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Pomp and circumstance: University of Rochester President Sarah Mangelsdorf takes the Kodak Hall stage for her inauguration on October 4.

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Celebrating Community

“Community” was a key word at Meliora Weekend 2019, as Eastman and the University welcomed a new president.

ON THE COVER: Michael Burritt displayed his percussion chops, and his recently-bestowed Distinguished Professor medallion, during a recital in Kilbourn Hall. PHOTOGRAPH BY DERON BERKHOF

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Volume 37, Number 1
Winter 2020

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Generous Gifts

The middle of December, when I am writing this message, is a time when giving is on many of our minds: choosing just the right gift for a family member or friend, or giving to support causes that enrich our lives and those of others.

As the dean of this remarkable music school, I hear many end-of-semester concerts and recitals at this time of year, and never fail to marvel at the myriad gifts of our students. They are nurtured here at Eastman and then sent out into the world, where their music making mirrors society's most important, most humane, values.

When Byron Stripling '83E was recently announced as the newest principal pops conductor for the Pittsburgh Symphony, he spoke about the power of music, saying, "We know that art is the finest form of hope..." During their time at Eastman, students hone their musical art-

providing matching funds for new scholarships. When a donor commits the first two thirds of a scholarship, the Wegman Challenge will add the final third to that unique scholarship. As such, a commitment of \$67,000 will be matched with \$33,000 from the Wegman Fund, to create a \$100,000 scholarship, and a \$100,000 commitment will be matched with \$50,000 from the Wegman Fund, to create a \$150,000 scholarship.

I am also very grateful to the 23 families who have already committed to the Wegman Challenge by creating endowed scholarships at Eastman. Their generosity reflects the powerful effect that music has had in their lives, and it shows a deep commitment to supporting the next generation of musicians and the creation of careers committed to music and its ability to make everyone's lives ever better through music. As Eastman approach-

There are also many alumni and friends who support these students on their journey through their giving. From making annual contributions of any amount to the Eastman Fund to creating endowed scholarships with special gifts, these donors collectively make this transformational time possible for talented artists.

istry and scholarship in such a way that they can create music that delivers this hope to their communities. The faculty guide them in harnessing their talents to express emotions, ideas, and truths through art.

There are also many alumni and friends who support these students on their journey through their giving. From making annual contributions of any amount to the Eastman Fund to creating endowed scholarships with special gifts, these donors collectively make this transformational time possible for talented artists.

I am particularly grateful to the Wegman Family for establishing a \$2 million scholarship challenge to encourage others to join them in supporting future generations of artistic leaders. This effort aims to create 40 to 50 new endowed scholarships of \$100,000 or more by

es its centennial celebration in 2021, I can think of no greater priority than providing financial assistance to Eastman students who will join the ranks of Eastman alumni as they enrich the world through their music.

Meliora,

Jamal J. Rossi

Joan and Martin Messinger Dean



Eastman student bloggers-at-large: senior Jake Buhler (left) and grad student Andrew Bockman (right).

Introducing Eastman's Student Bloggers

This year, Eastman's Communications Office and *Eastman Journal* welcomed student bloggers **Jacob Buhler** (left) and **Andrew Bockman** (right). Jake, a senior violinist, performed at Aspen this summer, and with the New World Symphony in September. Andrew, a doctoral percussion student, performed in Cleveland's Severance Hall last spring with the EWE (see "School News"). Andrew and Jake regularly post for *Eastman Journal*, in the "News" section of ESM's home page.

A Century of Singing

On September 17, 2019, **Thelma Altman Fixler** '42E celebrated her 100th birthday. On November 22, 1943, she made her Metropolitan Opera debut, the first time for



A recent photo of Thelma Altman, and a shot from the 1940s, at the beginning of her career.

an American-born singer on opening night. During seven years at the Met, she performed as Suzuki in *Madama Butterfly*, Mercedes in *Carmen*, and in numerous "pants" roles. Today, Thelma regularly attends Met Opera live broadcasts and Broadway shows, and loves shopping with her grandchildren.

2019 Eastman Grammy Nods and Winners

Several Eastman alumni and a faculty member were nominated for 2019 Grammy Awards, and two were winners, announced on January 26, 2020:

- **Best Engineered Album, Non-Classical:** *Scenery*, **Bob Ludwig** '66E (BM), '01E (MM)
- **Best Chamber Music/Small Ensemble Performance:** *Perpetuum*, Third Coast Percussion, **Sean Connors** '04E; *Freedom & Faith*, **Nick Revel** '08 (BM), **Curtis Stewart** '08 (BM, BA)



Ending on High Notes with ECMS

At the end of the Eastman Community Music School year in June, the school provided a sweet send-off for two retiring longtime faculty members: flutist **Jan Angus** '72E (MM), founder of the Eastman Pathways Program (at left); and soprano **Cecile Saine** '72E (at right).

- **Best Engineered Album, Classical:** *The Suns* (Kronos Quartet), **Bob Ludwig**, mastering engineer; **Sunny Yang** '04 (BM), cellist (**winners**)
- **Best Immersive Audio Album:** *The Savior*, **Bob Ludwig**
- **Best Opera Recording:** *Charpentier: Les Arts Florissants; Les Plaisirs De Versailles*, **Paul O'Dette**, conductor; cast includes **Zachary Wilder** '06E, **John Taylor Ward** '10E, and **Brian Giebler** '10E.



The family that plays together: current first-year student Logan Wadley and Jocelyn Reiter Ellison '59E.

Like Grandmother, Like Grandson

Jocelyn Reiter Ellison graduated from Eastman in 1959, and pursued a successful career as opera and concert singer and teacher; her grandson **Logan Wadley** entered Eastman this fall as a tuba student in Don Harry's

studio. After receiving two Artist Diplomas from the Salzburg Mozarteum in Salzburg, Jocelyn had a debut recital in Paris, and was leading mezzo-soprano in several German and Austrian opera houses and an Alto soloist in the Cathedral in Salzburg.

She has been on the faculty of the Musashino

Music Academy in Tokyo and the University of Iowa, and is professor emerita at the University of Arizona. Reunited with her high school sweetheart, she now resides in Virginia Beach. Logan's musical career is also off to a great start; as a high school student, he appeared on NPR's *From the Top*.

{ ALUMNI ON THE MOVE }

Kristian Bezuidenhout

'01E, '04E (MM), fortepianist

■ In addition to releasing a stream of well-received recordings (see p. 23 to see one of the latest), Kris will be leading a Carnegie Hall workshop on Beethoven's piano sonatas in April 2020, guiding four young professionals through these works in celebration of the composer's 250th anniversary.



Hannah Lash

'04E, composer

■ Hannah's chamber opera *Desire* premiered on October 16 at Manhattan's Miller Theatre; the *New York Times* called it "a dreamy and enigmatic allegory about the creative process." The performers included the JACK Quartet—including founding members **Christopher Otto** '06, '06E and **John Pickford Richards** '02E, '04E (MM)—who released an album of Hannah's music last year.



{ ALUMNI ON THE MOVE }



Adam Sadberry

'18E, flutist, music educator

■ Adam, until recently an African-American Orchestral Fellow with the Detroit Symphony, was appointed Acting Principal Flute of the Memphis Symphony Orchestra. This summer he was a Bowdoin Festival Fellow ... and could also be heard on the orchestral soundtrack of the live-action reboot of *The Lion King!*

Shizuo Kuwahara

'98E, conductor

■ Shizuo, a former winner of the Georg Solti Competition, is the principal guest conductor of the Primorsky Stage of Russia's historic Mariinsky Theatre in Vladivostok, not far from the Chinese and North Korean borders. His December duties included an all-Tchaikovsky concert with pianist Sergei Babyan and a performance of Verdi's *Macbeth*.



The Saplings

■ "It's almost too much raw talent to take in one sitting," said Rochester's *City Newspaper* of The Saplings, consisting of no fewer than ten Eastman or UR alumni: **Matt Bent** '18E, '18, **Abe Nouri** '18E, **Ryder Eaton** '18E, **Greg Roberts** '17, **Ben Bird** '19E, **Andrew Links** '16E, **Geraldo Marshall** '19E, **Adrian Eldridge** '19E, '19, **Jack Courtright** '19E, and **Rowan Wolf** '19E, with general manager **José Escobar** '18E. Also featured is associate professor **Gary Versace** '93E (MM). The group, which melds soul, funk, disco, and jazz with a rhythm and horn section, released its first LP, *Go Digital!*, last February.





Discovering Debussy

An Eastman professor translates a biographical masterpiece into English

“A great composer deserves a great biography,” says Marie Rolf. Francois Lesure’s magisterial biography of Claude Debussy, published in 2003, two years after the French musicologist’s early death, was immediately accepted as the most complete and reliable account of the life and career of one of France’s greatest composers. However, as it had not been translated into English, it remained accessible primarily to Francophones.

“It was a great leap,” says Marie Rolf of the book. But its readership was limited—until Rolf was given exclusive permission by Lesure’s widow, Anik Devriès, to translate and revise the book, which was recently published by the University of Rochester Press.

Rolf ’77E (PhD) is Professor of Music Theory and Senior Associate Dean of Graduate Studies at Eastman, and a leading authority on Debussy. She has edited *La Mer* as well as a volume of early songs for the Complete Edition of Debussy’s works, and in 2012 served as Artistic Director for *The Prismatic Debussy*, an Eastman-wide festival celebrating the 150th anniversary of the composer’s birth.

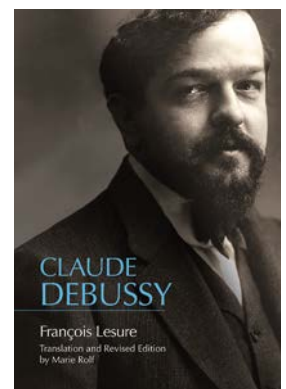
Marie Rolf (above right photo) spent countless hours editing, revising, and translating Francois Lesure’s 2003 biography of Claude Debussy (below).

In 1982, when she met Francois Lesure, she was at the beginning of an important career.

She recalls her early research experiences at the music department of the Bibliothèque nationale de France, where Lesure served as chief curator. She worked on the fifth floor of the library, and Lesure’s office was on the fourth; one day she made her way down to ask him a question about a particular citation. She received a lofty reply: “*Moi, je ne cite jamais!*”—“Me, I never cite!”

But years later, after she took up the task of translating Lesure’s biography—and because musicologists *always* cite—she spent countless hours tracking down those thousands of pesky citations—in letters, magazines, newspapers, and other sources. “Lesure was in a unique position to study primary materials that were often unavailable to other scholars,” Rolf explains. “In addition, because he was situated at the hub of Debussy research, he fostered and absorbed the pathbreaking work of many other experts in the field.”

In its English version, and with all those primary and secondary sources tracked down and properly cited, *Claude Debussy* is even more detailed. Marie Rolf has added newly discovered information in the text of the book, provided nearly 2,000 new endnotes, and realigned Lesure’s original references to letters to match those in





Debussy – For the First Time

The appearance of Rolf's translation and revised edition will be celebrated in forthcoming concerts titled "Debussy Premieres." New music by Debussy is continually brought to light, especially music from his early years. Three works dating from around 1882, when Debussy was 20 years old, will be performed by Eastman artists on March 12 at New York's Morgan Library & Museum.

One of them is a world premiere: a fragment of a cantata called *Daniel*, based on the fifth chapter of the Old Testament Book of Daniel. It was written by Debussy as a student, flexing his musical muscles for the Prix de Rome (which he eventually won in 1884). Its primary vocal-piano manuscript survives in a private collection; Marie Rolf transcribed its 38 pages to create a performable score. An additional manuscript of the opening aria is housed at the Morgan Library, and will be on display at the concert in March.

Eastman is providing an outstanding vocal trio to premiere this work: tenor (and Professor of Voice) Anthony Dean Griffey '01E (MM); soprano Susannah Stewart, a current graduate student; and baritone Randall Scarlata '92E, with Eastman Opera Theatre's music director Timothy Long '92E (MM) as pianist. Since a short passage is missing from the manuscript, Rolf asked Professor of Composition David Liptak '75E (MM), '76E (PhD) to fill in with approximately 40 bars of original music in the style of early Debussy.

The three vocalists will premiere another sizeable dramatic work by the young Debussy: *Hymnis*, based on a text by Théodore de Banville, whose poetry Debussy often set in his youth. Debussy composed both *Hymnis* and "Séguidille" for his muse Marie Vasnier. Rolf edited and published the latter piece in 2014, and describes it as "the longest and most virtuosic song he would ever attempt." Susannah Stewart will sing what is believed to be the New York City premiere of this work.

The New York concert will be previewed at Eastman on February 23 at 7 p.m. in Hatch Recital Hall. The concert is free and open to the public.

a 2005 edition of Debussy's complete correspondence.

As a translator, she also essayed the challenging job of simplifying Lesure's typically French style of academic writing, which she says "often contained five ideas in every sentence. Lesure's authorial tone was also slightly ironic—a quality that he shared with Debussy," and one that she attempted to maintain in her translation.

It took her several years to complete the book, often late at night after dispatching her teaching and administrative duties at Eastman. "Debussy scholars are a close-knit group," she says, so she was grateful to receive a lot of help in understanding thorny passages and tracking down obscure references.

In great detail. Lesure paints a very complete picture of an enigmatic, and frankly not always likeable, man who invariably lived beyond his means, often treated women shockingly . . . and happened to be a musical genius. He also offers context for Debussy's artistic development, as a young man moving through the Parisian drawing rooms, cafés, and gathering places of the artistic movers and shakers of the time. "Debussy was a sponge," says Rolf. "So deeply immersed in music, in artistic thought, in the cultural milieu of Paris."

The English *Claude Debussy* has already been hailed as a masterpiece of its own. In *Gramophone*, Tim Ashley called it "a most magnificent achievement and its appearance in English allows us to fully understand its seminal influence and the groundbreaking nature of Lesure's scholarship . . . as a depiction of the man and his world, it is exceptional, and no one who cares for Debussy can afford to be without it."

The first print run of the book sold out within five months, much to the delight of the press and its author, demonstrating that, thanks to Marie Rolf, Lesure's rich biography is finding the wide audience it deserves.

Engaged and Excited

Eastman's new faculty members on their visions for music education

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

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

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

Lisa Caravan '07E (MM), '12E (DMA)

Assistant Professor of Music Education



This is an exciting time in the music world where innovation, creativity and collaboration across disciplines and styles is encouraged and valued. The new generation of students includes not only versatile performers, but also teachers, composers, improvisers, and entrepreneurs. As classical musicians, we need to find ways to engage all kinds of audiences and challenge our notions of what classical music “looks like.”

Focusing on creative programming, interdisciplinary partnerships, education, and community engagement can cultivate a place where we all come together and value each other. I hope we continue to explore avenues where we can create meaningful musical experiences for people we encounter, whether in the classroom, concert hall, art gallery, or coffeehouse.

My top priority in educating the next generation of teachers/artists is to encourage them to be inquisitive, to feel empowered to challenge norms, and to find creative ways of communicating their love of music through teaching and performing.

Lisa Crawford

Professor of Harpsichord



We are potentially in an exciting time in the field of classical music. Boundaries between musical genres are less rigid: we are hearing fusion of “classical” music with world music, for instance, or with jazz. Historical performance has moved into the mainstream, and increasingly, instrumentalists and singers move with ease between early and modern instruments, between baroque opera and modern opera. At the same time, funding performances

has become increasingly difficult. I think that all music students should be educated in entrepreneurship, giving them tools to create their own ensembles and/or concert series in unique and creative ways, wherever they choose to settle.

As a teacher and player of a historical instrument, I encourage my students to have a spirit of inquiry about the music they play—to ask questions about the musical text itself, the historical context in which the music was written, the original techniques which create a musical language for their instrument, and the kinds of improvisation that would have been added by the performer. But also, I expect them to realize that there is much room for their own artistic contribution to the performance of early music—that there is a whole range of possible interpretations within the parameters of what we know, and that their goal is to play with conviction and to be convincing, so that their performance will consist of a combination of what they have learned and what they want to say.

John Kapusta

Assistant Professor of Musicology



First, let me say that as a historical musicologist, I am much more comfortable trying to explain the past than predict the future! That said, I do think tomorrow's conservatory graduates will be increasingly expected to cross stylistic boundaries.

As I teach students in my course “Music Since 1900,” the last several decades have been dominated by musicians who flaunt border-burning tendencies (think of Yo-Yo Ma and his Silkroad Ensemble, for instance). We should probably expect that the next wave of successful artists will also engage with diverse musical styles, especially as streaming media services offer musicians ever-greater access to an ever-wider range of sounds.

With such great creative power, though, comes great responsibility—something I encourage my students to embrace. I teach my

students about diverse musical traditions, but more importantly, I try to train them to compose, perform, and teach music in ways that promote justice. For me, preparing musicians to use their gifts to create a more equitable world is what a comprehensive music education is all about.

Andrew Harley

Associate Professor of Collaborative Piano



In a world that can often seem to offer so little time for reflection and retrospection, embarking on the lifelong journey that defines a life in music may seem today like an anachronistic pursuit.

A life surrounded by things greater than ourselves requires a lifelong commitment to reflection, the discipline to keep striving for both honesty and beauty, in the music and in ourselves, and the belief that the things one holds dear may not be reflected in a world

with which we try to communicate. The challenge I present to myself, at this stage of my life in the classical music world, is to find as many ways for the next generation to share the value, the richness, and the beauty of the lifelong journey they have chosen. To paraphrase Robert Frost, the road less traveled by (as difficult as it may be at times) may just make all the difference.

My students are my top priority. Sharing approaches to deepen the ways in which they see music, think about music, and hear music is a cornerstone for me. Finding ways to link the intellect, the heart, and the ear can form the path to channel the beauty that is already within them.

Nathan Laube

Associate Professor of Organ

A part-time faculty member since 2013, Nathan Laube was appointed to a full-time position in the fall 2019 semester.



With each new advance in technology comes advantages and, of course, resultant challenges. Never before has so much music been so readily available via electronic media such as YouTube and other online sources for music streaming. Likewise, the opportunity to reach new audiences has never been easier in one sense: a simple, unexpected “click” on an enticing link can provide the riches of this musical universe. Nor has there ever been so

much competition for one’s time in an age of ultra-connectivity and constant visual and aural stimuli.

We have to be especially visible and compelling ambassadors and educators for the art we love—one which requires long-term investment, gestation, and patience from both practitioner and consumer alike—in a world of instant gratification, knee-jerk reactions, and quick results . . . and it is important to remain steadfast in upholding the highest musical values, while being open to, interested in, and willing to take advantage of the best opportunities that new technology affords us.

After a century of high specialization (“I’m an organist, you’re a harpsichordist, so and so is a pianist, my friend is a theorist”), we seem to be returning to an older model of musicians required to wear as many proverbial ‘hats’ as possible. Musicians of tomorrow are required to be extremely creative, thinking artists, with as broad a perspective and understanding of their field as possible. I try to foster an awareness of this in my teaching: discussing the historical context of each work brings a sense of immediacy and relevance to the score at hand and situates the interpreter in a long, complex, oft-traveled interpretive narrative.

I find it is also important to approach the music from an orchestral, vocal, pianistic, or, in any case, non-organistic perspective—to very intentionally wear different ‘hats’ to gain a deeper understanding of the music. The more tools one has sharpened in his or her tool belt, the greater the richness of experience and ability one will have to craft truly personal and meaningful interpretations. And that’s why we study music—to create meaningful things!

Michael Wayne

Associate Professor of Clarinet



Generally speaking, I teach the individual student and their needs. Not everyone needs to play in an orchestra—and with a studio of 16, it is unlikely that all of the students will graduate with performing jobs, as there are not enough openings in orchestras every year. But there are many other great jobs in the music business. The tools they’ve gained can be used to do whatever they feel passionate about.

Everyone has a different passion, and as a teacher, it is my job to find that in each of my students and facilitate it.

Eastman gives such a strong foundation in musical education that when they leave, students can take that knowledge in many different directions. An example I like to use is from my time with the Boston Symphony Orchestra. My colleague in the chair next to mine, Tom Martin ’83E, was a Stanley Hasty student at Eastman; the orchestra’s librarian (Marty Burlingame ’64E, ’66E (MM), now retired) was a Stanley Hasty student at Eastman; and the orchestra’s President and Executive Director, Mark Volpe ’79E, was a Stanley Hasty student at Eastman. I don’t know any other school that could make that claim of its graduates.



"I love sharing it with the students..." Michael Burritt shares the spotlight at his installation as Paul Burgett Distinguished Professor, playing with Ivan Trevino '06E, '10E (MM).



Dreams Coming True

Michael Burritt is Eastman's first
Paul Burgett Distinguished Professor

By Andrew Bockman

On Friday, September 27, 2019, Michael Burritt '84E, '86E (MM) was installed as Eastman's Paul J. Burgett Distinguished Professor. The ceremony took place in Kilbourn Hall, during a recital by Burritt, accompanied by many of his current students, performing music composed by former students and himself.

Professor Burritt's tenure at Eastman began long before 2008, his first year teaching here. "I grew up in Syracuse and my father was a very well-respected band director. I remember we had Eastman Wind Ensemble albums in the house, and when I was a kid Frederick Fennell came to our high school. So did Donald Hunsberger and Warren Benson. I grew up thinking about Eastman as Mecca, so studying here was a dream come true."

At Eastman he studied under John H. Beck, who taught from 1967-2008. "John Beck was absolutely wonderful in his ability to help you understand how to be a professional and to focus on big global ideas, like learning things thoroughly and correctly, and making good sounds all the time. I needed refinement and someone to help me have a more mature sense of what a musician was." These qualities remained a fundamental part of Burritt's teaching philosophy since leaving Eastman and ultimately returning as John Beck's successor.

"I knew what Eastman was like, but I hadn't been here in a long time and I had never been a professional here. So it was a challenge. I had to prove myself again in some ways. But it was one of the first times in my life where I felt very confident about what I was going to do and how I was going to do it."

Burritt finds his relationship with his students one of the most rewarding aspects of teaching at Eastman. "Our studio has really grown into an exceptional studio. I enjoy my students as people, and I really enjoy watching their musical success." A number of his former students are now leading performers, teachers, administrators, composers, and more. "It's really exciting to see so many talented people together in one place. To be the person that gets to guide and go along for the ride with the students is super exciting and a huge honor.

"One of my favorite memories will be the [September 27] concert, which was a hugely humbling and momentous occasion. The spirit of the evening and having my students working with me was the most special thing. I always love sharing it with the students."

Andrew Bockman is a doctoral percussion student and one of Eastman's student bloggers.



Meredith Monk



Rosephanye Powell

“She Has Said It”

Women composers enliven Eastman this fall

Meredith Monk

The multi-talented, profoundly creative artist Meredith Monk visited the University of Rochester in October for a multi-day residency titled *Dancing Voice/Singing Body*. Monk and her vocal ensemble were the inaugural visiting artists for the Institute for the Performing Arts at the University’s School of Arts and Sciences, and Eastman welcomed her as the 2019 Glenn Watkins Lecturer. (This program was established in 2003 by distinguished musicologist Glenn Watkins ’53, to bring an exceptional figure in the field of music and related humanistic disciplines to the school.) Monk’s residency also included a performance of her most recent ensemble work, *Cellular Songs*.

As a composer, singer, director, choreographer, filmmaker, and creator of new opera, music-theater works, films and installations, Meredith

Monk’s boundary-defying presentations merge sung and orchestral music, drama, and movement into enthralling, sometimes startling works of theatrical art.

2019 brought renewed attention to two of her masterpieces, with a widely praised Los Angeles revival of her 1993 opera *Atlas*, and the release of a newly restored film of her multimedia work from the 1970s, *Quarry*, an exploration of fascism.

“Meredith Monk’s music is gorgeous—soaring, searing—in a way that complicates narratives about what ‘new music’ should sound like,” says Assistant Professor of Ethnomusicology Anaar Desai-Stephens. “Yet, while her music is accessible in many ways, that doesn’t mean it’s easy. Instead, her work raises profound questions about what it means to be human and what humans are capable of, from intimate care to spectacular dystopia.

“The impact of her work comes in great part from how she uses the voice to produce sounds that are both human and more than human. Now called ‘extended vocal technique,’ this re-thinking and re-feeling of the voice has been one of Meredith’s most profound contributions to music in our time.”

Assistant Professor of Musicology John Kapusta adds: “In the late 1960s, Monk began presenting performances integrating music, dance, theater, and media. At a time when many avant-gardists remained committed to abstraction, she embraced storytelling. Often likened to a shaman or bard, she explored relatable themes—womanhood in particular—in the vocabulary of ritual and myth.

“As a singer, she drew on a range of cultural traditions to create unconventional music with immediate sensuous appeal. Her deft combination of stylistic eclecticism, multimedia spectacle, and topicality earned her



Kate Soper

critical acclaim and inspired a generation of artists. Monk set the stage for the genre-defying, unapologetically beautiful, timely works that dominate the new music scene today.”

Desai-Stephens sums up Meredith Monk’s achievements: “When we think about Meredith’s work and legacy, it’s helpful to remember that she comes from a family of musicians and, specifically, singers. Yet, her own work has been multi-genre and multi-disciplinary from the beginning, incorporating movement, theatrical staging, film, and more.

“This interdisciplinarity has made Meredith’s work speak to a wide range of audiences and practitioners. Indeed, her most ardent fans are other artists who see the ways she has coaxed open these art forms to become parts of new worlds of creative possibility.

“It’s hard to overstate Meredith Monk’s influence on the worlds of music, dance, and multimedia, interdisciplinary performance.”

The Watkins Lecture audience was treated to a conversation between Ms. Monk and Professor Desai-Stephens. This turned out to be a sort of autobiography, as Monk described her musical family (her mother, a soprano, sang in radio soap commercials), her first encounters with music through stories like *Rusty in Orchestraville* and *Tubby the Tuba*, her vocal studies and realization that the voice could be used as an instrument, and her explorations of spirituality and Buddhism in the 1970s.

She described herself as “a channel for a larger energy—this gigantic thing called music. Music can be a really harsh master, or mistress—but there is truth in it.” —David Raymond

Rosephanye Powell

On October 19, the Eastman Women’s Chorus sang under the baton of Rosephanye Powell, one of the premier American composers of choral

music, in a concert featuring her own compositions and arrangements.

In talking about her work as a composer and conductor, Dr. Powell spoke candidly: “So much music composed for women has been written by men, so women are singing music from a male perspective even if the poet is female. Songs composed *by* women, *for* women allow women to be heard as one unified and powerful voice.”

She adds, “Generally, I want the choir to be storytellers, expressing the meaning of the poetry and touching the hearts of the audience.

“For me, the beauty of choral singing is that it brings together people from all walks of life, cultures, races, nationalities, etc., working toward a common goal: sharing their hearts, gifts and talents with the world. The skills developed and used in choral singing include creating community, self-expression, listening, working together, and singing as one voice.” —Jeremy Lopez

Kate Soper

Composer and vocalist Kate Soper premiered her new work *Missing Scenes: The Winter’s Tale* on October 17 in Kilbourn Hall with Musica Nova led by Brad Lubman, and her reaction to her Eastman visit was as direct as her music: “I had a great time! The students were well-prepared, enthusiastic, and a delight to perform with, and it was wonderful to work with Brad Lubman.” (There’s a YouTube video of the premiere performance.)

Soper, whose work has been described as exploring “the slippery continuums of expressivity, intelligibility and sense, and the wonderfully treacherous landscape of the human voice,” was a 2016 Pulitzer Prize finalist for her *Ipsa Dixit* (*She has said it*), and is also a co-director and performing member of Wet Ink, a New York-based new music ensemble, and an Assistant Professor at Smith College. —David Raymond

The Healing Art

*Eastman and URMC join forces
for Eastman Performing Arts Medicine*

By Reagan McNameeKing, Jessica Kaufman, and David Raymond

The Eastman School of Music and University of Rochester Medical Center (URMC) recently unveiled a collaboration that's bringing clinicians, artists and researchers together to create innovative connections between health and the arts.

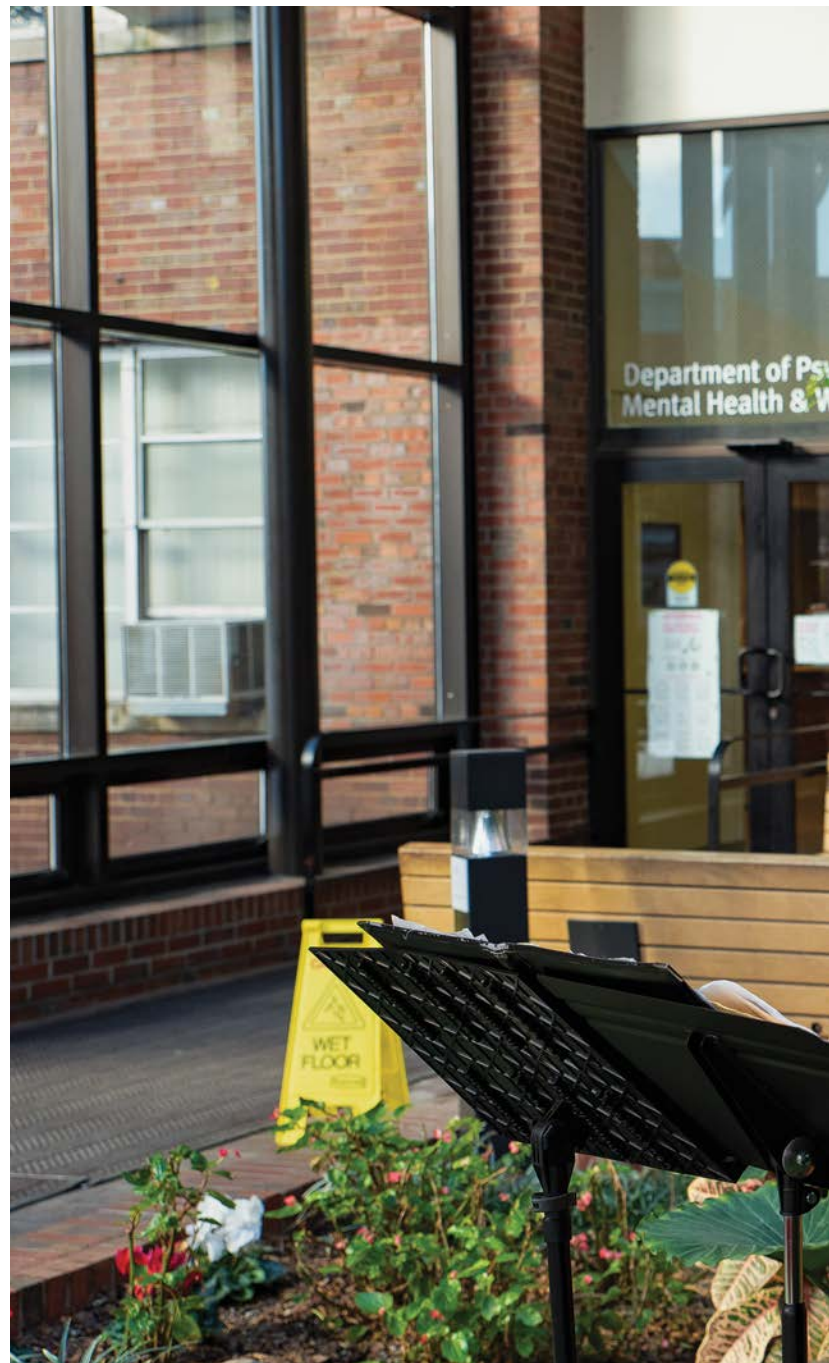
The new initiative, Eastman Performing Arts Medicine (EPAM), unifies and expands existing clinical services, arts integration, and research to transform arts-related health care delivery and to increase scientific understanding of the interactions between the arts and health. EPAM synthesizes the resources and artistic expertise of a world-renowned music school with the cutting-edge treatments and scientific research of a top-tier academic medical center.

The concept of the Eastman School of Music and the UR Medical Center joining forces has existed for many years. In 2018, Eastman dean Jamal Rossi approached ECMS faculty member Gaelen McCormick '92E to lead the program: "I was so excited, I said yes before I finished the sentence."

McCormick played bass in the Rochester Philharmonic Orchestra until 2016, when a condition called Meniere's disease caused deafness in both ears. Without the outlet of performing, she wanted a new focus for her creative and musical energies. She is bringing plenty of both to EPAM, hoping to make it an example for hospitals across the country.

Eastman Performing Arts Medicine has four key components:

1 Healthcare for Performing Artists and wellness education. For performing artists, time lost to injury or illness presents financial, physical and emotional challenges. EPAM's clinicians, who include



specialized providers in orthopaedics, neurology, and otolaryngology, are dedicated to helping artists (dancers and actors as well as musicians) return to the stage as soon as possible. EPAM clinicians treat a range of conditions impacting performance, including chronic overuse injuries like carpal tunnel syndrome, tendonitis and vocal fold nodules, as well as acute illnesses or sudden injuries. To streamline access to clinical care, EPAM has launched a new hotline to connect performers with health care specialists within 48 hours.

2 Music Therapy in clinical patient care. Research has demonstrated that arts therapy interventions offer benefits including reduced risk of hospital readmission, improved blood pressure and respiratory function, pain reduction and an enhanced quality of life.

One of EPAM's goals is to increase music and creative arts therapy services that address physical, emotional, cognitive and social needs



First-year doctoral student Andrew O'Connor is one of numerous Eastman students performing regularly and providing a "heart-to-heart connection" throughout the University Medical Center.

for patients—performers or otherwise. Pediatric patients have received music therapy services at URM for over 20 years, but EPAM aims to increase creative arts therapy at Golisano Children's Hospital and to extend services to URM's adult patients.

3 Research to explore and develop the potential of the arts in therapy, rehabilitation and human performance. For example, Eastman Professor of Music Theory Matthew Brown, with colleagues in URM and the UR department of Electrical Engineering, has helped to develop a new app designed to treat mild anxiety disorders on a smart phone using Cognitive Behavioral Therapy. It is a response to the growing need to provide mental health treatment to underserved communities.

The app stands out for several reasons. First, it is prescribed by the primary care physician and monitored on the patient's electronic records. The app includes interactions with a live therapist, a wide range of interactive modules, and personalized mindfulness exercises with newly-composed, calming music.

Among other Eastman professors who have taken part in EPAM research with other University colleagues are Philip Silvey, Katherine Ciesinski, Chris Azzara '88E (MM), '92E (PhD), Mara Culp, and Betsy Marvin '81E (MA), '89E (PhD).

4 Music Performance by Eastman students is integrated throughout the hospital environment: the lobbies and entrances of Strong Memorial Hospital, Wilmot Cancer Institute and Flaum Atrium. The fall semester included performances by guitarists, a harpist, a violist, a bassist, and a jazz trio. The carefully chosen music provides stress relief for patients and their visiting families, and according to Gaelen McCormick, "gives the students a heart-to-heart connection with an audience. They learn that they can use their music in support of other people."

EPAM aims to add performance opportunities throughout URM and its affiliates and has piloted performances in the department of psychiatry, with plans to bring musicians to Highland Hospital soon.

To develop this program, the first of its kind in upstate New York, EPAM leaders consulted with national experts in performing arts medicine, including J. Todd Frazier '92E, president of the National Organization for Arts in Health—and an Eastman-trained composer.

"One of the prerequisites for a successful arts-in-health program is a first-class arts and medical community," said Frazier, who also directs the Houston Methodist Center for Performing Arts Medicine. "Rochester, through Eastman and the University of Rochester Medical Center, has that solidly in place. EPAM has built a two-way bridge between the institutions to foster innovative collaborations in caring, caregiving, learning and research."

"We are pleased to partner with Eastman to launch the Eastman Performing Arts Medicine initiative. This program is close to my heart. It blends my personal passions for medicine and the performing arts into a program that benefits musicians and general patients alike."

Mark Taubman, M.D., CEO of URM and dean of the School of Medicine and Dentistry

"Eastman is proud to partner with UR Medicine to create a program that infuses the medical center with music, offers specialized clinical care of the highest order to musicians and other artists, uses music therapy to treat patients and conducts research to increase our understanding of music's impact on the brain and body."

Jamal Rossi, Joan and Martin Messinger Dean, Eastman School of Music

Thriving Careers & *Happy* Homecomings

*Alumni Elsa Ludwig-Verdehr and Maria Newman
model the many facets of an Eastman education*

Each year, Eastman has the pleasure of welcoming back many former students and honored guest artists. We began the fall semester with two visits from women who are at the top of their professions. As creators, performers, educators, entrepreneurs, and outstanding alumni, Elsa Ludwig-Verdehr and Maria Newman represent all the facets of an Eastman education.

Masters of a Medium

This fall, the members of an important American chamber ensemble were recognized by the Eastman School of Music, and for several of the members it was truly a homecoming.

During Meliora Weekend at Eastman, the members of the Verdehr Trio were presented by Dean Jamal Rossi with the school's Luminary Award, given to "individuals who have given extraordinary service to music and the arts at the national and local levels."

The description certainly fits the members of the Verdehr Trio, which has created a vast repertoire of 20th and 21st century works for its chosen medium: a trio of violin, clarinet, and piano (with occasional variations).

Clarinetist Elsa Verdehr '58E (MM), '64E (DMA), and her husband, violinist Walter Verdehr, founded the Verdehr Trio in 1972. The Yugoslavian-born Walter was the first violinist to graduate with a DMA from Juilliard. Elsa and Walter ended up at Michigan State University as colleagues and, in 1971, as husband and wife.

The Verdehrs saw a need for a more robust performing repertoire for a specific chamber ensemble: the violin-clarinet-piano trio, whose small repertoire included pieces by Bartók, Milhaud, Khachaturian, and a few other composers.

"There were only about seven pieces that were good, and they were really good," says Elsa. "But we could not keep



Together they created a 20th-century chamber music repertoire: clarinetist Elsa Ludwig-Verdehr (right) and her husband Walter Verdehr (left), with Verdehr Trio pianist Silvia Roederer (center).

playing the same music over and over. We needed to open new paths of the repertoire."

Starting in the early 1970s with commissioned works by two Pulitzer Prize-winning composers, Karel Husa and Leslie Bassett, the Verdehr Trio's programs soon included substantial new chamber works by Ned Rorem, Jennifer Higdon, William Bolcom, and many other prominent composers. The list includes ten Pulitzer Prize-winners, as well as composers from England, France, Spain, Brazil, and Australia. Some Eastman composers are also on the list: composition department chair David Liptak '75E (MM), '76E (DMA) and alumni Katherine Hoover '59E and Kevin Puts '94E, '99E (DMA).

The Verdehrs estimate this has added up to about 225 new works, including the trios by Alexander Ariutunian and Gian Carlo Menotti which Elsa calls "two of the best we've commissioned." They were performed by Eastman professors Renée Jolles, Michael Wayne, and Andrew Harley at a Morning Chamber Music Series concert.

"I give Walter full credit for this," she adds. "He approached the composers and arranged funding and grants."

“In the seventies, eighties, and even the nineties,” says Walter, “the process was not so codified. We would often go to composers who were not yet well known and who would be glad to write for us.” Instead of paying large fees to these composers, the Verdehrs promised to play their music repeatedly—and they kept their promise.

The Verdehrs’ remarkable concert career has taken them not only to prominent venues in New York City and Washington, but across the country and throughout Europe, Asia, and Australia. Elsa and Walter are currently involved in a five-year project that will include writing a memoir and organizing all the information about the works they have commissioned and performed.

Many of these pieces were published, recorded—Walter estimates they’ve made 28 CDs for Crystal Records—and included in a video series, *The Making of a Medium*. These projects led to a “Creative Programming Award” from Chamber Music America and an “Adventuresome Programming Award” from ASCAP and Chamber Music America. Elsa said she was “incredibly honored and delighted” to add Eastman’s Luminary Award to this list.

“It was my home for four years,” says Elsa of Eastman, where she studied with the legendary Stanley Hasty: “a wonderful teacher; anybody else who studied with him will say that.”

Her happiest memories of Eastman include performing in the Philharmonia under Howard Hanson, and concerts and recordings with the Eastman Wind Ensemble (EWE) under Frederick Fennell; two of her fellow EWE clarinetists went on to prominence, Peter Hadcock ’61E with the Boston Symphony and Larry Combs ’61E with the Chicago Symphony.

In nearly five decades of existence, from 1972 to 2015, the Verdehr Trio has had only three pianists, all of them Eastman graduates: David Renner ’60E, ’65E (MM), Gary Kirkpatrick ’62E, and Silvia Roederer ’80E.

“I hope it’s not immodest to say that I think we’ve made a real impact on the musical world,” says Elsa; Walter adds, “We just wanted to create and perform as many good works as possible.”

“Forever married to my school”

When composer and string player Maria Newman ’84E arrived in late September for her residency at Eastman, it was her first return since she graduated with a bachelor’s degree in violin 35 years ago.

She has definitely been busy in the interim, developing a busy career as a concert and soundtrack violist and violinist (for movies ranging from *James and the Giant Peach* to *Star Wars Part IX*), and an estimable career as a composer in many different media, from chamber music to silent film scores. During her residency, from September 7 through 13, Eastman’s students were exposed to these facets of Maria Newman’s career . . . and several more.

Maria comes by these abilities naturally, as a member

of Hollywood’s so-called “Newman Dynasty.” The dynasty was founded by her father, Alfred Newman (1900–1970), whose dozens of “Golden Age” movie scores—including *The Song of Bernadette*, *All About Eve*, and *How to Marry a Millionaire*—won him nine Oscars as a composer or arranger. Her brothers David and Thomas are also notable film composers, and her cousin, Grammy-winning singer-songwriter Randy, won a couple of Oscars for songs in the *Toy Story* series. (Newman family members have received a total of 92 Oscar nods.)

Though 35 years have passed, Maria Newman still describes herself as “forever married to my school.” “Eastman meant so much to me,” she said in our recent interview. “Not just growth as a musician, but also in confidence and artistic freedom. I was able to be a free spirit, and didn’t feel I had to follow a traditional path. When I left, I had the gumption and the motivation to follow my own path.”

Once she had that gumption, her path led her away from bearing the weight of “growing up Newman” in an unusually talented musical family, to having a thriving career, or careers, of her own. She continues to be an active performer on viola as well as violin, and played her own music on both instruments during her residency, including a September 11 tribute concert.



Gumption, motivation, and freedom: multi-talented composer, entrepreneur, and instrumentalist Maria Newman during her Eastman residency.

Maria Newman’s presentations at Eastman also included talks on entrepreneurship and sustaining a musical career. She is a firm believer in making her own opportunities as a musician, which includes directing a group called Malibu Friends of Music and starting the Montgomery Arts House for Music and Architecture, named in tribute to her mother. Montgomery House, or MAHMA, presents more than 40 classical concerts and recitals each year, from traditional chamber music to a live-to-film performance of one of Maria’s scores for a silent film. MAHMA has hosted a number of guests from Eastman, including Dean Jamal Rossi, Beal Institute Director Mark Watters, and Professor of Guitar Nicholas Goluses, who premiered Maria’s *Storge* (written for him) on a September 12 Eastman Virtuosi concert.

“It is my privilege and honor to have the opportunity to come and be at Eastman for a wonderful week of music making and conversation,” says Maria Newman. “Eastman has made a huge difference in my life, and I do not know where I would be now if I had not had the remarkable experiences that I had there as a student!”



Sarah Mangelsdorf (right) took the stage, and the University's presidential staff, during her inauguration on October 4, 2019. The ceremony boasted plenty of music from Eastman musicians, notably Dean Jamal Rossi (above) performing Rachmaninoff's *Vocalise* on saxophone, with pianist Toni-Marie Montgomery, dean of Northwestern University's Bienen School of Music.

Celebrating Community at Meliora Weekend

Meliora Weekend at Eastman 2019 started on a high note, with the October 4 inauguration of Sarah Mangelsdorf as the eleventh president of the University of Rochester. Almost 2,000 members of the University

.....
SAVE THE DATES!

Meliora Weekend@ Eastman 2020

• October 1 to October 4, 2020

Meliora Weekend@ Eastman 2021

A celebration of Eastman's Centennial!

• September 30 to October 3, 2021

and Rochester communities flocked to Kodak Hall for this signal event, in which President Mangelsdorf's remarks echoed the philosophy of George Eastman: "We are not just a university *in* this community; we are a university *of* this community."

Adding to the festive, celebratory tone of the inauguration was plenty of music:

introductory music from Eastman Brass; the first performance of *The Pathway* by Jeff Beal '85E, by the Ying Quartet; and a saxophone performance by Dean Jamal Rossi.

Meliora Weekend continued with many more exciting sights and sounds:

- Over 12,000 people attended Meliora Weekend events on all campuses with over 550 people attending Eastman events, not including the Mangelsdorf Inauguration, or the Eastman Presents concert by



Late Show with Stephen Colbert bandleader Jon Batiste (which attracted 1,361 people).

- 30 alumni from the Class of 1969 returned to campus to receive their 50th Medallions.
- 3 Distinguished Alumni Awards were presented to: **Al Regni** '58E; **Erin Hannigan** '96E (MM); **Bob Ludwig** '66E, '01E (MM)
- Five Luminary Awards were given to past and present members of the famed Verdehr Trio: in person to **Elsa Verdehr** '58E (MM), '64E (DMA); Walter Verdehr; and **Silvia Roederer** '80E; and mailed to **Gary Kirkpatrick** '62E and **David Renner** '60E, '65E (MM).
- Over 15 student performances took place.

Thanks to *Laura Souza, Eastman Alumni Relations and Greg Machin, Eastman Box Office* for these statistics.

Celebrating Jean Barr

Dr. Jean M. Barr, Professor of Accompanying and Chamber Music and the Director of the Piano Accompanying and Chamber Music Degree Program, retired at the end of the 2018–19 school year. Eastman presented a concert in her honor on May 8, 2019, featuring former students and esteemed alumni of the graduate programs in Piano Accompanying and Chamber Music, several coming from out of state and even out of the country. Individuals also paid tribute to Jean for her contributions to Eastman and the collaborative piano profession.

Assistant Professor of Chamber Music and Summer@Eastman Director **Sylvie Beaudette** '93E (DMA) said, “**Zachary Peterson** '16E (MM) and I were honored to organize this special event for our dear mentor and friend. It is a true testimony to the impact that she’s had on people’s lives that so many came back to Rochester in May or wanted to contribute to the celebration in some way. We celebrated not only her illustrious career, but also her many gifts to each of us, musical and personal.”

Passion and Pride: Eastman Wind Ensemble in Severance Hall

On May 7, the Eastman Wind Ensemble (EWE) held its final performance of the 2018–2019 school year at the historic Severance Hall in Cleveland, Ohio. Conducted by **Mark Davis Scatterday** '89E (DMA), the Wind Ensemble displayed a massive and challenging program including the premiere of *Three Latin Dances* by **Jeff Tyzik** '75E, '76E (MM), the Rochester Philharmonic’s Principal Pops Conductor; *Solace* by Joel Love, featuring Associate Professor of Saxophone, Chien-Kwan Lin; *Night Soliloquy* by **Kent Kennan** '34E, '36E (MA), featuring Assistant Principal Flute of the Cleveland Orchestra, **Jessica Sindell** '11E; and David Maslanka’s epic Symphony No. 7.

Despite the scale of this program, the ensemble only had two weeks of rehearsal leading up to this



performance. Though the pressures were high, everyone knew what a privilege this performance would be. We presented our concert on May 6 in Kodak Hall, and met at 7:30 the next morning to depart for Cleveland, set to perform just twelve hours later.

Severance Hall was built in 1931 and underwent a two-year renovation project, completed in 2000, to provide a state-of-the-art home for the Cleveland Orchestra. Not only does Severance Hall look beautiful, it sounds beautiful. On stage, the sound is clear, making it comfortable to balance and play with each other. The hall took that sound and amplified it into a beautiful sonority, allowing the ensemble to play without forcing.

The Wind Ensemble doesn’t often have the opportunity to perform for audiences outside Eastman, so it was a pleasure to play in Cleveland. The energy and attention from the crowd was palpable, and everyone in the ensemble responded with passion. Everyone felt immense pride in their work.

On the return to Rochester, Dr. Scatterday shared his

Alumni and current students of Jean Barr came out in force to celebrate her retirement. Shown in this photo are: Back row, left to right, **Corey Silberstein** '19E (DMA), **Brian Man-ho Wong** '19E (MM), **Brock Tjosvold**, **John Robertson**, **Evan Ritter** '18E, **Edward Rothmel** '19E (DMA), **Christopher Reed** '13E (MM), '19E (DMA), **Gloria Engle**; front row left to right, **Linzi Li**, **Alexa Sowers**, **Yucong “Zoe” Wang** '19E (MM), **Danielle Guina**, **Jean Barr**, **Jesslyn Gunawan** '17E and '19E (MM), **Chiao-Ju “Cherry” Hung**, **Mei-En Chou**, **Maggie Hinchliffe**, **Gerta Wiemer**.



Beautiful sounds, beautiful hall: Eastman Wind Ensemble onstage at Cleveland’s Severance Hall.



For the final concert of the festival on August 11, renowned mezzo-soprano Denyce Graves sang signature arias from *Carmen* and *Samson et Dalila* and African-American spirituals. “Denyce is one of the world’s great singers,” said Michael Morgan, conductor and festival music director, “and her performance was a powerful capstone to the 2019 Festival.”

hope that the Eastman Wind Ensemble will have the opportunity to perform in all of the major concert halls in the nation, and after their performance in Severance Hall, he has certainly left the EWE wanting more. —Andrew Bockman ’19E (MM)

Andrew, a student blogger, played timpani in the EWE’s Cleveland concert.

Gateways Festival 2019

The 2019 Gateways Music Festival had a six-day run in Rochester, August 6 through 11, 2019.

Founded in 1993 by concert pianist and now-retired Eastman associate professor Armenta Hummings Dumisani, Gateways is a celebration of professional musicians and composers of African descent, which has partnered with Eastman since 1995. It attracted 125 musicians from the United States and abroad for more than 50 performances throughout the Rochester area.

“Our goal for programming in 2019,” says **Lee Koonce** ’96E (MM), Gateways president and artistic director, “was to provide a wide variety of performances and events throughout the afternoon and evening each day of the Festival. In 2019, there was something for everyone.”

Highlights included:

- A four-picture film series and an “after hours” session featuring popular and contemporary music
- An organ recital by Eastman doctoral student Nathaniel Gumbs, director of chapel music at Yale University, and solo recitals by pianists Stewart Goodyear and Terrence Wilson
- The Young Musicians Institute, begun in 2017, allowing Rochester-area music students to interact and perform with Gateways musicians
- Performances of solo, chamber, and orchestral works by Florence Beatrice Price (1887–1953), the first African-American woman to be performed by a major symphony orchestra (the Chicago Symphony). Major works included her Second Violin Concerto (with Gateways’ concertmaster **Kelly Hall-Tompkins** ’93E) and Third Symphony, and a documentary about Price’s life was part of the festival film series.

—Jessica Kaufman

A “Summery” by the Numbers

Summer@Eastman 2019 flew by in a flash! Here are a few numerical highlights of our **40** days of summer.

Summer students came from **38** states and **7** countries. Our youngest was **10** years old (Adventure Music Camp); the oldest was **84** (New Horizons Orchestra Camp).

We offered **46** programs, **5** of them new for 2019, and welcomed **35** guest faculty members, presenters, and performers, **13** of whom were new to Summer@Eastman!

Students in the Eastman Community Music School’s summer programs performed in a variety of ensembles: **3** full wind bands, **2** large and **6** small jazz ensembles, **1** gamelan, **1** Baroque ensemble, **1** string orchestra, and **2** full orchestras, as well as **11** classical chamber ensembles and duos and **11** opera scenes.

67 Summer@Eastman concerts took place at **11** performance venues in Rochester and New York City. Admission to **44** of those concerts was free.

976 is the total number of registrations for Eastman’s Orff Schulwerk Teacher Education Course over the past **28** years (**582** students attended

Celebrating Service

In May 2019, the following Eastman faculty members were recognized for their years of service.

35 years

- **Donna Brink Fox**, Eisenhart Professor of Music Education
- **Christina Curren**, Vocal Coach and Assistant Professor of German and German Lyric Diction

30 years

- **Kathleen Bride**, Professor of Harp

25 years

- **Douglas Humpherys**, Professor of Piano
- **Margery Hwang**, Assistant Professor of Chamber Music
- **Timothy Scheie**, Associate Professor of French
- **William Weinert**, Professor of Conducting and Ensembles

20 years

- **I Ketut “Nyoman” Suadin**, Visiting Associate Professor of Gamelan

15 years

- **Melina Esse**, Associate Professor of Musicology
- **Anna Gourfinkel**, Assistant Professor of Accompanying (departing)

- **Chien-Kwan Lin**, Associate Professor of Saxophone
- **William Porter**, Professor of Organ
- **Dariusz Terefenko**, Associate Professor of Jazz Studies & Contemporary Media
- **Holly Watkins**, Associate Professor of Musicology

10 years

- **Juliana Athayde**, Associate Professor of Violin and Orchestral Repertoire, Violin
- **J. Matthew Curlee**, Assistant Professor of Music Theory
- **Lisa Jakelski**, Associate Professor of Musicology



Eastman's Orff faculty "dream team," 1992-2019. L-R: Karen Medley, program director Donna Brink Fox, Mary Helen Solomon, James Solomon, Janet Robbins.

the program at Eastman; many of those students registered for multiple levels over the years). We will miss the 4 wonderful guest faculty members, but we take comfort in knowing that their legacy lives on through the educators they taught here, enriching the lives of thousands of children.

The Eastman Saxophone Project (ESP) Institute's final concert featured 17 performers playing musical arrangements by 4 ESM/ESP alums. The instruments on stage had a total of 411 keys (approximately 2.42 keys per player finger) and approximately 84 feet of tubing and weighed almost 130 pounds!

The 23 participants and 3 faculty members of the inaugural Eastman French Horn Institute played an estimated 16,380 minutes, yielding 12.79 gallons of "condensation" deposited on the floors of Eastman classrooms, practice rooms, and concert halls.

454 singers participated in 4 Summer Sings (community choral reading sessions, led by William Weinert since 1995). This July we reached Summer Sing #100; 12 student conductors from the Eastman Choral Institute led Handel's *Messiah*. And 3 cheers to Professor William Weinert, Director of Choral Activities, for 25 years of the Eastman Choral Institutes!

At the Eastman Cello Institute Bach Suites concert, 16 students performed 21 movements of solo Bach (including selections from all 6 suites).

Students from Theory and Analysis of Contemporary Music: Study Abroad Course attended 19 concerts at IRCAM in Paris. They also spent 3 days at IRCAM's "Spectralisms" conference and heard Duo XAMP perform on 2 microtonal accordions. (No word on the number of pastries consumed.) —*Andrea Schuler*

Eastman Crosses the Road

September 26, 2019 marked the 50th anniversary of the worldwide release of the Beatles' *Abbey Road*, the band's last album project. Why has it remained continually



Double the Operatic Fun

Eastman Opera Theatre brightened late January and early February with its studio production of a riotously funny 18th-century double bill. Above: In Antonio Salieri's *Prima la musica, poi le parole* (*First the Music, Then the Words*), a composer (Nathan Savant) and a poet (Kevin Spooner) importune the diva of their latest production (Rosie Kearin). Below: Director Ian Silverman amplified the companion piece, Mozart's *The Impresario*, with an audition sequence that included over-the-top scenes from Shakespeare's *Antony and Cleopatra* and Gilbert and Sullivan's *Pirates of Penzance*. Trevor Scott, Jordan Costa, and Lucy Almada are shown "climbing over rocky mountain," with Eastman Opera Theatre's musical director Tim Long at the piano.



Eastman Collaborates

On November 8, *Eastman Collaborates* began in Miller Center Atrium. This lunch-time concert series was begun by **Irina Lupines** and **Priscilla Yuen** with the goal of bringing faculty members and their students together in performance. The opening concert featured the studios of faculty members **Bob Sneider '93**, **Oleh Krysa**, **Katherine Ciesinski**, **Mark Kellogg '86E**, and **Tony Caramia** (shown above).



Little Red on the Road

In September 2019, an all-Eastman crew brought John Davies' whimsical children's opera *Little Red's Unusual Day* to the Rochester Fringe Festival, directed by master's student Ian Silverman, with Mei-en Chou as music director. Left to right: Mr. Bigbad (The Wolf), played by Eastman graduate student **Patrick Graham**; Little Red, **Lauren Nash Silberstein '19E** (MM); Red's Mom/Grammy, **Veena Akama-Makia '19E** (MM); Dudley, **Nathaniel Catasca '19E** (MM). —*Jeremy Lopez*

popular and influential for a half-century? To explore this great work of pop music art, John Covach, Eastman professor of music theory and director of the University of Rochester's Institute for Popular Music, organized *Come Together: Fifty Years of Abbey Road*, a symposium that took place at Eastman from September 27 to 29.

Coming together was indeed the theme of the weekend, whose participants included academics, music and recording industry professionals, and Beatles fans to analyze and celebrate *Abbey Road's* musical and technical achievements as well as its history and reputation. "It was fantastic to welcome so many renowned Beatles experts to Eastman," says John Covach; "the papers and presentations were superb. We look forward to hosting more of these kinds of events in the future."

ACDA Alumni Success

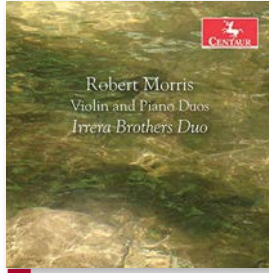
Eastman graduates were big winners at the 2018 American Choral Directors National Conference in Kansas City. Over forty alumni gathered for a reunion at the bi-annual conference. **Hana Cai '17E** (MM), pursuing doctoral studies at Indiana University, won first prize in the Student Conducting Competition. Masters candidate **Connor Doran** was also one of the eight conductors invited to participate in the competition. Dr. **Alison Allerton '11E** (MM) won the Julius Herford Dissertation Award for her work on Hugo Distler's *Totentanz*. Alison's doctoral work was completed at Louisiana State University; she is on the faculty of the University of Tennessee at Chattanooga. **Tom Trenney '02E** (MM) presented a session on building choral communities in the image of *Mr. Rogers' Neighborhood*. Our Director of Choral Activities **Bill Weinert**, a member of the Editorial Board of the *Choral Journal*, also presented a session on crafting research into articles for publication in the journal. Eastman alumni figured prominently as professional singers at the conference. **Sarah Brailey '04E** served as soloist with the Boston-based Lorelei Ensemble, **John Buffett '07E, '09E** (MM) sang with Seraphic Fire, and **Kali Paguirigan '98E** sang with the Denver Kantorei.



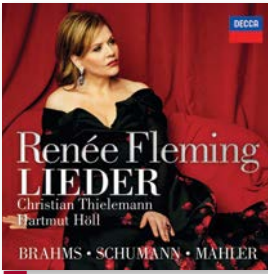
ACDA Student Conducting Competition winner Hana Cai with Eastman Director of Choral Activities Bill Weinert.



1



2



3



4

DAVID LIPTAK
1 Constellations
Innova

This recording of music by David '75E (MM), '76E (DMA), chair of Eastman's composition department, brings together pianist **Eunmi Ko** '06E (MM), '12E (DMA), who performed the piano suite *Constellations* (2010) at Eastman in October, and the McCormick Percussion Group, joining Eunmi in David's Concerto for Piano and Percussion Orchestra (2018).

ROBERT MORRIS
2 Works for Violin and Piano
Centaur

Three violin and piano works by Professor of Composition **Robert Morris** '65E: *In Variations, ... gradually ...*, and *Drawn Onward* fantasy, performed by brothers **Joseph Irrera** '05E, '14E (DMA) and **John Irrera** '07E, '09E (MM), '14E (DMA).

RENÉE FLEMING
3 Lieder
Decca

Renée '83E (MM), who has not recorded much of

the classic German lieder repertoire, is joined by pianist **Hartmut Höll** for eight songs by Brahms and Schumann's *Frauenliebe und -leben*, and by **Christian Thielmann** and the Munich Philharmonic Orchestra for Mahler's *Rückert-Lieder*.

KRYSTIAN BEZUIDENHOUT
4 Haydn: Three Piano Sonatas
Harmonia Mundi

Kris '01E, '04E (MM) continues his exploration of the fortepiano music of the Classical era with three imaginative sonatas by **Joseph Haydn**—Hob. XVI: 6, 20, and 48—as well as a set of variations on “*Gott erhalte Franz, den Kaiser*” (the tune which became the Austrian national anthem) and the Variations in F Minor.

HARRY PARTCH
5 Sonata Dementia
Bridge

The American composer, instrument inventor, and original **Harry Partch** (1901-1974) paid an unusual visit to Eastman in 1942, performing what became

LOUIS KARCHIN AND DIANE OSEN
Jane Eyre • Naxos

Making “Jane Eyre” Sing

In the last *Eastman Notes* you read about the prolific composer **Lou Karchin** '73E. Lou's output now includes a three-act operatic adaptation of Charlotte Brontë's *Jane Eyre*, first performed professionally in 2016 and just released on the Naxos label.

Jane Eyre is so popular, I'm surprised there hasn't been an opera before! I hadn't known of any earlier operas, but when I started work on *Jane Eyre*, by coincidence I heard of an opera that was also circulating in England. (The story was also adapted as a Broadway musical in 2000.) My librettist, **Diane Osen**, came to me with the idea. I had never read the book; when I did, I saw that it contains many of the ingredients of an opera. Diane began the piece with Jane rescuing Rochester from a fire—great way to begin an opera! We worked together closely from 2010 to 2014, and I had the shape of the entire work in my head before I wrote a note of music.

Did you create a “period” musical style for the 19th-century setting? A lot of things in the score relate to older music. When I thought about

the personality of Mr. Rochester, it occurred to me that he was probably an opera lover, and so I derived some material from operas popular at the time, especially Donizetti's *Lucia* and *Anna Bolena*. Lucia's mad scene was most on my mind.



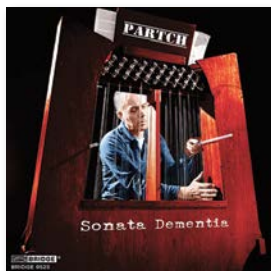
What is Jane Eyre's performance history leading up to the recording?

The first staging took place in New York in October 2016 (which happened to be Charlotte Brontë's centennial year) presented by the Center for Contemporary Opera. We recorded it in 2017 for Naxos with the entire original cast (which included baritone **Tom Meglioranza** '95E (MM) in two roles), and me conducting the Orchestra of the League of Composers. I'm glad this recording allowed me to put my personal interpretive stamp on this work.



Recording *Jane Eyre*, left to right: **Isabella Dawis** (rehearsal pianist), **Ryan MacPherson** (Rochester), **Jennifer Zetlan** (Jane), **Kimberly Giordano** (Mrs. Fairfax) and composer **Louis Karchin**.

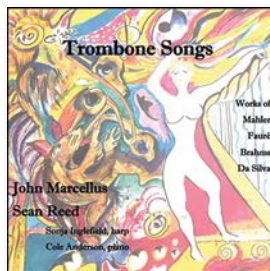
RECORDINGS



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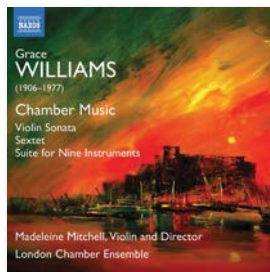
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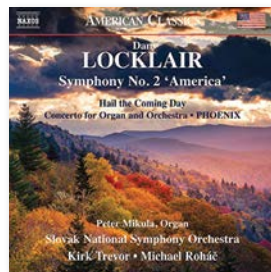
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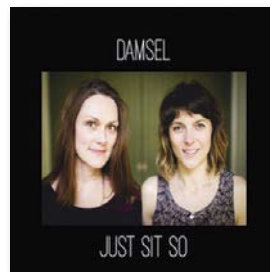
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his most famous work, *Barstow: Eight Hitchhikers' Inscriptions*. This Bridge CD preserves Partch's live performance, and includes new recordings by the ensemble PARTCH of his *Ulysses at the Edge of the World*, *Twelve Instrusions*, *Windsong*, and *Sonata Dementia*.

BOSTON UNIVERSITY WIND ENSEMBLE

6 **Expanding Spaces**
Summit

Expanding Spaces, produced by the Boston University College of Fine Arts and subtitled *Music by Boston University Composers*, features conductor **David J. Martins** '77E, director of the BUWE, and a program including *Solar Prominences* by BU's **Richard Cornell** '89E (PhD).

SEAN REED AND JOHN MARCELLUS

7 **Trombone Songs**
Sean Reed

Sean '04E (DMA) and Professor Emeritus **John Marcellus** recorded this disc at SUNY Fredonia. It features duo arrangements of songs from Mahler's

Des Knaben Wunderhorn and *Rückert-Lieder*, as well as *Brahms Hornsongs Volume 3*, arranged by the late Professor Emeritus **Verne Reynolds** and **Scott Hartman** '81E, '83E (MM).

GUY JOHNSTON

8 **Themes & Variations**
Orchid
9 **Howells: Cello Concerto**
Kings College

Guy, '12E and now associate professor of violoncello, has released a collection with pianist Tom Poster of works by Beethoven, Schubert, Rachmaninoff, Martinů, and more; and a rare performance of Herbert Howells' 1933 concerto (with Rochester Philharmonic Orchestra music director emeritus Christopher Seaman conducting the Britten Sinfonia) as part of a compendium of Howells's choral and organ music.

TRIO CASALS

10 **Moto Quarto**
Navona

The trio zestfully interprets nine new American compositions tailor-made

or arranged for the trio, including *Poem* for solo cello by **Christopher Brakel** '07E (PhD) and *Totentanz* by **Mathew Fuerst** '99E.

MAX STERN

11 **Retrospective**
Israel Music Institute

The Institute's most recent collection of music from **Max** '69E includes *Song of the Morning Stars* for orchestra, *Three Ancient Pieces* for flute and guitar, *Balaam and the Ass* for trombone and percussion, and more. Max plays the shofar in his *Prophecy for the End of Days*.

MADELEINE MITCHELL

12 **Grace Williams: Chamber Music**
Naxos

Madeleine '81E (MM) plays the violin and directs her London Chamber Ensemble in first recordings of chamber music by the Welsh composer Grace Williams (1906-1977): the Violin Sonata, Sextet, Suite for Nine Instruments, *Romanza*, *Sarabande*, and *Rondo for Dancing*. This CD was *The Guardian's* "CD of the Week."



15

DAN LOCKLAIR

13 **Symphony No. 2, "America"**

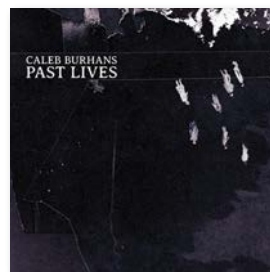
Naxos

The latest CD of music by the prolific **Dan** '81E (DMA) features a symphony inspired by "The Land of the Free," and by well-known melodies associated with Independence Day, Memorial Day, and Thanksgiving Day. Also on the CD: Dan's *Hail the Coming Day*, PHOENIX for Orchestra, and Organ Concerto.

DAMSEL

14 **Just Sit So**
Self-released

Beth Meyers, '00E and '02E (MM) in Viola Performance and '00 English Literature, released this album in 2017, and her band is working on a sophomore album as well. More



16

information on Damsel and on Beth is available at damselduo.org and bethmeyersmusic.com

DUO526

15 **DUO Fantasy**
Navona

Violinist **Kerry DuWors** '03E and pianist **Futaba Niekawa** '05E, 13E (DMA), who first teamed up at Eastman, explore three fantasias by Villa-Lobos, Bax, and Bolcom. (The "526" in their duo name refers to the Köchel number of Mozart's last violin sonata, Kerry and Futaba's first collaboration.)

CALEB BURHANS

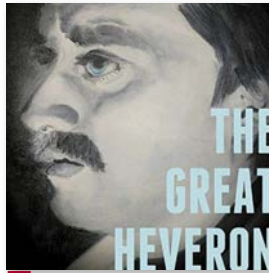
16 **Past Lives**
Cantaloupe Music

This second full length album of **Caleb's** '03E compositions is dedicated in part to the memory

{ RECORDINGS }



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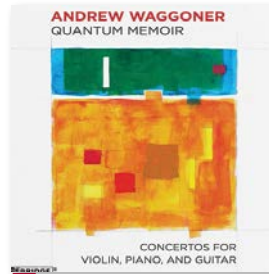
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of former Eastman dean Douglas Lowry and features contributions from **Grey McMurray** '02E, **Joshua Valleau** '00E, **David Crowell** '03E, **Katie Buckley** '02E, '04E (MM), **Christopher Otto** '06, '06E, **Ari Streisfeld** '05E, **John Pickford Richards** '03E, '04E (MM) and **Kevin McFarland** '04E.

GREG YASINITSKY

17 **YAZZ Band**
YAZZ Recordings

Greg's '95E (DMA) recent release was showcased in *Down Beat* and featured on PRI's *Jazz After Hours*. *YAZZ Band* was listed as one of the "CDs of the Year-Big Bands" by *Bebop Spoken Here* in the United Kingdom, and has received a number of enthusiastic reviews internationally.

BRIAN HEVERON-SMITH

18 **The Great Heveron**
Distributed by CD Baby

This is Brian's '08E first release as a solo artist, an album of original musical comedy songs written and performed by himself with guest artists like comedian Chris Fleming and opera singer Mimi Hilaire. Brian's

songs include "Can I Take U Up on That?", "All of This Gatorade," and "a Simpler Time."

JEFF PIFER

19 **Alternate Futures/
Past Realities**
Jeff Pifer Music

Tenor saxophonist Jeff's '07E second CD includes six original tunes mixed by eight-time Grammy winner Elliot Scheiner that reflect a sound characterized as "cinematic jazz," incorporating strings and horns. This follows Jeff's first release, a more traditional jazz recording entitled *Socrates Trial*. Jeff plays and teaches in the Los Angeles area. For more on Jeff go to jeffpifer.com

CHOIR OF SAINT JAMES

20 **O Beauty Ever Ancient
Ever New**
Gothic Records

The Choir of Saint James (Los Angeles, CA) is heard under **James Buonemani** '78E and accompanied by organist **Tom Mueller** '14E (DMA) in music by contemporary Baltic composers, Walton, Poulenc, Morales, and

James himself, in three compositions including the title work.

CHOIR OF THE BASILICA OF THE NATIONAL SHRINE OF MARY

21 **The Basilica Choir**
Stemik Music

This is the fifth release by the Orlando, Florida choir, directed by **William Picher** '81E since 2001. It contains music by Dering, Goodall, Haydn, Brahms, and Titcomb, as well as music by Orlando composers Robert Schaefer, Marshall Webb, Kevin Harris and Sean Christopher Stork.

ALEXA TARANTINO QUARTET

22 **Winds of Change**
Posi-Tone Records

The release date for this debut album by saxophonist **Alexa** '14E and her quartet took place at Dizzy's Club (Jazz at Lincoln Center) on May 28, with guest **Nick Finzer** '09E on trombone. "It is time we stop referring to Alexa Tarantino as one of the 'on the rise' young stars in jazz," wrote *allaboutjazz.com*'s Paul Rauch. "She has arrived, and by the sound of things, she is here to stay."

ROBERT DEMAINE AND JOEL ERIC SUBEN

23 **Haydn: Cello Concertos**
Leaf Music

Robert '92E, '93E (MM), principal cellist of the Los Angeles Philharmonic, is the soloist in these popular concertos. **Joel** '69E conducts the Moravian Philharmonic Orchestra, adding, "As conductor on nearly 70 commercial CDs since 1993, I am especially proud of this Haydn release, my very first devoted to the standard repertoire."

PAULINE VIARDOT

24 **Le Dernier Sorcier
(The Last Sorcerer)**
Bridge

This first recording of the recently discovered fantasy opera, or "feminist eco-fable in operatic form", by the 19th-century contralto and opera star Pauline Garcia Viardot (with a libretto by Ivan Turgenev), features soprano **Camille Zamora** '92E in the cast.

ANDREW WAGGONER

25 **Quantum Memoir**
Bridge

This compendium of concertos by **Andrew** '82E

includes concertos for violin, piano, and guitar, performed by Michael Lim, Gloria Cheng, and Kenneth Meyer with the Seattle Modern Orchestra under Julia Tai. Andrew's *Ce morceau de tissu* appears on another recent Bridge release, *The Lark Quartet: Farewell Celebration*.

BLUE VIOLET DUO

26 **American Souvenirs**
CD Baby

Violinist **Kate Carter** '05E (MM) and pianist **Louise Chan** '02E, '04E (MM), the Blue Violet Duo, released their debut album in September 2018, consisting of music by Norman Dello Joio, Paul Schoenfeld, William Bolcom, and John Adams. Kate and Louise were awarded an Individual Artists Program Grant from the City of Chicago in support of this project.

Do you have music or performances on a recent or forthcoming CD? Notes wants to know! 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.



A generous gift from Tim and Robin Wentworth endows a new Eastman piano professorship and a scholarship.

Wentworth Family Commits \$2.5 Million to Eastman

Robin and Tim Wentworth, University of Rochester parents and supporters, have committed \$2.5 million to endow a professorship and a scholarship at the Eastman School of Music. The Robin and Tim Wentworth Professorship in Piano will support and recognize a dedicated faculty member while the Wentworth Family Scholarship will benefit deserving students.

“The Wentworths are passionate about education and music, as this gift illustrates,” says Jamal Rossi, the Joan and Martin Messinger Dean of the Eastman School of Music. “Their generosity reflects the powerful effect that music has had in their lives, and it shows a deep commitment to support the next generation of musicians with the resources and guidance they need to thrive. We are tremendously grateful for their support.”

“Eastman is a gem and an anchor in the Rochester community, as well as a world leader in the music realm,” says Tim, who has been a member of the University of Rochester’s Board of Trustees since 2013. “The school excels in helping young artists grow into leaders on stage, in the arts community, and in a variety of roles where they can apply the tremendous skills gained from a rigorous program of academic and musical studies.”



Left to right: Dean Jamal Rossi and distinguished alumni Bob Ludwig, Erin Hannigan, and Albert G. Regni at Meliora Weekend.

Recognizing Distinguished Alumni

During Meliora Weekend, the Verdehr Trio received the Luminary Award for their extraordinary service to music and the arts at the national and local levels. The honor was awarded during a beautifully performed Morning Chamber Music concert to **Elsa Verdehr** '58E (MM), '64E

(DMA), clarinet, Walter Verdehr, violin, and pianists **Silvia Roederer** '80E, **Gary Kirkpatrick** '62E, **David Renner** '60E, '65E (MM).

At the Saturday evening Celebration Dinner, we honored **Erin Hannigan** '96E (MM), **Bob Ludwig** '66E, '01 (MM) and **Albert G. Regni** '58E with the

Distinguished Alumni Award for their exceptional musicianship, scholarship, and leadership in the arts.

Make sure you do not miss out on these festivities! Save the date for the next two Meliora Weekends; October 1–4, 2020 and September 30–October 3, 2021.

Carlson Gift Supports ESM STEM Students

Marlan G. Carlson '61E (MM) '64E (DMA) and his wife Angela have taken the first step to establish a series of scholarships that will support students who are talented musicians and dedicated scholars, and who wish to pursue the intensive study of music while also pursuing a degree in one of the STEM areas (Science, Technology, Engineering, Math).

The Marlan and Angela Carlson Scholarship supports dual degree students at Eastman who are concurrently enrolled in one of the STEM disciplines on the river campus. They were particularly motivated to act now, given the opportunity for their gift to receive a 30% bonus in matching funds through the Wegman Scholarship Challenge. Dr. Carlson shared, “We live

in a culture and in a society which urgently needs committed people in the STEM-oriented professions who are accomplished musicians, and who through their passion, their beneficence and their leadership can be compelling ‘difference makers’ as advocates for the arts in their companies, educational institutions, corporations, governmental entities and their communities.”

Thank You for Your Support

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

- Scholarship Support
- Special Performance Opportunities and New Commissions
- Innovative Programs
- Community Outreach
- Student Travel

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

**Eastman School of Music
Office of Advancement
26 Gibbs Street
Rochester, NY 14604-2599**

**585.274.1040
866.345.2111 (outside 585 area code)**

{ ALUMNI NOTES }

1960s

Elizabeth Bankhead Buccheri '69E (MM), '79E (DMA) has retired after 14 summers as Head of Music at the Aspen Opera Center, where she served with David Zinman, Robert Spano, and Edward Berkeley.

1 On August 6, Eastman Community Music School, with percussionists **Bill** '68E and **Ruth Cahn** '68E facilitated a hand drumming workshop for the NYS Northwest Region Migrant Education Program. Six teenage students gathered in the Karen Rettner Community Music Center to make music and learn techniques on tubano drums.

Robert Christensen '62E, '64E (MM) premiered his String Quartet and *Monhegan Trilogy* for soprano and piano in September at the University of Rhode Island. *Monhegan* is set to poems by Alonzo Gibbs, father of **Geoffrey Gibbs** '62E, '63E (MM), '74E (DMA), whose music was also performed on the URI program. On March 7, 2020, the Claffin Hill Symphony will premiere Robert's *Adirondack Sketches*.

Since retiring from the Library of Congress in 2002 to care for his late wife, **Emily Ann Cooper** '60E (MM), '69E (DMA), **Gerald Gibson** '62E, '75E (MA) moved to Marshall, Texas, in 2004. He is on the Harrison County Historical Commission, sits on the board of the Harrison County Historical Museum, and chairs the Marshall Public Library Committee. He was named Harrison County's Outstanding Volunteer of the Year in 2018.

Chuck Daellenbach '66E, '68E (MA), PhD'71E (PhD) returned to Eastman as the guest lecturer in the

2019 Richard F. Grunow Colloquium for Music Teaching, Learning, and Performance. Chuck and the Canadian Brass (he is a founding member) gave a master class, and performed with the Eastman Wind Ensemble. The colloquium is named after former Music Education professor Richard Grunow.

2 Recently, Assistant Professor of Saxophone Chien-Kwan Lin visited his hometown, Singapore. Eastman has about 35 Singaporean alumni working for the Symphony, the Conservatory of Music, the School of the Arts, conducting school orchestras, and in private studios. Shown are: from left to right, seated: **Wei Wei Tan** '03E, who works as a free-lance violinist in London; **Soon Lee Lim** '87E; **Han-Ling Oh** '99E, **Vivien Goh** '69E (who provided the photograph), **Cindy Lee** '02E; from left to right standing: **Chien-Kwan Lin**, **Gerard Chia** '99E, **Lynette (Lim) Chang** '84E, **Joelle He** '11E, **Edward Tan** '07E, **Boon Hua Lien** '18E, and **Anne Kunkle** '17E.

1970s

3 **Rabbi Ilana Axel (Ilene Mohl)** '78E and **Rev. Dr. Shawn Kafader** '81E recently gathered in the Chicago suburbs to celebrate Ilana's Rabbinical Ordination. Ilana is Cantorial Leader of Beth Tikvah Congregation, Hoffman Estates, Illinois. Shawn is Lead Chaplain and Clinical Counseling Supervisor at Friendship Village Retirement Community, Schaumburg, IL. Friends at Eastman, they make their Eastman musical training a large part of their ministries.

In December 2018, **Zelma Bodzin** '70E and Terry Eder performed the last recital in the series *Piano Four Hands*. Zelma studied



1 Bill Cahn '68E (second from right)



2 Vivien Goh '69E (second from right, seated) and Chien-Kwan Lin with Singaporean alumni.



3 Rabbi Ilana Axel (Ilene Mohl) '78E and Rev. Dr. Shawn Kafader '81E

under Eugene List, and is a faculty member at the Mannes College/New School and the Aaron Copland School of Music at Queens College/CUNY.

Hollywood film composer **Michael Isaacson** '79E (Ph.D.), now a resident of

Boynton Beach, Florida, has published his first novel, *People of a Prayer*. The novel combines a compelling murder mystery with an endearing love story, all within the contemporary music scene. The settings include the Eastman School of Music!

In January 2019, **Geary Larrick** '70E (MM) was honored with the Albert Nelson Marquis Lifetime Achievement Award from Marquis Who's Who Publication Board.

4 **Cary Lewis** '72E writes: "This photo was taken just outside of Reykjavik, in the home of Iceland's Nobel Prize winner for Literature, Halldor Laxness. On July 14 **Gudny Gudmundsdottir** '71E and I revisited the Franck Sonata for the first time together since May 1968. Gudny is now retired as concertmaster of the Iceland Symphony Orchestra. I retired from Georgia State University but maintain an active performance schedule as a chamber musician in Portland, Oregon."

{ ALUMNI NOTES }

Two concert band pieces by **Arthur J. Michaels** '70E, *Mythical Royals* and *Their Heroic Defenders* and *Euphotrombotonia*, were published by Bell Music Publishing. Other publications by Arthur: *Dance Suite* and *Sara's Suite*, both for string orchestra (Gusthold Music). "St. Thomas Excursion," a movement from *Dance Suite*, was premiered by the Symphoria Youth String Orchestra (Syracuse, New York).

In March, composer and percussionist **Dave Mancini** '74E performed with the Genesee Symphony Orchestra as guest soloist in a pops concert. The program included several of Dave's pieces, including *The Journey* and *Fiesta Latina*.

Diana Mittler (Mittler-Battipaglia) '75E (DMA) celebrated her 40th season as director and pianist of the Con Brio Ensemble with 13 concerts in the Bronx, Manhattan, and Queens, including the Library of Performing Arts at Lincoln Center where clarinetist **Gary Dranch** '75E also performed. On May 5, Diana conducted the Lehman College and Community Chorus and Orchestra in excerpts from Brahms' *German Requiem* and works by American composers including a *Porgy and Bess* medley. This was Diana's 66th semi-annual concert with this group at Lehman College/CUNY, where she has served as Professor of Music and Choral Director since 1986.

5 *Within a Dream*, a work for voice and string quartet by **David Owens** '72E, was premiered on February 10 in Boston by coloratura soprano Sierra Marcy. Last spring David premiered *Soliloquy VIII* for cor anglais and piano, and *Soliloquy VII* for solo



4 Cary Lewis '72E and Gudny Gudmundsdottir '71E



5 David Owens '72E with Barbara Kipp

piano, with oboist/English hornist Barbara Kipp at Medford and Newton, Massachusetts. Their concerts also featured *The Winter's Passed* by Wayne Barlow (1912-1996), a long-time Eastman composition faculty member, and *Two*

Preludes for Piano by **Kent Kennan** '34E, '36E (MA) (1913-2003).

Michael Pratt '71E completed 41 years on the Princeton University faculty, and received the President's Award for

Distinguished Teaching from President Christopher Eisgruber at Princeton's 2019 Commencement. In March 2018 he was made an Honorary Member of the Royal College of Music, London, by its President, HRH the Prince of Wales.

Last spring and summer, marimbist **Leigh Howard Stevens** '75E performed at the 1000 Beats Festival in Palermo, Italy, joining jazz drumming legend Peter Erskine and Grammy winner Mark Colenburg, and performed Robert Kurka's Concerto with the Tenerife Symphony Orchestra. From June 2-14, students from across the United States and three different countries converged on Asbury Park, New Jersey, for Leigh's 40th Summer Marimba Seminar. Guests included Eastman professor **Michael Burritt** '84E, '86E (MM).

1980s

6 In June 2019, Kansas City hosted thousands of college and high school teachers who grade the Advanced Placement (AP) exams for various subject areas. AP Music Theory was represented by 105 graders, 20 of whom are Eastman alumni. Pictured, from left

to right (with current affiliation): **Richard Nelson** '84E (PHD) (Cleveland Institute of Music), **Sam Ng** '96E, '01E (MA), '05E (PHD) (Cincinnati Conservatory), **Joe Kraus** '77E, '87E (PHD) (Florida State), **Andrew Aziz** '10E (MA), '13E (PHD) (San Diego State University), **Mike Callahan** '02E (Michigan State University), **Chris Bartlette** '01E (MA), '07E (PHD) (Binghamton University), **Sam Bivens** '13E (MA), '18E (PHD) (Cleveland Institute), **Beata Golec** '05E (MM), '12E (DMA) (Geneseo University), **Betsy Marvin** '81E (MA), '89E (PHD) (Eastman School of Music), **Phil Chang** '99E (MA), '11E (PHD) (University of Colorado, Boulder), **Jenine Brown** '06E (MA), '14E (PHD) (Peabody Institute), **Michael Buchler** '98E (PHD) (Florida State), **Joel Phillips** '82E (MM) (Westminster Choir College), **Kary Haddad** '04E, '06E (MA) (Columbia Preparatory School), and **Nancy Rogers** '00E (PHD) (Florida State).

Not pictured: **Matt Bribitzer-Stull** '97E (MA), '01E (PHD) (University of Minnesota), **Laura D'Angelo** '93E, '00E (MA) (Webster Central Schools), **Jocelyn Neal** '95E (MA),



6 Eastman alumni graders for AP Music Theory in Kansas City

{ ALUMNI NOTES }

'02E (PHD) (University of North Carolina, Chapel Hill), **Anna Stephan-Robinson** '03E (MA), '09E (PHD) (West Liberty University), and **James Sullivan** '69E (MA), '82E (PHD) (Michigan State).

Brett Blankenship '82E (MM) is Chairman of the Board of Regents at Washington State University. Brett was previously President of the National Association of Wheat Growers, the policy voice of the wheat industry on Capitol Hill, and still manages the family wheat ranch.

7 Donna Coleman '86E (DMA) produces and performs in The OutBach® Festivals of Music in Santa Fe, New Mexico. The 2018 Festival featured Charles Ives's *Concord Sonata*, recorded by Donna for Etcetera Records and winner of France's *Diapason d'Or*. The 2019 Festival celebrated the 200th birthday of Clara Wieck, and music of other women. Donna returns to Australia every year to perform and teach. In 2014, Donna formed The Concord Trio to explore the American chamber music repertory, performing on the "Sundays Live" series from the Los Angeles County Museum of Art.

8 A Practical Guide to Choral Conducting by **Bradley Ellingboe** '83E (MM) was recently published by the Neil A. Kjos Music Company. Bradley is retired Director of Choral Activities and Professor of Music at the University of New Mexico.

Tony Award-winning singer and actress Kristin Chenoweth (an Eastman guest in 2014) made a cameo appearance in *Carol of the Bells*, written and performed by organist **Richard Elliott** '85E (MM), '90E (DMA) for the Christmas



7 Donna Coleman '86E



8 Bradley Ellingboe '83E (MM)



9 Mitchell Robinson '99E (PhD), Gordon Sly '85E (PhD), Michael Callahan '08E (MM), '10E (PhD)

concerts of the Tabernacle Choir at Temple Square. Richard's arrangement for choir and orchestra of *Let Us All Press On* is the title track of the choir's newest CD.

Third Angle New Music was selected to receive \$25,000 from the MAP Fund Grant to fund *Sanctuaries*, a jazz-classical chamber opera Third Angle has commissioned from **Darrell Grant** '84E. *Sanctuaries* challenges the Portland, Oregon community to listen and address issues such as privilege, racial equity, inclusion, and economic disparity.

Deputy Head of Strings at London's Guildhall School of Music and Drama, **Evan Rothstein** '82E was professor in residence at the Conservatorio superior de musica in Lisbon last year, and is external expert to the Conseil of the *Haute*

École de Musique at Conservatoire de Lausanne. His article on chamber music pedagogy is in the sixth volume of *Dialogues with Sound*, by the Editora da Universidade do Estado de Minas Gerais (Bresil).

Leo Schwartz's '80E musical, *Till*, about Emmett and Mamie Till, was a Next-Link Production at last Summer's New York Musical Festival. Written with DC Cathro, *Till* is the true story of Emmett and Mamie Till. In 1955, a black teenager visiting relatives in Mississippi was murdered, his body was thrown in the Tallahatchie River, and it was discovered three days later, mutilated and unrecognizable. This crime and Mamie's impassioned response were catalysts for subsequent civil rights protests.

Jeff Stockham '84E (MM) was a Featured Artist at

the 2018 Mid-South Horn Workshop at Wichita State University. He presented a lecture on *Making a Career as a Multi-Instrumentalist*, coached the WSU Jazz Ensemble, and performed a concert of classic jazz that utilized French horn, with his Jazz Horn Legacy Sextet.

In July 2019, **Eileen Strempel** '88E became the new dean of UCLA's Herb Alpert School of Music.

1990s

Kelly Hall-Tompkins '93E was appointed to the violin faculty of the Manhattan School of Music. Kelly is the founder of Music Kitchen, bringing emerging and professional musicians together to inspire and uplift. In 2019, Music Kitchen performed its 100th concert, at the Antonio Olivieri Drop-In Center.

In May, **Erin Hannigan** '96E (MM) performed with her quintet at the Presbyterian Village North in Dallas. The concert, arranged by **Janet** '52E and **Frank LaCava** '52E, included all the principal players of the DSO woodwind section and the DSO's Associate Principal Horn player. For more news about Erin, see p. 26.

Damon Thomas Lee '97E has been appointed Professor of Music for Film, Theatre, Games and Other Media at the Hochschule für Musik, Karlsruhe, Germany.

Under the invitation and sponsorship of the U.S. Department of State and the U. S. Embassy in Brazil, **Solungga Fang-Tzu Liu** '96E (MM), '01E (DMA) collaborated with the Brazilian National Theater Symphony Orchestra in Gershwin's *Rhapsody in Blue* at a concert in Brasilia to celebrate the 2019

Independence Day.

Kedrik Merwin '99E (DMA) is the Executive Director of the Traverse Symphony Orchestra. Kedrik was previously Music Director of the Interlochen Center for the Arts.

The Brightness of Light, by Pulitzer Prize-winning composer **Kevin Puts** '94E, '99E (DMA), was premiered at Tanglewood last summer with the Boston Symphony Orchestra, conductor Andris Nelsons, soprano **Renée Fleming** '83E, and baritone Rod Gilfry. The 45-minute piece, inspired by the marriage of Georgia O'Keeffe and Alfred Stieglitz, was co-commissioned by six organizations, including Eastman.

9 A recent "photo opp" brought together three Eastman alumni and former winners of the Teaching Assistant Prize, all now on the faculty of Michigan State University: **Mitchell Robinson** '99E (PhD), Music Education; **Gordon Sly** '85E (PhD), Music Theory; and **Michael Callahan** '08E (MM), '10E (PhD), Music Theory.

JEN-TEN by **Greg Yasinitsky** '95E (DMA), was premiered at the keynote session of the 2019 international JEN Conference by the JEN All-Star Big Band. The piece was written for the 10th anniversary of the Jazz Education Network. (See "Recordings" p. 25 for more about Greg.)

In January, **Jeffrey Zeigler** '95E performed with Apero, Musics of Americas, at Sicardi|Ayers|Bacino in Houston, Texas. *RE:VOLVER—Cello, Electronica, & the Mayan Apocalypse* featured new music for cello and electronics by emerging Mexican composers.

{ ALUMNI NOTES }

2000s

In March, **Daniel Black** '06E made his Michigan Opera Theatre debut conducting Bernstein's *Candide*. The opening night performance was broadcast live on WRCJ 90.9FM.

Henry Cheng '07E won the first prize in the Second Antal Doráti International Conducting Competition in November 2018.

Renée-Paule Gauthier '00E (MM) performed in the Chicago Lyric Opera Orchestra for 2018-19. She is a member of several Chicago-area ensembles, including the Joffrey Ballet Orchestra and the Chicago Philharmonic, and is a substitute with the Chicago Symphony Orchestra. Renée-Paule is on the faculty of North Park University and travels throughout the United States, giving master classes and clinics on the topics of mindful practice, audition preparation, and anxiety management. She hosts the *Mind Over Finger* podcast, and was an official podcaster for the 2019 Fischhoff National Competition.

10 Ellen Breakfield Glick '08E was appointed assistant professor of clarinet at Western Michigan University in Kalamazoo, Michigan. (Sent to *Eastman Notes* by her proud husband, **Ryan Glick** '08E.)



10 Ellen Breakfield Glick '08E

Susan Hochmiller '05E (MM), '08E (DMA) is assistant professor of voice at the Sunderman Conservatory of Music at Gettysburg College. She wrote *So You Want to Sing Chamber Music: A Guide for Performers* (Rowman & Littlefield) and directs Orvieto Musica's Art of Song summer vocal chamber music festival in Orvieto, Italy.

Danny Jenkins '07E (PhD) is associate professor of music theory at the University of South Carolina. He has published a book of Schoenberg's program notes and musical analyses. Danny's most recent effort has been in community engagement. After several weeks of video conferences with inmates at Lee Correctional, USC students and the inmates

joined to perform a concert at the facility.

Nicole Kenley-Miller '00E (MM) recently completed her DMA at University of Houston with her dissertation, "Voicing Virginia: Adaptation of Woolf's Words to Music." She is also the new Production Manager for the Moores Opera Center at University of Houston. She and her husband, Dr. Andy Miller, a published poet, are continuing research on collaboration between singers and poets/literary scholars to deepen the explication process of art song texts for recital preparation.

Carly Kulawitz '09E, an elementary school music teacher at Trevor Day School in New York, married Eliot Bickoff on July 4, 2019.

Alexandria Le '05E gave two performances—one on the back of a red pickup truck and the other at Mario Basner's World Heritage Collection at Tivoli Village—on March 21 during the 24-hour fundraising event, Nevada's Big Give. Ninety-five to 100 percent of donations were given directly to non-profit organizations, including Alexandria's Notes with a Purpose, which uses music

to enrich the lives of people in the community.

Tiffany Ng '08E (MM) is Assistant Professor of Carillon at the University of Michigan, Ann Arbor. She was a keynote speaker and performer at the 2018 Canberra International Carillon Festival, and featured artist at the 2018 Rockefeller Carillon New Music Festival in Chicago, where she performed *Ashti* by **Jung Sun Kang** '08E (MM) and '13E (DMA), a response to President Trump's travel ban co-developed with Afghan refugee Ferdous Dehqan, and the world premiere of *Of Senses Steeped* by **Kathryn Alexander** '97E (DMA). Tiffany is editor of *The Music of 'March': A Civil Rights Carillon Collection* (American Carillon Music Editions) and appears on the LP *Land AA*, vol. 4 (Clear As Day).

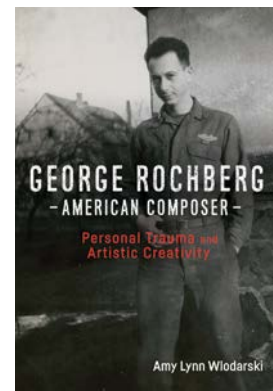
Daniel Pesca '05E, '16E (DMA) has been appointed Assistant Professor of Piano at the University of Maryland, Baltimore County.

Cellist **Audrey Snyder** '06E has a highly visible role performing with The *Who's Moving On!* tour, joining a 50-piece orchestra of local musicians hired for each show. Audrey also teaches cello, writes music, and performs in musical theater, including serving as a substitute player in the Chicago production of *Hamilton*.

Julie Spring '05E and **Lynn Williams** '01E, the CHQ.2 harp duo, performed at the UR Chicago New Year's Celebration. Lynn is principal harpist at the Chicago Lyric Opera Orchestra, founder and director of the Chicago Harp Ensemble, head of the Harp Department at Roosevelt University (Chicago College of

Performing Arts), and a lecturer at Northwestern's Bienen School of Music. Julie is principal harpist of the Hartford Symphony Orchestra, orchestra director at a local middle school, adjunct faculty member at the College of DuPage, and, with Lynn, a member of the Chicago Harp Quartet.

David Stringham '03E, '07E (MM), '11E (PhD), associate professor of music at James Madison University (Harrisonburg, VA), was awarded a Madison Scholar Award for the 2019-2020 academic year.



The University of Rochester Press recently published *George Rochberg, American Composer: Personal Trauma and Artistic Creativity* by **Amy Lynn Wlodarski** '01E (MA), '06E (PhD) who is currently associate professor of music at Dickinson College. Drawing from unpublished materials and personal papers, this is the first comprehensive study to put the career of this prominent musical postmodernist into a rich cultural context.

11 Chanda VanderHart '02E writes: "A multi-disciplinary storytelling initiative that I founded and perform in, *Talespin—Musical Tales for Big and Small*, released its first book and CD, *How Monkey Looked for Trouble*, available in French, English and German. I am a faculty member at the University

Send us your news and photos!

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

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

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We reserve the right to edit submissions for clarity and length.

{ ALUMNI NOTES }

of Music and Performing Arts Vienna, where I earned my PhD. I spend most of my time performing with diverse ensembles, including Talespin, around the world."

12 Our alumni in the United States Army Field Band performed in Kodak Hall on April 9: Staff Sergeant **Joel Ciaccio** '05E; Sergeant First Class **Thad Crutcher** '07E; Staff Sergeant **Pam Daniels** '09E; Staff Sergeant **Amy Houck** '13E; Sergeant First Class **Rob Marino** '05E; Sergeant Major **Reis McCullough** '00E; Sergeant First Class **JG Miller** '06E; Sergeant First Class **Sarah Schram-Borg** '04E; Staff Sergeant **Jennifer Zhou** ('14E); and Sergeant First Class **Michaela Shelton** '13E (MM). Bassoonist **Randy Lee Fultz** '19E joined the U.S. Army Field Band following his graduation in May.

2010s

Laura Andrade '16E was awarded the fourth prize in the Senior Division of the 2019 22nd Annual Sphinx Organization Competition, held in Detroit.

Gabriel Condon '13E, '15E (MM) was appointed Instructor of Classical and Jazz Guitar at Washington State University.

As seniors, **Hannah Dick** '19E and **Benton Gordon** '19E received Fulbright Awards for the 2019-2020 academic year. Hannah is studying percussion in Örebo, Sweden, and Benton is teaching English in Taiwan.

Two Eastman seniors received Fulbright awards for the 2019-2020 academic year. **Hannah Dick** '19E is studying percussion in Örebro, Sweden, and **Benton Gordon** '19E is teaching English in Taiwan.

Adrian DiMatteo '12E was featured in a recent *New York Times* article on the healing principles of sound baths.

Jairo Duarte-Lopez '10E (MA), '16E (PhD) and **Michaela Eremiasova** '11E (PhD) scored the music for *Brown Paper Bag*, which won Best Film and Best Director awards at the 2019 San Diego Black Film Festival.

Jacob Dupre '14E produced a documentary honoring the 60th anniversary of Miles Davis' *Kind of Blue*. Jacob plays piano and trumpet and reads the voiceover for the documentary. He is an active pianist, composer, and songwriter, and is the keyboard artist for Sweetwater.

Chad Goodman '11E (BM) was appointed Conducting Fellow of the New World Symphony in Miami Beach, Florida, working with its Artistic Director Michael Tilson Thomas.

Dasol Jeong '14E was appointed to the New York Philharmonic earlier this month. She is one of three new section violinists.

Leah Jorgensen '19E has joined Americorps' Teach for America, whose mission is to address educational inequality. Leah is teaching in an elementary school in the Baltimore city school district.

Sarah Kramer '14E (BA, BM) is one of four 2019-2020 Fellows assigned to the Supreme Court of the United States, where she will serve in the Office of the Counselor to the Chief Justice. Sarah joins the Supreme Court Fellows Program from the United States Court of International Trade. After majoring in harp at Eastman, Sarah earned a J.D. from the University of



11 Chanda VanderHart '02E (left) and Johanna Lacroix



12 Alumni in the U.S. Army Field Band

Pennsylvania Law School, where she was an Executive Online Editor of the *University of Pennsylvania Journal of International Law*.

Zachary Peterson '16E (MM) is Eastman's new Graduate Advisor. Zachary served previously as Student Services Coordinator in the Registrar's Office, and a student employee in the Admissions and Concert Offices.

In August, **Mark Powell** '19E (DMA) spoke at the Oxford Conducting Institute's Conference at the Sydney Conservatory on "Conducting *Ma*: An Open Space for Music Making with an Implication for Conducting Pedagogy."

Yidi Song '18E won First Prize in the Flute Society of Washington Young Artist Competition.

Evan Pengra Sult '17E was appointed Principal Flute of the Pacific Northwest Ballet Orchestra.

Jay Vilella '11E is second trumpet of the Youngstown Symphony, and trumpet professor at Chatham University in Pittsburgh. He performs regularly in Pennsylvania, Ohio, West Virginia, and western New York, and maintains a private studio.

Patrick Towey '14E is the Director of Bands at Plattsburgh (NY) Senior High School. He was Guest Conductor for the 2019 Clinton County All-County

Honor Concert Band, and Music Director for Artpark & Company's first Public Works production of *The Odyssey* in Summer 2018. He is active with NYSSMA as a Piano and Brass Adjudicator for Solo Evaluation Festivals throughout New York State. In 2016, he was a Quarterfinalist for the Grammy Music Educator Award.

Drew Worden '14E (MM) was promoted to Assistant Dean of Entrepreneurial Musicianship at New England Conservatory of Music in fall 2018. In May 2018 his *BOLT for 18 Percussionists* was premiered in Carnegie Hall by Desert Vista High School. The Big Trouble, a 14-member percussion/songwriting collective founded by Drew and **Ivan Trevino** '06E, '10E (MM), performed a Daytime Showcase Concert at the Percussive Arts Society International Convention (PASIC). Big Trouble includes **Aaron Staebell** '05E, '10E (MM), **Mark Boseman** '14E (DMA), **George Clements** '07E, '12E (MM), **Maria Finkelmeier** '09E (MM), **Stella Perlic** '18E, **Sam Um** '15E, and **Catherine Cole** '18E (MM).

IN MEMORIAM

1940s

- Dorothy (Purdy) Amarandos** '46E, '47E (MM), June 2019
Denise (Miller) Apel '47E, February 2019
Joan (Strait) Applegate '47E, '66E (PhD), May 2019
Evelyn (Meyers) Currie '45E (BS), '46E (BM), June 2019
Priscilla (Gilbertson) Eitel '46E, June 2019
Arthur Roland Frackenhohl '47E, '49E (MA), June 2019
Evelyn (Cumming) Garvey '46E (MA), March 2019

- Madeline (Bramer) Ingram** '45E, February 2018
- Martha McCrory** '44E (MM), February 2019
- Andrew McMullan Jr.** '47 (MM), February 2019
- Robert Lee Moore** '49E, March 2019
- Anthony Passannante** '48E, March 2019
- Betty (Chidlaw) Philibosian** '44E, September 2017
- Cathleen (Beyer) Robinson** '42E, May 2019
- Sally (Falkner) Shapton** '49E (MM), February 2019
- Phyllis (Mann) Shulman** '48E, March 2019
- Laura (Bohle) Sias** '47E, October 2019
- Margaret (Lide) Stanback** '44E, July 2019
- Constance (Koeblin) Starr** '47E, August 2019
- Eleanor (Hunt) Vail** '46E, '47E (MM), January 2019
- Louise (Tyre) Voscinar** '48E, March 2019
- Helena B. (Micka) Willett** '47E, August 2019
- Mildred (Northrop) Wiseman** '46E, May 2019
- Paulina (White) Yancich** '47E, May 2019

1950s

- James S. Anderson** '52E, March 2019
- Dominick Argento** '58E (PhD), February 2019
- Charles Underwood Brown** '59E, July 2019
- Elaine Bonazzi Carrington** '51E, January 2019
- Lois (Murray) Carson** '53E, October 2019
- John P. Clare** '54E, October 2017
- Chardelle (Hayward) Dooley** '54E, February 2008
- Arno P. Drucker** '54E, '55E (MM), July 2019
- Patricia (James) Gambell** '51E (MM), September 2017
- Shirley (Byers) Garami** '55E, July 2019
- C. Ann (Simpson) House** '57E, June 2019
- Nancy (Nickeson) Kane** '58E, March 2019
- Kaaren (Maesch) Makas** '54E, July 2019

TRIBUTES

Christopher Rouse

Christopher Rouse, a Pulitzer Prize-winning composer who taught at Eastman from 1981 to 2002, died on September 21, 2019.

He began composing at age seven, earning a bachelor's degree at Oberlin Conservatory and studying with George Crumb and with Karel Husa at Cornell University. After Eastman, Rouse taught at The Juilliard School, and he was the Distinguished Composer-in-Residence at the Peabody Institute. He was the Baltimore Symphony Orchestra's Composer in Residence in 1986 and New Music Adviser from 1989 to 2000, and the New York Philharmonic Composer in Residence from 2012 to 2015.

His colorful, emotionally visceral music has been performed and recorded by such soloists as Sharon Isbin and Yo-Yo Ma. Rouse won the 1993 Pulitzer Prize for his Trombone Concerto, introduced by Joseph Alessi with the New York Philharmonic, and three Grammy Awards—two for his Cello Concerto and another for his Guitar Concerto. His final work, *Symphony No. 6*, was premiered on October 18 by the Cincinnati Symphony.

In the words of David Liptak '75E (MA), '76E (DMA), chair of Eastman's composition department: "Christopher Rouse was one of the best of American composers. His work was layered with references and connections to a wide array of musical precedents and influences, ranging from the monumental Romantic

music of the 19th century to John Bonham, drummer with Led Zeppelin. He knew music literature as extensively and completely as anyone, and this was on full display with his teaching of composition and orchestration to students at Eastman. His private students included some of our most prominent graduates, includ-



The composer of six symphonies and three award-winning concertos, Christopher Rouse had the knack of writing music that was profound and popular.

ing Kevin Puts '94E, '99E (DMA) and Aaron Travers '03E (MA), '05E (PhD), and his influence was wide and deep."

Rouse's final work, *Symphony No. 6*, was premiered by Louis Langrée and the Cincinnati Symphony Orchestra on October 19 and received national attention. The *New York Times* said "All of Mr. Rouse . . . is in this score, directly stated and taut, with an uncanny timelessness."

Aleck Brinkman

Aleck Brinkman '66E, '70E (MA), '78E (PhD), who taught at Eastman from 1973 to 2001, passed away on March 27, 2019. His dissertation was a computer-assisted study of the melodic influence of the cantus firmus on the contrapuntal voices in Bach's *Orgelbüchlein*. Aleck was a long-time chair of the Society for Music Theory's Networking Committee, hosted the SMT server at the Eastman School of Music, and was a supportive "tech" advisor in the early years of MTO and the SMT list-serv. Aleck was a specialist in computer applications in music, long before this was an established research area.

Aleck Brinkman was a ground-breaking innovator on computer-applications in music theory and a caring teacher. During his years at Temple, Aleck developed

many software programs for students to practice musicianship skills, especially dictation. He was instrumental in developing technology courses for music theory majors and urged the department to change the curriculum to include a course in programming and technology. After his retirement from Temple, Aleck was still active in MTMSA, running their website and serving on committees. He was known for his warmth, good humor, and love of every kind of music imaginable (he played a mean bass in jazz combos).

Thanks to Minehan Professor of Theory Elizabeth West Marvin '81E (MA), '89E (PhD) and Michael Klein '85E, '87E (MM) of Temple University for their contributions to this remembrance.

TRIBUTES

Dominick Argento

Domenick Argento '57E (PhD), an American composer known for his vocal and choral music, died on February 20, 2019. A student of Alan Hovhaness, Bernard Rogers and Howard Hanson, Argento wrote his first produced opera, *The Boor*, during his days at Eastman; he became one of America's most frequently performed opera composers, with works including *Postcard from Morocco*, *A Water Bird Talk*,



Dominick Argento, shown during a 2004 master class at Eastman, called his school years here “an inspiring experience.”

The Aspern Papers, and *Casanova*. His song cycle *From the Diary of Virginia Woolf* won a 1975 Pulitzer Prize, and his *Casa Guidi* won a 2004 Best Contemporary Composition Grammy.

In his autobiography *Catalogue Raisonné as Memoir*, Argento referred to his time at Eastman as “the happiest and most fulfilling years of my life,” and in a Spring 2013 interview for *Eastman Notes* he remembered “such an inspiring experience, even beyond the extraordinary musical education.”

Argento's *Four Seascapes for Chorus and Orchestra* was commissioned by Eastman for the 100th anniversary of the Sibley Library, and first performed here in 2004. In autumn 2012, it was announced that Dr. Argento had made a commitment to endow an Eastman professorship through a charitable remainder trust with a gift of approximately \$1.5 million. In honor of Dr. Argento, the faculty member holding the endowed position will be named the Dominick J. Argento Professor.

Albert Astle

Christopher A. “Al” Astle, Senior, '38E, died February 21, 2019, at the age of 102. He was an outstanding percussionist, having played in several symphony orchestras (including the Oklahoma City Symphony) and big and small jazz bands. He was also General Manager of several large music stores in the East and Midwest, and a Senior Vice-President of Revco Tractor Training School in Richmond. Since then, he was extremely active as a YMCA, hospital, and church.

Timothy Baker

Timothy Baker '08E (MM) died suddenly on October 11, 2019, in Columbia, South Carolina. He earned a bachelor's degree from the University of South Carolina School of Music, and a master's degree in violin performance from Eastman.

As a professional violinist, he performed with many regional orchestras and was a regular participant in the Gateways Music Festival. He was also a composer, taught lessons and gave master classes in schools, and volunteered as a musician at the VA hospital and elsewhere.

Timothy not only embraced the Eastman community in Rochester; he brought it with him wherever he went, as is evident in his strong connection to and love for the Columbia, South Carolina community.

Louise Goldberg

Louise Goldberg '74E (PhD), longtime librarian at the Sibley Music Library, died on May 31. Louise attended Smith College, and then the Juilliard School for a year as a viola student, before earning the Master of Arts degree in French from the University of Chicago.

In 1967, she began doctoral studies in musicology at Eastman, and was a member of the Sibley Music Library staff from June 1971, first as head of reference, then Head of Rare Books and Reference in 1976. After her retirement in 1993, Louise served as Managing Editor at the University of Rochester Press, and copyedited books on music and other topics for the Press. She was also Assistant Editor for the *Journal of the American Musicological Society*.

As a musicologist Louise worked largely in the area of nineteenth-century French music, with a focus on the music of Hector Berlioz. Combining her performance background, her ability with the French language, and her musicological training, Louise translated into English Pierre Baillot's treatise *The Art of the Violin* (Northwestern University Press, 1991), with a foreword by Zvi Zeitlin.

Louise is remembered fondly as a librarian who cared about bringing music to performance, and as a scholar and editor who found myriad ways to help excellent scholarly work find its way to performers, music students, and concertgoers.

Thanks to David Peter Coppen, Ralph Locke, and Dan Zager for their contributions to this memorial

In the Spring 2017 *Eastman Notes*, Al was quoted: “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 and enjoy all kinds of music, plus ‘beating out’ a simple rhythm now and then. How about you?”

Thanks to Chris Astle (Al's son) for information.

{ ALUMNI NOTES }

{ FACULTY NOTES }

Marguerite (Fathey) McCarty '54E, '55E (MM), January 2019

H. Marla Mutschler '56E, September 2017

Donald L. Panhorst '59E (MM), '68E (DMA), April 2019

Elaine (Wightman) Phillips '58E, June 2019

Ronald L. Phillips '56E, June 2019

John D. Ricca '59E, '64E (MM), December 2017

Joan Mitchell SalmonCampbell '59E, July 2019

John R. Schactler '52E (MM), May 2019

Margaret Rickard Scharf '51E, '53E (MM), '63E (DMA), July 2019

Joseph Scianni '53E (MM), '59E (DMA)

Larry A. Snyder '52E (MA), July 2019

Charles R. Valenza '50E, '53E (MM), May 2019

Robert W. Weidner '51E (MA), '60 (PhD), November 2013

Carolyn J. Willis '56E, June 2019

Ellen (McFarlane) Wightman '56E, April 2019

Carol Dawn (Moyer) Winkelman '58E, '59E (MM)

Palma (Malbraaten) Wolverson '54E, '56E (MM), July 2019

1960s

William R. Babcock '60E, '64E (MA), '70E (PhD), July 2019

Trudy (Burns) Borden '61E, '64E (MM), November 2018

Alexander R. Brinkman '66E, '70E (MA), '78E (PhD), March 2019

Virginia A. Chambers '64E (MM), September 2019

Hollie E. Deifer '63E, March 2019

Mary Laurent Duggan '68E (PhD), July 2013

Judith Joan (Ungrodt) Evanson '62E (MA), '69E (PhD), April 2019

Glenn C. Hadsell '64E, May 2019

Janet (Lowrance) Hamilton '65E (MM), July 2017

James William Hudson '69E (DMA), June 2019

S. John Ingram '61E (MM), March 2018

J. Herbert Joyner '60E (MM), July 2019

Judith (Knapp) Lawrence '60E, June 2019

Perry Ira Martin '62E, July 2019

Charles S. McClain '67E (DMA), January 2019

Linda (Ellington) Neigert '66E, June 2013

Elizabeth Ann Newnam '67E (MM), March 2019

Priscilla J. Perry '62E, '66E (MM), February 2019

William H. Teter '60E, September 2019

Neva Jane (Cram) White, '64E (MM), October 2012

1970s

William Arthur Crowle '79E, March 2019

Deborah (Rolfe) Dabczynski '72E, March 2019

John Frank Oddo '78E (MM), April 2019

Jean E. (Greig) Roberts '75E, August 2019

Robert Troiano '76E (MM), January 2019

David P. Willoughby '70E (PhD), March 2019

1980s

Mark Stephan Hierholzer '84E (MM), September 2018

Daniel Eldon Patton '87E (MM), June 2019

Paul Charles Nauert '89 (BS), '90E, July 2019

1990s

Mark E. Ball '90E (MM), February 2019

Michael Vincert Pisani '96E (PhD), July 2019

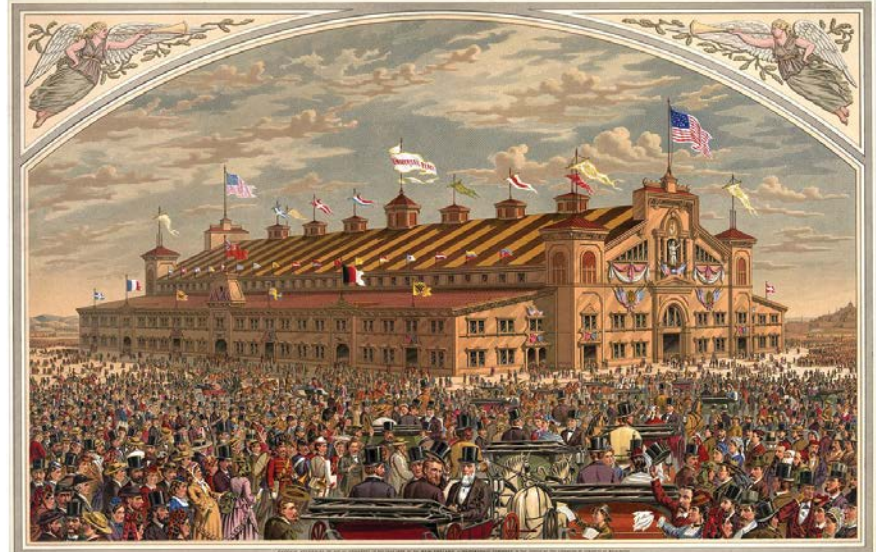
2000s

Timothy Baker '08E (MM), October 2019

Yuri Vladimirovich Blinov '09E (DMA), April 2019

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In Tribute reflects deaths of Eastman alumni through October 31, 2019.



1 A postcard showing the National Peace Jubilee of 1869

1 The June 18, 2019 *Washington Post* included an article by **Michael Alan Anderson**, associate professor of musicology, about the National Peace Jubilee of 1869, a huge musical event held in Philadelphia as a way of healing the country's divisions after the Civil War. Michael wrote this article as a response to our "toxic political environment," stating, "we should not discount the power of music to bring Americans together ... music and grand spectacle could help bridge our bitter divides even today."

Matthew BaileyShea, associate professor of music theory and associate professor of music theory in the College Department of Music, is one of the three winners of the College's 2019 Goergan Award for Excellence in Undergraduate Teaching.

Professors **Tony Caramia** and **Jean Barr** are 2019 recipients of Frances Clark Center Outstanding Service Recognition Awards for "providing ongoing leadership, highest quality expertise, and support for the advancement of piano teaching, learning, and performing."

Professor of Guitar **Nicholas Goluses** received a Distinguished Alumni Award from his alma mater, the Manhattan School of Music. Nick accepted the award on May 17; a tribute video about Nick's career is on Goluses.com.



Professor of Voice **Anthony Dean Griffey** '01E (MM) (and the Eastman Theatre façade) graced the cover of the October 2019 *Classical Singer*, which also includes an interview with Tony about his life, career, and philosophy of giving back to his home community of High Point, North Carolina. In September, Tony returned to Wingate University to be presented with the University's Distinguished Alumni Award.

Associate Professor of Organ **Nathan Laube** is

the host of the WFMT's *All the Stops*, in which he performs on magnificent instruments throughout Germany, France, Slovenia, Croatia, and the United States. You can listen to the four two-hour programs at wfmt.com/programs/all-the-stops/

At the Second Asia Saxophone Congress, held September 15-19 at the Shanghai Conservatory of Music, Professor **Chien-Kwan Lin** taught a master class, played on the Selmer international artists concert, and performed Zachariah Goh's concerto on the International Saxophone All-Stars Concert. Chien-Kwan's first-year master's student **Scarlet Gouk**, and **Aiwen Zhang** '17E (MM), performed with the Dawn of Asia Saxophone Project, representing eight countries and regions.

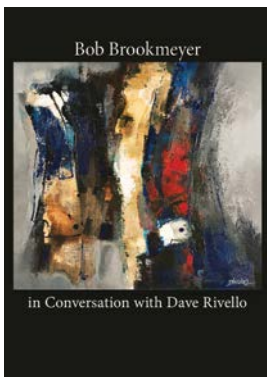
Associate Professor of Conducting **Brad Lubman** is the 2019 recipient of Columbia University's Ditson Award for service to American music. Brad joins a list of distinguished recipients of this award, including Howard Hanson, David Zinman, and Leonard Bernstein. He received the honor from pianist Gilbert



2 Ying Quartet

Kalish at the October 17 Musica Nova concert.

Assistant Professor of Jazz Studies and Contemporary Media **Dave Rivello** '89E (MM) recently released his new book, *Bob Brookmeyer in Conversation with Dave Rivello*, as an ArtistShare

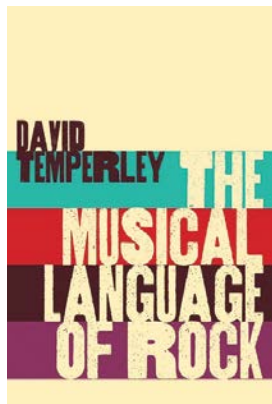


project. You can learn more about the book at ArtistShare.com/Projects. The book's cover features a painting by Dutch artist Nikolaj Dietmans, a friend of Brookmeyer.

Associate professor of Jazz Studies and Contemporary Media **Bob Sneider** '93 wrote the chapter on "Jazz Guitar" in the new book *Teaching School Jazz*

(Oxford University Press). The book, co-edited by **Mike Titlebaum** '91E, '82E (MM), also includes chapters by **Russell A. Schmidt** '86E, '88E and **Nick Weiser** '10E (MM), '14E (DMA).

In memory of the late composer Olly Wilson, Professor of Viola **George Taylor** performed Wilson's Viola Concerto with the symphony orchestra of UC Berkeley, where Wilson taught for 32 years. The concerto was premiered at Eastman in 2012, at the International Viola Congress.



Professor of Music Theory **David Temperley**, who is also Professor of Brain and

Cognitive Sciences in The College, published *The Musical Language of Rock* (Oxford University Press). In this study, he addresses each of rock's musical dimensions: harmony and melody, tonality and scale, rhythm and meter, phrase structure and form, and emotional expression.

Humanities Department adjunct faculty instructor **Sevinç Türkkan** was shortlisted for a PEN America Literary Award for her translation of Aslı Erdoğan's *The Stone Building and Other Places*.

2 The **Ying Quartet**—violinists **Janet Ying** '92E and **Robin Scott**, violist **Phillip Ying** '91E, '92E (MM), and cellist **David Ying** '92E (DMA)—received the National Federation of Music Clubs Centennial Chamber Music Award. "It was a complete surprise. But also a pleasant one!" says David Ying. The citation letter rwead in part: "Your recordings promoting American Music are exemplary and your efforts to present chamber music with wide audience appeal are to be commended."

Catherine (CC) Broyles '12E recently won the solo piccolo position with the Richmond Symphony. This news made two Eastman teachers proud: CC is a student from Bonnie Boyd's studio, and she also studies piccolo with Anne Harrow.

The American Council of Learned Societies (ACLS) 2019 Mellon/ACLS Dissertation Completion Fellows include musicology student **Gabrielle E. Cornish** '13, '16E (MA), for *Sounding Socialist, Sounding Modern: Music, Technology, and Everyday Life in the Soviet Union, 1956-1975*.

Ethan Cypress, master's student of Mark Kellogg, won the Division 2 (25 years of age and younger) Jazz Trombone Solo Competition at the American Trombone Workshop in Washington, DC. Ethan also appeared as a soloist with the Army Blues.

1 **Austin Keck**, a student of Michael Burrirt, won first prize in the Collegiate/Open Solo Division at the Great Plains International Marimba Competition. Austin was also a winner of the Young Artist Competition at the Yamaha Summer Symposium in Indianapolis, held in May 2019.

Junior **Jane Kim** won First Prize in the Chappaqua Symphony Young Artists Competition. DMA student **Haley Bangs** '09E won the Second Flute position in the Cincinnati Symphony.

Nikolette LaBonte, '18E and an MM student of Peter Kurau, is the 2020 Emerging Artist for the Verde Valley Symphony in Sedona, Arizona. Nikki also has a one-year appointment as principal horn with the Fort Worth Symphony, and is the Rochester Philharmonic Orchestra's tenured Associate Principal/Assistant Principal/Utility Horn.

Jacob Montgomery, an MM student of David Higgs, won First Prize in the 19th Annual West Chester International Organ Competition, sponsored by West Chester University.

Zhen Piao, DMA student of William Porter, won First Prize at the Royal Canadian College of Organists' Lynwood Farnam International Organ Competition held in Montreal.

Varun Rangaswamy was awarded the Lorna D'Costa McDaniel prize for best paper given by an undergraduate



1 Austin Keck

AWARDS AND HONORS

Prizewinning Pianists

Students of Associate Professor of Piano Alan Chow recently received significant competition prizes.

- Sophomore **Hans Chan**: MTNA Young Artists Piano Competition; third place, MTNA national competition; First Prize in his division, 2018 Los Angeles International Liszt Competition.
- DMA student **Peter Klimo**: Bronze Medal, Bösendorfer USASU International Piano Competition; third prize, Franz Liszt Competition.
- First-year DMA student **Wanting Zhao**: Grand Prize, William S. Byrd Young Artist Competition.
- Junior **Yuyang Xie**: Grand Prize winner, Canadian Music Competition, 19 to 25-year-old category.
- Sophomore **Tony Yan Tong Chen**: First Prize, Wallace National Piano Competition in Auckland, New Zealand.
- Junior **Delvan Lin**: semi-finalist, Lev Vlassenko Piano Competition in Australia; Best Performance of a Classical sonata and a work by Liszt; Graeme Russell Virtuoso Prize.

In the Class of 2023 . . .

- As an ECMS student, **Jashanti Henry** won recognition as a talented flutist and talented conductor. Last spring, Jashanti was a Louisville Orchestra conducting fellow, in a “real world” partnership with the LO and the Sphinx Organization.
- Percussionist **Roy Marshall** won the 2019 Rochester International Jazz Festival/ Eastman School of Music Gerry Niewood Jazz Scholarship.
- Voice and Opera student **Madelin Morales** is one of 20 U.S. Presidential Scholars in the Arts, based on academic and artistic excellence, leadership qualities, and community service.
- Guitarist **Robert Varon** was a student winner in the “High School—Jazz Instrumental Soloist” category of *DownBeat*.

2019 Perkes Flute Prize

Doctoral student **Yi Xiang** won the Tal Perkes Flute Prize, in remembrance of **Tallon Perkes** '84E. The jury included Aralee Dorrough of the Houston Symphony, **Sophia Gibbs Kim** '98E (MM), '06E (DMA); **Rachel Roberts** '03E; **David Snyder** '84E; and **John Hunter** '84E, '98E (MM).

student by the Mid-Atlantic Chapter of the Society for Ethnomusicology, for his “Cultural Transformation in Rochester’s India Community Center: The ICC as a Site of Intergenerational and Interregional Discourse.”

Alden Wright, a student of Nathan Laube, won first prize and audience prize in Syracuse University’s Arthur Poister Scholarship Competition. Alden is now assistant organist at Third Presbyterian Church in Rochester.

Zhongsan Yang, a senior student of Natalya Antonova, was named a finalist in the Beethoven International Competition in China.

The winners of the 2019 Friends of Eastman Opera Voice Competition, held on Valentine’s Day, were **Kira Kaplan** (Honorable Mention), **Veena Akama-Makia** '19E (Third Prize), **Nathaniel Catasca** '19E (Second Prize), and **Kelly Whitesell** '19E (First Prize), whose accompanist was **Chih-Yun Hsiao** '19E. Guest adjudicator was soprano Patricia Racette.

At the 2019 National Trumpet Competition, held in March at the University of Kentucky, **Jared Wallis** '17E (MM) and **Zachary Peterson** '16E (MM) placed third in the Blackburn Trumpets Graduate Solo Division; first prizes were won by **Ellen Shinogle** '14E and **Matthew Tong** '18E (MM), and **Jacquelyn Lankford** '16E (MM). **Emiel De Jaegher** won third place in the Yamaha Jazz Solo Division, and **Jamal Damien** was a semifinalist. Semifinalists in the Ensemble Competition were **Aric Kline**, **Emiel de Jaegher**, **Jess Green**, **Giulia Rath**, **Katie Hillstrom**, and **Jordan Moore** '19E.



2 Eastman Bassoon Quartet



3 Asha String Quartet

ENSEMBLES

2 In May, Professor **George Sakakeeny** '78E and the **Eastman Bassoon Quartet** (**Jingyuan Wang**, **Chris Witt**, **Kirk Peterson**, and **Jonathan Churchett**) taught and performed at China’s Central Conservatory in Beijing. Among the highlights of their trip were a concert audience that included many Eastman students . . . and a trip to the Great Wall.

Tuba Mirum, directed by Associate Professor Don Harry, performed at the 41st Annual Association of Concert Bands Convention in Woodcliff Lake, New Jersey, in April. The students taking part were: **Jordan Moore** '19E, **Cameron Burch**, **Denver Pascua**, **Justin Gorodetzky**, **Justin Newman**, **Max Dichter**, euphoniums; and **Brett Copeland**, **Juan Alonso**, **Alex Hofgesang**, **Preston Smith** '19E, **Austin Ratliff**, **Jackson Duffy**, **Jordan Oliveira**.

In the MTNA National Chamber Music Competition, Eastman’s **Scio Saxophone Quartet** (**Uday Singh**, **Siobhan Plouffe**, **Clancy Ellis**, and **Michael Matthews**) won the Wind Division, and the **Lilac Quartet** (**Haley Schrickler** '19E, **Julia Churchill**, **Ethan Durrell**, and **Jordan Gunn** '19E) won second place in the String/Piano Division. Their faculty coaches were Chien-Kwan Lin (Scio) and **David Ying** '92E and Masumi Rostad (Lilac).

3 This spring, the members of the **Asha String Quartet** (**Clair An**, **Robert Sanders**, **Aditi Prakash**, and **Hannah Rubin**) and the **Scio Saxophone Quartet** (members listed in previous item)—represented Eastman not only in the Kennedy Center’s Conservatory Project, but also the next morning at Central Union Mission, Washington, D.C.’s oldest homeless shelter.

Students at the Eastman School of Music do whatever it takes to find their place in music and in the world. They are as intense as they are inspiring. They pour their hearts into every performance. They want to share the spotlight as much as they want to stand inside it.

To be a student at Eastman is to be a student of life. But it takes more than talent to get here. Scholarships provide the next generation of musicians the financial means to make their dreams a reality. Generous donors make it happen. A gift to Eastman, of any amount, makes life better through music.

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Take a Walk on the Eastman Side

On Sunday, June 23, about 75 people of all ages and from all backgrounds, most of them strangers, met at the intersection of Main and Gibbs streets—right in front of the Eastman School of Music. They'd been invited by Rochester artist Shawn Dunwoody and community leader Richard Glaser to create "Composers Crossing." Dunwoody, a Rochester native who has conceived and directed several large-scale community art projects, called himself an "artistic conductor" for this one, handing the templates and paint brushes to volunteers and assigning them either black keys or white keys.

About three hours later, four enormous painted keyboards had replaced all four crosswalks outside the Eastman Theater. At first pedestrians were hesitant, but before the paint was dry, the Rochester community and social media were celebrating the work. "Composers Crossing" was even the subject of a feature article in the *Washington Post*. The painting happened just before Rochester's jazz festival got underway, so it was seen and enjoyed by thousands—and it remains at Main and Gibbs, where it has been enjoyed by many in the Eastman and Rochester communities.

PHOTOGRAPH BY MICHELLE MARTORELL

