the size of the ensemble?**

**RZM:** Ten instrumentalists and four singers. It's a substantial group, but still a chamber group. It has not only saxophone, but guitar, so it's flexible, and the musicians are terrific. The music director is Tim Weiss, who is the director of the Contemporary Music Ensemble at Oberlin Conservatory.

Above: To compose *Don't Blame Anyone*, "Ricardo went to his dungeon, I went to mine, and each of us worked on his own," says Carlos Sanchez-Gutierrez (left, with Ricardo Zohn-Muldoon).

**Soprano Tony Arnold is taking the lead role. What does she bring to your work?**

**CSG:** Well, I would have written a very different piece if Tony weren't my soloist. Everything I wrote, I wrote thinking of what Tony does best, which is a lot. I was hearing her voice, and I was thinking about the kinds of things I could see her do on stage. Ricardo has worked with Tony much longer, and I'm sure that's true for him as well.

Tony brings not just virtuosity of a different kind, and a musicianship that is rare, but also a stage presence that is, let's face it, pure courage. She will do anything, basically, and at least in the first act, she is asked to do quite a bit. It's difficult singing, it's complex acting, and it's difficult coordinating with the actors.

So Tony was essential for this project, and the same is true for the orchestra. Even though Ricardo and I have distinct languages as composers, the ensemble is very much in tune with the kind of gestures that we like to cultivate. They "get us," so to speak; after eight years of playing us, they know what to do.

**Earlier in the interview, we used "opera" to describe *Don't Blame Anyone*. What does that mean in terms of the work, and what can the audience expect?**

**RZM:** It means that there will be a lot that is familiar: musicians, singers, and actors. What is unusual is that there is a very fluid relationship between the different parts, so that the singer can be acting or just singing; that is, they can just be part of the ensemble. The PUSH performers represent what the singer is saying, or representing something else, as the puppets do.

But it's really concert music. If you took it out of the stage setting, you could listen to and enjoy it for its own sake. It's music that, as Carlos said, integrates our own influences, which are varied. There are folkloric influences, there are classical influences...

But ultimately there is a lot for audience members to ground themselves with, just in the sense that's much more progressive than a conventional opera would be. It plays with fantasy at its very core, and even the way the "opera" unfolds is surprising, because we're trying to put people through what the process of creating an art work is about.

It's like that drawing of Escher's where the hand is drawing itself. You're seeing an opera being made for you, and you experience what the author is experiencing, but it's composed. It's all an illusion, but we were really trying to do justice to the music.

**The puppetry has this Guillermo del Toro look. It's so fantastical. How did these designs come about?**

**CSG:** JÍS gave us these designs from quite a number of drawings. Based on those, Antonio and his team built the puppets pretty much on their own. Some of these puppets we didn't see until last week. I touched them, and they're







terrific, phenomenal. So, yes, Ricardo was working on the music on his own, I was working on mine on my own, and Antonio and his team were working on the puppets.

**RZM:** And we traveled to Mexico together—

**CSG:** Yes; I don't want your audience to get the impression we were completely incommunicado, we were not. At the same time, the visual influences that Antonio and Olga have in Mexico, the imagery and the imagination that they possess, are similar to Ricardo's and mine. They live in the same town; JÍS is someone we've all known for a long time, many years.

So I think we all connect not just with what JÍS draws, but what he's interested in the first place, because we spent our teen years with him, looking at the same things, and watching the same movies. We're part of a generation in the city of Guadalajara who more or less have stayed together creatively. By the way, Guillermo del Toro is a member of that generation, and we knew him well, we used to hang out together.

Guadalajara has produced, for centuries, artists with a vivid imagination. Great literary figures, great artists, perhaps the best visual arts that Mexico has produced are from the Guadalajara area. Many filmmakers. It's an intensely creative city that is at the same time very conservative, provincial, and very complicated... I think we all share in this concoction.

**This has been a whirlwind project, and a pet personal project; you're even bringing it to Mexico. What are some things that you two are feeling?**

**RZM:** There are a lot of feelings. One was panic. But also it has been a great sense of satisfaction. I think Carlos masterminded this, and has handled the many, many, many logistical issues in dealing with teams that aren't even in the same city.

It's very autobiographical, ultimately. Carlos and I have had a lot of conversations about the nature of creating and the struggle for expression, about this very difficult thing it is to compose music. Then you see that people in the other arts also deal with this problem, but their kinds of imaginations are so different.

A true collaboration came from asking ourselves a very difficult question, and then trying to come up with an answer that was worth sharing—because not all things are worth sharing; you can do a lot of things in your studio that aren't worth sharing with anybody. But we were very interested in what we could come up with when we put ourselves on the line to look at the actual struggle of creativity. Not the finished product, where you are very sure of something and put it out on display, but what one goes through.

There is a long history to that, because I've known Carlos for thirty or forty years by now. This has been a constant discussion in different guises as we went through school.

**CSG:** It shouldn't be surprising that Ricardo and I understand each other that way, because we have talked about this for a long time. But then, we come across somebody like Darren from PUSH, who gets us right away. We start talking, and he immediately understands what we were trying to say. He brought a very original different perspective on it that is still fundamentally connected to what we do. It's magical.

I could say the same thing about JÍS, because though we grew up together and knew him very well, we've been in the states for thirty years, and we've only collaborated with him sporadically. But we had a Skype conversation with him for this project, and he immediately understood what we were trying to say and came up with some very concise, direct ideas.

This was quite a discovery: that we are all thinking about the same things, and we all found solutions to this problem that are unique and interconnected. That's the magic in this project, and it's what's kept me going throughout in spite of ridiculous hard work, and red tape, and other kinds of issues. It's been very challenging, but at the same time exhilarating.

**RZM:** It'll be fun.

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*Don't Blame Anyone* "plays with fantasy at its very core," according to its composers. Soprano Tony Arnold with PUSH Physical Theatre, above; puppets from La Coperacha, below.





# A More Varied Existence

An alumna speaking to freshmen sounds a note of hope in a challenging musical world

By Emlyn Johnson

*Flutist Emlyn Johnson '08E, '15E (DMA) spent the summer of 2016 performing in state parks across the United States with a contemporary chamber music group, in a project called Music in the American Wild. "MAW" received a lot of media attention (and was featured in the last issue of Eastman Notes) as an exciting way to bring classical music to audiences. In the late summer, Emlyn returned to Eastman to speak to freshmen at the traditional candlelight ceremony beginning the semester.*

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"Eastman is a place that inspires great things and brings people together," said Emlyn to incoming freshmen last summer (above). "It is an amazing community of artists and individuals, and the people you will meet here will be your lifelong friends and musical collaborators."

**M**y name is Emlyn Johnson, and twelve years ago I was in your shoes, starting my first year at Eastman. In the twelve years since I have come to think of Eastman as my musical home and my mentors, colleagues, and friends from Eastman as my musical family.

I loved Eastman from the moment I got here. I remember thinking about the first friends I made, "These are my people," and quickly feeling at home and welcome in this place that is bursting with creative energy.

My time at Eastman led me to realize that I wanted to do more than solely play in an orchestra or teach at a university. I do have those experiences—I teach at SUNY Buffalo and have played with numerous orchestras—but I, like many other artists, crave a more varied existence. I have always dreamed of creating projects and initiatives of my own, and without the bonds formed with my fellow musicians at Eastman the outside-the-box dreams and ideas I have had wouldn't even be possible.

These days one hears so many depressing things about the state of American orchestras or the dying audience base for classical music. It's easy to get sucked into this bleak outlook, but I have chosen to take this information as a call-to-arms, and I hope



you do as well. We are living in a time of great change in music, ripe with opportunities to make new music, form new ensembles, reach out to new audiences, play in new spaces, help people experience music in new ways, and encourage new communities of listeners to become champions of the arts.

The ready-made career paths of generations ago are changing rapidly, and in your own careers you will be responsible for finding and creating your own opportunities to keep music relevant and meaningful. Let the sky be the limit for your creativity, because the music playing field is wide open and ready to hear your voice.

In this time of change, it's important to think about your audience. Who do you want to reach with your music? Music is by nature a giving act, and you must be aware of whom your music affects and how. During your time here you will play mostly with and for your peers and your teachers. But think about your broader community. Think about how you can make an impact with your music, here in Rochester, in your own hometown, or on a national or international scale. Find a niche that needs to be filled. Find a community that is lacking meaningful musical engagement, and bring music to them on their terms.

You don't have to move to New York City or LA to make an impact. You can do that by bringing high quality music and meaningful programs to any community, and when you support a community in such a generous and openhearted way, with the sharing of your music, they will support you, too.

This summer I embarked on turning a crazy, sprawling idea into a reality. I wanted to bring new music to the grand outdoor vistas of America's national parks, and what started as a dream transformed into a bigger, better project than I could have ever imagined. By gathering together a group of composers and performers who all shared my Eastman bond and putting in two years of hard work, I created Music in the American Wild. I commissioned eleven composers to write new music inspired by the national parks, and just last Friday I returned from leading our chamber ensemble on a tour of seven national parks across the country. We played on mountaintops and deep underground in caves, on lakes, in forests, and in front of some of the most beautiful views in the country.

With the support of Eastman administration behind me and my Eastman family alongside me, I wrote and won a National Endowment for the Arts grant, raised funds, marketed the project, directed the ensemble, and worked tirelessly to make Music in the American Wild a success.

And it was. This summer Music in the American Wild performed for nearly 6,000 listeners in the national parks, many of them totally new to contemporary music, and we had overwhelmingly positive feedback from listeners, reviewers, and the parks themselves. Something

## In this time of change, it's important to think about your audience. Who do you want to reach with your music?

about bringing music to these unusual spaces opened up our performers and audiences to better listening and better communication. For the first time, I felt we really communicated our music—as different and new as it was—and our philosophy to our audiences, and formed a community of performers and listeners that could share equally and openly the experience of making music.

Everyone involved in the project has an Eastman background, and we shared the same dedication to excellence in performance and the same drive to create something



new and different with our creative impulses. Eastman is a place that both inspires great things and brings people together. It is an amazing community of artists and individuals, and the people you meet here will be your lifelong friends and musical collaborators.

At Eastman there is one set of doors to enter the main building, and there is one dorm where everyone lives, and if you hang around either place long enough you will meet every student and faculty member. It is important to get along with these colleagues, to treat them all with respect, and it is your job to help them grow and let them help you grow, inspire them and be inspired by them. If you stand on the corner of Gibbs and Main and look up at Eastman, you will see the inscription "For the enrichment of community life," and you should take this charge seriously. If not to inspire emotion and action, create joy, and above all build and strengthen community, what is the point of music?

.....  
"Everyone involved has an Eastman background ... the clarinetist, Ellen Breakfield-Glick '08E was my very first friend at Eastman, and we continue to enjoy playing together twelve years later. Our cellist, Dan Ketter '10RC, '10E and I were married in September."

Members of Music in the American Wild in Great Smoky Mountains National Park in June 2016, left to right: Lauren Becker '08E (MM); Ellen Breakfield-Glick; Emlyn Johnson; Dan Ketter; Hanna Hurwitz '08E; Colleen Bernstein '16E; Emily Cantrell '15E (MM).





## Take a Deep Breath: EROI Festival 2016

On October 26, the EROI Festival kicked off—or lifted off—with a festival of hymns old and new at Rochester's Third Presbyterian Church.

From October 26 to 28, Eastman hosted one of its most successful festivals to date on behalf of the Eastman Rochester Organ Initiative (EROI). “Breath for Singing,” combining the musical worlds of pipe organ, solo voice, and congregational song, brought more than 100 visitors to Rochester and more than 180 attendees to the conference.

The event kicked off with student performers at the Memorial Art Gallery's Italian Baroque Organ, followed by a historical Hymn Festival at Third Presbyterian Church. Bolstered by the sounds of a festival chorus more than 150 strong, conference attendees were treated to performances by organ virtuosi James Bobb and Aaron David Miller, as well as the premiere of a new hymn, commissioned for this event through the George Utech Hymnody Fund, with text by Yale theologian and poet Thomas Troeger and music by renowned composer Nico Muhly.

On Thursday and Friday, guests attended lecture-demonstrations and paper sessions by leading scholars, including Robert Bates (University of Houston), Eastman's Kerala Snyder, Frank Russo (Ryerson University, Toronto), and current Eastman doctoral organists. They also experienced a master class by James Bobb '91E (MM) and an authentic Moravian *Singstunde* led by Nola Reed Knouse '80E (MA), '83E (PhD), director of the Moravian Music Foundation.

The conference closed with packed concerts on Thursday and Friday nights (at Sacred Heart Cathedral and Christ Church, respectively). Eastman's David Higgs, William Porter, Edoardo Bellotti, Nathan Laube, and Stephen Kennedy performed alongside the Christ Church Schola Cantorum and a choir of Eastman organists. Attendees are already asking when the next conference will take place!—*Myles Boothroyd*



# Tapestry of Sound

## The Eastman Trombone Choir turns 75

By Erik Elmgren

In 2016, the Eastman Trombone Choir celebrated its 75th anniversary. This iconic Eastman ensemble was founded by Emory Remington, who was Professor of Trombone at the Eastman School from 1922 to 1971. To learn more about the history and workings of this Eastman ensemble, I spoke to one of its co-directors, Associate Professor of Trombone Mark Kellogg, and Eastman trombone student and Trombone Choir Teaching Assistant Lauren Eisenreich.

### Can you tell me a little bit about the history of the Trombone Choir at Eastman?

**Mark:** Emory Remington founded the Eastman Trombone Choir in 1941. To the best of my knowledge, it was the first such collegiate ensemble of its kind in the United States. The idea of a trombone ensemble dates back to the time of the Renaissance, when composers used the sound of the trombone to reinforce vocal lines. This tradition was continued by composers like Bach, Handel, Mozart, Beethoven, and Haydn. The Moravian Church has used choirs of trombones to accompany their services for centuries. Remington put his own spin on these traditions to form a collegiate performing group with a wide range of expressive and stylistic possibilities.

My understanding is that Remington created the Choir as a way to illustrate his pedagogical ideals. Using this methodology, students were exposed to his musical and technical values in the dual settings of a private lesson and a performing ensemble. Remington also encouraged his students to arrange and compose for the ensemble, creating another avenue for expression in the trombone studio.

### What is it like directing an ensemble with such history and tradition, while balancing that with your own vision for the ensemble?

**Mark:** The concepts that Remington introduced are quite timeless, so it's easy to follow his blueprint, even today. I know that Larry (Eastman Professor of Trombone Larry Zalkind) and I are always mindful that we stand on the shoulders of not only Remington, but of Donald Knaub, George Osborn, and most recently, John

Marcellus, who all added so much richness to the trombone traditions at Eastman. I like to think that performing in Trombone Choir continues to be an extension of Larry's and my pedagogical philosophies, just as it always has been for our predecessors.

### Can you tell me a little bit about what it's like to perform in the Trombone Choir?

**Lauren:** There are a lot of great choirs out there but to find one with this depth of talent and such an incredible legacy is really very special.

### How does performing in the Trombone Choir add to the normal education you receive at Eastman?

**Lauren:** With a relatively large school, there are rarely times when every person studying the same instrument gets together to work towards a common goal. With trombone choir, we have the opportunity to interact with a larger number of people and learn from our fellow students.



Emory Remington, founder of the Eastman Trombone Ensemble, conducting the group in a rehearsal in the 1960s.

### What sort of responsibilities do you have as the Trombone Choir TA?

**Lauren:** While my official duties are to facilitate the choir library and keep the members informed, I often find myself taking on other responsibilities. In particular, I have made a real effort this year to promote this group. I was able to set up the first-ever live stream of the choir so that people all over the world can share in the experience. In building the website and revitalizing the digital presence of the entire trombone studio, we are working towards expanding the reach of our network at Eastman.

### What is your favorite part about playing in Trombone Choir?

**Lauren:** The camaraderie. For two hours each week, twenty-four trombonists are able to get together and make music. The trombone studios at Eastman have a truly unique quality. Rather than a competitive atmosphere, the members of both studios honestly want each and every person to succeed. When so many talented individuals perform it is assumed that the result will be good, but it is the friendship between the members that makes performances by this group spectacular.





## “Innocence, you have corrupted me!”

Moral and musical ambiguity is the hallmark of Benjamin Britten's exquisitely creepy opera *The Turn of the Screw*, based on the famous novella by Henry James. Eastman Opera Theatre presented *The Turn of the Screw* November 3 through 6, 2016, directed by Stephen Carr. Shown here are soprano Yvonne Trobe as the Governess and tenor Nate McEwen as her ghostly nemesis Peter Quint.

## Open Your EARS!

The Eastman Computer Music Center, founded in 1981 by Allan Schindler, has become the Eastman Audio Research Studio (EARS) and is defining a new vision for the teaching and creation of electronic music. Spatial audio, sound research tools, construction of installations, invention of new electric and electronic interfaces and instruments, and a large inventory of equipment and resources will broaden and enrich the study of sound at Eastman.

EARS is a platform for research, experimentation, and creation of new works and sound art at the intersection of musical expression and sound technology. In addition to offering courses in electronic music, the center gives students access to resources such as software programs, hardware, analog and digital gear, and other materials for their composing and research projects.

Based in Room 50 of Eastman School's main building, EARS has equipped a new facility, where an expandable 16-channel loudspeaker introduces students to working with multiple sound sources. The new space debuted as the venue for a concert on September 23, titled

“Electronic Music 1952-2010 at the Darmstadt Festival”, featuring the music of John Cage, György Ligeti, Luigi Nono, and other 20th- and 21st-century composers.

## Hamlin Family Gift Benefits IML

George W. Hamlin, IV, chair of Eastman's Board of Managers, and his wife, Mary, have made a \$2.5 million commitment to the Eastman School of Music. As longtime friends of Eastman, the Hamlins have provided faculty and student support by creating the Hamlin Family Director of the Institute for Music Leadership and the Hamlin Family Scholarship.

The Institute for Music Leadership prepares Eastman students to be entrepreneurial thinkers and leaders of musical arts organizations by providing the knowledge and skills they need to be innovative and successful in today's ever-changing musical landscape.

Since its creation in 2001, the Institute has only had two directors, Ramon Ricker '73E DMA, from 2001 to 2015; and James Doser '79E, '84E MM. Ricker and Doser both hold a special place in the Hamlin family's heart,



as they were teachers and mentors to their son, Alex. Doser gave Alex private lessons throughout middle and high school, and Ricker was his saxophone professor at Eastman, from which he graduated in 2000 with a bachelor's degree in saxophone performance and jazz studies. The Hamlin Family Directorship honors the family's association with the institute by providing support for its director and the institute's mission in perpetuity.

The Hamlin Family's aim is to "fill the gap" for excellent young musicians who are passionate about music and attending Eastman. The scholarship gives those exceptional students (Hamlin Scholars) the means to overcome financial obstacles that might have forced them to attend a school that was their second or third choice.

"Eastman is committed to enrolling outstanding students who are cognizant of an artist's responsibility to society, and who desire to make a difference in the world through their music and their actions," said Jamal Rossi, the Joan and Martin Messinger Dean of the Eastman School of Music. "I couldn't be more thankful for the Hamlin family for their gift, which gets to the heart of this mission."

## David Zinman is Eastman's Next Distinguished Visiting Artist

American conductor David Zinman, whose career has been marked by a wide-ranging repertoire, a commitment to contemporary music, and the introduction of historically informed performance practice, has been appointed Distinguished Visiting Artist at the Eastman School of Music. During his two-year appointment as Distinguished Visiting Artist, Zinman will conduct master classes with graduate students, work with the Philharmonia and Eastman School Symphony Orchestra, and give presentations.

"It is a great joy for me to return," said Zinman, who was music director of the Rochester Philharmonic Orchestra from 1972 to 1985. "I have great affection for Rochester, and it will be a huge pleasure to work with the students of the Eastman School of Music. Teaching is not only one of my priorities, but I am passionate about teaching aspiring young students of conducting."

Zinman's 50-plus-year international career included music directorships of orchestras in Rochester, Baltimore, the Netherlands, and Zurich, where he was named Conductor Laureate of the Tonhalle-Orchester upon his 2014 retirement.

## New Programs from the Institute for Music Leadership

Eastman continues to cultivate artists, scholars and leaders who utilize entrepreneurial thinking in their careers. Entrepreneurial thinkers do not necessarily produce



the next musical widget (nothing wrong with that, of course), but rather, have a mission to add value to the lives of others through their artistry.

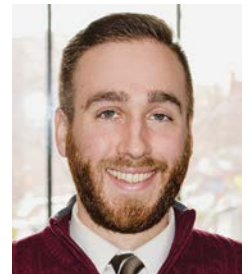
As entrepreneurial artists and scholars, we accept the challenge that comes with the potential to connect people in profound ways. We utilize our artistic core to bring value to others; we search for ways to solve problems and meet needs; we facilitate connections where they did not exist previously.

New initiatives through our Institute for Music Leadership (IML) continue Eastman's legacy of being at the forefront of supporting entrepreneurial thinking, including:

- *The Eastman Leadership Conference* ([musicleadership.org](http://musicleadership.org)): A professional conference for music school leaders.
- *The Eastman Career and Leadership Certificate* ([eastmancareerandleadership.org](http://eastmancareerandleadership.org)): Online learning for independent students, and other music schools through an Affiliate College program.
- *The Eastman Case Studies* ([eastmancasesstudies.org](http://eastmancasesstudies.org)): Teaching resources that examine the issues and challenges that face today's music leaders.
- *IML Grant Programs for Students and Alumni* ([imlgrants.org](http://imlgrants.org)): Support to encourage new thinking and innovative ideas in music, including the new ArtistShare/Eastman Partnership.
- *MA in Music Leadership* (launching in 2018): An arts administration degree designed for the creative musical artist/leader.

Eastman approaches leadership with artistry as our foundation, with a commitment to apply it honestly and with integrity, and with the intent to contribute to people, society, and our art. We use entrepreneurial thinking as a strategy to make our world a better place through our artistry.—James Doser, Director of IML

Distinguished Visiting Artist David Zinman returns to Rochester in 2017.



## A New Officer for Alumni

Quentin Marsh is Eastman's new Alumni and Annual Fund Engagement Officer. A native of Rochester, Quentin graduated *magna cum laude* in music education from the University of Dayton. He has worked as Orchestra production Manager for the Dayton Philharmonic Orchestra and as Director of Production and Operations for the Dayton Performing Arts Alliance.



# Changing Personalities, in Four Minutes

## Jeff Campbell on Eastman's rediscovery of Boyd Raeburn

By Dan Gross

On November 8, 2016, Eastman Chamber Jazz presented a concert of rediscovered music from the 1940s bandleader Boyd Raeburn (1913-1966). The Raeburn Band did not have much commercial success, but it played some very interesting music, and included many great players: Dizzy Gillespie, Shelly Manne, Oscar Pettiford, and Mel Lewis, to name a few. Eastman received this music about eight years ago, after—in Eastman JCM chair Jeff Campbell's words—an “out-of-the-blue phone call” from David Allyn, who sang with Raeburn and went on to record with Bill Holman and Johnny Mandel.



Arranger and bandleader Boyd Raeburn in the 1940s.

**Many jazz musicians are household names; Dizzy Gillespie, Glenn Miller, and Benny Goodman come to mind. But who is Boyd Raeburn?**

He didn't sing; he did play saxophone, but they gave him a modest part, usually on the bass saxophone. He wasn't a good-looking, handsome person that the media would have liked, but somehow he organized this band, and they did all this crazy music, “crazy” meaning adventurous. He had two or three key composers: one was Hal McKusick, and one was George Handy, who was the most adventurous of them all.

Even though so many incredible musicians played with Boyd, he would often go bankrupt, and come back with a completely different lineup. Duke Ellington loved this band, I think he gave Boyd thousands of dollars

just to keep it going. You mentioned Dizzy Gillespie; the original version of “A Night in Tunisia” comes from the Boyd Raeburn band.

**Were there too many other great bandleaders during his time?**

Yeah, he never really caught on. But he always got good composers to write for him, and he let them do whatever they wanted to. Unlike Glenn Miller, who had a very specific sound in mind, Boyd let the players be themselves. His music was kept alive because good players were able to say that Boyd was a part of their legacy.

**What was the usual instrumentation?**

It was typical of the era: four trumpets, three trombones, five saxophones—Boyd would make the sixth sax, which was a little unusual—piano, bass, drums, and guitar. But he augmented with a French horn sometimes, and used harp too.

**Looking back, do we still feel Boyd's influence today?**

It's not exactly Boyd. George Handy took adventurous classical elements—dissonant harmonies, meter changes, and character changes—and put them in a dance band setting. A piece bumps along in 4/4, and all of a sudden there are a couple measures of 5/4. That was something you'd see in the music of Stravinsky.

**There's a very interesting story about how you got this music.**

I was sitting in my office and the phone rang. This person says “My name is David Allyn, I'm a vocalist.” I had never heard of him. “I have a large collection of music, and I'd like to donate it.” I asked for more information, and he said he sang for Raeburn.

After six hours of driving, I met David at the Denny's in New Haven, Connecticut. He says, “Follow me.” By the way, David was about 92 at the time. [He died two years later.] I followed David to this palatial storage unit, through this labyrinth of hallways, and I'm getting more anxious. We finally get back to this door, and he can't get the lock open.

**This sounds like a Dan Brown book.**

Finally he gives me the combination, I bust the door open, and in this giant space are two small black boxes on a trolley. “I've been duped!” I think to myself. We lug this stuff out, we go back to Denny's, I buy him lunch, and he tells me his story. He was a young guy from New Jersey, grew up in an Italian family, though he changed his name to “Allyn” to “Anglo-ize.” He grew up with Frank Sinatra, and they were buddies. Allyn joined Raeburn's band, and Sinatra joined Tommy Dorsey's band.

So he says, again, “Follow me. I think I have some more stuff at my house.” I start looking through it: piles of Raeburn charts, original Bill Holman and Johnny Mandel scores, Quincy Jones music from *Sinatra at the Sands*. There were probably 150 charts and no scores, so I had to make them for the concert!

**With the big band lineup?**

Yes, and with the French horn and harp. It's really fun music, but some of it is really hard. There is one piece with those Stravinsky sounds: a Jekyll and Hyde arrangement of “Over the Rainbow” that has many meter and texture changes. It keeps changing personalities, in four minutes.

The other really fun one is “Rip Van Winkle,” originally for [Raeburn's wife, the singer] Ginny Powell. It's the story of Rip Van Winkle waking up in 1943 and seeing that music is now called “swing.” It's a fun novelty piece. The students had a ball putting this together!



# GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH EASTMAN SCHOOL OF MUSIC



**Gateways Music Festival**, the only event of its kind, celebrates the participation and achievements of professional classical musicians of African descent and supports racial and cultural diversity in classical music.

## FESTIVAL HIGHLIGHTS

- Six days of more than 30 chamber music and orchestra concerts – all free and open to the public
- Performances by more than 125 professional musicians of African descent.
- Musicians from major American symphony orchestras, college and university music school faculties, and renowned freelance artists
- Pre-concert lecture by University of Rochester's Paul Burgett, authority on the music of African Americans.

## SELECTED PERFORMANCES

### Chamber Music Concert I

Mt. Olivet Baptist Church  
Thursday, August 10, 2017 | 7:30 PM

### Chamber Music Concert II

Hochstein School of Music & Dance  
Saturday, August 12, 2017 | 7:30 PM

### Gateways Festival Orchestra Concert

Stewart Goodyear, *piano* | Michael Morgan, *conductor*  
Kodak Hall at Eastman Theatre  
Sunday, August 13, 2017 | 4:00 PM

*View the complete calendar of performances on the Festival's website.*

Lee Koonce, President & Artistic Director  
Gateways Music Festival, Inc. • 26 Gibbs Street, Box 58 • Rochester, NY 14604  
585.232.6106 • [info@gatewaysmusicfestival.org](mailto:info@gatewaysmusicfestival.org)

**[gatewaysmusicfestival.org](http://gatewaysmusicfestival.org)**

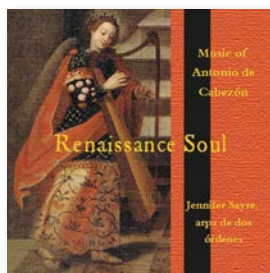
*Gateways Music Festival is grateful to the following Maestro's Circle donors (\$10,000+) for their generous support:  
The Andrew W. Mellon Foundation, National Endowment for the Arts, Assemblyman David F. Gannt and the Eastman School of Music.*



## RECORDINGS



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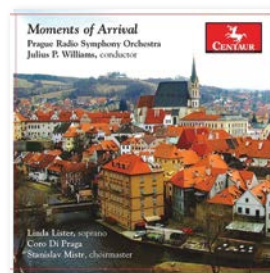
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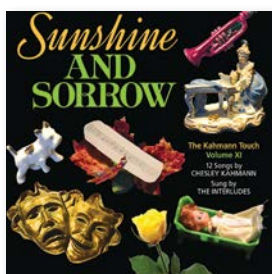
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10

### THE BASILICA CHOIR

#### 1 **Ave Maria** Stemik

The Basilica Choir is the professional choir-in-residence at the Basilica of the National Shrine of Mary, Queen of the Universe, in Orlando, Florida. Director **William Picher** '81E (MM) describes *Ave Maria* as “a mixed bag of choral literature ... this is our fourth full-length album release, and I’m pretty proud of it. Six of the tracks are music written especially for us.”

### JENNIFER SAYRE

#### 2 **Renaissance Soul**

**Jennifer** '71E, '72E (MM) says she “has long had a penchant for Renaissance music.” Here she plays music written for, and performed on a rare reproduction of, a Spanish Renaissance *arpa de dos órdenes* (harp with two rows of strings). In homage to Antonio de Cabezón (1510–1566), the foremost keyboard composer in Renaissance Spain, Jennifer surveys his cornucopia of styles: “Some [pieces] are deep and profound. Some are upbeat and bouncy. All are warm and expressive,

offering a look at beautiful harp music all but lost.” Available at [facebook.com/Renaissance-Soul/](https://facebook.com/Renaissance-Soul/)

### DAN LOCKLAIR

#### 3 **Gloria** Convivium Records

*Gloria* is the largest work in this collection of sacred choral music by **Dan** '81E (DMA), performed by Sospiri, the Winchester College Chamber Choir, and Portsmouth Grammar School Chamber Choir. Dan’s compositions are described as “a personal and deeply expressive response to the texts, being set with care, vision, and with faith.”

### DAVID FINCK

#### 4 **Low Standards** Soundbrush

**David** '80E plays bass and sings on this collection of standard tunes by Johnny Mandel, Stephen Sondheim, Irving Berlin, and others—including two of his own songs, “Low Standards,” and “The Way He Captured Me.” David’s partners include pianist Gary Versace, recently appointed to Eastman’s JCM faculty.

### LINDA LISTER

#### 5 **Moments of Arrival** Centaur

Soprano **Linda** '93E (MM) is accompanied by the Prague Radio Symphony orchestra and Coro di Praga, led by Julius P. Williams, for a program of works by contemporary American composers Elena Roussanova, Armand Quillontine, Lee McQuillan, and Williams himself.

### CHESLEY KAHMANN

#### 6 **Sunshine and Sorrow** Orbiting Clef Productions

**Chesley** '52RC contributed music, words, piano and direction for this 2016 disc, her fourteenth. It presents twelve songs sung by Chesley’s long-time singing group, *The Interludes*, with her son Ames Parsons on trumpet. The CD booklet contains words to all the songs.

### RENÉE FLEMING

#### 7 **Distant Light** Decca

**Renée’s** '83E (MM), '11E (Honorary) interest in contemporary vocal works continues with this premiere recording of *Strand*

*Settings* by Swedish composer Anders Hillborg, premiered by her in 2013. With the Royal Stockholm Philharmonic Orchestra under Sakari Oramo, the soprano also performs three songs by Icelandic musician Björk, and a modern classic, Barber’s *Knoxville: Summer of 1915*.

### KRISTIAN BEZUIDENHOUT

#### 8 **Mozart: Keyboard Music Volumes 8 & 9** **Mozart: Piano Concertos K. 413–415** Harmonia Mundi

Acclaimed fortepianist and Mozart interpreter **Kristian** '01E, '04E (MM) added to his list of Grammy nominations with volumes 8 and 9 of the composer’s solo keyboard music. The concerto disc contains three beautiful middle-period Mozart concertos in Kris’s ongoing series with the Freiburg Baroque Orchestra.

### EMILY MITCHELL

#### 9 **Music of Gary Schocker** Albany Records

Harpist **Emily** '75E has recorded four Albany Records CDs of music by the American flutist and composer

Gary Schocker: *Changes* (2016), *Garden in Harp* (reissued in 2016), and two volumes of *A Harp for Christmas* (2013 and 2014). Emily teaches at Stephen F. Austin State University, where she is Artist in Residence, and at Sam Houston State University.

### JARED SCHWARTZ

#### 10 **Ange Flégier: Mélodies for bass voice and piano** Toccata Classics

Bass **Jared** '06E (MM) and pianist Mary Dibbern collaborate on an enterprising disc of songs by the little-known French composer (1846–1925). Many of them receive their first recordings or first modern recordings here. Jared states: “Flégier’s songs are large-scale and orchestrally conceived, sitting stylistically close to Duparc in their dignified drama.”

### MIKE COLLINS-DOWDEN

#### 11 **Boy Meets Robot: The Robots Will Kill Us All** [boymeetsrobot.bandcamp.com](https://boymeetsrobot.bandcamp.com)

**Mike** '03E writes, “I recently released an album of music composed on a Nintendo Game Boy under the name



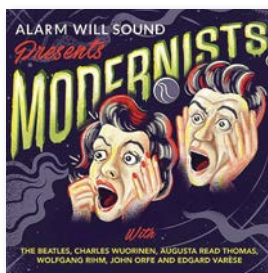
## { RECORDINGS }



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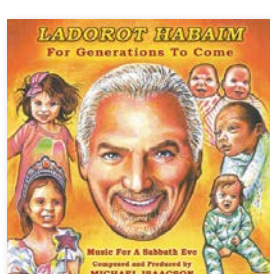
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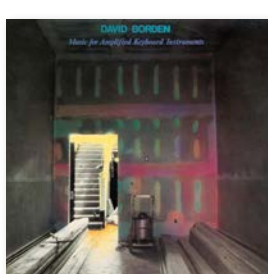
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*Boy Meets Robot.* “Boymeetsbot.com also states, “Mike and R.O.B. make geeky chip-tune rock with a guitar and a Game Boy. Keep on bleeping. Don’t let the bleeps get you down!”

### KEVIN PUTS

**12 Flute Concerto, Rivers Rush, Symphony No. 2**  
*Naxos*

*Gramophone* praised the “optimism and directness” of Kevin’s music on this CD, as well as the “impressively polished” performances by the Peabody Conservatory Orchestra led by Marin Alsop, and by flutist Adam Walker. The works range from the 2002 symphony (evocative of the national mood before and after 9/11/2001) to the 2013 concerto. (See page 6 for an interview with Kevin).

### ALARM WILL SOUND

**13 Modernists**  
*Cantaloupe*

Conductor **Alan Pierson** ’06E (DMA) leads this estimable new-music group (which began at Eastman and still includes Eastman alumni) in a program of 20th and 21st century music “reworked, remixed,

remarked, and otherwise deconstructed” (*Gramophone*) by Varèse, Augusta Read Thomas, Charles Wuorinen, and others.

### THE WEE TRIO

**14 Wee + 3**  
*Bionic Records*

The Wee Trio consists of drummer/composer **Jared Schonig** ’05E and bassist/composer **Daniel Loomis** ’04E (MM). After four critically acclaimed albums, the band just released its fifth, *Wee + 3*. The album, which features a composition by Schonig titled “Gibbs Street,” features Nicholas Payton, Nir Felder and Fabian Almazan as the “+3.”

### MICHAEL ISAACSON

**15 For Generations to Come**  
*michaelisaacson.com*

Composer **Michael’s** ’79E (PhD) grandchildren grace the CD cover of his new music for a Sabbath Eve, which was co-commissioned by 22 congregations across the United States and was simultaneously premiered on February 10, 2017. Eight congregations in Los Angeles joined choral and solo forces

to produce the biggest premiere, at Stephen S. Wise Temple in Bel Air, California, with hundreds of singers and soloists.

### DAVID BORDEN

**16 Music for Amplified Keyboard Instruments**  
*Spectrum Spools*

As a composer, **David** ’61E, ’62E (MM) is an influential figure, whose kaleidoscopic, elusive music is a missing link between electronic music and American Minimalism. This classic 1978 album became a rarity, but the expert remastering for this CD re-release will bring it to a new generation. *TheSoundProjector.com* observed, “Borden knows all there is to know about these 1970s instruments such as the RMI Electra Piano and the Model D MiniMoog, and is a connoisseur of their nuances of timbre and tone.”

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



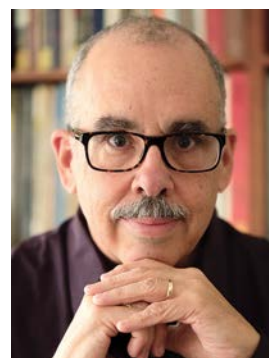
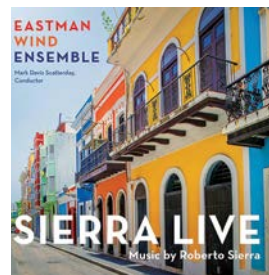
Mark Davis Scatterday frequently programs the music of Roberto Sierra with Eastman’s wind ensembles.

### EASTMAN WIND ENSEMBLE

*Sierra Live! • Summit Records*

## Sparkling, Striking Sierra from the Eastman Wind Ensemble

The latest CD from the Eastman Wind Ensemble offers a colorful design and package, and even more colorful music. The prominent American composer



**Roberto Sierra**

from the titles of Roberto Sierra’s works, the Puerto Rican-born composer often reflects his musical heritage in his music, which was described by the American Academy of Arts and Letters as “brilliant ... mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms.”

Roberto Sierra (born in 1953), who teaches at Cornell University, has had his music performed all over the world. EWE director **Mark Davis Scatterday** ’89E (DMA), who has a long association with Sierra’s music, conducts live performances, recorded over several years, of several important works: *Fandangos* (perhaps his most popular piece); *Sinfonia No. 3 “La Salsa”*; *Alegría*; *Fanfarria*; *Diferencias*; and “The Phoenix” from *Carnaval*.



## { ALUMNI NOTES }



Al Astle is shown (above) in 1951, as principal percussionist with the Oklahoma City Symphony; and in 2008, when he was 92 years old.

### 1930s

## “A Permanent Love of Music”

**C. Albert Astle** '38E celebrated his 100th birthday on August 27, 2016, at a party, given in his honor, in Richmond, Va. He was surrounded by friends, children, grandchildren, and great-grandchildren. Al still serves as an usher at his church, and goes to church every Wednesday morning to lend a hand with that church's program providing a meal and a shower to homeless people. At age 90, and again at age 92, he was able to borrow a marimba from Virginia Commonwealth University, and accompany the choir and organ during Sunday morning service. (He is a former principal percussionist with the Oklahoma City Symphony Orchestra.)

Near the end of the party, Al was presented with a special cake with ten candles (one for each decade). The candles were lit. Al paused about 15 seconds to contemplate a wish. Then he blew out all the candles with one breath!

When asked if he had a message for *Eastman Notes*, Al said, “As one graduates from the Eastman School of Music, he receives a BM degree plus a permanent love of music the remainder of his life. I am over 100 years old now (8-30-16) and enjoy all kinds of music, plus ‘beating out’ a simple rhythm now and then. How about you?”—*Chris Astle* (Al's son)

### 1940s

In September 2016, **John Fuyume** '48E, '50E (MM), Trustee of the Seabrook Educational and Cultural Center (SECC), was honored with the Order of the Rising Sun, Gold and Silver Rays, bestowed by the Consulate General of Japan in New York. John was recognized for his outstanding contribution to the SECC, a museum documenting the post-World War II relocation and establishment of approximately 2,500 Japanese Americans in Seabrook after being released from internment camps. Emperor Meiji of Japan founded the Order of the Rising Sun in 1875 to honor exceptional civil or military merit.

### 1950s

**Katherine Hoover**'s '59E *Requiem for the Innocent* was presented by the New York Virtuoso Singers, Harold Rosenbaum, conductor, on World Peace Day, September 21, 2016 at New York's Trinity Church. Katherine's work was praised as “in impressive work” and “extraordinarily beautiful” by *Fanfare*.

**Richard Lane** '55E, '56 (MM), who died in 2004, has had several works posthumously published by Edition BIM (Switzerland), including *Elegy* (1989) for solo violin and piano, *Fourteen Easy Pieces for Piano* (1959–1992), and *Dommage à Bach* (1998) for solo flute and string quartet.

### 1960s

**Raymond Egan**'s '67E choral work *In Memoriam 9/11* was performed in three different locations in the United States on September 11, 2016. His resource book for sacred musicians, *Uncommon Music for the Revised Common Lectionary*, joins music of



Max Stern '69E



Sheila Allen Yeomans '67E (MM), '75E (DMA). Left to right: Jeannie Miller, Matthew Valverde '09E (MM), '12E (MM), '16E (DMA), Dr. Allen, Allison Whetsel Ward, pianist Janet Pummill, David Grogan '91E (MM), pianist Kate Stevens, Amy Gilley Prickett.

craft and inspiration, brand new compositions as well as old, with their Biblical antecedents.

<sup>1</sup> “This fall has been a particularly active one,” writes **Max Stern** '69E. “My symphony *Beyond the Sambatyon* was premiered at the 19th Israel Music Days in Beer-Sheva on October 6, 2016. An unusual feature of the work is its integration of the folk instrument ‘doira’ from Bukhara (Central Asia) into the orchestral texture (see photograph). In spring 2017 I will visit London as Honorable Research Fellow of the Institute of Musical Research.”

<sup>2</sup> After a teaching career spanning 47 years, **Sheila Allen Yeomans** '67E (MM), '75E (DMA) retired from the Texas Christian University School of Music, where she taught since 1985, and also served as Chair of the Division of Voice. Her

colleagues honored her at the TCU Homecoming dinner in September with a concert by students spanning her TCU career, including tenor **Matthew Valverde** '12E (MM), '16E (DMA). As an active performer and master teacher, she traveled to Korea, Poland, and Germany, and taught for several years at the Schlern International Music Festival in Italy. She also authored the chapter on German Diction in *Diction for Singers*. Sheila continues to teach, offer master classes, and

### Abbreviations

Starting with this issue, *Eastman Notes* adopts degree and year designations consistent with other University of Rochester publications. “E” indicates an Eastman degree; River Campus degrees will be indicated by “RC.”



## { ALUMNI NOTES }

perform, as she devotes herself to her new career: building the Clear Creek Music Festival in Halfway, Oregon, which she founded in 2011.

### 1970s

**Michael Drapkin** '79E published the final two volumes of his *Symphonic Repertoire for the Bass Clarinet*, a book series he started during his senior year at Eastman. These volumes are the standard for bass clarinet study and performance worldwide, and have been tested in 53 American professional orchestras from the New York Philharmonic to the San Francisco Symphony, and internationally in countries from Italy to Iceland.

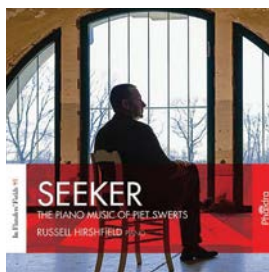
In December, **Michael Isaacson** '79E (PhD) was informed that he will receive a Doctor of Humane Letters degree *Honoris Causa* from Hebrew Union College – Jewish Institute of Religion, “in recognition of your extraordinary contributions to contemporary Jewish liturgical music.” Michael will receive the degree on May 4 at New York’s Temple Emanu-El. (See also “recordings,” p. 28.)

In 2016, **Geary Larrick** '70E (MM) celebrated fifty years since the publication of his first article, “Toward A Musical Percussionist,” in the Fall 1966 *Percussive Notes*. Geary had five reviews in the Fall 2016 issue of *National Association of College Wind and Percussion Instructors (NACWPI) Journal*, and a book review on J.S. Bach in the September 2016 *Music Educators Journal*.

**Arthur J. Michaels** '70E writes: “My SATB *a cappella* settings of ‘Agnus Dei’ and ‘Sanctus’ were recently published by, respectively, holysheetmusic.com and choralife.com. My



3 David Owens '72E



5 Russell Hirshfield '88E

concert band piece *Clarinet Chanson* was recently published by Imagine Music.”

3 **David Owens** '72E *Out of the Shadows* was premiered in Brookline, Massachusetts, on November 19, 2016, in the inaugural concert by the Amabile Piano Trio. The ensemble, which has been in residence at Tanglewood for several summers, will give the Owens trio its New York City premiere in April 2017. Pictured are pianist Thomas Weaver, cellist Hyun Min Lee, violinist Klaudia Szlachta, and the composer. David's *Sky Legends—Twelve Vignettes on the Signs of the Zodiac*, a major new work for piano four-hands, was premiered at the Crescendo Club of Boston on October 25, by Victor Cayres and Heeyeon Chi.

**Jason (Jay) Stearns** '71E, sang the title role of Verdi's *Rigoletto* on October 28, 2016, in Oslo. A soloist at the Metropolitan Opera for ten years, he returns to the Met in 2017 as Baron Douphol in Verdi's *La*



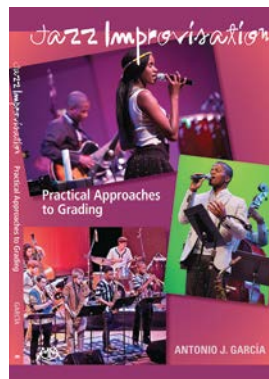
6 Tom Nazziola '88E

*Traviata*. Jay and his wife, **Suzanne (Blum) Stearns** '73E, '75E (MM) reside in Sarasota, Florida.

**Kathy Tesar** '79E writes: “I was recently appointed the Associate Dean for Enrollment Management at The Juilliard School, overseeing the Offices of Admissions and Financial Aid. Prior to this position, I was Coordinator of the 2016 Piatigorsky International Cello Festival at the University of Southern California's Thornton School of Music. I moved to USC from the Colburn School, where I was Associate Dean of the Conservatory of Music. In addition to my new position at Juilliard, I am working on a Doctor of Education in Organizational Change and Leadership through the USC Rossier School of Education.”

### 1980s

An interview with **John Fedchock** '85E (MM) was featured in the *Jazz*



4 Antonio García '85E (MM)

*Education Guide* of the November 2016 *JazzTimes*. Speaking with *JT* editor Lee Mergner, John reflected on his 35-year career, his time at Eastman studying with Rayburn Wright, his lengthy tenure with jazz legend Woody Herman, and his two Grammy nominations with his New York Big Band. John also expounds on the present state of jazz education, from his unique perspective as a sought-after international clinician.

4 *Jazz Improvisation: Practical Approaches to Grading* is the latest book by **Antonio García** '85E (MM). Published by Meredith Music Publications in paperback and e-book formats, the book explores avenues for creating structures that correspond to course objectives. Tony is Professor of Music at Virginia Commonwealth University. Tony's scores for two recent independent films have screened across the United States and the world.

5 Pianist **Russell Hirshfield** '88E recently released *Seeker—The Piano Music of Piet Swerts* on the Belgian label Phaedra.

**Thomas Lanners** '89E (MM), '91E (DMA), Professor of Piano at Oklahoma State University, taught master classes in June 2016 at Shanghai Conservatory Music and

its middle school, and at East China Normal University. In September he taught in Shanghai (for the third consecutive year) and at the Zhejiang Conservatory in Hangzhou. In November 2016 Thomas adjudicated for the Senior Division of the annual Texas MTNA Piano Performance Competition, having judged in 2016 at the inaugural Kuleshov International Piano Competition. In February Thomas presented his third consecutive lecture for the MusicEdConnect.com National Conference, and gave a session in June at the TMTA's annual convention in Dallas.

**Jim Lowe** '89E writes: “I've been the music director and conductor of the recent Broadway revival of *Les Misérables*, which closed in September after two and a half years and over 1,000 performances. Last season I made my debut at San Francisco Opera conducting *Sweeney Todd*. I also led Stewart Wallace's *Hopper's Wife* (New York City Opera) and Daniel Catan's *Il Postino* (Opera Saratoga). This season I'll conduct *Candide* at the Théâtre du Capitole in Toulouse and the Opéra National de Bordeaux, and will return to the Glimmerglass Festival to conduct *Oklahoma!*”

**Brad Michel** '85E (MM) received 2017 Grammy nominations for Best Surround Album, Surround Recording and Surround Mastering of Craig Hella Johnson's *Considering Matthew Shepard*, performed by Conspirare. He also recorded fortepianist **Kris Bezuidenhout's** '01E, '04E (MM) Mozart keyboard series, Volumes 8 and 9, nominated for Best Solo Instrumental. Both are on Harmonia Mundi.

6 **Tom Nazziola** '88E is winner of the 2016



## { ALUMNI NOTES }

Percussive Arts Society Composition Contest for Large Percussion Ensemble. Tom's trio *Cat and Mouse* was performed by the NYU Percussion Chamber Ensemble on December 2 at NYU's Frederick Loewe Theatre.

**7 Mark Steinbach** '87E (MM), '90E (DMA) performed the world premiere of two new works for organ at the Cathédrale Notre-Dame de Paris in July 2016. Mark, who is University Organist, Instrument Curator and Senior Lecturer at Brown University, commissioned the works from new members of Brown's composition faculty, Eric Nathan and Wang Lu, both former Guggenheim fellowship winners. Nathan's *Immeasurable* and Wang Lu's *Missing Absence* are both dedicated to the people of Paris. Mark performed the German premieres of these compositions at the Nikolaikirche in Berlin. The United States premiere took place October 1, 2016 at Brown University.

**8 Composer David Evan Thomas** '83E (MM) has two new publications. *Wassail! Christmas Carols for Piano* (Augsburg Fortress) contains carols for the pianist who enjoys detailed, imaginative arrangements and historical references. *Singers to Come*



**7 Mark Steinbach** '87E (MM), '90E (DMA)

(ECS Publications) is a five-movement cantata for mixed voices and piano about the adventure of singing, expressed in the words of Alice Meynell, P.B. Shelley, Galway Kinnell, and Richard Eberhart.

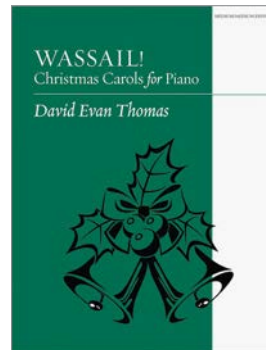
### 1990s

**Jane Solose's** '91E (DMA) active career as a concerto soloist, solo recitalist, chamber musician, duo pianist and master teacher has taken her to Korea, Japan, Austria, Bulgaria,

Hungary, Romania, Serbia, Russia, Argentina, Canada, and around the United States. Last May she was Chair of the Jury at the 23rd Dinu Lipatti Jeunesses International Piano Competition held in Bucharest. Jane is Professor of Piano and Keyboard Coordinator of Chamber Music at the Conservatory of Music and Dance, University of Missouri-Kansas City.

The premiere performances of composer **D. J. Sparr's** '97E ... *to me from the earth ...* took place at CAM (Contemporary Art Museum) Raleigh, North Carolina, on November 10-13. Musicians from the North Carolina Symphony and New Music Raleigh premiered this collaborative work combining music, visual art, poetry, and movement.

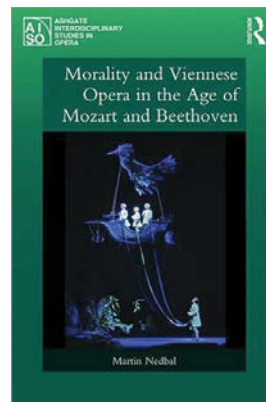
**Dan Zehringer** '96E (MM), trumpet professor at the Wright State University School of Music in Dayton,



**8 David Evan Thomas** '83E (MM)



**9 Mirna Lekić** '02E



**10 Martin Nedbal** '09E (PhD)

Ohio, has released his debut solo album, *Journeyman's Songs*. Dan says, "This 19-track album is a locally produced, recorded, and edited album that features myself on Flugelhorn, Bb, and C trumpet, as well as collaborations with various local musicians from the faculty at the Wright State University School of Music. **Jonas Thoms** '06E is featured with the WSU School of Music Faculty Brass Quintet on four of the tracks."

### 2000s

Saxophonist **Shaul Einav** '08E (MM) and



**11 Jeremy Samolesky** '07E (DMA)

his duo partner, accordionist Christophe Girard, premiered their latest project, *Medura*, in Paris on January 10. They'll spend the first half of 2017 touring France, Germany, the Netherlands, and New York State.

**9 Pianist Mirna Lekić** '02E, currently Assistant Professor of Music at Queensborough Community College, City University of New York, released her solo debut album, *Masks* (Centaur Records), which features Claude Debussy's final ballet, *La Boîte à joujoux*, and includes shorter pieces by Muczynski, Debussy, Martinu and Villa-Lobos.

**10 Martin Nedbal** '06E (MA), '09E (PhD) recently published *Morality and Viennese Opera in the Age of Mozart and Beethoven* (Routledge). Martin adds: "Also, I have a new job. After seven years at the University of Arkansas, I am now Assistant Professor of Musicology at the University of Kansas."

**11 Jeremy Samolesky** '07E (DMA) is the 2016-17 winner of The American Prize in Piano Performance, in the professional solo division. Jeremy was selected from applications from all across the United States. The American Prize is a series of new, non-profit, competitions designed to recognize and reward the best performing artists,

## Send us your news and photos!

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*We reserve the right to edit submissions for clarity and length. The deadline for the Fall 2017 issue of Eastman Notes is May 19, 2017.*



## { ALUMNI NOTES }

ensembles and composers in the United States based on submitted recordings. The American Prize was founded in 2009 and is awarded annually in many areas of the performing arts.

Drummer **Chris Teal** '09E (MM), trombonist **Nick Finzer** '09E, and pianist **Chris Ziemba** '08E, '11E (MM) have joined forces for *Creative Jazz Fundamentals: A Course for Beginning Improvisers*, a web-based class that teaches jazz by ear. According to Chris, "*Creative Jazz Fundamentals* teaches common jazz songs, style, and improvisation through video demonstrations that encourage students to play along at home [to get] a better sense of what the music sounds like and how to play creatively and interactively."

**Christopher Thibdeau** '07E was a guest teaching artist at the Afghanistan National Institute of Music's (ANIM) Summer Residency program. During his time in Kabul, Christopher taught cello and conducting lessons, and had the opportunity to work with the first-ever female Afghan conductor, Negin Kholwak. ANIM

was founded in 2010 by Dr. Ahmad Sarmast to rebuild music education in Afghanistan after years of war and repression, and is the model for future music schools to be built throughout Afghanistan.

**Jonas Thoms** '06E has been offered and accepted the position of Assistant Professor of Horn at West Virginia University. Currently, Jonas holds a faculty position at Wright State University (Dayton, OH), and, before that, was Instructor in Horn at the University of Evansville (Indiana) as well as Principal Horn of the Evansville Philharmonic.

**Jason van Eyk** '98E (MM) joined the Azrieli Foundation as Manager, Azrieli Music Initiatives. He is honored to be supporting Canada's largest public foundation, advancing its strategic interests in music as a vital human endeavor that expresses creativity, intelligent thought, and intercultural understanding as motivating forces to shape a better world. Jason's work includes overseeing two of the country's largest awards for classical music: The Azrieli Commissioning Competition and the Azrieli

Prize for Jewish Music, both valued at \$50,000.

### 2010s

**Claudio Espejo** '14E performed a recital of Chilean and Latin piano music to benefit Literacy Volunteers of Ontario-Yates on February 27 in Canandaigua, New York. Claudio is currently a doctoral student in piano at the University of Michigan.

In September 2016, **Johanna Gruskin** '13E was appointed Principal Flute of the Knoxville Symphony Orchestra.

**12 Stephen Houck** '12E and **Amy Luegering** '13E were married last August in Katy, Texas. Eastman alumni in attendance were (pictured left to right) **Danny Cruz** '13E, **Elizabeth Ehrlich** '13E, **Jonathan Ulanday** '11E, **Colin Deay** '13E, **Riesa Petruzzi** '13E, **Rebekah Carpio** '13E, **Nina Elhassan** '12E, **Andrew Friedrichs** '12E, **Justis MacKenzie** '12E, **Sterling Tyler** '13E, **Kate Jarvis** '12E, **Corey Sansolo** '12E, **Stacey Chou** '13E, **Jonathan Heim** '12E, **Emily Tyler** '14E, **Greg Hammond** '12E, **Kate Whaley** '11E, **Matt Lengas** '12E, and **Sarah Deay** '15E. Not pictured are



A famed interpreter of Liszt and Beethoven, pianist Fernando Lares performed and taught throughout the world.

### TRIBUTE

## Fernando Lares

The internationally renowned pianist Fernando Lares, who taught at Eastman from 1992 to 2004, died on September 9, 2016.

Born in Portugal in 1925, Fernando Lares graduated with highest honors from the National Conservatory of Music in Lisbon. He won the First Prize in a national competition sponsored by the government of Portugal, which led to fellowships for study in the United States and a study tour in Italy, Austria, France, Germany, and Switzerland.

Along with acclaimed recital and concerto appearances on five continents—some of them with his wife, Eastman Professor of Piano Nelita True—and many recordings, Fernando Lares was a jury member at the Tchaikovsky International, Van Cliburn, Franz Liszt, and Gina Bachauer competitions. He received the Beethoven Medal in memory of Artur Schnabel, for his performance of a cycle of Beethoven's piano sonatas at the age of 19 which launched his career; Portugal's Commander of the Order of Prince Henry the Navigator; the Franz Liszt Medal of the Liszt Society of Budapest; and the Liszt Centennial Commemorative Medal. Lares was a co-founder and president of the American Liszt Society.

Before coming to Eastman, he taught at Lisbon's National Conservatory of Music, the University of Texas at Austin, Interlochen Arts Academy, the Peabody Conservatory, and Catholic University. In 1989 he was appointed Permanent Guest Professor of Piano at the Shenyang (China) Conservatory of Music.

Fernando Lares is survived by his widow, Nelita True; three daughters; and several grandchildren.



**12** Newlyweds Steven Houck '12E and Amy Luegering '13E ... and many more ESM alumni!



## TRIBUTES

### K. David Van Hoesen

K. David Van Hoesen '50E, a longtime professor of bassoon at Eastman, died on October 3, 2016. A Rochester native, Van Hoesen came from a musical family. His father, violinist and conductor Karl Van Hoesen, taught at Eastman and in the Rochester public schools. David taught at Oberlin and at the Cleveland Institute of Music before joining the Eastman faculty in 1954, remaining until his retirement in 1991; he was principal bassoon of the Rochester Philharmonic Orchestra from 1954 to 1976. His students include Judith Leclair '79E, principal bassoon of the New York Philharmonic.

His daughters Gretchen and Catherine '80E continued the Van Hoesen family's musical legacy: Gretchen as principal harpist of the Pittsburgh Symphony Orchestra, and Catherine as a violinist with the San Francisco Symphony. Van Hoesen continued his close ties to the Eastman community after the retirement and performed frequently as a soloist.

In a 1986 newspaper interview, David Van Hoesen said: "One of my students said something to me recently—'You know, you teach us to teach ourselves.' I guess that really is so. I'm not trying to teach them every note of a piece ... I don't want them to be carbon copies of my interpretations. If someone tries to play like someone else, it never comes off effectively."

### George Osborn

George Osborn '59E, who died in November 2016, taught trombone at Eastman for many years, and was also longtime Principal Trombone of the Rochester Philharmonic Orchestra.

Osborn first played the trombone as a ninth-grader in his native Texas. After high school, he joined the Army, then came to Eastman to study with Emory Remington. He joined the Eastman collegiate faculty in 1962 as a lecturer, and then an instructor, staying through the 1990–91 academic year. He also taught in Eastman's Community Education Division. He joined the Rochester Philharmonic in 1965 and retired in 2000; during David Zinman's tenure as RPO music director, he described the orchestra as having "the finest trombone section of any orchestra in America."

George Osborn also played in the San Antonio Symphony (1959–60) and the Chautauqua Symphony Orchestra (1970–82). After retiring from Eastman, he moved to Vermont with his wife Elinor, a nature photographer.

"I had the privilege of counting George as a colleague for twelve years in the RPO," says Eastman Associate Professor of Trombone Mark Kellogg. "His playing was a perfect reflection of his personality ... warm, elegant, and steadily consistent. He was a wonderfully selfless and supportive colleague to whom I owe a great deal. Although I never formally studied with George, he remains as a most important influence on my playing and teaching."

**Alicia Barker** '14E, **Amy Skjerseth** '13E, **Nick Conn** '13E, and **Renée Vogen** '13E.

**Zach Sheets** '16E (MM) was First Prize winner at the Forum 2016 composition competition sponsored by Canada's Nouvel Ensemble Moderne, one of

the most prestigious awards for young composers today.

**Colin Stokes** '10E is a member of an eight-person group based in Berlin called Symphoniacs. "It is made of eight people including myself playing Electro-classical crossover,"

says Colin. "The instrumentation is two pianos, two cello and three violins, and my colleagues include the most recent winner of the ECHO prize for best classical newcomer, a member of the Vienna Philharmonic, and other wonderful players. We are busy with promotional



**Chanda VanderHart** '00E

work, including a performance for 8 million people on ARD's *Schlagerboom*, and a feature in *Das Bild*, Germany's largest paper, and we will begin a large tour in the spring."

**Chanda VanderHart** '00E recently received her PhD with honors from Vienna's Universität für Musik und darstellende Kunst. Her thesis, *Das Kunstlied im Wiener Konzertleben zwischen 1848 und 1897*, will be translated into English and released by the Hollitzer publishing house next year. Chanda also works intensively as a recording artist, pianist, accompanist and teacher in Europe, Asia and North America. She is co-founder of the innovative concert series "Mosaïque" and the initiative "Talespin, Musical Tales for Big and Small," and regularly reviews productions in Vienna and Linz for bachtrack.com.

## IN MEMORIAM

### 1940s

**Joyce (Wimpenny) Bennett** '45E, October 2016

**Ronald A. Cox** '48E, August 2016

**Frances (Paul) De Germain** '46E, September 2016

**Elizabeth (Bird) Druckenmiller** '45E, December 2016

**Robert G. Hobstetter** '45E, '46E (MM), September 2016

**Justine (Cleary) Johnston** '49E, August 2016

**Lois (Miller) Lawrence** '44E (MM), December 2012

**Margaret (Gowdy) Maw** '47E, January 2012

**Vergil (Singer) Scott** '49E, November 2016

**Milton Woven** '43E, July 2016

### 1950s

**Eva (Miller) Brauningner** '55E (MM), December 2016

**Doris (Rahl) Croop** '53E, December 2013

**Richard B. Daniels** '53E, October 2016

**Michael J. DiBiase** '52E, '53E (MM), November 1992

**June (Potter) Durkee** '51E, August 2016

**P. Jean Kershaw-Cantor** '56E (MM), November 2016

**Christabel (Linville) Lauinger** '55E, August 2016

**Marjorie L. (Latham) Malzahn** '51E, '52E (MM), November 2016

**Paul A. McEnderfer** '57E (MM), December 2016

**R. Neil McKay** '55E (MA), '56E (PhD), December 2016

**Norma R. Wendelberg** '51E (MM), '70E (PhD), July 2016

**Donald Benjamin Wright** '52E, '56E (MM), November 2016

### 1960s

**Nancy Howe-Webster** '66E, November 2016

**Martha K. Minster** '64E, January 2016

**William S. Rubinstein** '62E, August 2016

**Steven Wasson** '69E, '71E (MM), May 2013

**Steven D. Winick** '66E (BM), '68E (MM), '74E (DMA), January 1996

### 1970s

**David Clark Isele** '74E (DMA), August 2016

**Theodore Paul Rounds** '78E, August 2016

**Michael L. Tarentino** '75E, August 2016

### 1990s

**Michael Missiras** '94E (MM), July 2016



Assistant Professor of Musicology **Jennifer Kyker** recently published *Oliver Mtukudzi* (Indiana University Press), a biography of the popular Zimbabwean singer and songwriter; Associate Professor of Musicology **Lisa Jakelski** has published *Making New Music in Cold War Poland: The Warsaw Autumn Festival 1956-1968* (California Studies in 20th-Century Music); and professor of Jazz Studies and Contemporary Media **Bill Dobbins** recently published *Conversations with Bill Holman*. Associate Professor of Musicology **Roger Freitas**'s 2009 book *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* was the topic of a scholarly discussion last fall at the Accademia dei Ritovati in Pistola, Italy.

Professor of Voice **Anthony Dean Griffey** is one of the soloists on the new Naxos recording of Kurt Weill's *The Road of Promise*, recorded last year at Carnegie Hall with the Orchestra of St. Luke's under Ted Sperling.

Eastman's Director of Choral Activities, **William Weinert**, led the Eastman Chorale on a two-concert mini-tour of Ohio in November. The Chorale joined the Oberlin College Choir, directed by **Gregory Ristow** '04E (MA), '04E (MM), '11E (DMA), for a special joint event on November 17 in Oberlin's Finney Chapel. The two ensembles then traveled to Cleveland on November 18, reprising the concert at Mary Queen of Peace Church.

Last fall, OSSIA New Music headed to Rochester's Highland Park to premiere a new piece by Professor of Composition **Robert Morris** '65E. *Four Gardens* is the ninth piece by Bob composed for outdoor performance.

## New Full-Time Faculty Members

In January and February, Eastman announced the appointments of six new full-time faculty members for the 2017–2018 academic year.

### Chelsea Burns

*Assistant Professor of Music Theory*



A Preceptor of Music at Harvard University, Chelsea Burns completed her PhD at the University of Chicago in 2016. Her research interests include U.S. old-time, bluegrass, and country musics; Latin American modernisms; popular music of the Americas; and the historiography and pedagogy of music theory. She has presented her research at national conferences of the Society for Music Theory, the Society for American Music, and the Latin American Studies Association.

### Alan Chow

*Associate Professor of Piano*



A Steinway Artist, Alan Chow has performed in recital and in concert in such major venues as New York's Lincoln Center and Merkin Hall, Chicago's Symphony Center and Ravinia, and with orchestras in the United States and Asia. Chow regularly tours Asia, appears in recital in the Cheng-Chow Trio with pianists Angela Cheng and his twin brother Alvin, and has served as guest professor at the Central Conservatory in Beijing, honored visiting professor at the Shenyang Conservatory, and Visiting Associate Professor at Oberlin Conservatory.

### Mara Culp

*Assistant Professor of Music Teaching and Learning*



Mara Culp, a Visiting Assistant Professor of Music Education at Ithaca College, earned a master's degree in music education from Penn State and a bachelor's in music education from Siena Heights University. She taught K-12 general, choral, and instrumental music in Michigan for five years and has had extensive experience working with Pre-K students. Her scholarly interests include improving speech using music, music education for students with special needs, collaborating with special education professionals, elementary general music education, and choral music.

### Orit Hilewicz

*Assistant Professor of Music Theory*



Orit Hilewicz, a PhD candidate at Columbia University, researches the ways music analysis reflects, broadens, and enriches the experience of performing and listening. Focusing on 20th-century music composed in the United States and Europe, her interests include music and visual arts, music in multimedia works, set theory, analysis of post-tonal music, and analytical approaches to musical temporality. Her dissertation, "Listening to Ekphrastic Musical Compositions," studies pieces that take other artworks—such as paintings, architectural spaces, and different music works—and examines the intertextual relationships between music and images.

### Alexander Kobrin

*Assistant Professor of Piano*



Alexander Kobrin has won the Nancy Lee and Perry R. Bass Gold Medal at the 2005 Van Cliburn International Piano Competition, First Prize in the Busoni and Scottish Competitions, and Top Prize at the Hamamatsu Competition. Kobrin has taught at the Gnssin Academy of Music, New York University's Steinhardt School, and Georgia's Columbus State University. He has given master classes in Europe and Asia and been a jury member for the Busoni, Blüthner, Neuhaus, and "Prix Animato" competitions.

### Gary Versace

*Associate Professor of Jazz Studies and Contemporary Media*



Gary Versace '93E (MM) is often featured in bands led by musicians such as John Scofield, John Abercrombie, Al Foster, Regina Carter, Maria Schneider, Madeleine Peyroux, and John Hollenbeck. A "Rising Star" in *DownBeat* in 2009 and 2010 and winner of the Jazz Journalists' Association's Best Organist award in 2012, Versace has released several CDs and has appeared on almost 50 more as a pianist, accordionist, and organist. Versace taught at the University of Oregon as a tenured associate professor in the jazz studies department for eight years. He remains active as a clinician and guest soloist around the world.





The multi-award-winning members of the Fuego Saxophone Quartet, left to right: Erik Elmgren; Harrison Clarke; Gabriel Piqué; Nicki Roman.

## AWARDS

# A Super Semester for Saxes

It was a great semester (and a bit more) for Eastman saxophones! Students of **Chien-Kwan Lin** received many accolades in last fall's New York State Music Teachers National Association competitions. In the Young Artist (woodwinds) Competition, **Erik Elmgren** won First Prize and **Harrison Clarke** won Second Prize; in the Chamber Music (woodwinds) Competition, the **Fuego Saxophone Quartet** (**Nicki Roman**, **Erik Elmgren**, **Harrison Clarke**, and **Gabriel Piqué**) won First Prize; and the **Highland Saxophone Quartet** (**Lauritz Eller**, **Ye Wang**, **Stephanie Venturino**, and **Khanh Nguyen**) won Second Prize. In the Empire State Collegiate Instrumental Competition, **Anne Kunkle** won First Prize, and **Colin Crake** and **Jeremy Howell** Honorable Mention.

The **Fuego Saxophone Quartet** won the Chamber Music (woodwinds) category at the Eastern Division round of the MTNA competition, held at Boston University early in January, and will advance to the National Finals in Baltimore in March. **Erik Elmgren** also won in the Young Artist (woodwinds) category, and will compete at the National Finals. For the third year, an Eastman undergraduate won the First Prize at the Vandoren Emerging Artist Competition (classical saxophone category): sophomore **Colin Crake** will receive \$1,000, a trip to Paris, and a performance at the 2017 Chamber Music National Festival (part of the Music for All National Festival).

The **Eastman Saxophone Project** performed at the annual Vandoren Holiday Party at the Lincoln Ristorante in Lincoln Center. ESP's performance of selections from *Nutcracker* (edited by Eastman senior **Khanh Nguyen**) has already received more than 94,000 views on Facebook.

In December 2016, senior **Luke Norris**, a student of Charles Pillow, was awarded second prize in the "Sax Idol" competition sponsored by Keilwerth Saxophones in Chicago.

**1** This year's recipient of Eastman's William Warfield Scholarship Fund is mezzo-soprano **Alicia Rosser**, who performed in the annual benefit concert for the fund, on January 8 in Kilbourn Hall. The concert commemorated the 40th anniversary of this scholarship, and the legacy of a great Eastman alumnus, baritone **William Warfield '42E**.

**Jenny Chen**, a DMA piano student of **Douglas Humpherys**, gave a solo recital at New York's J.P. Morgan Library and Museum on December 2. The recital included works by composers from Beethoven to Stravinsky, whose manuscripts are in the library's Robert Owen Lehman Collection—and celebrated the eightieth birthday of Mr. Lehman, who is the husband of Eastman's Senior Associate Dean of Graduate Studies, **Marie Rolf**.



**1** Alicia Rosser

A proposal by **Madeleine Woodworth**, a junior organ student of **Nathan Laube**, and composition student **Wilhelmina Esary**, won a \$1,000 award in the 2016 American Guild of Organists Student Commissioning Project.

On October 13, **Lo-An Lin**, a doctoral student of **Nelita True** and recipient of the Lowry Award, performed in Carnegie Hall's Weill Recital Hall as part of the piano series sponsored by the George D. and Freida B. Abraham Foundation.

The Windsor Trio (**Devin Camp**, violin; **Brandon Xu**, cello; **Evan Ritter**, piano) won the Chamber Music Division (Strings) of the

MTNA Divisional Competition, and won the String/Piano Division as well. They will now represent New York in the MTNA divisional finals in Boston in January. They will go on to the national round in Baltimore in March.

**2** **Noémi Raymond-Friset**, a doctoral student of **Steven Doane**, has been loaned a 1769 Joannes Guillami cello by Canada's J.W. McConnell Family Foundation. In November, Noémi and her cello traveled to Viña del Mar, Chile, to take part in the Dr. Luis Sigall International Musical Competition.

Musicology PhD student **Lauron Kehrer** was recently published in the journal *American Music*. Lauron's article, part of a special issue called *Music in Four Distinct American Communities*, is titled "Goldenrod Distribution and the Queer Failure of Women's Music."

Organ master's student **Ivan Bosnar** won the Second Prize and the Audience Prize at the Improvisation Competition at the annual organ festival in Ann Arbor, Michigan.



**2** Noémi Raymond-Friset





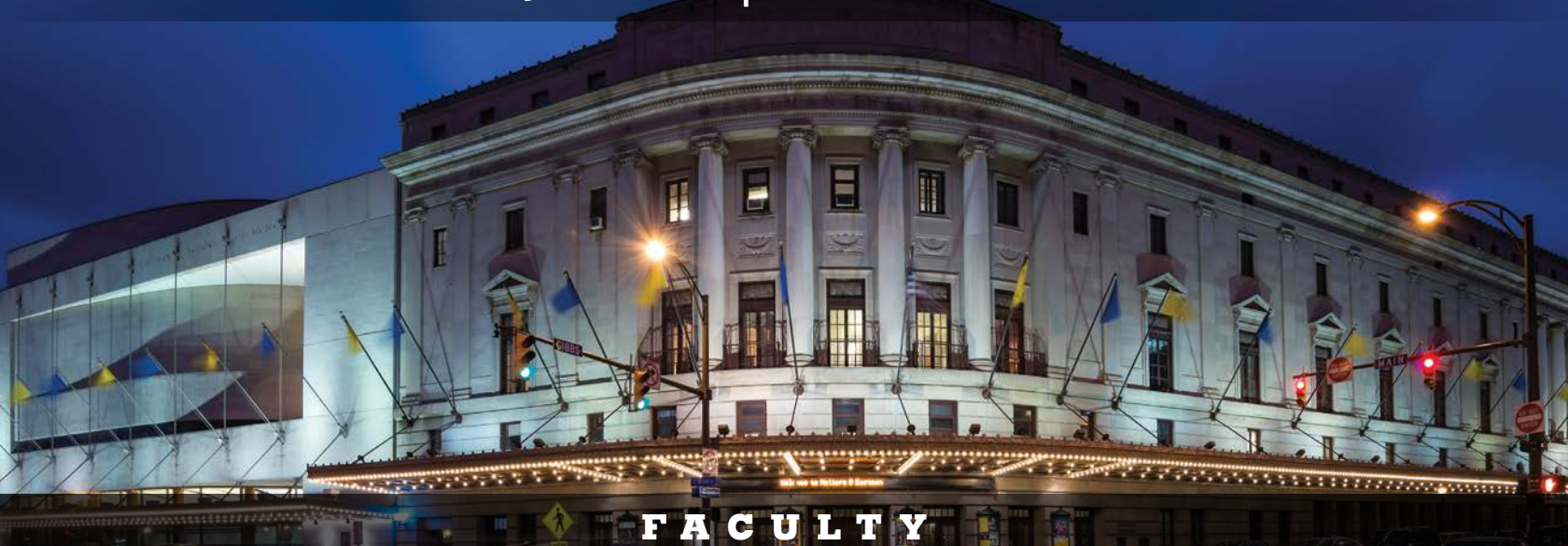
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## Four Decades of Flutists

A highlight of Meliora Weekend@Eastman 2016 was a celebration of forty years of teaching by our school's beloved Bonita Boyd '71E. A Who's Who of the flute world gathered for the event, several of whom are pictured here. Front row from left: Bonnie's fellow Joseph Mariano student Leone Buyse '68E; Bonnie herself; Donna Shin '97E. Second row from left: Mindy Kaufman '97E; current DMA

candidate Caroline Sonnet; Diana Basso '81E; Sanae Nakayama '80E; Mihoko Watanabe '95E (MM); Gina Kutkowski '92E, Mary Ann Tu '80E. Back row from left: Julie Carter '85E; Julie Tunstall '91E (MM), '94E (DMA); Jennie Oh Brown '93E (MM), '92E (DMA); Jonathan Keeble '92E (MM), '96E (DMA); current senior Evan Pengra Sult. *Photograph by Kate Melton*