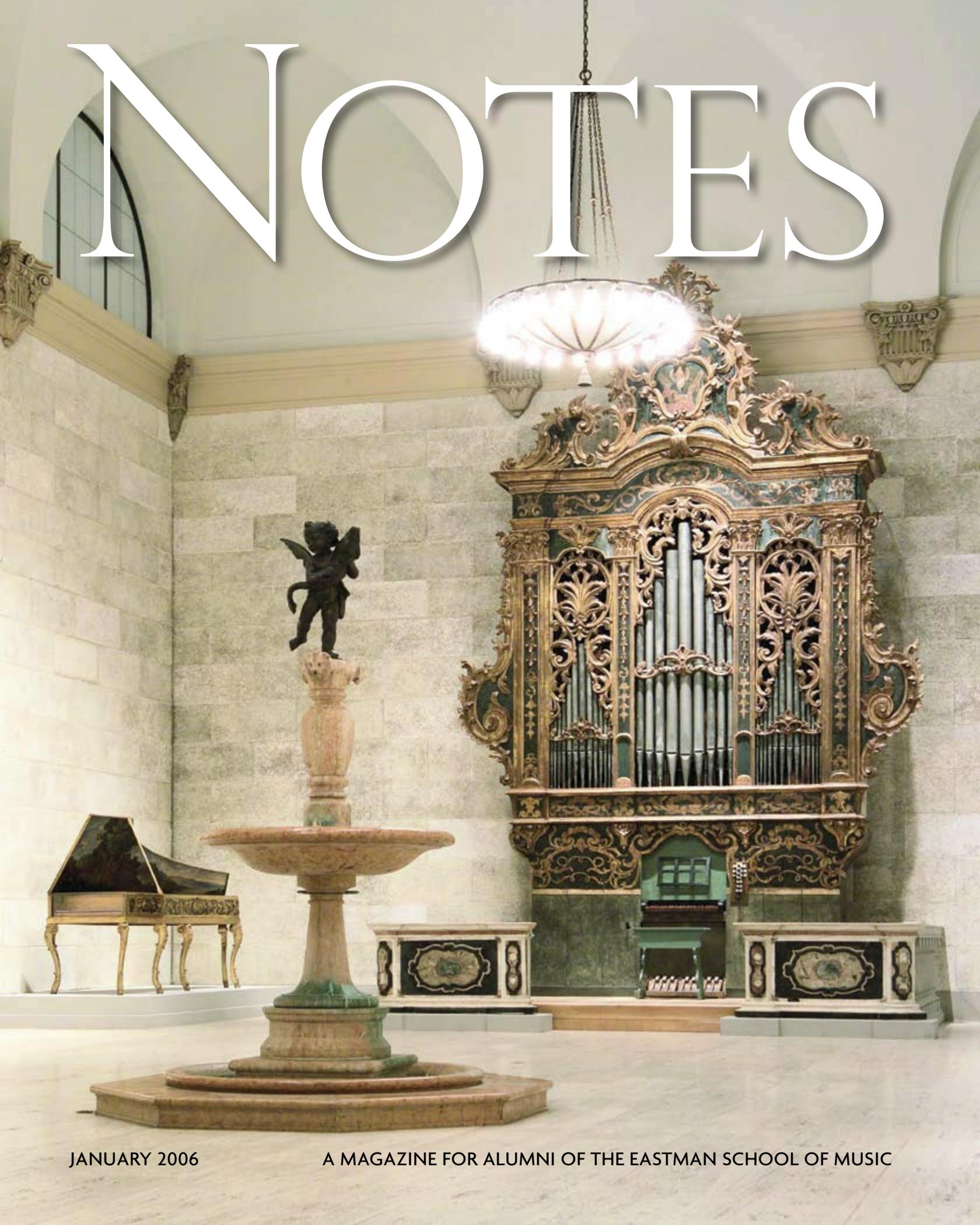


NOTES



JANUARY 2006

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC



FROM THE DIRECTOR

The “Eastman Ideal”

DEAR EASTMAN ALUMNI:

We are guided at Eastman by a mission devoted to artistry, scholarship, leadership and community. Initially George Eastman and Rush Rhees, then University President, conceived of a music conservatory within a university setting, which would stimulate the artist/scholar, the “thinking artist,” so to speak.

Howard Hanson would embrace this ideal and then challenge students and faculty to engage themselves in innovation and the issues of their communities. Successive generations of Eastman alumni, faculty, and administration have emulated these admirable qualities.

Now, however, we are all called to a more aggressive leadership, a more significant commitment to community, while also attaining higher and higher

levels of artistic and academic expertise. The dramatic transitional aspects of the current music world demand our attention and dedication like never before. The “Eastman Ideal” can and must offer ideas and solutions to today’s cultural challenges. In my Convocation address (in this issue; see p. 13) I call for zealotry from our students. In this message, I call to the whole Eastman family for the same.

The Eastman School of Music strives:

- To give the student an intensive professional education in his/her musical discipline;
- To prepare each student with a solid foundation in music and an expansive education in the liberal arts;
- To develop an informed and inquiring mind that

enables each graduate to engage the fundamental issues of his or her art and to become an effective cultural leader in society;

- And, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages.



James Undercofler

James Undercofler

NOTES

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Editor

David Raymond

Assistant editor

Juliet Grabowski

Contributing writers

Martial Bednar

Sally Cohen

Johannes Müller-Stosch

Howard Potter

Russell Scarbrough

Contributing photographers

Richard Baker

Kurt Brownell

Gelfand-Piper Photography

Annette Lein

Nathan Martel

Andy Olenick

Christian Steiner

John Widman

Jerry Wolf

Photography coordinator

Nathan Martel

Design

Steve Boerner Typography & Design

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Eastman-Notes@esm.rochester.edu

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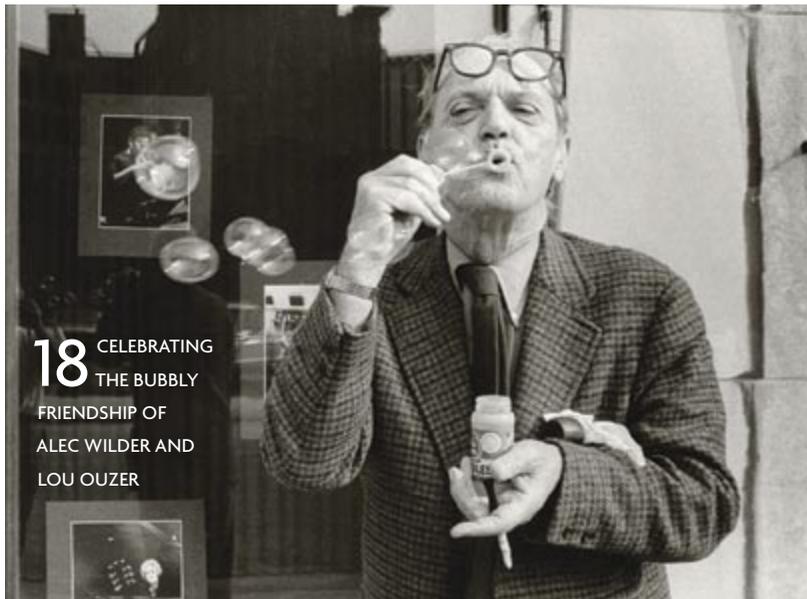
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ON THE COVER: Eastman's Italian Baroque organ, brought from Germany to Rochester in July 2005, is now the magnificent focal point of the Memorial Art Gallery's Fountain Court. Photograph by Andy Olenick.

ON THE INTERNET: More news about the Eastman School of Music, including the full text of *Notes* and expanded alumni information, can be found online at www.esm.rochester.edu.

Coming Events

February 16, 2006

- *Get the Eastman Edge* and Alarm Will Sound concert, New York City

March 27–31, 2006

- Women in Music Festival

April 6–9, 2006

- Eastman Opera Theatre:
Massenet: *Cendrillon* (*Cinderella*)

April 20, 2006

- Alumni Reception at MENC,
Salt Lake City

May 2006

- 25th Anniversary of Kneisel
Lieder Competition

June–August 2006

- Summer Session

July 2–6, 2006

- Alumni Reception at American
Guild of Organists Convention,
Chicago

July–August 2006

- Glimmerglass Opera,
Cooperstown, NY: premiere
performances of *The Greater
Good* by Stephen Hartke,
commissioned by Hanson
Institute for American Music

September 13–17, 2006

- Festival Honoring the Centenary
of Dmitri Shostakovich and 10th
Anniversary of the Death of
Mieczyslaw Weinberg

Eastman Weekend

October 20–22, 2006

Save the date and make your plans to return to Rochester. For the entire Eastman community: alumni, students and parents, faculty and staff. Combining the best of Alumni Weekend, Reunion, Family Weekend, and Eastman Community Music School Open House. You won't want to miss the music, the recon-nections, and the fun!

Did you know...

The Eastman School has a planned giving society?

THE KILBOURN SOCIETY recognizes individuals whose support of the Eastman School will be realized through a will provision, a life-income gift, or other type of gift planning vehicle. These commitments are essential to the School, helping to ensure its future financial health and well-being.

The Society humbly carries the name of Maria Kilbourn Eastman, mother of George Eastman. Her legacy of unwavering support to her son provided him "with the stability at the core of his existence, from which he could soar into the heady atmosphere of risk taking and adventure."

The Kilbourn Society perpetuates a parallel legacy, providing the stability from which the School will forever fulfill its mission.

FOR MORE INFORMATION, CONTACT

Karen A. Amico, Director of Individual Giving
Eastman School of Music

(585) 274-1040 / kamico@esm.rochester.edu

<http://rochester.plannedgifts.org>

*Maria Kilbourn
Eastman*

PHOTO COURTESY GEORGE EASTMAN HOUSE

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

A pioneering woman composer

AS AN EASTMAN woman graduate, I was interested in the letter from composer Nancy Hays Van de Vate (December 2004, p. 3) regarding early female recipients of doctorates in music composition in the U.S. It particularly caught my attention because I may have studied with another—Dr. Ruth Shaw Wylie, a composer and then-recent Eastman graduate—at Missouri University, Columbia, MO, starting in 1943.

I cannot vouch for her degree but do recall comments Dr. Wylie made regarding her study with Howard Hanson and of his remarkable ability to identify with the varied styles of his students, even when they were quite different from his own. If her doctorate was in composition, which is my recollection, it would be nice to see that recognized and perhaps a review would ascertain whether Eastman awarded similar degrees to any other women during the '40s and '50s.

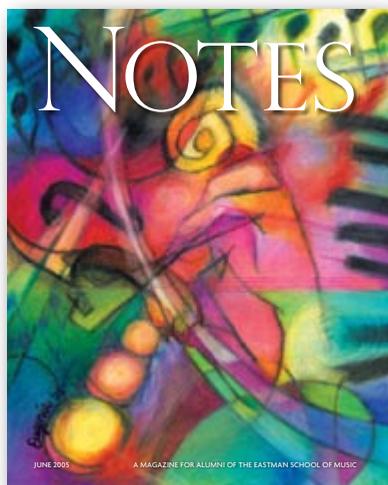
—FLORENCE LOCKRIDGE (MAS '49)
Maryville, TN

Ruth Shaw Wylie did receive a PhD in composition from Eastman in 1943. We'll research to see if any other women received this degree in the '40s and '50s, and report on it in a future issue of Notes.

Remembering Frederick Fennell, Ruth Watanabe

WHEN I WAS a graduate student at Eastman from 1967 to 1970 in percussion performance and music literature ... I performed with the Eastman Wind Ensemble under the direction of Dr. Donald Hunsberger. We rehearsed each week, gave concerts in the Eastman Theatre, toured to Canada, and recorded for Deutsche Grammophon.

In the early 1970s, I was a percussion instructor at Wisconsin State University, Stevens Point, for music department chair Donald E. Greene (MM '64). During that time, I attended the Percussive Arts Society national conference in Chicago ... There I performed in the Director's Orchestra, and



one of the guest conductors was Mr. Fennell. In the 1990s, after I had retired, I enjoyed Professor Fennell's guest appearance leading the UW-SP Wind Ensemble.

While a student at the Eastman School, I had the extreme pleasure of taking a bibliography class with Dr. Watanabe. I purchased her book, utilized it when I studied toward a doctorate at the University of Colorado in Boulder, and still refer to it as a researcher. She was scholarly, knowing, and effervescent in class, always keeping an open relationship with her students in the seminar.

—GEARY LARRICK (DMA '70)
Stevens Point, WI

IT WAS WITH great sadness that I opened *Notes* and read of the passing of Fred Fennell and Ruth Watanabe. Both these people had a great influence on my tenure at the Eastman School.

I was a charter member of the Eastman Wind Ensemble. Fred chose me to be a clarinetist in ... the Mozart Serenade for 13 Wind Instruments, and after rehearsals he would take some of us to Villanova's (is it still there?) for refreshments. We had a great time talking about all aspects of music.

I think the Wind Ensemble was the greatest innovation he brought about during my tenure there (1950–52).

Later, when he became associate conductor of the Minneapolis Symphony, our paths crossed again. I was principal clarinet in the St. Paul Chamber Orchestra at the time and teaching at Macalester College. His first big

work with the orchestra was *Carmina Burana*, and he chose the Macalester Choir to perform the work. We had a good time talking about old times during his rehearsals.

I last saw him while I was teaching in Wisconsin and was invited by him to participate in the WSMA Convention at the University of Wisconsin-Madison. Again he made time from his busy schedule to sit down and talk over what I was doing and how I got to Wisconsin.

These were wonderful times for me and I will miss him very much.

Likewise, Ruth was a tower of strength for me while I was working on my thesis. Dr. [Allen] McHose requested I take up the topic of Cyril Scott, the English composer, as this was a large gap in his attempt to make all information available to students in his Styles course. Ruth sent off for materials for me and, along with my advisor, Thomas Canning, guided me through the pitfalls of academia.

In 1985 I was head of the music department at Alleghany College. My artist-in-residence, Alec Chien, was going to be married in a town just outside Rochester. After the wedding, my wife and I took a trip to Eastman ... The place was so changed I hardly recognized it. As we turned to go, Ruth was coming down the street. She recognized me and we fell into a wonderful topic of "old times." We discussed the School, her new job, Howard Hanson, Ernest Bloch, Paul Hindemith, and many more that had taught at the school during her tenure. That was the last time I saw Ruth and I treasure that chance meeting.

With the passing of Ruth and Fred, the last two links of my Eastman days are gone. I now feel a little alone knowing they are no longer around, but rest assured, these two people were what Eastman is all about. I will fondly remember my student days there and the great friendships I had with two of its giants.

—ROBERT BOND, BM '52
Meadville, PA

Villanova's is no longer around, but many fond memories of Frederick Fennell and Ruth Watanabe are. We'll print more in the June 2006 issue of Notes.

CONTINUED ON PAGE 4

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The “Fennell 5,” found

WE ADMIT IT—the “Fennell Five” photo in the last issue of *Notes* was a shameless (and successful) ploy to get readers to write in. We were delighted by the number of responses we received, and by the sharp memories of Eastman alums.

The “Fennell Five” are (left to right): Frederick Fennell; Theodore Frazeur (BM ’51, MM ’56); Mitchell Peters (BM ’57); Gordon Peters (BM ’56, MM ’62); James Dotson (BM ’56, MM ’58); and Kenneth Wendrich (BM ’53, MM ’56).

Frazeur recently retired from SUNY Fredonia; Mitchell Peters is still timpanist with the Los Angeles Philharmonic; Gordon Peters is retired principal percussionist of the Chicago Symphony; Dotson, who died in 1983, was San Antonio Symphony percussionist; and Wendrich, who died in 1994, was president of the College & Community Music Schools.

Two of the surviving alumni responded to us with their memories of the occasion.

In a telephone call, Ted Frazeur recalled: “These guys all were involved (with the exception of Fennell) in the creation of the group Marimba Masters (organized by Gordon Peters) that got national attention on “Talent Scouts” on the *Arthur Godfrey Show*. They were featured for a number of weeks in the summer of 1955.

“They issued a couple of recordings called *Marimba Masters*, and played with the Buffalo Philharmonic and Rochester Civic Orchestras. It led to real acceptance of that group as a classical entity, and restarted the seriousness of the marimba on a massive scale.”

Identifying the percussionists in the “Fennell 5” and the Eastman Wind Ensemble

photo on page 6 (see “Corrections”), Gordon Peters wrote: “In each case the aforementioned percussion sections made up *The Marimba Masters*, founded by me in the winter of 1954, and lasting (with personnel changes) through the summer of 1959.”

Related recollections from other alumni:

THE PICTURE ON page 3 was taken in connection with the recordings *Spirit of ’76* and *Ruffles and Flourishes* on May 6, 1956.

—HARRINGTON E. “KIT” CRISSEY, JR.
(BA ’66, RC)

IF I DIDN’T know it before, this proves I am getting old! The man in the back row on the left is Ted Frazeur, the man I dated for my first two years at Eastman. I agree with you that this is the very early ’50s. . . . Such fun!

—KATHRYN (SILBER) DEGUIRE (BM ’54)

GORDON PETERS CAME to ESM I believe in the fall of 1943 from a tour in the West Point Band. He was very interested in marimba ensembles, and started one during the school year 1953–54. Except for Ken Wendrich, the others were in the original Marimba Masters.

Gordon wanted a bass marimba and none was available, so he added a double bass—me. I played with the group two years before leaving to take a teaching job in the Seattle public schools.

—DON SNOW (BM ’52, MM ’56)

JAMES R. DOTSON [was] the person for whom I wrote and dedicated my Concerto for Marimba and Orchestra. We both graduated in 1956.

—JAMES BASTA (BM ’56)

Also responding were: Winnie Baim (BM ’56); Ellen Kilpatrick Cone (BM ’53); Niel DePonte (MM ’76); Judy (Hummel) Fisher (BM ’57, MM ’58); Loren Geiger (BM ’68, MM ’70); Lenore Sherman Hatfield (BM ’57); Esther S. Rosenthal (MM ’58); Roger Ruggeri (BM ’61); Merton Shatzkin (MM ’59, PhD ’61); Arlene Cohen Stein (BM ’57); Marilyn Richard Synnestvedt (BM ’59); Bob [H. Robert] Williams (MM ’57); Bob Zale (BM ’56, MM ’60); and an anonymous caller.



Corrections

“THAT’S NOT ‘A 1930s precursor of the Eastman Wind Ensemble,’” wrote David Morse (BM ’57) about our identification of a photograph of the Eastman Wind Ensemble in the June 2005 *Notes*. “That is the Eastman Wind Ensemble of the mid-fifties. I wasn’t in it, but I recognize a number of my friends, and in the ’30s we were babies. Anyway, it’s fun to see some of the faces I haven’t seen for many years—and we were all so young. What’s happened to us?”

Maurice Sapiro (BM ’54, MM ’55) wrote: “What a surprise to see my photo on page 7 of *Eastman Notes*, and more of a surprise to learn it was taken in 1930!”

“Actually, the photo was taken in 1953, as a promo for Mercury Records, prior to recording the Sousa March album. We all autographed the picture . . . We were paid \$35 an hour (union fees) and tuition for the year cost \$450. I’m the one sitting on the end of the cornet row, next to Tommy Hohstadt (BM ’55, MM ’56, DMA ’62) and Danny Patrylak (BM ’54, MM ’60) . . . Thanks for the memories.”

Also responding were: Winnie Baim (BM ’56); Barry Benjamin (BM ’56); Harrington E. “Kit” Crissey, Jr. (RC ’66); Ted Frazeur (BM ’51, MM ’56); Loren Geiger (BM ’68, MM ’70); Stanley Leonard (BM ’54); and Gordon Peters (BM ’56, MM ’62).

OUR JUNE 2005 Faculty News inadvertently demoted three Eastman faculty members! Their names and proper titles are: Natalya Antonova, Professor of Piano; Nicholas Goluses, Professor of Guitar; and Ernestine McHugh, Associate Professor of Anthropology and Religion. We regret these errors.

*Chuck Daellenbach
receives ESM's
Alumni
Achievement
Award on
May 15, 2005 in
Eastman Theatre*

Chuck Daellenbach (with Dean Undercofler) proudly displays his newly bestowed award.



MUSIC FIRST EVERYTHING ELSE SECOND

By Chuck Daellenbach

Tuba player Chuck Daellenbach (BM '66, MA '68, PhD '71) is a founding member of the world's most successful brass chamber group, the Canadian Brass, founded in 1971 and still going strong. At Eastman's 2005 Commencement, Chuck returned to his alma mater to receive an Alumni Achievement Award and to give the Commencement address.

I USUALLY STAND on this stage in the Eastman Theater in quite a different capacity, with my four Canadian Brass colleagues to back me up. I am privileged to be here as the recipient of the Alumni Achievement Award and wish to accept this honor both as an individual honoree and as a symbolic honoree. Symbolic of the integrity of the Eastman path, making it possible for someone like me to get a pedigree in education and become a professional performer.

My days at Eastman really started one afternoon at the annual Chicago Midwest Band Clinic. My mom and band-director dad were attending a well-known tuba player's afternoon clinic when they were joined in the audience by Professor Everett Gates. At some point during the session my mom, a proud mother to be sure, leaned over to Mr. Gates and declared, "My son plays better than that!" Well, I

CONTINUED ON PAGE 5



At Eastman's 2005 Commencement, the School awarded 98 Bachelor of Music degrees, 10 Master of Arts degrees, 71 Master of Music degrees, 28 Doctor of Musical Arts degrees, and 8 Doctor of Philosophy degrees.

CONTINUED FROM PAGE 5

didn't, but never mind. Mr. Gates was very intrigued. From that day, and for the next eight years I had Everett's guiding hand on my shoulder. Every age has its legendary teachers whose influence is felt for generations—surely Everett is one of these. As one fortunate enough to have studied under him, I can tell you that his unseen influence will always flow to audience members for whom I have been lucky enough to play.

My intention was to become a band director like my dad, so my degree program was music education. And when I did get to Eastman, what I really wanted was a spot in the Eastman Wind Ensemble. Those were the days when every high school band in America played whatever was on Frederick Fennell's newest Wind Ensemble LP release. My first summer at Eastman was his last, but that exposure and musical highpoint was enough to last me a lifetime—and who can ever forget the banner on his rehearsal hall wall: just one word, *listen!*

The list of great teachers and great experiences at the School will eventually fill a book, but suffice it to say that I have never regretted the thoroughness of my training here. By both course content and by personal example, the guiding Eastman School principle that came through loud and clear to me was always “music first,” everything else second. And that's what I want to discuss with you today.

ALMOST EVERYONE BEGINS his or her musical journey through performance. When we make our first notes on an instrument we are thrilled. Our next impulse is to share the experience—friends or parents get to hear our first efforts. Then, as we get better at it, we like to play songs and melodies for our friends, and then of course we get to play in front of people that we don't know. It gets even more exciting. Somewhere along the line we decide we want to do this music thing more than anything else.

These are exactly the feelings and experiences you will want to remember and keep with you as you move forward in your career. Remember that it was the joy of performing that brought you this far. As your proficiency grows, so should your appetite for performing. And you cannot stand around waiting for someone else to make this happen for you.

Those of us here in the '60's had an excellent performance role model in our friend Chuck Mangione [BM '63]. He didn't wait around for commissions and prizes. At his own expense, and most likely loss, over and over he would organize and play concerts of his own music. He must have learned so much that would have been hidden to him had he been simply hanging around for his big break! Chuck showed us all that personal commitment, passion and determination pay off ... for him, with "Feels So Good," a number 1 hit in 1977, in the elusive "instrumental" category.

What we learned from Chuck was really simple, and I urge you all to consider it: don't wait to put your talents, your proven successes at college, and your passions to make music to work. Take every opportunity; make every opportunity you can to dream up ways to share your music with others. Every performance event yields some new insights, some new ideas, and some different approaches. I have played concerts with my group where we outnumbered the audience by one, and on the other hand I have played concerts in front of 100,000 people, and in all honesty I can tell you, 100,000 is a lot better.... No, seriously, there is no true difference in the power of the music. There is no true difference in the communication skill required. And if you are sensitive to your audiences, there is no qualitative difference in the energy feeding back to you, the performer.

WHEN THE CANADIAN Brass was starting out, we played everywhere: schools, libraries, schools, shopping centers, schools, Lion's Club meetings ... schools, mostly. What was the big difference between us and all the other musicians playing school shows at that time? We actually believed playing for schoolchildren could help us reach Carnegie Hall. We would play two school concerts in the morning, spend lunch talking about what went right and what went wrong, and then make changes in an afternoon performance to see if we could improve the show. What a laboratory these kids were providing us! Translating these skills to adult audiences was logical, and in the process we created a new presentation style.

We realized early on that opportunity does not only knock once. Opportunity is a constant companion, waiting for us to be alert enough to make contact with it. It's rather like radio waves: they are always around us, but we only hear them when we have the right receiver.

In a sense, we had created our own ad hoc "Institute for Music Leadership." No brass quintet had ever made a full-time career playing brass quintets. We had no road map to follow. The advantage of starting from scratch was that everything came in small steps and grew at our pace of understanding.

What a time to be contemplating all this. Record companies are chasing the latest 14-year old singing sensation, symphonies all over North America are striking over (guess what?) wage issues, schoolchildren are growing up believing LimeWire is a perfectly legitimate source of free video and audio tracks, debut concerts have gone the way of music critics, and public schools are under increasingly intense pressure to cut back or eliminate their music programs.

But here is the good news for you as you start out your careers: the future looks really bright in this Internet era. Where in the past an artist had to have a major record label, a major artist management and an instrument deal, now it is possible to go directly to the receiving audience. It used to be said that if you weren't playing New York, you weren't playing anywhere. Well, now audiences everywhere in the world can follow your tours, download your music (legally, I hope), and see your videos. Oh, by the way, we have a new first: our video "State Street Stomp," with music by composer/conductor Bramwell Tovey, just broke the top ten in Canada on Bravo (Canadian VH1). And the more the electronic age pulls humans to their computers, the more important your job as a live human teacher and live human performer becomes.



Chuck Daellenbach, his tuba, and his current Canadian Brass colleagues: clockwise from left, Stuart Laughton; Gene Watts; Justin Emerich; Bernhard Scully.

IN CLOSING, I want to share with you the most important useable advice I have run across over the years:

1. In my last year of undergraduate study, I had to practice teach. My mentor, Ray Shahin, was an extremely successful educator who told me: *Never be jealous of genius; rub shoulders with it.*
2. Amongst various musicians I have read about, this statement from Van Morrison summarized my own feeling about our experiences in the music/entertainment world: *Music is spiritual, the music business isn't.*
3. One year the Brass was playing the Edinburgh International Festival. In the audience, unbeknownst to us, was Dizzy Gillespie. (This also reminds me of the old warning, "Always play your best, you never know who is in your audience!") We met after the concert and talked for hours. He was speaking about passion and dedication when he said: *If you're tired, don't sign no mo' contracts.*
4. Lastly, and perhaps most importantly, the advice from my colleagues I think about every night before going on stage: *Never leave your wallet backstage!*



A symbol of history and hope:
Hiroshima's "A-Bomb Dome" seen
through August heat shimmer.



Eastman string students, performing with musicians from Germany and Japan, brought one of western civilization's great musical works—Bach's *St. Matthew Passion*—to Hiroshima. Conductor Johannes Müller-Stosch is second from left; the other students' names are on page 12.

HEALING HISTORY'S WOUNDS

Eastman students play in a concert marking the 60th anniversary of the Hiroshima bombing

By Johannes Müller-Stosch

THIS SUMMER, 16 Eastman string students and one student conductor traveled to Japan to play in the Hiroshima Peace Concert 2005 at the International Conference Center in Hiroshima, Japan on August 5. In this concert observing the 60th anniversary of the atomic bomb attack on Hiroshima, more than 180 musicians performed J.S. Bach's *St. Matthew Passion*. The orchestra consisted of professional musicians from all over the world, students from the best music colleges in Japan—and the 17 Eastman students invited as American representatives.

The City of Hiroshima's mission for this concert was "to rekindle the memory of Hiroshima and draw public attention to the nuclear weapons abolition." By combining American and Japanese students in the orchestra, Hiroshima officials sent a message of hope for world peace through music.

The Eastman students, conducted by Johannes Müller-Stosch, also performed twice in Hiroshima as a string ensemble, at an underground shopping mall and at the Nippon Bank Building, for an arts and music festival. Johannes, a native of Wittenberg, Germany and a DMA candidate in orchestral conducting, kept a journal of their visit, reprinted here.

CONTINUED ON PAGE 10



The Eastman students, led by Johannes, gave an afternoon concert in the underground Hiroshima Mall on August 1.

CONTINUED FROM PAGE 10

Saturday, July 30

3:45 p.m.: Arrival at Osaka International airport. Grace Lee (who flew in from Singapore) and Kitty Cheung (from Hong Kong) were waiting as scheduled. The representative from the travel agency met the group and the train toward Hiroshima was boarded.

7:48 p.m.: Arrival in Hiroshima. Mrs. Hiroko Kono, Kathy Zager's liaison, met us at the train station and the group was taken to the hotel in several taxicabs. Jia Xu came to the hotel the day before, and now the Eastman group was complete.

Sunday, July 31

MOST PEOPLE WOKE UP around 6 a.m., as the time difference will take some getting used to. We explored several convenient stores and gathered at 11:30 a.m. for lunch at the Four Seasons restaurant (not connected to the hotel chain), close to the rehearsal venue. Everyone enjoyed the Japanese fare. Special ice desserts with green tea flavor were made for our enjoyment—or perhaps to make up for the fact that we had to sit outside (95 degrees), since seating inside was insufficient.

We were met at the rehearsal venue by Mrs. Kono, who showed us a place to rehearse for our own concert. We had to walk through the large rehearsal space where the choir was rehearsing and were greeted with applause.

4–5:30 p.m.: Dress rehearsal for our own concert (Mozart *Divertimento in G major*, *Elgar String Serenade*, Barber *Adagio for*

Strings, Tchaikovsky *String Serenade*, last movement). The group is very focused and sounds great.

6–9 p.m.: First orchestra rehearsal for Bach's *St. Matthew Passion*. The conductor, Wolfram Koloseus, is Austrian and works at the opera theater in Mannheim, Germany. The Japanese students make up the first orchestra; the Eastman strings make up most of the second orchestra. Three continuo organs are used. Recitatives are played by the conductor. Even though our players are tired, the atmosphere is very productive and the discipline outstanding.

Monday, August 1

1:30 p.m.: Taxicabs shuttle us to the large Hiroshima Mall. We are scheduled to perform in the center atrium of the underground walkway, which connects several malls featuring small shops and boutiques. The set-up looks good and the acoustics are not too bad. Everything is better than expected and we try a few things as warm-up. The group sounds good and is excited to play a concert on its own.

3 p.m.: Orchestra tunes, and Mrs. Kono makes an announcement about the program and introduces the conductor. Once the group started to play people gathered around and stood still to listen. I had the orchestra stand and turn around after every piece. I noticed more and more audience at this public spot. After the Tchaikovsky, thunderous applause began and would not cease. We repeated the third movement of the Mozart *Divertimento*. The organizers, as well as our orchestra, were overwhelmed by the public display of appreciation.

5:15–9 p.m.: Considering the two-hour rehearsal in the morning, the concert this afternoon, and the almost four-hour rehearsal at night, our players were exhausted, but kept a very professional attitude. The chorus, which had been prepared beautifully (not being too critical about German diction), joined the orchestras. The children's choir had a great attitude and sang very well.

Tuesday, August 2

AFTER A MORNING rehearsal with the soloists, the musicians, as well as various organizers, were shuttled to the Hiroshima Town Hall. The Mayor, Tadatoshi Akiba, welcomed everyone to Hiroshima, and talked about the special significance of having so many cultures present at this year's peace ceremony. Herr Koloseus commented on the special meaning of the *St. Matthew Passion*: as Christ forgives the ones who nailed him to the cross, so the victims forgive their persecutors, and life can go on. Uwe Lohrmann, the organist for the Orchestra I of *St. Matthew*, who is also a composer, dedicated a short piece for this special event [*To Comfort the Souls of the Atomic Bombing Victims of Hiroshima*] and handed the score to the Mayor.

In between rehearsals, our students enjoyed sightseeing in Hiroshima.

After all formal exchanges, the Mayor (who spoke excellent English and translated for everyone) asked for general comments. I thanked the Mayor and the city council for making this event possible, and assured them that we, as the representatives of an American conservatory, are well aware of the significance of our invitation and grateful to be part of this joint peace effort.

The Japanese chorus master said that our playing yesterday had moved her to tears, and commented on how passers-by stopped and stood in awe for 45 minutes to hear us play. This atmosphere in a shopping mall was unprecedented. After this concert, she called everyone she knew to invite them to our second performance, in the Hiroshima bank building. She said to hear us play is a once in a lifetime opportunity.

The group walked to the historic Hiroshima bank building. It stopped being used for that purpose after the bombing. The clock in the main hall stopped when the bomb hit [at 8:16 a.m., August 6, 1945]. A multi-media exhibition emphasized some of the aspects of the bombing. The bank vaults were open and one could walk inside, the significance being that everything behind the vault was not touched by the effects of the bomb.

Our concert began at 2:30 p.m. We noticed that the local university student string players from Orchestra I of *St. Matthew* were present; I walked over and invited them to talk with us and perhaps share a dinner. The students were relieved that someone broke the ice, and got excited to hear us play and to talk with us later. There was almost no ventilation, and improvised stage lights flooded more heat on us from above. Again, the group gave all that it had, and the audience was entranced. Mrs. Kono commented afterwards that our orchestra is an ensemble of soloists. She had never heard such beautiful playing.

5:30–9 p.m.: Another rehearsal with chorus closed the day. Some students went out for dinner with the Japanese string students. Now that the ice was broken, everyone appreciated the closer feeling of community within this large orchestra.

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ブラヴェネク・ヘレン・エリザベス (ヴァイオリン) Bravenec, Helen Elizabeth	ジャヤラマン・ヴィヴェク (ヴァイオリン) Jayaraman, Vivek	徐 佳(ジュ シア) (ヴァイオリン) Xu, Jia	キーセッカー・エリン・マリー (チェロ) Keesecker, Erin Marie
ショーヴイン・ローレン・フランシス (ヴァイオリン) Chauvin, Lauren Frances	リー・グレース・ヤン・エン (ヴァイオリン) Lee, Grace Yan En	ザーウェック・マシュー・ブレンドン (ヴァイオリン) Zerweck, Matthew Brendon	キム・ジェームス・アンドリュー (チェロ) Kim, James Andrew
チェウン・マン・ユイ・キティ (ヴァイオリン) Cheung, Man Yui Kitty	リュン・チュン・チン (ヴァイオリン) Leung, Chun Chim	ラーソン・ジョナサン・アーロン (ヴィオラ) Larson, Jonathan Aaron	シャッシオ・ジョエル・アンソニー (コントラバス) Ciaccio, Joel Anthony
ダンチ・マイケル・フランクリン (ヴァイオリン) Danchi, Michael Franklin	谷口 洸(タニグチ コウ) (ヴァイオリン) Taniguchi, Ko	ナッシュ・タリアフェロ・クワメ (ヴィオラ) Nash, Talliaferro Kwame	ソーシー・アンドリュー・ジョセフ (コントラバス) Soucy, Andrew Joseph

The names of the Eastman musicians, in English and Japanese, in the *St. Matthew Passion* program.

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Wednesday, August 3

THIS WAS OUR (almost) free day. The only item on the schedule was the dress rehearsal at 5 p.m. Students took the opportunity to go shopping, and to visit the famous Rijo Castle and Itsukushima Temple.

The dress rehearsal took place in Phoenix Hall at the Memorial Peace Park. It seats approximately 1500 people. The stage is very large and the acoustics decent. Actually, no rehearsing took place, since the piece was more or less run straight through. The gamba player, Jose Vazquez, an excellent artist from the Vienna Hochschule, joined us for the first time.

Herr Koloseus added a touch-up rehearsal for the next morning at 10 a.m., and another rehearsal on the day of the performance at 3 p.m. Considering that the performance of *St. Matthew* will last 2½ hours and that we have a day of sightseeing earlier, the choice to add a rehearsal that day was not understood by many, but, of course, we obliged.

Thursday, August 4

AT MORNING REHEARSAL, Jose Vazquez gave us very helpful hints about phrasing. Some of us went with Mrs. Kono to the memorial of the victims and noticed the flowers that were given by our Festival. The same group then visited the museum displaying the exhibit about the dropping of the atomic bomb. It was a very moving experience.

Friday, August 5

TOUCH-UP REHEARSAL AT 3 p.m. It took about 45 minutes, and the group had the time off until the performance at 6 p.m. The performance went very well and the audience was exhilarated, considering that it took almost three hours including the Lohrmann piece. A

formal party for chorus and orchestra with speeches and welcome addresses followed.

Three players gave an interesting presentation of Japanese music on traditional plucked-string instruments. The chorus members were very complimentary, greeted all instrumentalists, and collected autographs. A short but highly enjoyable party at a local Karaoke bar followed.

Saturday, August 6

THE PEACE CEREMONY was scheduled to begin at 8 a.m. Many of us met at Phoenix Hall at 7:30 a.m. and walked over to the designated area for seating. There were several thousand people, and the sun began to exude heat even this early. We received headsets to tune into the English translation of the various speeches.

This was our major sightseeing day, and the attraction was a visit to Miajima Island, along with the German soloists, conductor Koloseus, and the wind players. The main attractions are a shrine off the shore, a charming shopping street, and many tame deer that roam around the island. We all had tea and Japanese sweets exclusively produced on Miajima, and were invited to a restaurant serving authentic Japanese cuisine in an authentic setting.

We had been informed by Mrs. Kono that the owner of the restaurant is a lover of Bach's music, but regrettably was unable to attend our *St. Matthew* performance. After lunch, David Chung borrowed a viola (for lack of a violin) from a Korean student, and gave a rendition of a Bach Sarabande, much to the delight of everyone present—especially the restaurant owner.

We visited a Buddhist shrine in Hiroshima, where monks explained many of the traditions. We came back to the hotel tired, but thoroughly enjoyed our last full day in Japan.

Notes thanks Kathy Zager and Sally Cohen for their contributions to this article.

“Music, indeed, has the power to help heal the world’s wounds. I am proud that the City of Hiroshima chose the Eastman School of Music to represent American music students at this historic concert.” — DEAN JAMES UNDERCOFLER

The intrinsic power of music, today

Turning virtuoso musicians into visionary zealots

By Dean James Undercofler



James Undercofler, dean of the Eastman School of Music, delivered this year's convocation address in Kilbourn Hall on September 1.

Dean Undercofler's convocation address is also available on the Eastman website: www.esm.rochester.edu/news.

Call this the "connect-the dots" Convocation message. Over the past five months, I encountered three seemingly unrelated items that have oddly come together to form a potent message. One, I served on a panel at the annual conference of the American Symphony Orchestra League (with two other dynamic speakers) on the topic of "Making the Case for American Orchestras." My task was to speak to the intrinsic value of music and orchestras; theirs was to speak to the economic and educational benefits. Their presentations were zealous, full of concrete examples, and beautifully presented. Not once did they talk about the power of music.

Two, a factoid on the International Conference of Symphony Orchestra Musicians website (ICSOM represents the 50 largest orchestras in the US) stated that in calendar year 2003, there were 159 position vacancies in ICSOM orchestras. In the same year, American music schools and conservatories graduated more than 14,000 students with music degrees.

And three, a book I read this summer called *Everything Bad is Good for You*, by Steven Johnson, really jarred my understanding of the learning styles and capabilities of today's young people.

After these three experiences, I realized that our call to leadership in music must be constantly on each and every one of our minds. It's time to put the platitudes and delaying tactics behind us. Our task is enormous, awesome, challenging, essential: to imagine and create a totally new landscape and reality for music in American society.

Let me elaborate on my three experiences and how they relate to this call to action.

Because it is so difficult to explain the intrinsic value of music, and because we musicians have not taken the time to craft a message about it, others who passionately love music have taken up the standard. Build a new music hall in a downtown location

and restaurants, hotels, and boutique shops will follow! Your crumbling center city will be reborn! (Never mind that in most of America's largest cities, audiences for concert music live an hour or more outside and don't leave work until 6 p.m. or later.) Encourage participation in school music groups to build better social behavior, improve concentration, and improve math and reading scores! Play Mozart to your baby and his/her IQ will improve! Have you heard any of these arguments before?

Let's declare these arguments those of the past, and commit ourselves to finding and using a language that explains the importance of what we do. Let me suggest, as a start, that there are five zones where one can find the intrinsic value of music.

In the first area, music expresses a cultural history and legacy. It provides a window to other cultures, and as such, evokes empathy and understanding and builds social bonds. Here music taps the public's sensitivity to diversity and its belief that we better understand each other by experiencing each other's cultural traditions. One can imagine a listening—or performing—together experience in which the people involved are immersed in a work that opens up new musical vistas in form, sound, and means of expression. Through this shared participation, those involved develop a new sense of each other's histories, becoming more empathetic to diversity of style and tradition.

The second area asserts that music provides an essential element in the complete or whole education of an individual—not in the "knowing about music" sense, but in the whole brain concept that music nurtures those parts of our brains that process emotion, feeling, and abstraction, and in doing so, leads to better mental health. Howard Gardner, the noted educational psychologist, would support this idea. His research and resultant theories describe a multi-

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functional, integrated brain with a specific identified zone related to music. His theories have been translated by numerous educators into curriculum that recognizes music as a distinct “intelligence,” nurturing it alongside other “intelligences,” such as mathematical and verbal/linguistic.

Music as the voice of the community provides my third area of intrinsic value. Here music demonstrates its power to express a community’s response to an event or movement, and as such, moves the group’s members to more in-depth understanding, stronger vision and more action-oriented social bonds. Perhaps the most powerful example of this voice of the community occurred around the tragedy of September 11, when music provided a means of expression and healing.

My fourth area posits that perceiving music, especially that which is new or new-to-the-listener, sparks one’s sense of creativity, one’s openness to innovation. Here music’s abstraction, complexity, surprise, and sense of play enhance a person’s latent creative impulses. Again, the intrinsic value lies in the activation and stimulation of the whole person. I have observed that in creative communities where invention is evident and nurtured, there is notable interest in newly composed music. Perhaps the creative IT guy or gal is drawn to new music because it sparks a sense of play, invention, and riskiness that enriches his/her own creative process.

The last area presents the most difficult descriptive challenge, but is also the most important one: that of how the individual is nurtured, inspired, given freedom to contemplate, and can be personally and privately allowed to process music’s complex and rich content. All of us in the room know what this means, as we have not only experienced it, we create and produce it as part of our daily lives. Those whom we touch know it as well.

The ICSOM statistics tell us about the emergencies of our present condition. Yes, of the 14,000 graduates of American music schools in 2003 (this number remains consistent in subsequent years), many moved from the

... I believe that Americans’ appetite for music is greater than ever, that with imagination, zeal, and artistry, one can enjoy a purposeful life in music.

bachelor’s level to the master’s or from a master’s degree to a doctoral course of study. Yes, not all were graduated in orchestral instruments, and of those who did, not all wanted orchestral positions. On the other hand, contemplate how many recent graduates are on the job market and that moreover, not all of these positions were filled. Needless to say, this is a vastly complicated topic.

However, I believe we can conclude that there are not going to be substantially more openings and fewer applicants for them in the future. Very few of you will get a position in one of these orchestras, no matter how wonderfully you play.

However, I believe that Americans’ appetite for music is greater than ever; that with imagination, zeal, and artistry, one can enjoy a purposeful life in music. Zeal and artistry are a given among musicians of quality; imagination is not. We have been used to playing by the rules, figuring out just exactly how to play that excerpt from *Don Juan* so that that audition committee on the other side of the screen will pass us on to the next round. Don’t do anything expressive or out of the ordinary, we are often told. That’s a sure way to be eliminated. Is this music or is it a game of *Jeopardy*? It’s time for the intrinsic value of music to prevail, so that we can be poets in society, not music line workers or tradesmen.

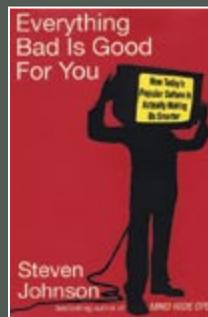
This summer my older daughter gave me the Steven Johnson book *Everything Bad is Good for You*. He makes a cogent case that young people today, through their immersion in technology and other media, are more able to manage complexity and ambiguity; and that they respond favorably, even avidly to active engagement in process. Johnson does not argue that the content of popular media promotes these values, but that the processes and construction of popular media do.

As I was reading, something clicked. I was astounded when I contemplated the relationship between these characteristics and concert music: complexity, ambiguity, avid engagement. However, perhaps more important, I realized that the way we have been presenting concert music to children has to be completely rethought; and that enormous opportunities exist to introduce and draw a new audience into concert music.

This is a window on the future. The digital revolution is well underway and its effects are ever present.

There are bridges to be found and developed. Think back to my fourth area of intrinsic value, that relating to creativity, invention, and innovation. Perhaps that 25–35 age group of IT types is drawn to new music because they understand the bridge and find important meaning emanating from their immersion in music?

And so, I call us to action. We have a task in front of us so daunting, yet so much fun to contemplate and tackle. The music to which we are devoted is rich, complex, ever growing, and critically important to the society we live in. Our job is to imagine, create, communicate, and never give up. Our job must be that of visionary zealots.



Permanent splendor

Eastman's Italian baroque organ brings 18th-century art, music, and history into the 21st century

THE EASTMAN ROCHESTER Organ Initiative (EROI) has a truly “EROIc” goal: making Rochester a global center for organ performance, research, building, and preservation. With the arrival last summer of a reconstructed 18th-century Italian organ, a splendid idea became a splendid reality, and the first step of EROI’s plan was a triumphant success. Rochester is now the only place in North America to hear authentic performances of 18th-century organ music written for a large Italian instrument.

German organ builder and restorer Gerald Woehl (who discovered the organ in Italy many years before), Eastman Professor of Organ Hans Davidsson, and a team of workers spent Rochester’s long, hot summer of 2005 reassembling this 18th-century treasure in the Memorial Art Gallery’s Fountain Court.

The organ is a beauty and definitely belongs in an art museum. It sounds beautiful, too: its 600 pipes were designed to render an earthly echo what was thought by 18th-century musicians to be the “harmony of the spheres”—the music produced by the planets in their divinely ordained orbits, if humans could but hear it.

The music we can hear from this instrument is certainly attractive enough, according to Hans Davidsson: “The façade stop (pipe) has a sweet, warm, and prompt sound; the flutes a charming and beautiful singing quality, and the full chorus—the ripieno—a rich, powerful, and silvery cascade of complex elegance.”

This was the kind of sound that 18th-century Italian composers had in mind for their music, so it was entirely fitting that Rochester first heard this organ in a performance of Claudio Monteverdi’s magnificent *Vespers* on October 8 in the Fountain Court, with Eastman musicians joined by guest ensembles Concerto Palatino and Tragicomedia.

► Thanks to Sally Cohen and David Higgs for contributions to this article.

Sunlight from a window in the Memorial Art Gallery’s Fountain Court illuminates decorative woodwork on the historic Italian Baroque Organ. Below: The stops and keyboard.



ON THE WEB

For more information about the Italian Baroque organ, EROI Festival 2005, and Eastman’s organ and historical keyboards department, visit www.esm.rochester.edu/EROI.



Above: Professor Hans Davidsson, in contact with 300 years of music history. Right: The organ in its new home: the Fountain Court.

“A living, breathing, singing work of art”

By David Higgs

HISTORY WAS MADE this summer, when the only full-size antique Italian baroque organ in the Western Hemisphere was delivered to the Memorial Art Gallery of the University of Rochester.

As I watched 300-year-old pipes being unwrapped, I was reminded of just how significant this organ will be to the generations of organists and music lovers who will play and hear it. It is one of the oldest organs now in America, and its sound will have a profound effect on the musical sensibilities of those who hear it. After touching its keys, I realized that it is not only the sound of this instrument, but also the feel of it, that will inform and inspire organists. While the original wooden keys are in remarkably good condition, they are worn down in the places where organists' fingers have touched them for centuries; this causes the fingers of today's organist to fall naturally into those same grooves in the keys. It is quite a physical sensation, a tangible connection to our history. The instrument is a living, breathing, singing work of art, a “recording” of the heritage we all enjoy today. It's the kind of instrument that inspired music of the solo organ as well as ensemble music we hear and play today, whether directly, in Frescobaldi, Rossi, and even Scarlatti, or indirectly, in Froberger, Pachelbel, and Bach. It will be the focus for Italian-style instrumental and vocal performances, and will change the way the next generations of organ students experience their heritage, as it brings them closer to the true essence of their repertoire.

► David Higgs is Professor of Organ. Originally printed in the Fall 2005 issue of *Resonance*, the Eastman organ department newsletter.

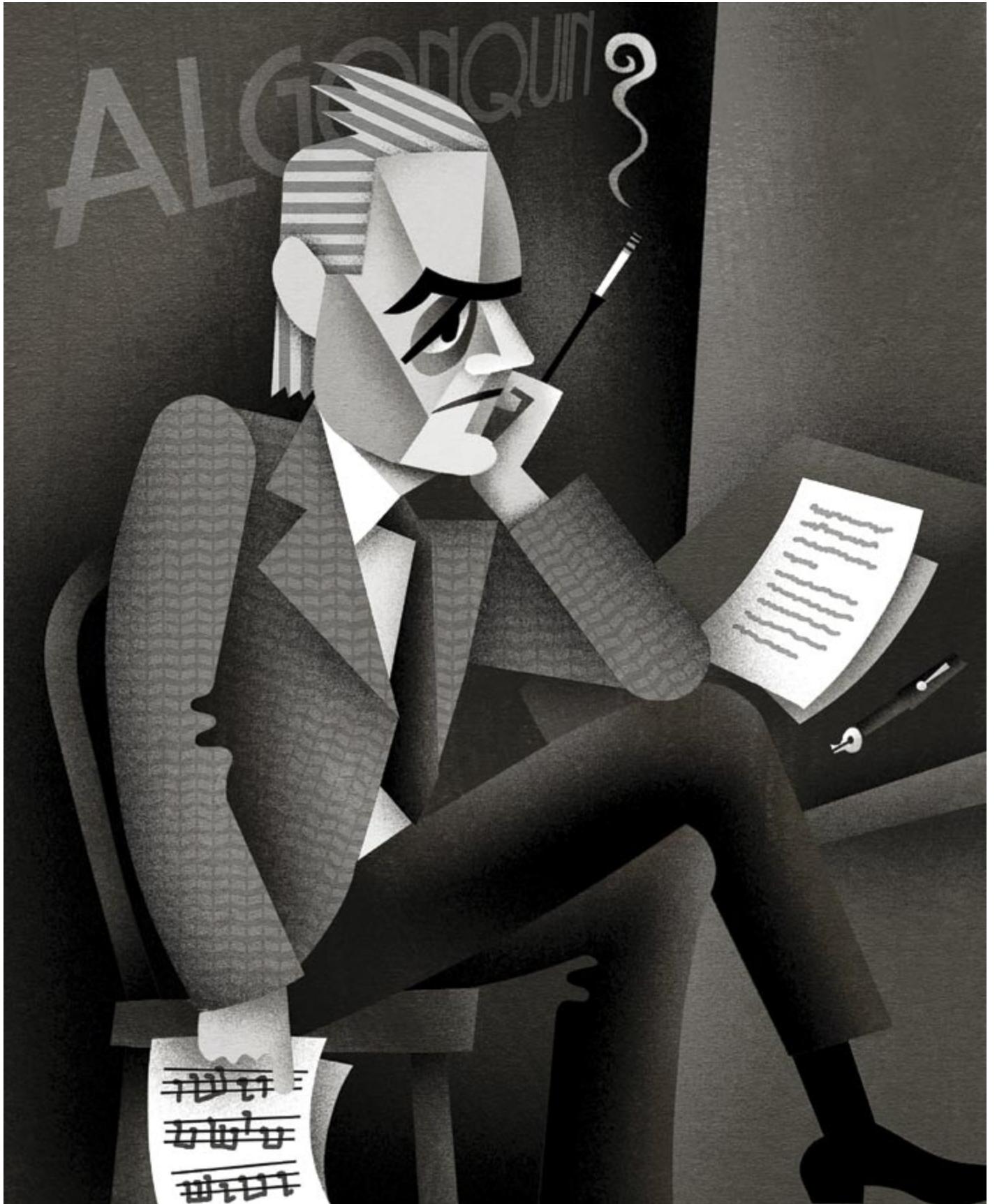


Right: Organ builders and restorers Felix Kurt (red shirt) and Gerald Woehl (white shirt), from Marburg, Germany, supervised the reconstruction in every detail, including a picture of St. Andrew (below).





The EROI inaugural event on October 7 drew many dignitaries to the Memorial Art Gallery.



The irreplaceable Alec Wilder

“Dear
and the “letters he never mailed”
Lou...”
to his friend Lou Ouzer

By David Raymond

ALEC WILDER (1907–1980) studied at Eastman in the early 1930s, but never graduated. That didn't prevent him from becoming a frequent presence at the School throughout his life, long after he had become one of America's music's most talented “unclassifiables”—a trained classical composer who loved the improvisatory freedom of jazz, and wrote thousands of pieces simply as gifts for people and musicians he loved.

For decades, Wilder was a connoisseur's composer, but in the 1970s he became a celebrity when his *American Popular Song: The Great Innovators 1900–1950* (written with James T. Maher) was published to great acclaim.

Wilder followed it in 1975 with *Letters I Never Mailed*, subtitled *Clues to a Life*, an autobiography in the form of letters to important people in his personal and professional lives, most of them addressed only by first names or nicknames. Some of the prominent “recipients”—Frank Sinatra, Aaron Copland, Tony Bennett, and Thornton Wilder—were easily guessed at the time, but there were many whose existence remained a mystery.

Letters I Never Mailed was reissued on October 30 by the University of Rochester Press, in an annotated version by David Demsey of William Paterson University, whose research clears up many of the mysteries. Wilder wrote four especially appealing letters to another Eastman School legend: Lou Ouzer (1913–2002), the unofficial School photographer for many years and a longtime friend and soul mate of Wilder's. The new edition of *Letters I Never Mailed* includes many rare Ouzer photographs; here are the letters to “Dear Lou” themselves.

Dear Lou...

WHEN WE RODE around the countryside yesterday and I made that impassioned speech about small groups of players, chamber music, to be exact, I had the feeling that I lost you along the way.

And I don't blame you; I know I sputter and repeat myself when I try to describe matters near my heart. It may seem absurd that I am writing you when I'll be seeing you constantly while I'm here in Rochester, yet I'm sure I can disperse with the sputtering if I write it down.

CONTINUED ON PAGE 20

is Ouzer

OTOGRAPHY



Three Eastman legends came together in a classic 1978 photograph: pianist Marian McPartland; composer Alec Wilder; and, behind the lens, Lou Ouzer.

CONTINUED FROM PAGE 19

As you know, I prefer to write music for friends. After all it adds a dimension to friendship if I respect a man's playing and he in turn respects my composing sufficiently to ask for a piece. And then when he has performed it, revealing his awareness of all the secrets I reserve for music, then the friendship is almost Damonian and Pythian.

There's a solo piece, a sonata let's say, for French horn and piano. But then there are the chamber groups, trios, quartets, quintets. They remain for me the truest expression of music, not only because they demand that every note be the right one, but because they are musical expressions of what I might dare to term "overt individuals." What I mean is that while every player in an orchestra may be superb, the very presence of so many players may well reduce the personal intensity of the music. As well, I'm certain that a composer can skate over thin ice in an orchestra piece simply by substituting clever color or massed sound for true content.

In chamber music there can be no deception or slight of hand. And more than that, there must be a willingness, even more, a desire to co-operate, to assist, to interlock, to sacrifice, and to check substantial amounts of ego at the door of the rehearsal hall.

I'm not a player but I can tell with little effort that the co-operation and interdependence essential to superior ensemble playing by

a chamber music group is a clear, invaluable lesson in responsible social behavior without which (he said sententiously) civilized living would be impossible.

Further, since I'm a nut on loving (as opposed to "stroking"), I can love a woodwind quintet, but it's damned difficult to love an orchestra.

Maybe this need is greater than it would be otherwise if I had a family; maybe it's substitutional. I'm not too concerned about that because I prefer intensely loving and respecting for a few Catherine-wheel hours among musicians than having to love a family under the same roof twenty-four hours a day. Maybe I'm cynical but the latter would be like spending a lifetime writing for the kazoo!

ALEC

P.S. See you for lunch on Wednesday.

Dear Lou...

I HAVE NO doubt you're not just being polite when you ask me questions about writing music and all the peripheral experiences that go with it.

I also know that though your photography has brought a lot of music to you that otherwise you might never have heard, what with your music school and concert pictures, you still have no knowledge of the creating and putting together of it. So since you're always asking questions, I'll put down some simple answers. Don't, for God's



**“Good God! It’s over forty years that we’ve been friends!”
Alec Wilder and Lou Ouzer in Rochester, in April 1974—
a photo taken from *Letters I Never Mailed*.**

sake, mistake their simplicity for condescension!

We have one creative process in common: we know only minimally what we’re doing and we distrust too much knowledge about our arts. I know the ranges of the instruments and how best to group them just as you know what lenses to use and how to mix developer and all the darkroom techniques. But neither of us wishes to delve too deeply into the academic thoroughness of how to do what we do.

You’ve told me often that your best pictures have been due to a keen eye, a hunch, and little else. I’ve told you that intuition, good taste, and blind luck have been responsible for my best pieces. I’m sure that if either of us were cross-examined by experts concerning our methods of work, you would come off the more knowledgeable.

In all areas but the creative I am obsessed with the need for knowledge. But all my life I have shied away from knowing more than an essential minimum about the creative process. It is possible that had I studied more my music would be better; on the other hand, it’s also possible that too much knowledge would have put my creative muscles into a permanent charley horse.

What astounds me—and I must say it twice: astounds me—is that those kind souls who have written analytical studies of my music seem to have found it shapely, disciplined, and somehow well within

the stringent demands of the academic mind.

Let me give you a strange instance of this paradox. I once asked the most superb musician I know, John Barrows*, what a passacaglia was. (I won’t bother with what he told me, frankly because the memory is fuzzy.) He told me somewhat startledly, “But you’ve written one!” He recalled a woodwind piece I had written and, when I realized I was unaware of what I had done, explained that a recurring chromatic line I had kept repeating throughout the piece simply to keep it from flying off in all directions was, in fact, enough to have made it a passacaglia.

I keep telling other musicians that I’m an ignoramus and I probably shouldn’t because someday soon one of them is going to agree. When I say I don’t know what I’m doing, they look suspiciously at me as if I were either putting them on or fishing for a compliment.

You remember that dissertation Glenn Bowen [MM ’56, DMA ’68] wrote? Some two-hundred-odd pages of analysis of my music, bar by bar? Well, I don’t understand more than a few pages of it and that’s the absolute truth.

All I can say is that if any of my music is good, its sources are almost solely intuitive.

If you’d like me to natter on about music in another letter, let me know!

ALEC

CONTINUED ON PAGE 22

* John Barrows (1913–1974), virtuoso horn player in New York and at the University of Wisconsin; a friend of Wilder’s since his Eastman days.

Dear Lou...

I DON'T REMEMBER anyone ever being so interested in my musical opinions. So I'll risk boring you silly with some more.

I suppose I'd have quit composing a long time ago if John Barrows hadn't introduced me to so many glorious players. It was a godsend to meet and get to know those who truly loved the same kind of music I did, who played marvelously and, best of all, who liked the way I wrote. For on such splendid occasions as those when one of them would ask me to compose a piece I already felt safe since the person asking wasn't a stranger and wanted music such as I knew I would be able to turn out.

As a result of meeting all these talented musicians I have found myself for the past twenty-five years composing almost exclusively for friends. My not asking for commission money has been for two reasons. The first is my fear of not writing music worthy of the player or the commission. The second is a conviction that money has a way of infecting the relationship between composer and performer.

I have a great respect for great performers. I believe they do much more than interpret music: they re-create it. And in so doing they add a dimension to it. After all, the best marked music in the world is only a guide and it takes the awareness and sensitiveness of a conductor, a group, or a soloist to put the breath of life into it.

Many composers treat players as necessary evils, much as playwrights treat actors. This may be true of run-of-the-mill actors and players, but the superior ones are godsend and I defer to them always. Indeed, great players have kept me composing.

I know that you, as a nonmusician and honest listener, like consonant, melodic, warm, and loving music. But I promise you that the avant-garde, made up of experimenters, fakers, humorless lecture-hall "significators," has now become the musical Establishment. As a result, such traditional, unaggressive writers as myself are considered absurdities by both critics and audiences.

Yet—and I can't figure out why—the young, who you'd assume would be the champions of the New, seem to like what I write. Not, I'm sure, the young composers, but certainly, if I'm to judge by the letters I receive, the players.

Maybe all these disordered comments can serve to tell you why my musical behavior is what it is.

ALEC



Lou Ouzer, "Eastman's unofficial photographer," in a photograph from the Winter 2000 *Eastman Notes*.

The following is the last in a series of round robin letters from Wilder to particularly close friends:

Dear Lou...

YOU ARE THE last on this list of beautiful souls who have kept their counsel, followed their own star, stuck to their own vision. But you're certainly not the least as I'm sure you know. Good God! It's been over forty years that we've been friends!

You'll never know how many of my trips to Rochester were solely to reassure myself that humanity hadn't totally failed. But in the course of all those trips, our hundreds of country rides together, I'm afraid I may have influenced you to your possible loss. I knew you felt as I did about selling out, joining, hustling, kowtowing, being victimized. But I could indulge myself

in these holdouts and barricades because I always and mysteriously managed to make enough money to thumb my nose while you not only were always scuffling for more but as well had a wife and two children.

How in hell you've gotten away with your independence, your refusal to knuckle under, how've you've managed to give away so many thousands of photographs, I shall never know. But you have!

Furthermore, you've made all the sacrifices with style and wry wit, with great love and absolute humor. And I should add that Helen, as much as she may disagree with many of your attitudes, has adjusted to the less-than-comfortable income by managing to clothe and feed all of you with great skill and no complaints.

I go on at such length partly because I would feel shattered if I felt that my violent convictions have influenced you to the extent of causing you to suffer unduly.

I have infinitely more respect for your victory than for mine. But, by God, I can tell you one thing: it's beautiful to be around you, to be your friend and to know that literally nothing can touch what we have and what we are.

Keep this strange document. It should belong to you! Full circle!
ALEC

ON THE WEB Alec Wilder is the subject of many books, articles, and reminiscences. A good short biography of him is at www.classical.net/music/comp.lst/acc/wilder.html. For information on ordering *Letters I Never Mailed*, visit www.urpress.com.

A new home for Eastman Community Music School

By Howard Potter

ON OCTOBER 22, in the Miller Center's Sproull Atrium, we had a small dedication ceremony for Messinger Hall, our future home at 10 Gibbs Street. The primary donor, Martin Messinger, was there with three generations of his extended family! Also present were University President Joel Seligman, Eastman School Dean James Undercofler, and local political leaders including then Rochester Mayor Bill Johnson.

As a child, Mr. Messinger was a piano student in Eastman's Preparatory Department, at the insistence of his mother, Anne Waltuck Messinger, after whom the new building is named. His generous gifts to the Eastman School helped establish the Messinger Performance Leadership Development Fund in 1997, and more recently his leadership gift of \$1 million helped the Eastman School purchase the building at 10 Gibbs Street.



A joyful return to Eastman: Martin and Joan Messinger, displaying the new plaque for Messinger Hall.

This was the final step in the creation of what Mr. Messinger calls "an exciting urban campus" for the Eastman School. "The Eastman Community Music School," he said in his remarks at the dedication, "brings the importance of music to life."

The afternoon included some wonderful performances by ECMS students. One of

our jazz combos performed before the ceremony, Wes Nance's trumpet ensemble (Evan Henry, Katherine Ludington, Kristopher Westrich, Joshua Osgood, and John Roberts) performed a fanfare by Eastman Professor of Composition David Liptak during the ceremony, and the Ryck Trio (Elena, Angela, and Stephen Ryck) played at the post-ceremony party. They were all absolutely wonderful!

It was wonderful having the Community Music School receive so much attention. Our school is much loved and appreciated by so many. Next

year, when Messinger Hall actually is open and being used, we will have a Community Music School-wide ceremony, inviting our entire faculty, staff, and students—and their families—to celebrate!

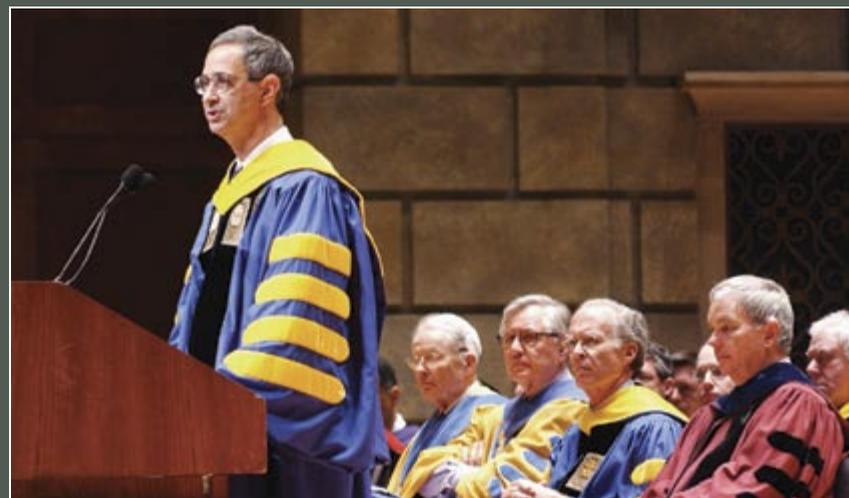
► Howard Potter is Eastman's Associate Dean for Community and Continuing Education.

"The world is our stage"

A little pomp and a little music are always in order at a presidential inauguration. Eastman provided plenty of both on October 23, when Joel Seligman was inaugurated as the University of Rochester's 10th president in the Eastman Theatre.

The Eastman Brass—James Thompson and Douglas Prosser, trumpets; W. Peter Kurau, horn; John Marcellus, trombone; and Don Harry, tuba—provided a prelude and processional and recessional music. The Eastman Chamber Winds, under conductor Mark Scatterday (DMA '89) and with Professor of Piano Nelita True as soloist, premiered *Quaerere et Invenire (To Seek and to Find)*, commissioned from Professor of Composition Robert Morris.

Seligman, joined onstage by past UR Presidents Robert Sproull, George Dennis O'Brien, and Thomas Jackson, provided inspiring words to go along with the music. "We are one University, powerfully bound by values that are responsible for this and other Universities being among the most significant social institutions in the world today. Rochester is our home, but the world is our stage."



UR President Joel Seligman and predecessors (left to right): Robert Sproull, George Dennis O'Brien, and Thomas Jackson.

Gibbs Street becomes Jazz Street

By Russell Scarbrough

JAZZ LOVERS IN Rochester filled the streets once again this past June for the fourth annual Rochester International Jazz Festival (RIJF). The eight-day festival took place in Eastman's performance halls, in nearby clubs and outdoor stages on Gibbs Street. Once again, Eastman musicians were at the heart of the festival, which is one of the nation's fastest growing annual music events.

Eastman students were also featured in the now-traditional Sunday night concert in the Eastman Theatre, emceed by jazz studies and contemporary media department Chair Harold Danko. The award-winning Eastman Youth Jazz Orchestra, led by Associate Dean for Community and Continuing Education Howard Potter, featured several graduating students who were awarded scholarships to attend Eastman this year. Current and recent students Brian Shaw, Shirantha Beddage, Kirsten Edkins, Clarence Hines, Mamiko Kitaura, Dan Loomis, and Jared Schonig made up the "Jazz Performance Workshop Honors Unit." Hines, a trombonist and arranger, and Schonig, a drummer, were presented *Down Beat* Magazine Student Music Awards.



The Eastman Youth Jazz Orchestra headlined a "heluva good" RIJF concert.

The Eastman Jazz Ensemble, directed by Eastman Professor Bill Dobbins, performing arrangements by Dobbins, current student Russell Scarbrough, and alumnus Bill Cunliffe (MM '81). They were joined by saxophone soloist Bob Sheppard (MM '77), one of the first musicians to graduate from Eastman with a degree in Jazz Studies and Contemporary Media.

The critically acclaimed Trio East (featuring trumpeter Clay Jenkins, drummer Rich Thompson, and bassist Jeff Campbell) and the Harold Danko Trio were both featured acts, and guitarist Bob Sneider led a nightly jam session. Alumni drummers Dave Mancini (BM '74) and Ted Poor (BM '03), and pianist Toby Koenigsberg (MM '03), each returned to Rochester to led their own groups.

"Piano Man" Billy Joel endows Eastman scholarship

GRAMMY- AND TONY-AWARD winning musician Billy Joel may be known for "Piano Man," "Just the Way You Are," "Movin' Out," and many other pop hits, but he's also a committed—and generous—advocate for music education. Eastman, along with several other eastern music schools, saw his generosity this fall.

In addition to having sold more than 100 million records over the past 25 years, Billy Joel also has long encouraged collaboration among the performing arts, as well as the advancement of "crossover" learning and performance among the various genres of music. The Billy Joel Endowment Fund has given Eastman a generous gift of \$320,000,



Billy Joel



Russell Scarbrough

to support a scholarship for a current student, and to establish an endowed Billy Joel Scholarship at the Eastman School to benefit "extraordinarily talented music students who are exploring relationships between classical

and popular music genres in years to come."

Eastman's first Billy Joel Scholar is Russell Scarbrough. A Baltimore native, Russell received his master's degree in jazz composition from Eastman, and currently is working on his doctoral degree in jazz and contemporary media.

An accomplished trombonist, Russell has also written numerous arrangements for pop vocalists. He is writing a piece for the Eastman Studio Orchestra with several jazz soloists, to be performed in March 2006.

"What an honor it is to be the first recipient of the Billy Joel Scholarship at Eastman!" says Russell.

Eastman responds to Katrina

IN THE AFTERMATH of Hurricane Katrina, the Eastman community rose to the challenge, offering aid and assistance to those who were affected by the storm. Two initiatives in particular stand out as examples of the generosity of the School's faculty, staff, and students.

Shortly after the hurricane hit, Professor of Voice Carol Webber contacted Steven Daigle, Acting Chair of Eastman's voice and opera department, to discuss whether Eastman could sponsor some storm-displaced music students. A New Orleans-area native whose family still lives in the vicinity, Daigle already knew two unusually talented New Orleans voice students attending Loyola University: juniors Claire Maloney and Vernon Di Carlo. Webber and Daigle received administrative support from Dean Undercofler to offer the students a place at Eastman, helped along through efforts by other administrators and voice students in the Eastman community.

At about the same time, euphonium player Rey David Cortes, a native of Costa Rica and a graduate of Loyola University, was preparing to begin his master's degree at the University of New Orleans. Cortes had been accepted to Eastman as an undergraduate, so he made direct contact with Dean Undercofler, who

was able to set him up as he did the singers. Within days, Maloney, Di Carlo, and Cortes already had arrived in Rochester, preparing to begin at the Eastman School as visiting, special, non-degree students. All three had tuition and dorm fees waived, and board charges were donated thanks to the generosity of Aramark, the food service providers at Eastman and the University of Rochester.

The Jazz Studies and Contemporary Media department's annual Jazz Showcase, on September 23, 2005, was a benefit concert for jazz musicians from New Orleans. The Kilbourn Hall concert raised more than \$1,000—all of which went to the Jazz Foundation of America's Jazz Musicians' Emergency Fund, an organization that routinely helps freelance jazz musicians obtain services like health and dental care, legal counsel, and even housing.

"It is part of the Eastman culture that we feel personally engaged with our students," said Carol Webber. "The spirit of generosity so intrinsic to music making is ideally suited to action, providing help in such a disastrous situation. As an educator, I promote active engagement in the human dilemma, which I feel complements the development of the artist/performer."



New Orleans students Claire Maloney, Rey David Cortes, and Vernon Di Carlo (left to right) spent a semester at Eastman.

14 Grammy nods for Eastman

Eastman faculty and alumni are well represented in the 48th annual Grammy Award nominations, announced December 8 (the winners will be announced on February 8).

For "Best Opera Recording": Paul O'Dette for conducting Conradi's *Ariadne*; and soprano Renée Fleming (MAS '83), featured in Strauss' *Dafne*.

For "Best Classical Crossover Album": The Ying Quartet, the School's string quartet-in-residence, for its recording with the Turtle Island String Quartet: *4 + Four*. That album is also up for a Classical Producer of the Year Grammy, for producer Thomas C. Moore.

For "Best Instrumental Soloist(s) Performance (With Orchestra)": English hornist Thomas Stacy (BM '60) for Kenneth Fuchs' *Eventide*, a track on *An American Place* (Naxos). Producer Michael Fine is also nominated for this recording.

For "Best Instrumental Arrangement": Bill Cunliffe (MM '81) for *Do It Again*, a track from his album, *Imaginación*.

For "Best Instrumental Composition": Maria Schneider (MM '85) for *Journey Home*, on Dana Landry's album of the same name.

For "Best Jazz Large Ensemble Recording": John Hollenbeck (BM '90, MM '91), for *A Blessing*.

For "Best Chamber Music Performance": *A la Carte – Short Works for Winds* by Borealis Wind Quintet (including flutist Katherine Fink, BM '76), featuring *Three Summer Dances* by Joseph Turrin (BM '05).

For "Best Small Ensemble Performance": Crumb's *Ancient Voices of Children*, with harpist Courtney Bress (BM '97); *O Magnum Mysterium* (Tiffany Consort) with singers Joe Chappel (BM '94) and Oliver Brewer (MM '00).

➤ Several of these recordings are featured in "Eastman alumni on CD" (p. 39) and "Eastman faculty on CD" (p. 51).

Summer at Eastman 2006

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EASTMAN
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UNIVERSITY OF ROCHESTER

Housing is available in the Eastman Student Living Center for some programs.



This summer, conductor Neil Varon helped pass the baton to a new generation.

Another sizzling Eastman summer

EASTMAN SCHOOL'S SUMMER Session 2005 offered something for many musicians. "We had the warmest conditions we've encountered," says Summer Session Director Ruth Cahn in reference to Rochester's unusually hot, humid weather in 2005, "but lots of cool things happened! We continue to grow—we had a larger number of students this year than last year."

Summer classes consist of collegiate courses, institutes, and Eastman Community Music school courses. Each area, according to Cahn, exceeded revenue expectations this year, helping to support the mission of the School. The increase in students was partly due to the first year of online registration for summer collegiate courses. But having such

"cool things" as Canadian Brass Weekend and the Eastman Piano Competition, which attracted 21 teenage pianists, helps bring bright young talent to Eastman every summer.

Two new summer institutes were big hits, according to Cahn. A Conducting Institute featuring Professor Neil Varon, Assistant Professor Brad Lubman, and an opportunity to rehearse with the Rochester Philharmonic Orchestra drew 16 conductors from all over the world, including England and Bali. *Eastman Sings!* for singers, involved the entire ESM voice faculty, and drew 26 participants. A new one-day workshop to help school guidance counselors work with college bound music students was also a success.

Remembering Ruth Watanabe



Among the manuscripts: the much-missed Ruth Watanabe.

ON OCTOBER 2, Eastman gathered to pay tribute to one of its truly legendary figures, Ruth Watanabe, who died on February 26, 2005. The event took place—where else?—in the atrium of the Sibley Library, the institution that became one of the world's great music libraries under her four decades of guidance (1947–1984).

Faculty members and students offered reminiscences and musical performances; for some reminiscences of Ruth Watanabe by alumni, see Letters (p. 3).

PHOTOGRAPHS BY RICHARD BAKER (NEIL VARON), COURTESY EASTMAN ARCHIVE (RUTH WATANABE)

Robert Ward: “I am completely eclectic!”

By David Raymond



Robert Ward (1917–) studied at Eastman with Howard Hanson and Bernard Rogers (BM '39), going on to Juilliard, then to study at Tanglewood with Aaron Copland. He served on the faculties of Queens College, Columbia University, and Juilliard, and was Executive Vice-president and Managing Editor of Galaxy Music Corporation and Highgate Press until 1967, when he became President of the North Carolina School of the Arts, then Mary Duke Biddle Professor of Music at Duke University, retiring in 1987.

Ward has also been a prolific composer in all genres, particularly vocal music and operas. His Pulitzer prizewinner *The Crucible* (1962), based on Arthur Miller's play, is a classic of contemporary American opera. Robert Ward visited Rochester this fall for Eastman Opera Theatre's performances of his *Claudia Legare* (1978), an imaginative adaptation of Ibsen's *Hedda Gabler*.

What was your Eastman experience like?

In my first year, I studied Composition and Public School Music [now called Music Education]. At that time, Howard Hanson did *everything*—he made all the student schedules and sat in on the exams. He was one of the most incredible administrators I have ever known. But he was also a tremendous inspiration. He did so much for American music.

Eastman was by far the best place to have orchestral pieces played—a great education in itself for a young composer. I was only 18 when my first orchestral work, two Edna St. Vincent Millay sonnets, was conducted by Guy Fraser Harrison and broadcast over NBC.

Also, I worked in the Sibley Library, and when anything new came in, I'd get it out and play through it. Two other composers joined in those piano get-togethers: Robert Palmer (1915–) and Homer Keller (1915–1996). By the time I went to Juilliard, I was far ahead of the other students because of all this Eastman experience.

You studied with Hanson and Bernard Rogers. Can you compare the two men?

You couldn't imagine two more different people. Bernard was a minimalist—not in the contemporary music sense, but his music was very delicate, almost underexpressed. His influences were Stravinsky and Bartók. Hanson of course loved the big, expansive Romantic gestures.

What are your musical influences?

When I was young, there were two camps among American composers: one admired Stravinsky and was more neo-classical and tonal; the other consisted of composers who were sympathetic to Schoenberg and twelve-tone composition. I thought that choosing to imitate Stravinsky or Schoenberg was for the birds. I studied everything, made up my own mind, and took what I needed, so frankly they have all had some influence on me. I am completely eclectic!

Were you interested in writing opera at first?

No, I was really in love with orchestral music. But while I was Eastman, I decided to study a list of operas I thought were great works—two or three Mozart operas, *Carmen*, *La Bohème*, *Tristan*, *Meistersinger*, *Boris Godunov*, *Rosenkavalier*, *Otello*—as well as *Porgy and Bess* and some Richard Rodgers scores like *Carousel*. At any level you take these works, they are masterpieces.

Describe your experience at Galaxy Music.

I joined Galaxy after I was at Juilliard. The firm was looking for a musical representative. I had no business background, unless you want to count being president of the student body at Eastman. It turned out to be a very valuable experience—a real eye-opener! Because of my inexperience, I decided I would try everything, from filling orders to going on sales trips. When I traveled, I discovered that most Americans didn't know my own musical heroes. They may have loved Barber's *Adagio for Strings* and Gershwin's *Rhapsody in Blue*, but to most people, [Roy] Harris was a tweed and [Roger] Sessions a clock.

What was the background of *The Crucible*? Did you work closely with Arthur Miller?

I saw a revival “in the round” of *The Crucible* Off-Broadway and was never so moved in my life. I thought it was a tremendous play, and immediately inquired about the rights. As it happened, my first opera, *He Who Gets Slapped*, had its City Opera premiere and was very well reviewed, so Arthur Miller came to see it; I remember reserving tickets for him and Mrs. Miller [i.e., Marilyn Monroe]. Bernard Stambler [librettist of *He Who Gets Slapped*] and I wrote a couple of scenes and played them for Arthur and he liked them, so we went ahead with the rest.

We sat Arthur down and told him straight off that his play as written was about two-and-

CONTINUED ON PAGE 28

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a-half times too long to be an opera libretto, and he didn't flinch. In fact, Arthur worked with us up to the end—he was wonderful. We made many cuts with his blessing, and added a scene that was cut from the original script—a confrontation between John Proctor and Abigail Williams that we felt was needed. Arthur said the end result was better than the play. He later tried to get me interested in *Death of A Salesman*, but I couldn't see that as an opera. And of course

and also that there simply weren't that many American opera companies—not to mention that if City Opera premiered *The Crucible*, the Met wouldn't be interested in it, and probably not Chicago or San Francisco either. And in those days, that was about all the opera companies there were!

When I finished, she had one question for me: "Why do you do it?"

Did *The Crucible's* great success change your life and career?

male; I wanted to write something with a really powerful female role. And there is no more powerful female role than Ibsen's Hedda Gabler. But while I liked the plot and characters of the play, I didn't think I could write music for that cold Norwegian landscape of Ibsen's, and that we should move the action to an equally satisfactory location. It turned out that Ibsen's social mores translated perfectly to Charleston, South Carolina, at about the same time—after the Civil War.

The opera plot is true to what happened in the South during Reconstruction: the struggle between those who wanted to return to antebellum values and the proponents of industrialism. [Claudia, the proud daughter of a slain Confederate general, is caught between two men representing these warring values, and eventually commits suicide.] Every episode in this great play is reflected in the opera, and nothing had to be brought up to date. I think it is one of the strongest opera librettos ever written [by Ward's frequent collaborator Bernard Stambler].

Yet it has had a disappointing history.

I worked on *Claudia Legare* for four years, and sent it to Julius Rudel, who initially accepted it for the New York City Opera. But to my great dismay and unhappiness, he dropped it. The New York critics at that time [late 1970s] were only interested in promoting atonal or avant-garde music, and had recently attacked a City Opera premiere by Lee Hoiby. Rudel didn't think my music would stand a chance there. So the Minnesota Opera first did it [in 1978]. Neither the cast nor the production was ideal, and *Claudia Legare* never really got off the ground. This is only its fourth production.

Does the Eastman production meet your standards?

Steve Daigle has a great sense of all the theatrical values, so I knew the staging would be wonderful. And working with young singers is not something I need to worry about; in fact it is one of my chief pleasures. I've found that they are very receptive to my music, and that by the time I come in, they've learned everything.



Soprano Aubrie Willaert (as Claudia) and tenor Jered Schwartz (as her husband George) in a scene from Eastman Opera Theatre's production of Ward's *Claudia Legare*, performed in November 2005—only the piece's fourth staging.

he later worked with Bill Bolcom on *A View from the Bridge*.

By the way, we also had to deal with Arthur Miller's agent, who knew nothing about opera. She expected *The Crucible* to be finished in a year, then after its premiere to be performed by all the major American opera companies. Well, I quickly educated her to the opera world! I explained to her that Strauss or Puccini expected to devote four full years to the creation of an opera,

Did it! But while winning a Pulitzer Prize is worth thousands in publicity, it doesn't matter if your work doesn't catch on.

It has to be timely for generation after generation, and I'm happy that *The Crucible* continues to be well received. Young people truly get involved in the story.

What is the background of *Claudia Legare*?

On looking over the operas I'd written, I noticed that the leads were almost entirely

Jamal J. Rossi named Eastman's new academic dean

DR. JAMAL J. ROSSI (DMA '87), former professor and dean of the School of Music at the University of South Carolina (USC), was named Eastman's Senior Associate Dean for Academic Affairs, and Professor of Woodwinds, in July 2005.

An individual with extraordinarily broad experiences in both the academic and performing worlds, Dr. Rossi will work closely with the School's faculty and administration in areas such

as curriculum, academic policy, student advisement, and admissions.

As dean of the USC School of Music since 2000, Dr. Rossi oversaw 500 music majors and over 50 faculty and staff members, as well as a multitude of positive changes in curriculum, development, and facilities. Rossi



Jamal J. Rossi

also helped establish the Southern Exposure New Music Series, the Southeastern Piano Festival, and the Center for Southern African American Music, whose purpose is to collect, preserve, and curate the music of African-Americans in the southern United States. Additionally, the USC String Project was chosen by the American String Teachers Association as the national model for the String Project Consortium.

"In leading this great school, I am particularly pleased to be joined by a colleague with such remarkable achievements in leadership, management, and musicianship," says Eastman Dean James Undercofler.

Prior to his tenure at USC, Rossi was associate dean (1998–2000) and assistant

dean (1989–98) of the School of Music at Ithaca College. From 1986–89, he chaired the department of music and theater at Northern State University in Aberdeen, South Dakota.

As a performing musician, Rossi has been featured on numerous solo and chamber recordings, especially as a member of the Empire and Carolina Saxophone Quartets. He has received commissioned works by such composers as Augusta Read Thomas, Dana Wilson, and David Kechley.

Rossi was awarded a doctor of musical arts degree from Eastman in 1987, with a major in saxophone performance and literature. He received his master's degree from the University of Michigan in saxophone performance and literature, and his bachelor's degree from Ithaca College in music education and saxophone performance.

Board of Managers news

ON APRIL 11, 2005, Eastman established an Honorary Board of Managers, consisting of 19 notable alumni and friends of the Eastman School. The Honorary Board's purpose is to advise and counsel the School's Dean, senior administrators, and Board of Managers, and to support the School's mission through advocacy and other actions that help achieve the institution's goals.

The Honorary Board of Managers consists of:

- Karen Noble Hanson, chair
- Dominick Argento (PhD '58)
- Joyce Castle (MM '66)
- Renée Fleming (MAS '83)
- Jim Foglesong (BM '50)
- John Fuyume
- Steven Geber (BM '65)
- Dan Gill
- Letty Gochberg (BM '61)
- Hattie Hopeman (x '37)
- Marian McPartland
- Georganne Mennin (BM '46, MM '47)
- Mitch Miller (BM '32)

- Doris Preucil (BM '54)
- Dorothy Remsen (BM '41)
- Will Schmid (MM '65, PhD '71)
- George Walker (DMA '56, '57)
- Glenn Watkins (PhD '53)
- John Williams

New members

Last spring, Eastman's Board of Managers elected two new members:

Dr. George Abraham began playing the piano at the age of five, and studied for four years at Eastman with José Echániz. A graduate of Hobart and William Smith College, he received his MS degree in engineering mathematics and his MD at SUNY Buffalo, as well as post-graduate training at the University of California San Francisco, University of Chicago, and University of Rochester. He has served as Associate Dean for Research of the Medical School, Director of the Center on Aging, the Wilmot Cancer Center, the Medical Scientist Training Program, and the Wilmot Cancer Research Fellowship

Program. He has been a member and chair of the board of Garth Fagan Dance, a chair of the music committee and member of the Arts Development Council of Geneva, NY, and a member of the board of trustees of Sojourner House and of St. Michael's Church, Geneva.

Josephine Bennington (MA '62) received a Bachelor's Degree in Music from MacMurray College, and the Associate degree from the American Guild of Organists. Her organ studies were with Robert Glasgow, David Craighead, Harold Mueller, and Catharine Crozier. Mrs. Bennington was organist for churches in Rochester, Chicago, and the San Francisco Bay Area. Since 1984 she has been a trustee of MacMurray College, and recently became an Honorary Lifetime Trustee. She served on boards of the San Francisco Chapter of the American Guild of Organists and the San Anselmo Organ Festival. She, her husband, Dr. James L. Bennington, and their twin sons and two granddaughters all live in California.

Highlights of Giving: July 1, 2004–June 30, 2005

IN THE LATEST fiscal year, from July 1, 2004 to June 30, 2005, gifts to the Eastman School of Music totaled almost \$3,821,000. These gifts help provide the resources needed to offer a superior education to the 900 exceptionally talented musicians who come to the Eastman School from around the world. They also provide key support for programs that benefit the Rochester community and the 1,300 students who study each year through the Eastman Community Music School.

Special initiatives and appeals

THE KILIAN AND Caroline Schmitt Foundation made a grant commitment of \$250,000 for the restoration of the historic E.M. Skinner organ in Kilbourn Hall, a component of the Eastman Rochester Organ Initiative. Alumni also contributed 83 gifts totaling almost \$6,000 toward this project.

Former students and colleagues joined together to honor Everett Gates, Eastman alumnus and professor of music education

“Thank you, Everett, for never accepting less than our best. As we continue to influence and inspire our own students, we realize that we are also offering them the reflection of what you taught and shared with us . . . We honor you by carrying your work and your love for all things musical, forward into the future.”

—SANDRA DACKOW (BM’73, MM’77, PHD’87), alumni volunteer and former student of Professor Gates

from 1958–1979, through the creation of an endowed scholarship. The Everett Gates String Music Education Scholarship will perpetuate his legacy and provide a source of permanent support for students who share his devotion to the field.

Friends of Eastman Opera raised \$22,983 in support of the Eastman opera program, and helped the School purchase a special projector that will be used to bring supertitles to productions of the Eastman Opera Theatre.

Gifts last year to the Eastman Community Music School supported pre-collegiate scholarships, the Eastman International Young Artists Piano Competition, and Eastman Pathways, a partnership program with the Rochester City School District that offers music lessons and classes, mentoring support, and advisement to talented city students. Over 70 individuals directed their gifts last year to Pathways.

Eastman Pathways Challenge Grant update

IN THE PAST fiscal year, the Eastman School raised more than \$257,000 in matching funds for the Eastman Pathways Endowed Fund, meeting its goal in the second year of a three-year \$1 million challenge grant awarded under the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation.

Generous gifts from foundations, corporations and individual donors will help ensure

“Without patrons like you, classical musicians would not have nearly the creative freedoms we have come to enjoy today. You are our modern-day Medicis!”

—ZACHARY ROBERT WADSWORTH, BM ’05 COMPOSITION STUDENT

New endowments

Eastman’s 209 endowed funds provide a firm foundation of fiscal strength and annual revenue for the School. Twelve new endowed funds were established last year, providing permanent support for prizes, fellowships, library acquisitions and scholarships. We are grateful to the individuals who contributed to the following funds:

- Catharine Crozier and Harold Gleason Scholarship
- Anna T. Cummins Voice Scholarship
- Thomas Donohue Memorial Scholarship
- Henry S. Grossman Violin Scholarship
- Billy Joel Scholarship
- Marian McPartland Endowed Fellowship
- Linda & Harry Messina, Jr. Scholarship
- Carolyn J. Noble Memorial Endowment
- Howard and Richard Vogt Vocal Scholarship
- Kohei and Iwa Watanabe Scholarship
- Ruth T. Watanabe Special Collections Fund
- Glenn Watkins “Traveling” Fellowship

“I want to express to you how much this gift of a scholarship means to our family this particular year. Thank you for the scholarship you have given our daughter; our family will never forget that help. In fact, we imagine the day when we will have our children raised, and can use our surplus to benefit students, as you have done.”

—Parent of a BM ’05 vocal performance major

that deserving Rochester city youth have permanent access to the quality music education offerings available through the Eastman Community Music School.

At the end of each school year, participants are asked to reflect on their musical progress, and on why they wish to continue in Pathways. The following quotes, excerpted from these personal reflections, attest to the program's impact:

"I love my teacher, and believe he is the best instructor I have ever had for the violin. Pathways has allowed me to receive instruction from him at no cost to my family. Without Pathways, we would not be able to afford lessons."

"I already apply what I learn in lessons in my bands at school. Every day I draw upon my lesson to play clarinet well and I draw upon theory classes to better understand the piece of music."

"I love a challenge and with my private lessons I get the level of musical difficulty I need to improve my musicianship."

"I want to continue in Eastman Pathways because I love music more than anything. Being in this program will keep me learning, working, and evolving so that I might be successful in my future."

Giving firsts



Richard Killmer

OBOE STUDENTS FROM the studio of Richard Killmer raised a studio gift for the Eastman Fund in recognition of their teacher—the first student class gift at Eastman. A brass plate with a personal inscription was placed on Professor Killmer's favorite seat in the Eastman Theatre in recognition of his dedication to concert attendance and teaching.

Classes of 1953 and 1954 started a new tradition at Eastman, the 50th Reunion Class Gift Program, and raised \$16,926. The class is continuing its efforts to bring their collective gifts to the \$25,000 level in FY 2006.

Exceptional gifts

THE SYMPHONY ORCHESTRA Institute and its founder Paul R. Judy donated \$1.2 million in the transfer of its assets to the Eastman School. The gift is being used to enhance the professional development of symphony orchestra musicians through the creation of the Orchestra Musician Forum in the Institute for Music Leadership.

Grammy award-winning musician and entertainer Billy Joel made a gift of \$320,000 to establish an endowed scholarship at Eastman, to benefit extraordinarily talented music students exploring relationships between classical and popular music genres. The first scholarship was awarded this fall (see p. 24).

Estate distributions

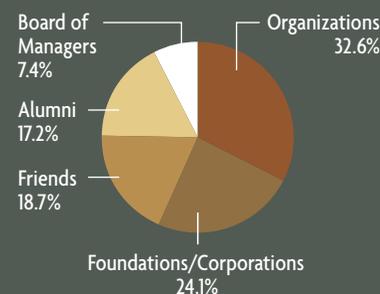
CASH DISTRIBUTIONS FROM realized bequests account for a significant portion of Eastman's annual gift income. Over the years, the collective generosity of those who remember Eastman in their estate plans have supported key priorities, including scholarships, instrument purchases, expansion of outreach programs, and a variety of capital projects. Over \$335,000 was bequeathed to the School in fiscal year 2005 from the following estates:

- Velora B. Atkins MA '38
- Hoyle D. Carpenter, MM '32
- Alice A. Cave
- Mary H. Donohue
- Ionia R. Fallwell MA '37
- Dr. Sam E. Ganis BA '31 (The College), MA '32 (The College)
- Robert P. Giddings
- Catharine Gleason BM '36, MM '41, Honorary 2000
- Henry Grossman
- Floyd E. Hamstrom
- Dr. Peter S. Hansen MA '35
- Irene M. Hunter BM '34
- Dr. M. Charlotte Jammer BM '41
- Kent W. Kennan BM '34, MA '36
- Carolyn Noble
- Dorothy Ornest BM '42
- Gertrude C. Sitzenstatter BM '29
- Howard S. Vogt BM '51, MM '52
- Margaret J. Webster BA '31 (The College)
- Marie Yaeger

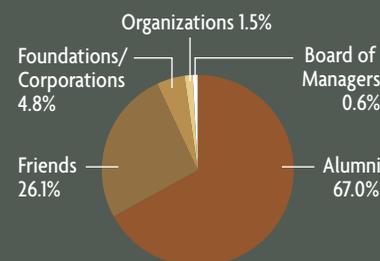
Giving by the numbers

- 17% of Eastman alumni made a gift to the Eastman School.
- 67% of the 2,516 gifts received came from alumni, and accounted for 17% of dollars raised.
- 33% of gifts made in the past fiscal year were for endowed funds. Over the past five years, an average of 44% of all gifts were directed to endowments.
- Annual gifts totaled \$349,331 in FY 2005, an increase of 29% over the \$271,665 raised the previous year. Gifts receiving annual credit are directed to current use funds and are made on a recurring basis.
- 15.8% of alumni made a gift to the Eastman Fund, the School's unrestricted giving program. Gifts to the Eastman Fund totaled \$201,916, a 1% increase over the previous year.

Total gifts: \$3,820,648



Total number of gifts: 2,516



Total gifts by type



David Diamond



DAVID LEO DIAMOND, one of America's finest composers, and a native and longtime resident of Rochester, died June 13, 2005, aged 89.

"Composing is in my genes," he once said; "I was born to do it, and I have always felt that it was the most natural thing for me to do." He studied at the Eastman School while a high school student; in 1933, when he was 18, Howard Hanson performed his *Symphony in One Movement*.

He attended Eastman for one year (1933–34), leaving first for New York, where

Diamond spent most of the 1950s and early 1960s in Italy, in escape from McCarthyism. Upon his return, he found that the tonal, neoclassical music he had written was no longer fashionable, but he refused to follow avant-garde fashions, leading to an eclipse in performances by leading musicians (one exception was his great friend Leonard Bernstein). In 1966, he was elected to the National Institute of Arts and Letters, and in 1973 began teaching at the Juilliard School, retiring in 1986.

In the 1990s, Diamond happily saw renewed interest in and performances of his music. Kurt Masur premiered Diamond's *Symphony No. 11* with the New York Philharmonic in 1992 to great acclaim; and Gerard Schwarz recorded many of his earlier pieces with the Seattle Symphony Orchestra. Among the

Quintet No. 2 (1995–96) was commissioned by the Hanson Institute for American Music, and first performed by Gilbert Kalish and the Ying Quartet.

A. Clyde Roller



THE EASTMAN COMMUNITY was saddened to learn of the recent death of A. Clyde Roller.

Born in Oklahoma in 1914, Dr. Roller began his career as Principal Oboist

with the Tulsa Philharmonic Orchestra, later joining the Oklahoma City Symphony. He attended the Eastman School of Music, graduating in 1941; in 1963, he returned to Eastman to accept an appointment as Professor of Ensemble, directing the Eastman Wind Ensemble from 1964 until 1966. He led the EWE in a recording of symphonies by Alan Hovhaness and Vittorio Giannini that was named one of the best recordings of the year by *High Fidelity*. Dr. Roller's subsequent appointments included Resident Conductor of the Houston Symphony Orchestra, and Conductor and Professor of Music at the University of Texas at Austin. In addition, he guest conducted many orchestras internationally, from Alaska to New Zealand.

Dr. Roller received many honors, including the Amarillo "Man of the Year" Award, Texas Orchestra Director of the Year (1979), Sigma Alpha Iota's National Artist Affiliate Award (1979), and the Outstanding Educator of America Award.

In the summer of 1998, he was presented with the Edwin Franko Goldman Memorial Citation by the American Bandmasters Association, "In Recognition of Distinguished Contributions in the Interests of Bands and Band Music in America." This ceremony took place at Interlochen, where he was a faculty member for more than 50 years.

In February 1981, Clyde Roller was honored with the Eastman School's Alumni Achievement Award, which read in part: "Equally in home in front of an ensemble of seasoned professionals or aspiring student



In rehearsal for the premiere of David Diamond's *Quintet No. 2*, in February 1999: from left, David Diamond, pianist Gilbert Kalish, and the Ying Quartet: Janet Ying, violin, David Ying, cello, Timothy Ying, violin, and Phillip Ying, viola.

he studied with Roger Sessions, and then Paris, where he studied with Nadia Boulanger. Returning to the United States, he quickly saw his music performed in the 1940s by such notables as Dmitri Mitropoulos, Eugene Ormandy, Artur Rodzinski, Joseph Szigeti, and Rosalyn Tureck.

many awards Diamond received were the gold medal of the American Academy of Arts and Letters and the Edward MacDowell Award (both in 1991); and the National Medal of Arts (1995). Diamond's last decade also saw a closer relationship between the composer and the Eastman School of Music; his *Piano*

musicians, Dr. Roller is able to elicit an uncommon unanimity of purpose, inspiring the highest musical standards...because of [his] uncompromising musical integrity and unceasing dedication, the nation and world are considerably enriched.”

In February 2002, A. Clyde Roller returned to Eastman for the 50th Anniversary Concert of the Eastman Wind Ensemble, where he shared conducting duties with his predecessor, the late Frederick Fennell, former EWE director Donald Hunsberger, and present director Mark Davis Scatterday. Dr. Roller’s leadership of “Elsa’s Procession to the Cathedral” from Wagner’s *Lohengrin* was described by the *Democrat and Chronicle* as “in every way a rewarding performance...[with] charm, simplicity, and bucolic warmth.”

Anastasia Jempelis



LONGTIME EASTMAN FACULTY member Anastasia Jempelis died on July 7, 2005. For more than six decades, Anastasia Jempelis belonged to the Eastman community, first as a

gifted student and later as a dedicated teacher who shared her talents generously.

The violin was at the center of Anastasia Jempelis’ life from the time that she enrolled as an Eastman Preparatory student in 1939. She was an accomplished performer, but she made her greatest contributions as a violin teacher and passionate advocate of the Suzuki method. Miss Jempelis herself studied with Shinichi Suzuki from 1966–1968, and co-authored *The Suzuki Concept*. She spoke of the Suzuki approach throughout the United States and Canada, often bringing in tow several of her young pupils to showcase the method. She coordinated the first Suzuki program in the United States: a collaboration among Eastman’s Preparatory and Music Education Departments and elementary schools in Rochester and Penfield. In 1969, she organized a Suzuki Festival Day that brought 500 children to perform with Dr. Suzuki before an audience of 1,500 on

the University’s River Campus. Between 1969 and 1976, she directed four Eastman Suzuki Festivals.

A star violin pupil in her preparatory classes, Anastasia Jempelis went on to receive a full-tuition scholarship at Eastman. She became an undergraduate member of the Rochester Philharmonic, and was featured on a national broadcast as a soloist with the Eastman-Rochester Symphony. While studying with Millard Taylor, she earned the Performer’s Certificate as well as bachelor’s and masters degrees.

After graduation, she performed as a soloist with regional orchestras, including the Buffalo and Rochester Philharmonics and the Eastman-Rochester Symphony. She gave recitals throughout upstate New York, at the National Gallery of Art in Washington, D.C., and aboard the S.S. *Queen Frederica*. In addition, she held concertmaster and assistant concertmaster positions with the Rochester and Eastman Chamber Orchestras and the Opera Under the Stars Orchestra.

In 1986, Anastasia Jempelis was named Musician of the Year by the Rochester chapter of Mu Phi Epsilon. She received the honor at a Kilbourn Hall concert, with her Suzuki students performing at her side. In the late 1990s, she retired from teaching, but remained close to her colleagues, former students and their families.

Warren Benson



THE EASTMAN SCHOOL was saddened to learn of the recent death of Warren Benson, Professor Emeritus of Composition, at the age of 81.

Born in 1924, and a professional performer by the age of 14, Warren Benson played timpani in the Detroit Symphony orchestra under Ormandy, Reiner, Goossens, Bernstein, and others while an undergraduate at the University of Michigan. From 1950–1952, Benson was awarded two successive Fulbright grants to teach at Anatolia College in Salonika, Greece. There

he established a five-year bilingual music curriculum and organized the Anatolia College Chorale, the first scholastic co-educational choral group in that country. After 14 years at Ithaca College (where, in 1953, he organized the first touring percussion ensemble in the eastern United States—and the second worldwide), Mr. Benson became professor of composition at Eastman. During his tenure (1967–1993), he was honored with an Alumni Citation for Excellence, the Kilbourn Professorship for Distinguished Teaching, and was named University Mentor. In 1994 he was appointed Professor Emeritus. He also served as Distinguished Visiting Professor at Southern Methodist University from 1986–88.

As a composer, Benson is best known for his moving song cycles and dynamic works for percussion and winds. Composer of more than 100 works, his music has been performed in more than 40 countries, and many of his works have been recorded. Warren Benson received numerous awards for his music, including the John Simon Guggenheim Composer Fellowship, the Lillian Fairchild Award, a Citation of Excellence from the National Band Association, many ASCAP Serious Music Awards, and three National Endowment for the Arts composer commissions.

He was a founding member of the Percussive Arts Society, and was elected to its Hall of Fame, as well as to the National Band Association Academy of Excellence. In addition to his published music, Warren Benson also wrote *Creative Projects in Musicianship* as well as poetry and humorous fiction; in 1999 he celebrated his 75th birthday with the publication of... *And My Daddy Will Play the Drums: Limericks for Friends of Drummers*. Warren Benson is also the subject of a bibliography by Alan Wagner, published earlier this year by Edwin Mellen Press.

A Warren Benson Archive is in the process of being established at the Sibley Music Library, and the Benson family has endowed the Warren and Pat Benson Forum on Creativity.

Warren Benson is survived by his wife, Patricia, four children, and ten grandchildren.

In memoriam

1930s

- Norma (Price) Barry**
(BM '32), December 2004
- Constance (Carpenter) Canney**
(BM '30), September 2005
- Anna Helton**
(BM '34), August 2005
- A. Arlene Hershey**
(BM '38), October 2005
- Mary (Myers) Linton**
(MAS '39), December 2004
- Ernest Lyon**
(MAS '38), April 2005
- Robert Olson**
(MAS '39), October 2004
- Robert Ottman**
(BM '38, MAS '44), June 2005
- Doris (Davison) Patek**
(BM '30), August 2005
- Morris R. Poummit**
(BM '38), May 2005
- Heinrich Wiehn**
(x '37), August 2005

1940s

- Paul Allen**
(BM '49), May 2005
- Evelyn Blackwell**
(BM '40), July 2005
- Cecilia (McNallen) Case**
(BM '44), September 2005
- Clara (Cox) Fountain**
(BM '41), November 2005
- Donald Hayden**
(BM '43, MM '50), September 2005
- Luise (Dornfeld) Mueller**
(BM '42, MA '43), June 2005
- Paul Torgimson**
(MA '45, DMA '60), February 2005

1950s

- Aubrey Jean "Tex" Bouck**
(BM '58), June 2005
- Rosemary Clarke**
(PhD '50), June 2005
- Arthur Culver**
(BM '50), October 2005
- Beverly (Nohe) Deichman**
(BM '59), August 2005
- E. Kent Hughes**
(BM '50, MM '51), October 2005
- Eleanor (Bruchalski) Obrist**
(BM '55), March 2005
- Wayne Rapier**
(BM '54), October 2005
- Roger H. Steward**
(BM '52), August 2005

1960s

- Derrill Bodley**
(BM '67, MM '76), September 2005
- Cardon V. Burnham, Jr.**
(PhD '61), February 2005
- Sharon (Riggs) Dake**
(MAS '63), October 2005
- William Moore**
(BM '65), August 2005

1980s

- Robert G. "Bob" Stata**
(BM '84, MM '85), June 2005

1990s

- Janice Rich**
(MM '92), August 2005

Phyllis Clark



ON JANUARY 10, 2006, Phyllis Clark, a longtime member of Eastman's piano faculty, died in Rochester.

Phyllis Clark received her BA from Moravian College in 1946, and a Master's of Music degree in piano from the University of Michigan in 1949.

She taught at DePauw University (1946–47) and at Wilkes College (1950–59), where she was also active as a minister of music in local churches. She joined the Eastman faculty in 1959, where she was a lecturer in piano and piano pedagogy and coordinator of primary and secondary piano, and also served as chair of the Piano Class Department, remaining until her retirement in 1990.

Phyllis Clark was the author of *Piano for Adults* (Vols. I & II) and of many papers, as well as a frequent presenter of workshops and lecture-demonstrations in the United States, Canada, and England. She also traveled the world as a consultant in piano proficiency requirements and piano pedagogy programs, and as an adjudicator for piano competitions.

She was an active member of the Athenaeum Club, the Music Teachers National Association, and Sigma Alpha Iota. An active recitalist in solo and chamber music, she also played the organ for many churches in the Rochester area.

Phyllis Clark is survived by her sister, Rev. Carolyn Clark, and by many cousins.

Sandy Thoms Cass

SANDY THOMS CASS, a much-loved member of the Eastman community, died in June 2005. Always smiling, friendly and helpful, Sandy had been the Communications Office secretary since September 2000. Many here also knew Sandy when she was in the Business Office and the Concert Office—she started working at Eastman in 1997.

Sandy was a devoted and proud mother of four and a grandmother of four.

► We know that timely reporting of alumni deaths is important to our readers. At the same time, we must ensure that our reports are accurate. Therefore, we ask that friends and family send us either an obituary or a letter of confirmation in notifying us of someone's death. Please write to *Eastman Notes*, Office of Communications, 26 Gibbs Street, Rochester, NY 14604.

1930s

Dorothy Eshelman (BM '30) still keeps active, playing piano for church services and a nursing home. As if that weren't enough, she is also a virtuoso of the bells, performing on a complete set installed in a rack outside the dining room of her living facility in Getzville, NY.

1940s

Songs of the Earth by **Emma Lou Diemer** (MM '49, PhD '60) was premiered on August 19, 2005, by the San Francisco Choral Society and Orchestra conducted by Robert Geary.

Veteran theater composer **Charles Strouse** (BM '47) was honored with a revue of his songs, *Applause! Applause! The Music of Charles Strouse*, on October 14 at Flushing (NY) Town Hall. The show starred Heather MacRae, Judy McLane, and Mark Nadler. (See "Alumni on CD," p. 39.)

In August 2005, **Robert Thayer** (BM '49) began a two-year appointment as Interim Dean of the Lawrence University Conservatory of Music in Appleton, WI.

Last summer, **Elizabeth Hagenah** (BM '47, MA '49) celebrated three decades of directing the Stockbridge (MA) Chamber Concerts. This summer's programs include the premiere of Robert Baksa's *Trio for Clarinet, Cello, and Piano*, which Elizabeth commissioned for the series.

1950s

Ronald T. Bishop (BM '56), who recently retired as principal tuba of the Cleveland Orchestra, was not actually required in his "final" concert—a performance of Beethoven's *Missa Solemnis* at the London Proms on August 31, 2005—since the work doesn't require a tuba. However, the previous night he was definitely on call, for Mahler's Symphony No. 3, which he also performed earlier at the Blossom Festival. Bishop joined the orchestra in 1966, under director George Szell.

Ron Carter (BM '59), along with his colleagues William Parker,

Send your news!

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

Fax: 585-274-1089
E-mail: Eastman-Notes@esm.rochester.edu

Deadline for the June issue of *Notes* is April 21, 2006.

News of your upcoming events such as concerts and lectures can be posted live on the Eastman alumni website:
www.esm.rochester.edu/alumni

Scott Colley, and Larry Grenadier, offered his thoughts on "The Underappreciated Role of the Bass" in a feature interview in the July 2005 *Down Beat*.

Two works by composer **D. Donald Cervone** (BM '55, PhD '70) were performed at Saint John of Rochester Church, Fairport, NY, in a service celebrating the 50th anniversary of the ordination of Father John J. Philipps. Cervone composed *Non nobis domine*, a motet for mixed chorus and organ based on a canon attributed to William Byrd, for this service. Also performed was *A Simple Mass* for chorus, cantor, congregation, and organ, composed in 1985 and dedicated to Father Philipps.

Sarah "Sallie" Farabaugh (BM '52), who studied composition at Eastman, has returned to it later in life, writing a number of songs and religious works that were performed at a concert in September at Duquesne University chapel. In an interview in the Pittsburgh *Post-Gazette*, Sallie revealed her ambitious next project: a full setting of the Roman Catholic Mass.

Memphis-born trumpeter **Jon Hassell** (BM '59, MM '60) recently released *Maarifa Street: Magic Realism 2* on his own Nyen label. A review in the Memphis *Commercial Appeal* described the album as "A whorled composite of tribal beats, ethnic vocal wails and fluid trumpet lines, and on another level [is a] commentary on the war in Iraq" (The Arabic title translates as "Street of Knowledge.")

Lenore Sherman Hatfield (BM '57) lives in Bloomington, IN, where she is Founder/Concertmaster/Executive Director of the Camerata Orchestra Series. Internationally known guest conductors and soloists perform with orchestra members from Indiana University School of Music faculty and emeriti, music students, and professionals.

Patricia Paul Jaeger (BM '52, MM '53) and London harpist Danielle Perrett have recorded a companion CD to Patricia's publication *Familiar Hymns With a Friend*. The score is for harp and string quartet (or substitute instruments or voices) in 21 hymns in the public domain.

The *Third Symphony* (1990) of **Samuel Jones** (MA '58, PhD '60), subtitled *Palo Duro Canyon*, was performed in September 2005 by the Mississippi Symphony Orchestra conducted by Crafton Beck. Jones gave a pre-concert lecture on his music and was honored with greetings from Jackson, MS and a champagne reception.

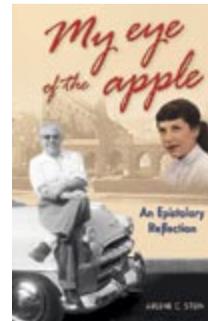
During the summer of 2005, **Lyle King** (MM '55) finished composing a suite of six computer-generated compositions.

Myrta Borges Knox (MM '54) received the Eleanor Hale Wilson-Rosalie V. Speciale Lifetime Achievement Award—the highest honor

bestowed by Mu Phi Epsilon, the international professional music fraternity, at the 2003 Centennial Convention in Cincinnati, OH. The award was given "for significant service to the Fraternity beyond the local level in 44 years of love and service and loyalty as a member of the Fraternity."

Don Schmaus (BM '58, MM '65) conducted a performance of a work familiar to many ESM alumni—Howard Hanson's *Song of Democracy*—with the Valencia Community College Singers and Wind Ensemble on November 15, 2005. Don is director of instrumental ensembles at the college in Orlando, FL.

Arlene Cohen Stein's (BM '57, MM '70) latest book, *My Eye of the Apple*, will be out in 2006. It is a poignant collection of letters exchanged between her and her parents during 1953–1957, as she studied for her BM degree, with several commentaries from the dean and housemother during that time. Arlene's book will be of particular interest to alumni who attended ESM in the 40s, 50s, and 60s. During their 50th class reunion on October 20–22, 2006, Arlene will do a "musical book review" and signing, assisted by **Ingrid Hultgren Harrison** (BM '56) her close friend since graduation.



Last year, Ingrid and Arlene met (with husbands) in Nashville, where Ingrid attended the annual flute convention. Arlene and her husband Harry (who studied voice at Eastman with Julius Huehn) continue to perform their *Music for All Occasions* concerts of classical and popular selections.

John Thyssen (BM '59, MM '62) recently released the CD *A Hoagy Carmichael Memoir*, and published two trumpet methods: *Trumpet Tunes* and *Odd Meter/Latin Rhythm Tunes*. He just began his 27th season with the Philly Pops, and enjoys his Professor Emeritus status at Rowan University.

Nancy Van de Vate (x '52) was commissioned by Austria's Mozart Year 2006 to compose a new work—a string quartet—in celebration of Mozart's 250th birthday. (Nancy

CONTINUED ON PAGE 36

CONTINUED FROM PAGE 35

lives in Vienna and has dual Austrian/American citizenship.) On September 2, 2005, the premiere of her *Where the Cross is Made*, a finalist in the National Opera Association competition for new chamber operas, took place at Illinois State University.

1960s

William N. Anderson (BM '63, MM '64) has been elected to a two-year term as Vice-President of the Ohio Alliance for Arts Education, with headquarters in Columbus, OH.

Ross Beacraft (BM '69) is artist-in-residence with the Chicago Brass Quintet at St. John Catusi in Chicago, from September through May 2005–06. The quintet will also tour Oklahoma, Kansas, Arizona, Michigan, Iowa, and Illinois this season; see chicagoquintet.com.

Elizabeth Buccheri (MM '66, DMA '79) was a faculty member in the Opera Program at the 2005 Aspen Music Festival, assisting musical director David Zinman with musical preparations for performances of Strauss's *Intermezzo*. Elizabeth has been an assistant conductor at Lyric Opera of Chicago since 1987, and is now in charge of the collaborative piano program at the Northwestern University School of Music.

Lewis (BM '69) and **Karen (Wade) Buckley** (BM '68) have entered a new stage of life following his recent retirement as Director of the U.S. Coast Guard Band, where he was the longest-tenured conductor of a premiere military band in American history. Along with a partner, they purchased Cimarron Music Press, and Lew was named conductor of the Manchester Symphony Orchestra, a community orchestra in central Connecticut, in which Karen plays horn (that will surprise her friends, who remember her as a pianist). They have an active brass quintet, Sounding Brass, and an even more active grandson. Lew is also enjoying guest conducting, performing (trumpet), and arranging/composing commissions. He and Karen would love to hear from any Eastman friends.

William Cahn (BM '68) recently published *Creative Music Making*

(Routledge, Taylor & Francis Books), a "how-to guide" in creating free-form improvisational music. (See pp. 40 and 50 for other recent projects of Bill's.)

Marion Carlson (MM '61, PhD '64), music director of the Corvallis, OSU Symphony and chair of the music department of Oregon State University, conducted music by Rossini, Schumann, and Tchaikovsky on the opening concert of the 17th season of the Newport Symphony Orchestra on October 15, 2005.

Two Eastman graduates won praise in this fall's Seattle Opera production of Jake Heggie's *The End of The Affair*. The Seattle *Post-Intelligencer* described **Joyce Castle's** (MM '66) characterization of Mrs. Bertram as "so powerful she almost overwhelmed everyone else in her vicinity." Appearing in the leading role of Maurice was **Philip Cutlip** (MM '90), who "sang openly and with expression."

Shirley Cole-Cartman (BM '61) writes: "I am now teaching music at Woodward Elementary School K-2 and just love it . . . It's been an interesting year with the marriage of my daughter, Becky, and my sons, who also both work for Volusia County [FL] schools, and also so many hurricanes."

Mitzie Collins (BM '63) returned to Eastman, completing her Master of Arts degree in Music Education with a diploma in Ethnomusicology in May 2005. In October 2005, she attended the eighth Yang Qin Congress of the World Cimbalo Association in Beijing, giving a paper on "The Historical Hammered Dulcimer Tradition in Western New York State." Mitzie is an active performer and concert producer in upstate New York; see www.samplerfolkmusic.com.

Harrington E. "Kit" Crissey, Jr. (BA '66, The College) in conjunction with Christopher Weait, had an article entitled "Chamber Wind Music for Double Reeds by Eastman School of Music Composers" in a recent issue of *The Double Reed*, the quarterly journal of the International Double Reed Society.

Manitowoc (WI) native **Chuck Daellenbach** (BM '66, MA '68,

PhD '71) returned to his hometown in September for a concert as tuba player with his world-famous group, the Canadian Brass. (See p. 5 for more from Chuck.)

Derald De Young (MM '65) retired after 27 years as Professor of Music at Calvin College in Grand Rapids, MI. He conducted the Calvin College Band for 27 years, the Calvin College Orchestra for 14 years, and founded the Calvin Alumni Orchestra in 1994. Derald and his wife, Marti, are moving to Estes Park, CO, where they plan to do volunteer work in Rocky Mountain National Park and enjoy hiking in the mountains.

Sister Grace Ann Giebel (MAS '67), who has spent 17 years as president of Pittsburgh's Carlow University, was profiled in the May 9, 2005 Pittsburgh *Post-Gazette*. Under Geibel's direction, the college has more than doubled in size; she also oversaw the building of a new science and technology building and a \$21 million fundraising campaign—while returning each day to the Sisters of Mercy convent for prayer and meal times and visiting the sick.

Robert Goodberg (BM '69) retired in May 2005 from his position as professor of flute and chamber music at the University of Wisconsin-Milwaukee. **Cheryl (Basenko) Goodberg** (BM '69) retired as orchestra director for the Glendale-River Hills Schools (WI) in 2004. They now live in Tucson, AZ.

Ingrid Schuler Hancock (BM '67) retired in June 2005, from the Babylon (NY) School District, after 33 years as a choral, instrumental, and classroom music teacher.

Frederick Hemke (MM '62) celebrated his 70th birthday in July 2005. He was recently awarded two Distinguished Professorships at Northwestern University: the Louis and Elsie Snyder Eckstein Professor of Music, and Charles Deering McCormick Professor of Teaching Excellence. In August 2005, he presented an international master class for saxophonist in Trondheim, Norway. (See "Alumni on CD," p. 39.)

Beth Jennings-Eggar (BM '62) writes: "Four '62 graduates, students of Mrs. [Cecile] Genhart [Dr. Robert

Jordan, Dr. Barbara Bacik Case, Mrs. Signe Sebo Zale, and Beth herself] had an impromptu reunion in Baltimore the first week of August [2005]. They had never all been together since graduation. The four caught up on 43 years of news, heard performances, and met Barbara's daughter Lorna, who is training to be an opera singer." Beth adds, "This was a really momentous occasion for us, and we talked nonstop for two days . . . meals went by in a blur!"

Pianist **Gary H. Kirkpatrick** (BM '62) gave a recital for the Montclair (NJ) Music Club in May 2005. Gary is professor of piano at William Paterson University, and was pianist of the Verdehr Trio for many years.

Bassist **Tony Levin** (BM '68) and his band traveled to St. Petersburg and Moscow for concerts in October. In an interview with the *St. Petersburg Times*, Levin, longtime bassist for Peter Gabriel and King Crimson, spoke about his classical training and rock experience, adding, "I laugh to think that at the end of Peter Gabriel's song 'On the Air,' I played a strong bass line, borrowed from a Shostakovich symphony. I don't think many people noticed it, but probably the listeners in Russia would be aware of it."

Carter Nice (BM '62) has been appointed Music Director and Conductor of the Sacramento (CA) Metropolitan Orchestra for the 2005 season. Nice, conductor of the Sacramento Symphony for 13 years, returned to the music scene in Sacramento after a 12-year absence. Maestro Nice is also Music Director and Conductor of the Bear Valley Music Festival, a post he has held for the last 23 years.

Richard Rodean's (BM '62, MM '64) retirement as interim dean of the College of Arts and Sciences at Texas Woman's University this year was the occasion for a profile in the Denton (TX) *Record-Chronicle*. Richard recalled his experiences as a bassoonist in the Eastman Philharmonia's famed 1962 tour of the Soviet Union and the Near East. (Selections from Rodean's journal of the trip were printed in the Fall/Winter 2002 issue of *Notes*.)

Henry Scott (BM '66) conducted the Philadelphia All City High

School Orchestra in works of Corelli, Wagner, Glière, and Grieg at Philadelphia's new Kimmel Center on May 2, 2005. Henry is a bassist in the Philadelphia Orchestra and Music Director and Conductor of the Main Line Symphony Orchestra.

MainLineTimes.com's article on The Opera Company of Philadelphia's spring 2005 production of Johann Strauss' *Die Fledermaus* featured the opera orchestra's concertmaster, **Barbara Sonies** (BM '67), who has played in the orchestra for 20 years. Barbara also plays in the Philadelphia Trio and Pennsylvania Ballet Orchestra, and is on the faculty of Temple University.

Harold Steiman (MM '60) has had two productive careers with the Pittsburgh Symphony Orchestra—a 29-year run as a trombonist, and then 14 years as the orchestra's personnel manager. Harold retired in July 2005, and was the subject of an article in the *Pittsburgh Post-Gazette*.

Max Stern (BM '69) was recently awarded a "Special Mention" in the International EPICMUSIC Composition Prize competition for his *Three Ancient Pieces* for flute and strings. The judges' citation praised Stern's "writing ability and a very personal language in balance between tradition and innovation."

Joe Stuessy (MA '67, PhD '78) was named Composer of the Year by the National Federation of Music Clubs. A concert of his works was presented at the 2005 National Convention in Austin, TX. Joe was named Director of the School of Music at Texas State University in 2003, after serving as Director of the Division of Music at the University of Texas at San Antonio for 19 years. (See "Alumni on CD," p. 39.)

Elisabeth Ward Taylor (BM '69) is publisher of *Natural Awakenings—Boston*, a free Metro Boston monthly for healthy, holistic, earth-friendly living. Contact her at BostonEditor@NaturalAwakeningsMag.com.

Gene Tucker (BM '69) writes, "I was ordained as an Episcopal priest at the Church of the Redeemer, Cairo, IL, on March 12, 2005. Deb and I live in Marion, IL, and serve the churches in Cairo and Marion."

L. Rexford Whiddon (BM '66, MM '69) was presented with the inaugural Music Teachers National Association Distinguished Service Award during the MTNA National Conference in Seattle, WA. Since joining the Executive Board of the Southern Division in 1976, he has occupied nearly every role in the association. From 1970–1999, he taught at Columbus State University (GA); he is now director of major gifts for the Columbus State University Foundation.

The busy **Vern Windham** (BM '68) was profiled in the August 18, 2005 *Spokane Spokesman-Review*. Verne is program director and morning classical host for Spokane Public Radio station KPBX-FM, as well as music director of the 250-member Spokane Youth Symphony. He is also music director of the *Mozart in Manito* concert each summer in Spokane's Manito Park.

Webb Wiggins (MM '68) was appointed associate professor of harpsichord at the Oberlin Conservatory of Music.

1970s

Malcolm S. Brashear (BM '75) writes, "I was principal timpanist of the Hong Kong Philharmonic from 1989–2000. I now live in Columbia, SC, where I am enrolled in the DMA program in Orchestral Conducting ... I should graduate at the end of the 2006 spring term. My topic is the music of Astor Piazzolla. I went to Buenos Aires last summer to meet and talk with friends and colleagues of Piazzolla. I am also principal timpanist of the Augusta (GA) Symphony."

James Burchill (MA '74, PhD '80), organist at All Saints Cathedral, Halifax, Nova Scotia, was awarded a Distinguished Service Award by the Halifax Centre of the Royal Canadian College of Organists at a church music conference in September 2004.

Charlene Campbell (Butler) (x '70) sang five recitals at sites in Delaware this season. She also performed her one-woman show, *What's So Grand About Opera?* at state libraries and at Winterthur Museum in Wilmington.

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www.esm.rochester.edu/alumni

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Ms. Campbell maintains a voice and piano studio in her home.

Walter Cosand (BM '73, MM '76) writes, "I had a busy 2005, with several performances at music festivals in the USA, and a piano workshop on Albéniz and Debussy at Chugye University for the Arts in Seoul. Chamber music performances ranged from Messiaen's *Quartet for the End of Time* to duets by Joan Trimble and works by Britten, Mozart, Grieg, Brahms, Debussy, and William Albright. I am in my 30th year at Arizona State University. I'm participating in a celebration of Mozart's 250th birthday by playing two sonatas, a trio, and the Liszt *Réminiscences de Don Juan* for a recital series entitled Mozart250@ASU. I will also play the Mozart *C Minor Concerto* with the Tempe Symphony Orchestra in February 2006. In May, colleague Danwen Jiang and I will perform and teach at Central Conservatory in Beijing."

Sandra Dackow (BM '73, MM '77, PhD '87) recently guest conducted the Spartanburg (SC) Philharmonic, the All-Southern California Honors Orchestra, and the New Jersey All-State Intermediate Orchestra. She is President-Elect of the Conductors Guild. In February, Sandra conducted orchestras at the Singapore American School.

Gary Dranch (BM '75) was a clarinet faculty member last summer with AMEROPA 2005 in Prague, where he performed with members of the Czech Philharmonic and U.S. faculty members, gave master classes, and coached ensembles. Gary also recorded the John Bavicchi *Clarinet Concerto* (1954) last December in Brazil (scheduled for release in 2006), and performed Bavicchi's *Sonata for Unaccompanied Clarinet and Clarinet Quintet* (1995) in concert at the Donnell Library Center on November 6, 2005.

In May 2005, **Eric Ewazen** (BM '76) led a composition concert (including his Western Fanfare for brass quintet and a movement from his Cumberland Suite for wind quintet) at the Tasmanian Conservatorium of Music Recital Hall.

Don Freund (MM '70, DMA '73), professor of music at Indiana

University, was recently awarded a Guggenheim Fellowship. He will use the award to complete a composition project in collaboration with other musicians.

Robert Gant (DMA '76) performed an organ recital (J.S. Bach, Reger, Schumann, Vierne, Dupré) at Notre Dame Cathedral in Paris on July 31, 2005. This summer series also included a recital by **Wilma Jensen** (BM '51, MM '52).

Antone Godding (DMA '71) recently retired after 35 years as professor of music and university organist at Oklahoma City University. During his tenure at OCU, Antone taught organ, theory, aural skills, and history of music courses, and was coordinator of graduate studies. He will continue in his position at Oklahoma City's Nichols Hills United Methodist Church, where he has been organist for 30 years.

Canadian composer **Christos Hatzis** (BM '76, MM '77) was recently signed by Promethean Editions music publishers. Christos, a much performed and recorded composer, is professor of composition at the University of Toronto.

Carol (Wilke) Heinick (BM '77) successfully completed the Lake Placid Ironman USA Triathlon on July 24, 2005. The race consists of a 2.4-mile swim, 112-mile bike ride, and a 26.2 (marathon) mile run. Her finishing time was 16 hours, 48 minutes. Over 2000 competitors from all 50 states and many foreign countries participated in this endurance event.

Victoria H. Hill (BM '77) writes, "I have been teaching public school for 12 years in Sonoma County, CA. My fifth-grade students learn folk songs, Schubert and Gershwin songs, and do a musical play. Recently, I successfully completed the rigorous National Board Teacher Certification."

Jeff Holmes (BM '77, MM '79) was the guest artist at the Belmont (MA) Public Schools first annual Jazz Night on June 1, 2005. Jeff is professor of jazz studies and coordinator of jazz studies at the University of Massachusetts, Amherst.

J. Arden Hopkin (DMA '78) was recently inducted into Phi Delta

Kappa (the international equivalent of Phi Beta Kappa) for his work in fostering inter-American collaboration in music. He serves as vice president for music at the International Vernacular Colloquium in Puebla, Mexico, and continues to perform and present master classes in Latin America, most recently at the Seminarios Internacionais da Musica XVII in Salvador, Brazil. He is head of vocal studies at Brigham Young University.

Blues for Geary, for solo marimba, was premiered by the composer, **Geary Larrick** (MM '70) on September 5, 2005, at St. Paul's United Methodist Church, Stevens Point, WI. On October 27 and November 27, Geary presented youth concerts for Gesell Institute at the University of Wisconsin, Stevens Point, singing of "The Star-Spangled Banner" while playing small cymbals, and playing a *Jingle* for xylophone, composed by his daughter. Eleven of Geary's compositions are cited in *String Music in Print* (Musicdata). He was profiled in the UW's spring 2005 *Multicultural Affairs News*.

John Mahoney (MM '78) writes that he and his wife Dorian evacuated New Orleans during Hurricane Katrina. "After over a week in a hotel and over a month in a travel trailer, we have taken up residence at our camp in Mississippi. During the evacuation, I was commissioned to write an arrangement of "Do You Know What It Means to Miss New Orleans?" for the Mandeville (LA) High School Jazz Band, who will perform it at the Midwest Band and Orchestra Conference in Chicago this December. My teaching duties at Loyola resume in January, with an added semester taking us to the end of July. This is my 28th year at Loyola! Our house received 8 inches of floodwater and some major tree/minor roof damage, so remodeling will be ongoing this fall into spring. My big band CD, *In From Somewhere*, is available from Otter Distributors, as are my compositions."

Diana Mittler-Battipaglia (DMA '74) celebrated her 26th season as pianist and director of the Con Brio Ensemble. This season's 15 concerts included performances at the Donnell and Flushing Libraries, Lehman College, and in Queens,

Nassau, and Bronx Counties with Andre Emelianoff, Anton Miller, Alexander Meshibovsky, Paul Roczek, and Grace Cho. Diana was also featured on *Study with the Best* (CUNY-TV). During the 2004-05 academic year, she conducted the Lehman College and Community Chorus and Orchestra in concerts featuring Haydn's *Mass in Time of War* (December 5) and Brahms' *Requiem* (May 15).

David Myers (MM '73), associate director of the School of Music and founding director of the Center for Educational Partnerships in Music at Georgia State University, was keynote speaker for the International Conference on Music Lifelong Learning held at UW-Madison in April 2005. He is the principal national evaluator for the American Symphony Orchestra League's Orchestra Leadership Academy and the Ford Made in America Program. David also oversees Sound Learning, an innovative partnership he designed that includes GSU, the Atlanta Symphony, Atlanta free-lance composers and performers, and 11 Atlanta-area schools.

Steve Ostrow (BM '77) performed with the Cleveland Pops Orchestra on trombone in his arrangement of Mickey Katz's *Trombonik*. He plays violin with the Akron Symphony, Cleveland Pops, Cleveland Opera, and Lakeside Symphony. He adds trumpet and tsimbl when he performs with the Yiddishe Cup Klezmer Band. He performed for **Mildred Bumpfrey** (BM '28), who turned 100 this year, after she saw Eastman on his resume during a strolling violin gig.

Alvin Parris (BM '73) will celebrate 30 years with the University of Rochester Gospel Choir with a Gospelfest on April 1, 2006—all Gospel Choir alumni are invited. Alvin is associate pastor and minister of fine arts at New Life Ministries in Rochester, NY. He returns to Greensboro, NC in January to train and direct a tri-city gospel chorus in his own arrangements and original works in concert with the Greensboro Symphony. Alvin's wife **Debra (Bryant) Parris** (BM '76) is also minister of fine arts at New Life Ministries. She is a conference and

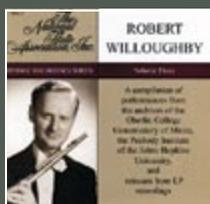
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Eastman alumni on CD



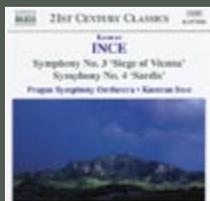
Michael Torke (BM '84) has just released a brand-new ballet score, *An Italian Straw Hat*, first performed by the National Ballet

of Canada in May 2005, on his own label (Ecstatic 092207). The lively and lighthearted score channels Rossini and Stravinsky. *The Philadelphia Inquirer* called it “yet another milestone in the escalating richness of Torke’s music ... His robust orchestration has never been more dazzling.” (www.michaeltorke.com)



Robert Willoughby (BM '42) was Professor of Flute at Oberlin for more than 40 years; his long career is celebrated on a new CD

from the National Flute Association’s Historic Recording Series. The selections include pieces by Debussy, Martinu, C.P.E. Bach, and Thea Musgrave, to name a few. Also heard on the CD are viola da gambist **Catharina Meints** (BM '66) and oboist **Wayne Rapier** (BM '54) (www.nfaonline.org, 661-250-8920).



Kamran Ince (MM '84, DMA '87) conducts the Prague Symphony Orchestra in his *Symphony No. 3, Siege of Vienna*; *Symphony*

No. 4, Sardis; and *Domes* on Naxos 8.557588.



Joe Stuessy (MA '68, PhD '78) sends us two CDs featuring his music: a 1994 disc of American music including his *Piano Concerto No. 1*

and popular works by Gershwin and Barber (Aquarius AQ0009); and a 2002 disc pairing his *Piano Concerto No. 2* and *Carousel Sonata* with Liszt’s *Concerto No. 1* (Aquarius

AQ 0028). Valery Grokhovsky is the pianist on both recordings. Joe writes that the second movement of his Second Concerto is of special interest: “It is a theme and variation based on Howard Hanson’s Piano Concerto.”



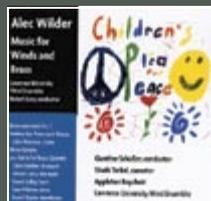
Edward Wood (BM '64) has recently made two piano recordings for the Eroica label: J.S. Bach’s *Well-Tempered Clavier*, Vol. 2 (JDT, 3224, 3

CDs); and arrangements of sacred hymns, including the last movement of Beethoven’s Ninth Symphony, arranged by 19th-century composer Louis Winkler (JDT 3121). Both CDs are available from www.eroica.com.



When saxophonist **Ben Wendel** (BM '99), trumpeter **Shane Endsley** (BM '97), keyboardist Adam Benjamin, and bassist **Kaveh Rastegar**

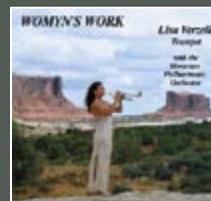
(BM '01) decided to form a group, they wanted a name without preconceived musical connotations—and they came up with one, *Kneebody*. The group (also including drummer Nate Wood) has a new, self-titled CD on Greenleaf Music. All five musicians have experience with jazz, rock, and hip-hop groups, and it’s all there. *Kneebody* was profiled in the August issue of *Down Beat*.



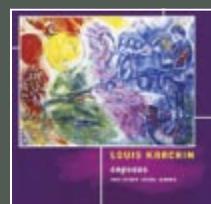
Several rarely-heard works by an Eastman School legend (if not exactly an alumnus) are heard on a collection of music for winds

and brass by **Alec Wilder** (Albany TROY 763): *Children’s Plea for Peace* (first performed by the Eastman Children’s Chorus in 1968); *Entertainment No. 1*, premiered by the Eastman Wind Ensemble and Fred Fennell in 1960; and a *Fantasy for Piano and Wind Ensemble*, written in 1974 for Marian

McPartland. Among the performers on this CD is trumpeter **Chris Gekker** (BM '76), who also wrote the booklet notes.



Lisa Verzella (BM '91) has a new CD called *Womyn’s Work*. She writes: “Funded in part by a grant from the Salt Lake City Arts Council, [it] is a collection of classical works for trumpet written by female composers from around the world”—including concertos by Grace Williams and Alexandra Pakhmutova, and Lisa’s own *Adagio in M*, “an homage to the magnificent Gustav Mahler.” (www.cdbaby.com/verzella2)



Composer **Louis Karchin**’s (BM '73) fourth CD release (Albany TROY 770) includes songs written in the past five years, as well as

his extended vocal-instrumental *Masque, Orpheus*, for baritone, chamber ensemble, and dancers. Performers on the CD include Elizabeth Farnum, soprano; Dominic Inferrera, baritone; Stephen Gosling, piano; and Karchin himself, as pianist and conductor of *Orpheus* (but unfortunately, no dancers).



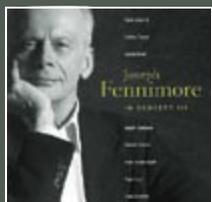
A brand new CD from a brand-new Eastman graduate: pianist **Oksana Skidan** (DMA '05) has just released *Gargoyles*, a recital

of music by Lowell Liebermann (the title work), Schumann’s *Kreisleriana*, Debussy’s *L’Isle joyeuse*, and Prokofiev’s *Sonata No. 7*. We can’t quote all of critic John Pitcher’s review in the *Rochester Democrat and Chronicle*, but it did use the words “terrific,” “bracing,” and “memorable.”

(www.spheresound.com)

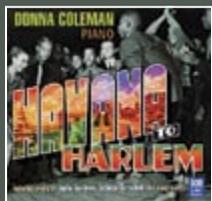
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Pianist/composer **Joseph Fennimore's** (BM '62) long list of Albany Records CDs now includes *Joseph Fennimore in Concert III*

(Albany TROY 767), with works by Chopin, Fauré, Fennimore, Gibbons, Haydn, Liszt, and Schubert.



Pianist **Donna Coleman** (DMA '87) is well known for her mastery of the music of Charles Ives, but her latest release, *Havana to Harlem*

(ABD Classics 4767743) traces the evolution of ragtime, from its roots in the Caribbean and Ivory Coast to its transformation into stride piano and jazz. Coleman offers favorite pieces and rarities by Gottschalk, Gershwin, Joplin, and others—and the very studious booklet notes as well.



Joel Schoenhals's (MM '95, DMA '98) collection of Liszt piano arrangements of songs from Schubert's *Schwanengesang*

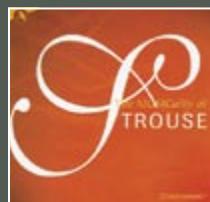
and *Die Schöne Müllerin* (Fleur de Son 57965) has already been praised by *American Record Guide* as “a perfect marriage between intellect and musicality ... one of the greatest releases of the year.”



Fans of **Renée Fleming** (MAS '83) had a busy fall in music stores: the soprano released three CDs within a few months,

all on the Decca label. The long-awaited *Haunted Heart* (440602) shows her prowess in jazz and pop standards, plus a few classical items, with pianist Fred Hersch and guitarist Bill Frisell; an album of *Sacred Songs* (519302) includes chestnuts by Bach, Handel, Mozart,

and Franck, among many others; and she sings the title role in a rarely heard opera by one of her favorite composers in Richard Strauss's *Dafne* (518202).



A few of the many theater songs of **Charles Strouse** (BM '47) are showcased in *The Musicality of Strouse* (Jay 9014), with seasoned

Broadway singers performing numbers from Strouse musicals famous (*Bye Bye Birdie*, *Golden Boy*), obscure (*Nick and Nora*), and yet to come (*The Night They Raided Minsky's*). Playbill.com's show-music maven Steven Suskin said the CD “displays an intelligent, creative musical theatre composer at work ... a mere taste of Strouse, but most of the selections are rich and tasty.”



Old friends make new music in the jazz-rock band Neos, which consists of **Matt Curlee** (BM '99, MA '01), **Courtney Orlando** (MA '01,

DMA '03), **Ted Poor** (BM '03), **Ike Sturm** (BM '00, MM '03), and **Ian Fry** (BM '05). Neos' new CD *Mackerel Sky* is available on the band website, www.neos.org. The music, inspired by everything from world music to Chick Corea, includes pieces by two more Eastman alums: **Jesse Krebs's** *Photon Clocks* and **Nathan Heleine's** *Field*.



John Ericson's (MM '86) recent solo CDs on the Summit label were warmly reviewed in *The Horn Call*, journal of the International Horn

Society. *Les Adieux* (music by Franz Strauss and others) was hailed for “Fantastic playing ... The level of musicality, nuance and artistry is not to be missed.” *Canto* (lyric works for horn and piano) was recommended as a “terrific collaboration between horn and piano.” (See www.hornarticles.com.) John is assistant professor of horn at Arizona State University.



The busy members of the Nexus percussion ensemble, which include **Bill Cahn** (BM '68) and **Rob Becker** (BM '69, MM '71), are no

strangers to contemporary music. They perform a new piece by Pulitzer Prize-winner Ellen Taaffe Zwilich, *Rituals*, on Naxos 8.559268. Each of the four movements stems from a ritual associated with percussion, and the scoring includes instruments from all around the world.



Volume Four of Albany Records' *Voice of the Composer: New Music from Bowling Green* (TROY 743) includes music

from former Composition Department chair **Samuel Adler** and from **Kevin Puts** (BM '94, DMA '99), as well as music by Shulamit Ran, Chen Yi, and Orianna Webb. The entire program is conducted by **Emily Freeman Brown Adler** (DMA '89), director of orchestral activities at Bowling Green State University. For more professional news from Emily, see p. 41.



The nonpareil English hornist **Thomas Stacy** (BM '60) can be heard as the soloist in *Eventide*, by contemporary American composer

Kenneth Fuchs, on a Naxos CD devoted to Fuchs's music (8.559224). Jo Ann Falletta conducts the London Symphony Orchestra.



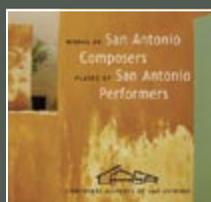
Flutist **Linda Chatterton** (BM '90) sends word of *Gabriel's Message: Christmas Carols for Flute and Harp*, her new holiday CD

with harpist Nikki Christopher. Linda writes, “A bunch of composer friends of mine wrote/arranged pieces for me specifically for the CD, so it's a bit more unique than the

standard holiday fare!" Linda's composer friends include **David Evan Thomas** (MM '83). ORDER INFO?



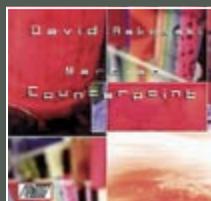
before 1500 people. John's band includes banjo virtuoso **Drew Frech** (BM '65). Info: www.watershed-arts.com.



Towns for tenor and piano. For more on the CD, visit www.nonsequiturmusic.com/CASACD.htm; for more on David, see p. 42.



original. But the rich bouquet of the music remains the same: originals that Maria wrote while an Eastman student, to newer pieces, to standards by Harold Arlen and Henry Mancini. *Live at the Jazz Standard* is available only from www.mariaschneider.com.



Complete Piano Music (Metier, 2 CDs). Check out www.ensemble21.com/nonken for information.

► 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.

John (Johnny) Russo (BM '66) is featured as a trumpeter, trombonist, and vocalist on *Bluebird from the Sky*, a new jazz/pop CD with 7 original tunes and 6 covers released last July and introduced at a Taughanneck Falls Park Concert

David Heuser (BM '89) is one of several *San Antonio Composers Played by San Antonio Performers*, on a disc just released by the Composers Alliance of San Antonio; the collection includes his *O The White*

Maria Schneider's (MM '85) re-release of her only live album, 2001's *Live at the Jazz Standard*, unfortunately doesn't come with the bottle of von Buhl's "Maria Schneider Selection" Riesling wine that accompanied the original.

Pianist **Marilyn Nonken** (BM '92) has three recent CDs: *Out of Chaos*, chamber music of Jason Eckardt with Ensemble 21 (Mode); *Martian Counterpoint*, solo pieces by David Rakowski (Albany); and *Tristan Murail: The*

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workshop speaker-teacher-trainer on Music and the Arts in Worship. Alvin and Debra are the parents of four grown children aged 17–27, and the proud grandparents of Benjamin (7), Tea (3), and Aiden (1 month).

On June 13, 2005, **Helen Weiss Phelps** (BM '78) accompanied soprano Sondra Winninger in "An Evening of Tuscan Flavor with a Sacred Touch" at the Lutheran Church of the Resurrection in Marietta, GA, where she is director of music ministries. Earlier, Helen commissioned **Richard Erickson** (MM '77) to write a choral motet in memory of her brother. *Blessed Are Those Who Trust in the Lord*, for choir, organ, and cello, was premiered during a worship service at the church on February 20, 2005.

Ruth Anne Rich (DMA '74) was honored by the establishment of the Ruth Ann Rich Endowed scholarship at the University of Missouri-Kansas City Conservatory. Friends and former piano students raised more than \$60,000 for the endowment. In the last year, Ruth has given concerts in Arkansas, Georgia, Missouri, and Kansas.

Oberlin Conservatory of Music has announced the appointment of **Karen Ritscher** (BM '74, MM '79) to its viola faculty.

Jeffrey A. Showell (BM '74, MM '76) is director of the James Madison University School of Music, which he called "one of the best-kept secrets in the music world" before the School's nine-concert showcase series at Washington's Kennedy Center began on September 28. Madison plans to open a new performing arts center in 2009.

David Snow (BM '76) was recently appointed cataloger and archival processor at the Lila Acheson Wallace Library of the Juilliard School.

Jessica Suchy-Pilalis (MM '79, MA '82) presented "The Use of the Harp in the Chamber Music of Arnold Bax" at the Ninth World Harp Congress in Dublin. She is featured in Debussy's *Danse Sacrée et Danse Profane* on the Orchestra of New York's latest CD, *Invitation to the Danse*. She is on the artist roster

of Pennsylvania Performing Arts on Tour, and is chair of the music theory, history, and composition department at the Crane School of Music, SUNY Potsdam, where she also heads the guitar and harp area.

Eden Vaning-Rosen's (MM '72) 16-year-old violin student Vibha Agarwala was named Volunteer of the Year by the High Point YMCA for her work in the YMCA Musical Alternatives Program. Eden herself created this highly successful program for teaching underprivileged children in 1998. A 12-year-old student teaching in Musical Alternatives was recently featured in *Highlights for Children*. Eden was awarded the High Point Angel Award and the 1999 Volunteer of the Year Award for directing the program. She gave a presentation on "The Tension-Free Bow Hand" at the 2005 American String Teachers National Conference in Reno, Nevada, and is preparing the 20th book in her *Violin Book* system.

John Ward (BM '75) music director of the First Congregational Church, Tenney Hill (ME), has become a fellow of the American Guild of Organists, representing the Guild's highest certification.

1980s

Gene Dobbs Bradford (BM '89) traded classical double bass for the harmonica; in his July 28 show at St. Louis' Jazz at the Bistro, Gene showed off his blues chops on harp and vocals.

Emily Freeman Brown (Adler) (DMA '89) concluded a successful two-year term as president of the Conductors Guild in January 2005. "I was happy to be able to turn over the reins of an organization that now runs in the black," she writes. "Who would have guessed that someone trained entirely as a musician could positively influence this transition!" This spring, Emily conducted two concerts in Romania.

Darren R. Cohen (BM '86) was the music director for a revival of Stephen Sondheim's celebrated musical *Follies* at the Barrington (MA) Stage Company in July 2005.

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The production, which starred Tony winner Donna McKechnie, received excellent notices.

Donna Coleman (DMA '87), who is head of the keyboard department at the Victorian College of the Arts in Victoria, Australia, spent the month between October 15 and November 15, 2005 in the United States, playing concerts featuring Charles Ives' *Piano Sonata No. 1*, which Donna has also recorded. (See "Alumni on CD," p. 37)

Tim Conner (BM '85) is full-time professor of trombone at the University of Miami Frost School of Music, where in addition to teaching private lessons he conducts the UM Trombone Choir. This follows 18 years as principal trombone of the Florida Philharmonic Orchestra, which filed for bankruptcy in 2003. Tim continues to perform with Florida Grand opera and various other groups in South Florida.

Audrey Cupples (BM '86) writes, "I got married August 6 to Steve Longoria. We are both members of the saxophone section in the "President's Own" U. S. Marine Band. We toured with the band across the southwestern U.S. from October 3–November 20."

Bradley Ellingboe (MM '83, MM '84), director of choral activities at the University of New Mexico, has been elected to the board of directors of the Choristers' Guild—an organization devoted to advancing the cause of choral singing among children and young people in the United States and Canada. Bradley's recent compositions include *innis-free*, written for the Harvard Glee Club, and *Revelations* for choir, brass, organ, and timpani, published by Kjos Music.

Master Sgt. **Thomas Enokian** (BM '89) is percussion group leader in the U.S. Army Field Band, which tours the country during the spring, fall, and winter. By midsummer 2005, Thomas and his 65 cohorts in the Army Field Band had performed for nearly a million people during 229 events in 133 cities, and also on televised Independence Day celebrations on CBS.

John Fedchock (MM '85) traveled to South Africa in July 2005, to per-



John Fedchock with Marcus Wyatt in South Africa.

form in the National Arts Festival. The only American musician invited to perform, John was part of a multi-national jazz quintet co-led by South African trumpeter Marcus Wyatt (pictured with John). John also performed in, and contributed arrangements for, a multi-national big band comprised of musicians from more than a dozen countries. In addition to his festival appearances, John conducted clinics and workshops at the University of Cape Town and for the Standard Bank National Youth Jazz Festival.

A Screaming Comes Across the Sky, a new orchestral piece by **David Heuser** (BM '89), was premiered last summer by the Texas Music Festival Orchestra, Carl St. Clair conducting. The *Houston Chronicle* called it "all-American music at its most dynamic and visceral ... continually engaging mind and body as it careened along." His *O The White Towns* was recently released on a CD of music by San Antonio Composers (see "Alumni on CD," p. 39). David is associate professor of music at the University of Texas at San Antonio. He and his wife Cherie have two children, Gwyneth (8) and Julian (3).

Sion M. (Ted) Honea (MA '80) was appointed head of the division of music theory and music history at the University of Central Oklahoma's School of Music, and received a Dean's Fellowship in order to pursue research relating to early wind literature.

Michael Klein (BM '85, MM '87) sends word of his new book *Intertextuality in Western Art Music* (Indiana University Press). Michael

is associate professor and chair of the music theory department at Temple University, and lives in Glenside, PA with his wife, violinist **Yu-Hui Tamae Lee** (BM '85) and their daughter Michelle, age 7, "who is already composing little piano pieces—maybe a future comp major at Eastman!"

John Kramar (BM '85) was appointed interim associate dean of the College of Fine Arts and Communication at East Carolina University. John spent a busy summer as assistant director at Chautauqua Opera and soloist in Interlochen Arts Academy's *Carmina Burana*, conducted by Hugh Floyd (MM '85). Upcoming engagements include *Messiah* in Bermuda's Ensemble Singers, judge of the Orpheus National Voice Competition in Tennessee, director of Middle Tennessee State University Opera Theatre's production of *Dialogues of the Carmelites*, and a new Albany Records CD, *The Major's Letter: Songs of Gary Smart*.

Allen Lanham (PhD '87), immediate past president of the Illinois Library Association was recently honored for his success in advocacy for libraries, and for his research for the *History of Illinois Libraries and Librarians* exhibit, which debuted in Chicago in 2004. He is the dean of library services at Eastern Illinois University in Charleston, and served the U.S. State Department this past year as a library consultant for programs in Costa Rica, Peru, and El Salvador.

Christine Lapp (Ayala) (MM '83) performs in an 18-voice chamber ensemble, The Florida Voices. Its

recent program *Much to Do About Shakespeare* featured Shakespearian texts in contemporary musical settings by Rutter, Shearing, P.D.Q. Bach, and others. Actors recited selected song texts in period costumes, and an instrumental consort greeted the audience. The ensemble will perform in Scotland and Ireland in 2006.

Andre Lash (DMA '87) was recently named organist at Christ United Methodist Church, Greensboro, NC, where he will oversee the church's Fisk Organ Op. 82 and direct handbell activities. *Trumpet and Stops*, a CD featuring Lash and trumpeter Edward Sandor, was recently released.

Dan Locklair's (DMA '81) *Spreckels' Fancy* for organ was premiered at San Diego's Balboa Park on June 20. The work, commissioned to celebrate the 90th birthday of one of the world's largest outdoor organs, is Locklair's third major organ commission in 18 months, the others being *In Mystery and Wonder: The Casavant Diptych* and *Salem Sonata*.

Patricia Ann Martin (BM '84) is associate professor of woodwinds at Southern University (LA), and has been principal clarinet of the Baton Rouge Symphony Orchestra for 10 years.

Pianist **Teresa McCollough** (MM '88, DMA '91) presented a solo recital in the Beijing Modern Music Festival, featuring a new commissioned work for solo piano and Chinese gongs by Zhou Long.

William Meckley (PhD '85), professor and chair of the music department at Schenectady County Community College, received the 2005 SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities at the College's 35th annual Commencement on May 28, 2005. William has been a member of SCCC's music department since 1984. He directs the SCCC Jazz Ensemble and Brass Ensemble.

John Edward Mitchener (MM '89, MM '94, DMA '95) married Julia Woolfolk Boyd in Charlotte, NC on June 25, 2005. John is Kenan Professor of Organ at North Carolina School for the Arts, associate professor and college organist at Salem College,

and organist of St. Paul's Episcopal Church, Winston-Salem, NC.

David Moore (PhD '86) writes, "Last May my *Three Spring Songs* (texts by Thomas Nashe, A.E. Housman, and William Blake) were premiered by the University of Tulsa Chorale, directed by Kim Childs. November 8 was the premiere of my *Requiem* (English texts from the Book of Common Prayer) for choir, baritone solo, trumpet, and organ at Memorial Drive United Methodist Church in Tulsa, OK, where I am minister of music. I continue to teach theory at University of Tulsa School of Music, along with my wife, **Susan Goldman-Moore** (BA '71), who teaches music education and voice. I also direct the Chapel Choir of Phillips Theological Seminary, and the High Holy Days Choir at Temple Israel, Tulsa."

Katherine Murdock (PhD '86) received a "Post Professorial Incentive" promotion at Wichita State University, where she has taught music theory and composition since 1985. She is the founder and director of the Wichita State University Contemporary Music Festival, which celebrated its 15th year with a visit from composer George Crumb. Katherine has received the College of Fine Arts Excellence in Creative Activity Award at Wichita State, and in 2003 her composition *Trees Dream of Dancing* was premiered at Carnegie Hall's Weill Recital Hall.

Tom Nazziola's (BM '88) recent projects include orchestrating music for the US Open Women's Finals broadcast on CBS September 10, 2005; background music and song arrangements for the PBS children's show *DittyDoodleworks*; and performing on the latest Baby Einstein DVD, *Neighborhood*, to be released in 2006.

Roger Nye (BM '86) recently joined the bassoon section of the New York Philharmonic after 11 years with the Omaha Symphony. Roger and his wife, oboist **Caroline Park** (MM '85) recently adopted a baby from Samoa; Zeke is now two.

Miles Osland (MM '87), director of jazz studies and professor of saxophone at the University of Kentucky, was soloist with the UK Wind Ensemble in the premiere of Mike

Mower's *Concerto for Alto Saxophone and Wind Orchestra*, one of three works commissioned by Miles with a UK Research Support Grant. All three will be released on a 2-CD set called *Commission Impossible* (Sea Breeze) in 2006. Miles' commission project was featured in the UK's research journal, *Odyssey*—the first time that someone in the arts was featured.

Organist **Adrienne Pavur** (BM '87, DMA '96) recently returned from a concert tour of Scotland with the Rutgers-Newark University Choir. Her performances with the choir and as a soloist were described by critics as "gently expressive, moving, sensitive, and technically brilliant."

Kari Ravnan (BM '81), who in 2001 joined the cello section of the Oslo Philharmonic Orchestra, was the subject of a long profile in the August 22 *Lincoln Journal Star* during her annual summer visit to her parents' home in Lincoln, Nebraska. From 1984 to 2001, Kari played in several Norwegian orchestras before landing the extremely competitive job in Oslo.

The newest book by **Tim (Mikesell) Riley** (MM '85) is *Fever: How Rock 'n' Roll Transformed Gender in America* (St. Martin's Press). Tim is also pop critic for NPR's *Here and Now*, and is working on a biography of John Lennon for W. W. Norton publishers.

Bridget-Michaele Reischl (BM '85) was appointed visiting associate professor of conducting at the Oberlin Conservatory of Music. She will retain her position as music director of the Green Bay Symphony Orchestra, which she has held since 2001.

On June 15, 2005, **Amy Chang Simon** (BM '87, MM '91) performed the Dvorák Cello Concerto with the YiQin Symphony Orchestra in the National Concert Hall, Taipei, Taiwan, conducted by **Gordon Shi-Wen Chin** (PhD '86). Amy is the associate principal cello in the Toledo (OH) Symphony Orchestra, and on the faculty of the University of Toledo.

Baritone **Derrick Smith** (MM '88) is a frequent oratorio and concert soloist in New York State and in Toronto. He recently performed with Renée Fleming (MM '83) at Rochester's School of the Arts, was a soloist in

Jessye Norman Sings for the Healing of AIDS, and performed Joe in *Show Boat* in Sacramento and Chicago. Derrick recently had two callbacks for a role in *The Lion King*, and is keeping his fingers crossed! After working on a children's music recording with ECMS faculty members Cecile Saine and Howard Spindler, Derrick took part in *Songfest* at Pepperdine University (CA), singing the works of John Harbison and Jake Heggie. Derrick ran the vocal program in Eastman's summer Music Horizons, and continues to teach voice in Eastman Community Music School. He and his wife Merideth are the parents of Wyatt (9), Mimi (5), Lily (4), and Julia (1½).

Paul Sportelli (BM '83) was responsible for music of all kinds at the 2005 Shaw Festival in Niagara-on-the-Lake, Ontario: as music director of Weill's *Happy End*; reorchestrating and conducting Styne and Sondheim's *Gypsy*; composing incidental music for Ann-Marie

Excellence in Teaching at the school's 156th commencement in June 2005.

Anthem, hymns, and music for brass and organ by **David Evan Thomas** (MM '83) filled the Cathedral of St. Paul, MN, in a concert on April 29, 2005, marking the conclusion of a two-year residency with the Cathedral and Westminster Presbyterian Church, Minneapolis—part of the American Composers Forum's Faith Partners program.

For the past four years, **Kurt Weiss** (BM '84) has lived in Amsterdam, the Netherlands. He is professor of trumpet/jazz arranging at the Prins Claus Conservatorium in Groningen, where he also teaches theory and solfège, and conducts the Conservatorium big band, which performed at the North Sea Jazz Festival in July 2004. Kurt is also director of the Utrecht Jazz Orkest and the Ost-Friesland Big Band in Norden, Germany, and tours and guest conducts frequently.



Heidi Chisholm Wolfgang at work at Interlochen.

MacDonald's *Belle Moral: A Natural History*; and composing *Tristan*, a chamber musical based on a story by Thomas Mann.

Baritone **Steven Stull** (BM '86) appeared as Count Danilo in Oswego Opera Theatre's October production of Lehár's *The Merry Widow*. Also in the cast, as Camille, was **Grant Knox** (BM '03, MM '05—see 2000s).

Fred Sturm (MM '84), former chair of Eastman's jazz studies and contemporary media department, received Lawrence University's Award for

Heidi Chisholm Wolfgang (BM '84), director of the Music Institute at Hackley School, took time last summer to return to her roots at the Interlochen Arts Camp in Michigan, where she served as the instrument repair technician.

1990s

Jonathan G. Bayley (MM '92) published his article "Fundamentals of Successful Flute Playing" in *Canadian Winds/Vents canadiens: Journal of the*

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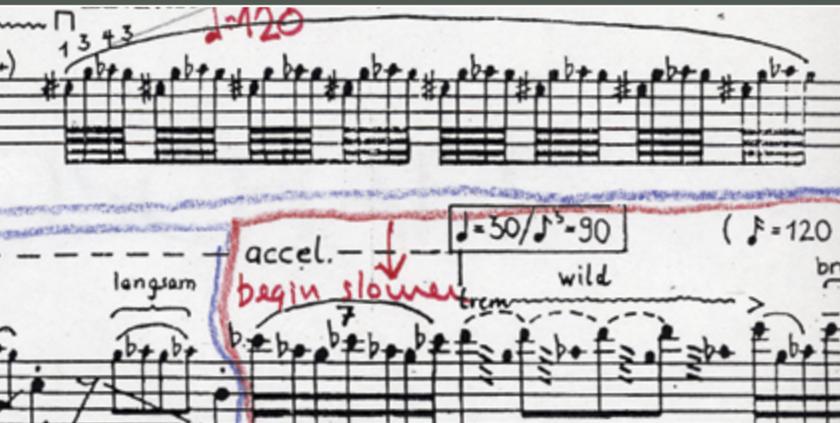
Showing off

There's even more to the Eastman Experience than is contained in *Notes!* Each month, the "Eastman Showcase" section of our website shines a light on a different Eastman alumnus, faculty member, or current student. Recent showcases include:

- Music by Eastman legends **Alec Wilder** and **Howard Hanson** on CD
- Percussionists **Bill Cahn** (BM '68) and **Bob Becker** (BM '69, MM '71) turn *A Page of Madness* with Nexus
- Violist **Paul Miller** (MA '00) premieres a Stockhausen piece, in friendship
- **Nicole Cabell** (BM '01)—The Singer of the World!
- **Betsy Fitzgerald** (BM '99) brings Broadway, *molto Vivace*, to the kids of American servicemen and women in Japan
- Double bass professor **James Van Demark**—performer and producer

The site is updated and archived each month, so keep visiting www.esm.rochester.edu/experience/showcase (and reading *Notes*, of course).

Stockhausen's *Im Freundschaft*, edited by Paul Miller.



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Canadian Band Associates. He is an associate professor of music education at the University of Windsor, Faculty of Education.

Composer **Armando Bayolo** (BM '95) was recently featured on WNYC Radio's nationally syndicated show *Studio 360*. He discussed works that have influenced him as a composer, primarily Louis Andriessen's *De Materie*. Armando is increasingly busy as composer and performer. In 2004 he traveled to Germany for a performance of *Action Figure* by the Ensemble Courage,



Armando Bayolo

and conducted the premiere of *In Darkness ...* at Lee University (TN). In February 2005 he heard *Fanfares*, commissioned by the University of Oregon (Eugene) Wind Ensemble; in July he premiered *Piano Sonata: Suonare Rapsodico, St. Luke's Summer*, and *Two Little Romances*. Armando conducted his passion oratorio *Towards Golgotha* in Portugal (it will tour the U.S. in summer 2006). *Ludi*, for two string quartets, will be premiered by the Euclid and Degas Quartets at the 2006 Aspen Music festival. Armando lives in Alexandria, VA, with his wife Sharon and their three-year-old daughter Olivia.

David Beauchesne (BM '94, MM '99) has been named head of the newly formed Community Division at Georgia State University's School of Music. The division coordinates the community engagement efforts of the school, including professional development workshops, conferences, master classes, and festivals, as well as Neighborhood Music Schools, a community music school serving over 800 students at 8 teaching locations in the metro-Atlanta area. Beauchesne is also a lecturer in music education.

Daniel Brondel (MM '95) is musical director of the prestigious Cathedral of St. Patrick Young Singers, a choir for girls and boys in grades 3-12 who have "the desire and the ability to sing quality choral music."

In May, pianist **Paul Caccamo** (MM '98) performed a solo recital

of Bach, Chopin, and Prokofiev at Campolindo (CA) High School to benefit the school's choral group.

Chris Carbone (BM '93) is a partner in the law firm of Loeb & Loeb LLP, where he is primarily engaged in entertainment and media litigation. Chris is also involved in pro bono

legal work, including his current representation of a statewide class of Mississippi foster children seeking sweeping reforms in the state's child welfare system. He is also known, from time to time, to provide free legal advice to his musician friends. Chris married his better,

Sasha, in 2003, and they currently live in Manhattan. After a prolonged hiatus, Chris recently began playing the tuba in The Lawyers' Orchestra and, happily, no longer sees his career flash before his eyes when he cracks the occasional note.

Flutist **Linda Chatterton** (BM '90) completed a nine-state concert tour with harpist Ann Lobotzke and recently released two CDs: *The Romance of Flute and Harp* and *Gabriel's Message: Christmas Carols for Flute and Harp*, which includes a piece written by **David Evan Thomas** (MM '83).

In August 2003, hornist **Rebecca Effler** (BM '99) married trombonist Lee Rogers, whom she met at Southern Methodist University in 2001 while completing her master's degree. The wedding party included maid of honor **Katie Young** (BM '01), bridesmaid **Deirdre Foley Hutton** (BM '99), and bridesmaid **Carolyn Triozzi Gardner** (BM '00). Performing in a brass quintet was the late **Scott Parkinson** (BM '98). Becky and Lee currently reside in Cincinnati. Becky freelances in the OH/KY/IN tri-state area, teaches privately, and is a substitute hornist with the Cincinnati Symphony Orchestra and Cincinnati Pops. In 2002, Becky was the String Orchestra Director at the Lake Highland Freshman Center in Dallas.

Eric Fung (BM '97, MM & MA '99) married **Ai-lin Hsieh** (MM '00) on June 4, 2005. Eric and Ai-lin gradu-

ated with their DMAs from the Juilliard School and the University of Maryland at College Park in May 2005, respectively, and began teaching at Lebanon Valley College in Annville, PA, this fall.

Ingrid Gordon (BM '92) and her husband Alexander Gelfand are proud to announce the birth of their son Lazar Gordon Gelfand on May 26 in New York City.

This September, **Kristen S. Hansen** (MM '93, DMA '00) presented a guest recital at the University of Iowa School of Music, performing music mostly from the 20th century. The highlight of the program was *Word Tricks* for solo horn by **Peter Hamlin** (PhD '99), commissioned by Hansen through the International Horn Society for Eastman's 75th anniversary. Hansen currently teaches horn and music theory at the Schwob School of Music at Columbus (GA) State University.

In August, violinist **Kelly Hall-Tompkins** (BM '93) gave the fifth performance of the Music Kitchen, a project in which she performs classical music at local shelters. Along with violist Junah Chung, Kelly performed Mozart duets for an enthusiastic audience at the Olivier Center for Women.

Christopher Harding (BM '92) completed his first year on the piano faculty of the University of Michigan School of Music, where his appointment is split between teaching piano performance and chamber music. His recent performances as a soloist and chamber musician have taken him to Korea, Japan, Israel, and around the United States, and he has recorded three CDs on the Brevard Classics label. He and his wife **Yuki (Kanayama) Harding** (BM '92) live in Dexter, MI, with their sons Andrew and Daniel. Yuki pursues a career as a freelance oboist and English hornist, and is a prolific reed maker for a national clientele.

Rob Haskins (MA '97, DMA '98, PhD '04) began a tenure-track job as assistant professor of music at the University of New Hampshire. He read three papers on John Cage at conferences in Calgary, Alberta; Eugene, OR; and Manchester, England. Rob continues to perform

as a harpsichordist and pianist: at UNH, he played continuo for concerts of Monteverdi madrigals and Bach's *St. John Passion*, and also performed Cage's *Two2*. He is writing a short biography of John Cage for Reaktion Books' Critical Lives series.

Christopher Heacox (MM '97) has been named Executive Director of the Riverside Fine Arts Association in Jacksonville, FL, presenter of a chamber music series and an organ concert series (www.riversidefinearts.org). This fall, Chris began his doctoral work in educational leadership at the University of North Florida.

Erich Heckscher (BM '94) is Principal Bassoon with the Britt Orchestra and the Houston Grand Opera Orchestra. He was formerly second bassoon with the Alabama Symphony Orchestra and Houston Ballet Orchestra. He has played with the Indianapolis and Dallas Symphony Orchestras and the Atlanta Opera Orchestra, and has participated in summer festivals in Sarasota, Breckenridge, Cleveland, and Durango.

Michinobu "Mitch" Iimori (BM '93) has been adjunct instructor of oboe at several universities and colleges in the Portland/Salem, OR area. He was featured in J. S. Bach's *Concerto for Violin and Oboe* with the Salem Chamber Orchestra in March 2005. In May, he played oboe, flute, English horn, and shamisen in concerts of Portland's Taiko (Japanese drumming group).

Guitarist **Chris Jentsch** (MM '93) returned to Rochester in November to give two performances of his music and to give a talk entitled "Negotiating the Grants World for Composers and Performing Musicians." The talk, sponsored by Eastman's Institute for Music Leadership in association with the Ewing Marion Kauffman Foundation, was co-sponsored by the Jazz Studies and Contemporary Media Department.

Joseph P. Johnson (BM '95), cellist with the Minnesota Orchestra, appeared with the Northwest Florida Symphony Orchestra in the Dvorák Concerto as part of the NFSO's season opening program, "Bohemia: Czech It Out."

Evan Jones (MA '95, MM '96, PhD/DMA '02) presented "Three Perspectives on Voice Leading in Wolf's *In der Frühe*" at the national meeting of the Society for Music Theory in Cambridge, MA. In July 2005, he gave five performances of music for cello and organ, with organist James Calkin, in Toronto and London, Ontario, and in Yarmouth, Halifax, and Chéticamp, Nova Scotia. He completed an essay on Schubert's "Arpeggione" Sonata for a forthcoming book on sonata forms by **Gordon Sly** (PhD '95), and is editing *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet* for the University of Rochester Press. Evan reminds us that he is one of fourteen ESM alumni on the Florida State University faculty!

Gregory Jones (DMA '92), Professor of Music at Truman State University, led the Truman State University Cantoria and Brass Ensemble in a tour of Greece (Athens and Corfu) and Italy (Cremona and Lucca). Gregory was a guest on the prestigious National Radio Third Programme in Athens, Greece, in June, playing music from his CD *Alternate Voices* and discussing music performance and education. Gregory also recently performed at the International Trumpet Guild Conference in Bangkok, and touring as a soloist with piano and with orchestra in Nanjing, Tianjin, Weihai, Hong Kong, and other cities in China.

Bassoonist **Kimberly D. Buchar Kelley** (MM '99) recently finished a DMA at the University of Illinois in Champaign-Urbana, where she focused on works for bassoon and piano by living American female composers. In Illinois, she performed with several regional orchestras and taught at local universities. She recently moved to West Grove, PA with her husband Jerry, and teaches at Messiah College in Grantham (PA), Dickinson College in Carlisle (PA), and the Maryland Conservatory of Music in Bel Air.

Caroline Kinsey (BM '90), principal horn with the Arkansas Symphony Orchestra and an extra with the Memphis Symphony, has been named third/utility horn with the Memphis Symphony Orchestra.

Robert Lehmann (MM '92) continues as Director of string studies and orchestras at the University of Southern Maine School of Music, and as Music Director of the North Shore Philharmonic Orchestra (MA). Career highlights from the last year include performing the Mendelssohn Violin Concerto with the Northern Maine Chamber Orchestra, guest conducting the Kharkiv Symphony Orchestra in Ukraine, collaborating with **Brett Deubner's** (MM '93) Halcyon Trio, conducting six staged performances of *The Magic Flute* at USM, conducting the ASTA String Festival in Waikiki, HI, and performing as guest artist with the DaPonte String Quartet.

Bree Lewis (BM '99) writes that she left her school job in Punahou, Hawaii, to open her own viola studio. She was also planning a mission trip to Argentina, and attending Pacific Rim Bible College. "I do believe I was born to be a free spirit and given the gift of fearlessness in going to new places. I am now in a real place where I can continue on that trend! Take care and I hope to hear from everyone!"

Pianist **Marina Lomazov** (BM '93, DMA '00) performed Tchaikovsky's *Piano Concerto No. 1* with the Redlands Symphony Orchestra this September.

Miranda L. Loud (MM '94) organized an unusual multimedia concert series at the St. Peter's Episcopal Church in Weston, MA for the 2005-2006 season, presenting programs that interweave classical music with nature in such concerts as "A Voyage Along the Grand Canal: Venice in Word, Image and Music," "The Many Faces of Love" and "Elephants and Organs."

Frank Martignetti (BM '99) recently joined the music faculty at the University of Bridgeport (CT), where he teaches vocal music education and founded the University Singers. He is in his third year as Director of Music at both the St. Paul's Lutheran Church in Bridgeport and at the High School in the Community in New Haven, and is also on the faculty of New Haven's Neighborhood Music School.

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Mario Martinez (MM '99) returned to his native Dominican Republic in August to work with the country's National Choir as part of its 50th anniversary celebration. For three weeks, he conducted the 70-member choir, coached the solo singers, and prepared the repertoire for a performance in the National Conservatory of Music. Mario is currently the coordinator of vocal studies at Nazareth College's department of music in Rochester, NY.

Working closely on projects with The Four Bags, Between Green, Allison Tartaglia, DDYGG, Matt Classmeyer Marching Band, and OK|OK, saxophone/clarinet player and composer **Michael McGinnis** (MM '97) is keeping very busy. He recently appeared in Brooklyn's Third Annual Williamsburg Jazz Festival. This fall, he was a member of the house band on the ABC weekly game show *My Kind Of Town*, along with **Jeff Hermanson** (BM '99) on trumpet/flugelhorn.

Amy (Rood) McKenzie (BM '96) is singing in her third season with the San Francisco Opera Chorus. She lives in Piedmont, CA, with her husband Tom and two-year-old son Scott.

Lynne McMurtry (MM '93) writes, "I just finished singing the role of Gertrude in *Roméo et Juliette* with Opera Ontario, and am doing a program of Mahler songs with the Winnipeg Symphony, as well as a song recital at Dickinson College with Carlisle, PA, where **Jennifer Blyth** (MM '93, DMA '97) is on the faculty." She'll sing Erda and First Norn in the Canadian Opera Company production of *Der Ring des Nibelungen*, coinciding with the opening of the new opera house in Toronto.

Tenor **John McVeigh** (BM '93) had a busy summer, singing with the Teatro Carlo Felice in Genoa and the Central City Opera, and at the Ravinia Festival in Chicago. He can be heard on the recently released CD of the Houston Grand Opera production of Carlisle Floyd's *Cold Sassy Tree* (Albany Records).

Trumpet player **Paul A. Merkelo** (BM '91) appeared with the newly formed Thailand Philharmonic Orchestra, along with three other

trumpet soloists, in **Eric Ewazen's** (BM '76) *Emerald Rhapsody*, a piece written especially for the occasion. Paul has been principal trumpet for the Montreal Symphony Orchestra since 1995.

The Milwaukee Symphony Orchestra recently appointed **Randall Montgomery** (BM '95) principal tuba. After the audition, one of the audition committee members told the *Milwaukee Journal Sentinel* that Montgomery "makes the music come alive. He's the cream on top of the sundae, the guy who can not only be a partner but an inspiration."

Primo Mussumeci (BM '94, MM '96) married Gina Belculfine on July 3, 2004. Primo currently teaches music in the Webster (NY) Central School District.

Ben Newhouse (BM '98) recently wrote *Producing Music with Digital Performer*, in which he provides strategies behind one of the most powerful music production software programs. After working at the Berklee College of Music as an associate professor, Ben returned to school to earn an MBA.

Pianist **Amber Shay Nicholson** (BM '99, MM '01, DMA '04) is in her second year as Assistant Professor of Piano at the University of Southern Mississippi in Hattiesburg, MS. She married Jeremy Nicholson in August.

Pianist **Marilyn Nonken** (BM '92) sends word of performances in New York, Boston, Cleveland, and Washington DC; appearances in Denmark with Ensemble 21, which she directs; and world premieres of works written for her by Jason Eckhardt, Pascal Dusapin, and Drew Baker. (See "Alumni on CD," p. 39.)

in August, the Spokane-Coeur d'Alene Opera presented an outdoor concert featuring soprano **Heather (Steckler) Parker** (MM '98) and baritone **Derrick Parker** (MM '98). The Parkers' 2005-2006 concert season schedule includes appearances in Kansa City Lyric Opera's *Carmen* and Granite State Opera's *Elixir of Love*.

The American Modern Ensemble recently announced its first full season, after a successful inaugural concert in April featuring the music of

Robert Paterson (BM '95), AME's Artistic Director.

Maria Perez-Goodman (BM '90) recently performed a solo piano recital at the Sturges Center for the Fine Arts in San Bernardino, CA. She currently teaches at Cal Poly Pomona, Claremont Community School of Music, and Azusa Pacific University.

Stanley Pelkey (MA '96, PhD '04) joined the faculty of the School of Music at Western Michigan University, where he teaches courses in music history, literature, and ethnomusicology. The University of Mississippi Press published his book, *Music and History: Bridging the Disciplines*, co-edited with University of Rochester alumnus Jeffrey Jackson, in 2005. Pelkey also remains active as an organist.

Violinist **Janka Pernisz** (BM '99) recently participated in a Delaware Classical Showcase concert in an unusual program of music for guitars, violin, and marimba. In addition to novel arrangements of works by Bach, Poulenc, and Villa-Lobos, the concert featured violin music of the Hungarian gypsies and classic Bossa Novas by Jobim.

In July, **John "Stephen" Pierce** (BM '91) became the president of the North Jersey School Music Association, after serving on their executive board for four years. In October, he received his Ed.D in music and music education from Teachers College, Columbia University in New York City. His degree recital was performed on an 1888 Steinway, with assistance from oboist **Laura Griffiths** (BM '91). He was married in November.

Berkeley A. Price (MM '94, DMA '96) was married to Erica Seely in March. He has been the music director of the Palos Verdes (CA) Regional Orchestra for the past two years, and was recently appointed Professor of Music at Antelope Valley College in Lancaster (CA). He continues to freelance as a clarinetist, and recently toured Greece, China, and Panama with Deon Nielsen Price as part of the Price Duo.

Kevin Puts (BM '94, DMA '99) recently had two of his orches-

tral compositions performed at major venues. *River Rush* was performed at the Cabrillo Festival of Contemporary Music under the baton of Marin Alsop, and his *Vespertine Symphony* (inspired by Icelandic pop singer Bjork's "Vespertine" album) was performed by the New World Symphony.

Todd Rewoldt (MM '99, DMA '01) was recently appointed assistant professor of saxophone and theory at San Diego State University. He has published several articles in *Saxophone Symposium* and given world premiere performances at Imagine II (Memphis, TN) and the 13th Annual Ussachevsky Festival (Pomona, CA). He has been married to alumna **Michelle Rewoldt-Procopio** (BME '02) for over three years.

Jennifer Rhodes (BM '96) recently won the principal bassoon post with the Memphis Symphony Orchestra. She also performs as second bassoon with the Opera Orchestra of New York.

Tenor **Eric Rieger** (BM '99) and violinist **Aimee (Llewellyn) Rieger** (BM '99) have settled in Trier, Germany where Eric holds a fest position as Lyric Tenor and Aimee freelances and teaches private lessons. After marrying in September 1999, they moved to Glasgow, Scotland where Eric obtained his Masters in Opera Performance and Aimee worked as an arts administrator. They lived in Philadelphia and then Zurich, Switzerland before moving to their current location. They are excited to announce the upcoming arrival of their first child in January.

Lisa Ann Seischab (BM '90) recently joined the Fund for Johns Hopkins Medicine as Associate Director of Development for the Department of Psychiatry. Currently enrolled in a graduate program in Non-Profit Studies at Hopkins, the ESM bassoon major is also a member of the Hopkins Symphony Orchestra and was recently nominated to serve on the orchestra's Board of Directors.

Joel Schoenhals (MM '96, DMA '98) is assistant professor of piano at the Department of Music and Dance at Eastern Michigan University, where he received the University's Artistic

Recognition Award and the New Faculty Award in his first year on the job. (See “Alumni on CD,” p. 39.)

Last June, **Jane Solose** (DMA '91) performed with the Gwangju City Orchestra in Beethoven's “*Emperor*” *Concerto* in a concert broadcast on TV and radio by KBC Kwang-ju Broadcasting. She also performed solo recitals at the Gwangju Culture and Art Center, Chosun University, and Honam University. In July, Jane returned to Eastman to present a recital in the Summer Concert Series. This fall, she presented an all-Liszt recital in the Great Romantics Festival at McMaster University in Hamilton, Ontario.

Noelle Soto (BM '98) recently graduated from Urban Impact Through Education (UNITE), a program of Inner City Teaching Corps in Chicago. UNITE is an alternative teaching certification program dedicated to serving children in under-resourced schools and communities. Noelle received an Illinois teaching certificate, and is pursuing an MS in Education from Northwestern University's School of Education and Social Policy. She currently teaches Upper Elementary Grade at South Loop Elementary.

In addition to her duties as clarinetist and Development Officer with the up-and-coming contemporary music ensemble *Alarm Will Sound*, **Elisabeth Stimpert** (MM '99) has been appointed to the faculties of both Dickinson College and Bucknell University as Contributing Faculty in Clarinet.

Pianist **Anthony Tobin** (BM '90) toured Switzerland in July with the Austin Eurhythmy Ensemble and will perform with them in March in Germany and Switzerland. In June he recorded Beethoven piano sonatas for the feature film *The Quiet*, which will be released in spring 2006 by Sony Pictures. In June he gave a lecture demonstration at the Levine School in Washington, DC, and returned to the Netherlands where he performed with violinist Christina Hoefler of the Holland Symfonia.

Jason van Eyk (MM '98) completed an MBA specializing in Arts and Media Management and concentrating in Marketing Management

at York University's Schulich School of Business in 2000. He is currently the Ontario Regional Director for the Canadian Music Center, a post he has held since 2003. He received the Pfizer Special Commendation for Emerging Arts Managers in 2003, a national-level award for Canadian arts managers with 2–5 years of experience in the field.

Lori Wike (BM '99) assumed the post of Principal Bassoonist with the Utah Symphony Orchestra in July. She completed a master's degree in comparative literature at the University of California at Irvine, while taking advantage of Southern California's busy freelance scene.

Michael Shane Wittenburg (BM '96, MM '98) conducted the Lee University Chamber Orchestra in concert on November 15, 2005. An Assistant Professor at Lee, Michael is in his fifth year as a full-time instructor, his third year directing the orchestra, and his fifth year of directing the Lee University Opera Theatre, which he will lead in its first foreign-language production—Mozart's *Zauberflöte*—in February 2006.

Gregory Yasinitzky (DMA '95) is the recipient of the 2005 Edward R. Meyer Distinguished Professorship Award and the College of Liberal Arts 2004–2005 Faculty Distinguished Achievement Award from Washington State University. Greg is Coordinator of Jazz Studies at WSU. He has a national reputation as a composer and saxophonist, with over 120 works published by top companies including Kendor Music, Advance Music (Germany), Belwin Jazz, Hal Leonard, and others, performed in more than 30 countries.

The legendary Kronos Quartet recently welcomed cellist **Jeff Zeigler** (BM '95) as the newest member of their group.

2000s

Jennifer Emma Alhart (MM '00) and James Andrew Davis were married on July 1, 2005. Jennifer teaches at the Chautauqua Lake Central School in Mayville, NY.

Bassist **Marissa Arciola** (BM '03) spent the summer of 2005 intern-

ing with the New Jersey Symphony Orchestra. She is engaged to bassist Carl Ferre-Lang, whom she met while completing her Master of Music degree in Arts Administration from Southern Methodist University.

Matthew Beecher (BA '00) stays busy playing fourth horn with the Madison (WI) Symphony, third horn with the Dubuque Symphony, second horn with the LaCrosse Symphony, and principal horn with the Manitowoc Symphony.

Kyle Blaha (BM '04) recently won the Arthur Friedman Prize from the Juilliard composition department, resulting in the premiere of his orchestral work *Broken Colors* by the Juilliard Orchestra at Lincoln Center. *Broken Colors* also won a 2005 ASCAP Morton Gould Young Composer Award.

Katie Buckley (BM '02, MM '04) recently won the principal harp position in the Iceland Symphony Orchestra.

In June, violinist **Kathleen “Kate” Carter** (MM '05) returned to her undergraduate alma mater, the University of California at Irvine, to perform the Sibelius Concerto with the UCI Symphony Orchestra.

See Tsai Chan (DMA '02) has joined the music staff at the First United Methodist Church, Springfield, IL. She started as organist on the first Sunday in June, and began directing a new adult choir at the church in September.

Yasmin Craig (MM '01) writes, “After completing a three-year orchestra fellowship with the New World Symphony under the direction of Michael Tilson Thomas, I moved to Portland, ME. Last summer, I married Briton Vitalius, and we honeymooned on an antique schooner off the coast of Maine. In September, I won a position with the Portland Symphony Orchestra. I play with the Improvisational String Quartet, consisting of an upright bass, fretless resonator guitar, classical violin, and classical guitar, and I have a studio of 30 students at home.”

John Matthew “Matt” Curlee (BM '99, MA '01), director of music and organist at St. Joseph's Catholic

Church in Penfield, NY, gave a concert at Webster Baptist Church this September to celebrate the village of Webster's centennial.

Soprano **Heather Davis** (BM '04) performed a recital at Trinity Church in Rutland, VT with pianist **Gregory DeTurck** (BM '04) and members of the Lakes Region Youth Orchestra to kick off the Crossroads Arts Council's 34th season. Greg is in his second year of master's study in piano at Juilliard; Heather just started her master's degree at the Peabody Conservatory.

Evan Feldman (DMA '02) recently became Director of Bands at the College of William and Mary in Williamsburg, VA. He presented “The Evolution of Prokofiev's *Cantata for the 20th Anniversary of the October Revolution* into the *Ode to the End of the War*” at the summer 2005 World Organization of Symphonic Bands and Ensembles conference in Singapore.

Pianist **Anna Gerrish** (MM '03) joined the faculty at the Levine School of Music in Washington, DC, in the Early Childhood Department.

Eric Goldman (BM '02) began work this summer as the new Corporate, Foundation, and Development Assistant for the National Symphony Orchestra, Washington, DC.

Clarinetist **Juliet Grabowski** (BM '04) has spent the last seven months working full time in Eastman's Office of Communications, where her primary responsibilities lie in the areas of web-based communications, public relations, photography coordination, and print publications (including assistant editorship of *Notes*). She continues to freelance in the Western New York region, and began serious study of the 13-stringed Japanese koto this summer.

Anthony Dean Griffey (MM '01) sang the title role in the Santa Fe Opera's production of Benjamin Britten's *Peter Grimes* this August. *Musical America* raved that Tony sang with “lyricism and elegance of diction” and called his voice “inherently expressive in its timbre.”

Megan Hall-Guinn (BM '04) recently started work as an admin-

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istrative assistant for Shuman Associates, a classical music PR firm in New York City whose clients include the Cleveland, Atlanta, and San Francisco Symphony Orchestras.

Erin Horner (MM '03) has been awarded the second horn position in the Chattanooga Symphony Orchestra.

After receiving her master's from the New England Conservatory horn player **Maria Harrold** (BM '03) spent the summer of 2005 playing at the Spoleto Festival and the Tanglewood Festival. She is an extra player for the Boston Symphony Orchestra and an Orchestra Fellow at the New World Symphony.

This summer, **Boram Kang** (BM '04) won the competition at the Pacific Festival in Japan to be the concertmaster of the Orchestra and to be featured as a soloist in the performance of Strauss' *Ein Heldenleben*.

Eastman's Arts Leadership Program recently awarded a Post-Graduate Award to **Caroline Kang** (BM '02) who works as the Suzuki Department Intern at the Levine School of Music in Washington, DC. One of her projects will be creating a resource guide for parents on Suzuki education at the Levine School.



Grant Knox and Danielle McCormick in *She Loves Me* (2003).

In November, Grant Knox (BM '03, MM '05) appeared with the Oswego Opera Theatre in Lehar's *The Merry Widow*. Grant now resides in Binghamton, NY, where he is a resident artist with the Tri-Cities Opera Company, along with **Robin Bricker** (MM '01), **James Barbato** (BM '03, MM '05), and **Danielle McCormick** (BM '03).

Vocalist **Maya Krivchenia** (BM '03) has received a Fulbright Scholarship to study in Russia for 10 months,



Seine lieber Schwan!: **Dana Landis and Devon Sweedy**.

where she will focus her learning on the country's opera, language, and culture.

Dana Landis (BM '02) and **Devon Sweedy** (BM '01) got married on July 16, 2005. The trombone choir at the wedding included **Michael Clayville** (BM '00), **Michael Selover** (BM '02), **Robert Kastner** (BM & BA '01), **Stacy Werblin** (BM '01), **Christopher Beaudry** (BM '02, MM '03), **Emory Burch** (BM '05), and **Dan Pendley**, playing music from Wagner's *Lohengrin* arranged by Devon; in keeping with the *Lohengrin* theme, the couple built a swan boat (and, we are happy to say, sent *Notes* a picture of it; see above). Devon adds, "I will start my new job as Assistant Music Librarian with the United States Air Force Band in Washington DC in November. Dana will continue his successful freelancing career when we relocate."

Rebecca Levy (BM '02) graduated with her master's degree in bassoon from the Cleveland Institute of Music in May 2004, and became a regular member of the Civic Orchestra of Chicago for the 2004–2005 season. From 2001–03 she was the Bassoon Fellow at the Aspen Music Festival, and in 2004 spent another summer in Aspen—this time on staff, as the Artist Liaison. Actively pursuing a career in arts administration, she was a finalist for the American Symphony Orchestra League Management Fellowship in 2005. Last May, she joined the administrative staff of the Grant Park Music Festival, where

she is the assistant to the Artistic and General Director.

Pianist **Michelle Lin** (BM '03) began work as the Education and Community Engagement Coordinator with the Nashville Symphony this July, shortly after completing her master's degree at the University of Michigan.

In May, vocalist (**Jonathan**) **Adam Martin** (MM '03) was married to fellow musician Melissa Beth Zwicker.

Soprano **Susan Nelson** (MM '01) sang Fiordiligi's aria from *Così fan Tutte* as part of the Opera Illinois season preview part in September. This past summer, she was a young artist with the Des Moines Metro Opera.

Timothy Olsen (MM '00, MA '05, DMA '05) has been appointed University Organist and Assistant Professor of Music at Oklahoma City University. His duties include overseeing the organ program for bachelor's and master's degrees, serving as organist for university-wide functions such as matriculation services and weekly chapel services, and playing for the annual Christmas program. He is involved in revamping the sacred music degree, and also teaches in the theory department.

In the past year, organist **Jennifer Pascual** (DMA '01) has given recitals at the International Bamboo Organ Festival in Manila, Philippines; St. John Lateran Basilica in Rome; and cathedrals in Louisville, New York City, and Pittsburgh.

On July 24, pianist-composer **Daniel Pesca** (BM '05) gave a recital including some of his own music in his hometown of Huntsville, AL. An interview in the *Huntsville Times* included high praise from Daniel's teachers Robert Morris and Carlos Sanchez-Gutierrez, and Daniel's self-assessment: "My style is very much in flux because I'm young...I haven't found a consistent voice yet—but I'm not worried about that now."

Alexandra Phillips (BM '00) performed the role of Amy in Knoxville Opera's production of Mark Adamo's *Little Women* in November.

Percussionist **Alex Postelneck** (BM '00) was recently awarded a \$20,000 senior performing arts fellowship through the University of Chicago and the American Institute for Indian Studies. This grant has taken him to India, where he will spend 11 months doing research for a book and a DVD project, as well as performing concerts in Kolkata, Mumbai, New Delhi, and Madras. He will return to Eastman to study percussion performance and ethnomusicology.

Anna Reguero (BA, BM '05) is in the inaugural class of Syracuse University's Goldring Arts Journalism program. Goldring is the first master's degree program in arts journalism at an accredited journalism school.

Clarinetist **Michelle Rewoldt-Procopio** (BME '02) is acting in a new play at the "Old Globe" theater in Sand Diego and working as an extra on the "Veronica Mars" television show. She has been married to **Todd Rewoldt** for over three years.

Trumpeter **Daniel Rosenboom** (BM '04) recently released a CD with his band PLOTZ! "Imagine a blend of heavy metal and free improvised jazz and 'Eastern' sounding melodies and harmonies," says Dan. He currently teaches at the California State Summer School for the Arts at California Institute of the Arts in Valencia.

Saxophonist **Josh Rutner** was recently profiled in a *Democrat and Chronicle* article that referred to his last two releases with the Respect Sextet (which includes **Eli**

Asher (MM '02), James Hirschfeld (BM '03), Malcolm Kirby (BM '02), Ted Poor (BM '03), and Red Wierenga (BM '02) as “immensely cool albums.”

Nicolas Scherzinger (MM & DMA '00) received a Barlow Endowment Commission for an 8- to 10-minute piece for solo guitar, to be premiered by Ken Meyer (MM '96, DMA '00). Nicolas is assistant professor and chair of composition and theory at Syracuse University's Setnor School of Music, where Ken is an affiliate artist.

Brett Shurtliffe (BM '01) was named First Prize Winner in the 2005 International Society of Bassists Orchestral Competition, held in June at Michigan State University. Brett was awarded an apprenticeship with the Detroit Symphony Orchestra and a new bow.

The Augusta (GA) Symphony Orchestra has appointed Nicholas Siedentrop (MM '05) principal clarinet. Nicholas holds a bachelor's degree in clarinet performance from the University of Illinois, and is completing a master's degree at Eastman.

Debra Stanley (BM '04) is in her second year in the Lieder class of Hartmut Höll and Mitsuko Shirai at the Staatliche Hochschule für Musik in Karlsruhe, Germany. She was recently invited to work with the great singer-scholar Dietrich Fischer-Dieskau for three weeks in Berlin, culminating in a public master class and performance.

The Charlotte (NC) Symphony has announced that Kirsten Swanson (BM '04) has been named acting assistant principal viola, in which capacity she will serve for the remainder of the 2005–2006 contract year.

Gwen Burgett Thrasher (BM '01) sends word of her recent marriage to Ryan Thrasher, and that she was just hired as Assistant Professor of Percussion at Michigan State University.

Pianist Benjamin Warsaw (BM '05) received a two-year loan from the Jewish Educational Loan Foundation. In November, the JELF graciously flew Ben back to his hometown,



Dramatic duo: prizewinning pianists Marina Lomazov and Joseph Rackers.

Atlanta, GA, where he performed for the JELF board members.

Ming-Hsiu Yen (BM '03) got her MM in Piano Performance and Composition from the University of Michigan in 2005, and is currently a DMA student in composition there. She played her *Balafan* with the University Symphony Orchestra in February, and gave a piano recital in April. In March, the Yin Qi Symphony Orchestra premiered her *Let All Mortal Flesh Keep Silence* in Taipei, Taiwan. In May, her piano solo *Movements* was presented by the Society for Chromatic Art in New York; *Sorrowful Beauty* for Clarinet and string quartet was awarded Second Prize at the Second Sun River Composition Competition and had its Asian premiere. During summer 2005, Ming-Hsiu premiered pieces written by Christopher Dietz, Jeff Myers, Tim Sullivan, and herself with the Re-source Ensemble. *Icicles* was presented at the 2005 Electronic Music Midwest Festival, and the Prism Saxophone Quartet will premiere a piece by her in May 2006.

Peter Zlotnick (BM '03) recently won the principal timpani position with the Greensboro (NC) Symphony and will be moving there next year. He is currently completing his MM at Northwestern University.

Ensembles

A recent story about the Williamsport (PA) Symphony Orchestra featured on the NEA website mentioned a concert with violin soloist Jeff Thayer (BM '98). The WSO itself is filled with Eastman alumni, including principal oboe Sue Laib (BM '80), hornist Rebecca Anstey (MM '94), and bassoonists Richard Campbell (BM '58) and Mahlon Grass (DMA '82). The orchestra gave the Pennsylvania premiere of Joan Tower's *Made in America* on October 11, 2005.

The Lenti Piano Duo—otherwise known as Tony (BM '67, MM '69, DMA '79) and Marianne (BM '68, MM '70, DMA '79) Lenti—was recently named to Steinway & Sons' International Artist Roster. Their predecessors include Rachmaninoff, Cole Porter, Duke Ellington, Daniel Barenboim, and Maurizio Pollini, to name a few. The duo has four CDs in current release, and plans a fifth release in 2007. For more information on Tony and Marianne, visit www.lentipianoduo.com.

Marina Lomazov (BM '03, DMA '00) and Joseph Rackers (MM '01, DMA '05) were awarded the Second Prize of \$5000 in the

Sixth Biennial Ellis Duo Piano Competition in April 2005. In May 2005 they traveled to Varna, Bulgaria, where they were invited to teach and perform at the Second Varna International Master Class in Piano. But their happiest event occurred March 5, 2005, when Marina and Joe exchanged marriage vows. They are both on the piano faculty of the University of South Carolina.

On October 16, Luminus—a piano trio including violinist John Rumney (BM '85, MM '91, DMA '93)—performed a concert of music by Mendelssohn, Turina, and Haydn at Valley City (ND) State University.

Alarm Will Sound—the ace new-music ensemble that began at Eastman—performed music by a typically atypical pair of composers this year; last February, at Columbia University's Miller Theater, the group presented a tribute to Conlon Nancarrow; in July, as part of the Lincoln Center Festival, it gave a concert of music Richard D. James, known also (but not exclusively) as Aphex Twin—also the subject of a new Canteloupe CD, *Acoustica*. For information on Alarm Will Sound's February 2006 concert at Carnegie Hall, see “Coming Events” on page 2.

FACULTY NOTES

Assistant Professor of Chamber Music and Accompanying **Sylvie Beaudette** (DMA '93), along with soprano **Eileen Strempel** (BM '88) and violinist **Pia Liptak**, performed music by Rebecca Clarke at a *Theory and Feminism* Conference hosted by New York University in June.

Professor of Percussion **John Beck** tells *Notes*: "I attended the International Timpani Competition in Paris from November 11–20, 2005 as a judge, clinician, and soloist. I performed with the Big 'N' Bang Percussion Group from Croatia. The solo is a multiple percussion piece I wrote called *Rhythmitis*. I gave a timpani/cymbal clinic to the competition participants."

Professor of Violin **Lynn Blakeslee** was one of the master string players on the faculty of *RaabsMusik*, the annual summer chamber music festival that takes place in a castle in Austria.

"Music for a Revolution" was presented by Assistant Professor of Percussion **Ruth Cahn** and her husband **Bill Cahn** (BM '68)—not songs by the Beatles or punk rockers, but fife and drum music heard by Colonial soldiers in camp. The Cahns' presentation took place April 21, 2005 at the East Bloomfield (NY) Academy Museum.

Associate Professor of Theory **Norman Carey** started the Canandaigua Lake Chamber Music Festival, which ran from August 19–28, 2005 with Ensemble-in-residence the Corigliano Quartet.

Professor of Violin **Charles Castleman** was invited to take part in the George Rochberg Memorial Concert at Carnegie Hall's Weill Recital Hall on December 28, taking part in performances of Rochberg's Piano Quintet and *Bocca della verità*. Rochberg, who died in the summer of 2005, was one of America's most distinguished composers.

Nazareth College's fifth annual Vocal Fest had a strong involvement from Eastman faculty and alumni. Associate Professor of Opera **Steven Daigle** gave a workshop on auditioning and anxiety management, and the Nazareth Opera Workshop gave the New York State premiere

Celebrating service

At the first faculty meeting of the 2005–2006 academic year, the following faculty members were recognized for their years of service:

35 years

Barry Snyder, piano

30 years

Ralph Locke, musicology

25 years

Ellen Koskoff, musicology

Rebecca Penneys, piano

20 years

David Headlam, theory

Patrick Macey, musicology

Elizabeth Marvin, theory

15 years

Tony Caramia, piano

Jean Pedersen, humanities

(history)

10 years

Thomas Schumacher, piano

Kenneth Grant, clarinet

5 years

Hans Davidsson, organ

Clay Jenkins, jazz studies

and contemporary media

Martin Scherzinger,

musicology

Reinhild Steingröver,

humanities (German)

David Temperley, theory

of the opera *Felice*, by Distinguished Professor of Voice **Benton Hess**. The entire festival was coordinated by **Mario Martinez** (MM '99).

Professor of Cello **Steven Doane** was recently named the new cellist of the Los Angeles Piano Quartet, replacing Peter Rejto.

Professor of Viola **John Graham** is adept at words and music: he wrote the Forward to *Playing and Teaching the Viola*, published this fall by the American String Teachers Association; and composed incidental music for a new play, *Leavesakes* by Rachel Martin, presented in November at Indiana State University.

In the past several months, **Richard Grunow**, Professor of Music Education, has given presentations on instrumental music instruction from Vilnius (Lithuania) to Virginia. **Christopher Azzara**, Associate Professor of Music Education, was on a leave of absence in spring 2005, but he remained busy as a writer, presenter, and pianist. Besides several seminars, classes, and workshops in Rochester, Azzara visited schools throughout the East Coast,

from Tampa, FL to West Hartford, CT. He remains very active as a pianist and arranger, performing for the Palo Alto, CA, Jazz Alliance in March 2005, Swing 'n' Jazz VIII in June 2005 (Rochester), and the Schroom Lake, NY Boathouse Concert Series. Azzara was also featured performer and clinician for the Williamsville Central School District Jazz Festival.

Grunow and Azzara both had articles published this summer in *The Development and Practical Application of Music Learning Theory* (GIA Publications, Inc.), and both had a hand in two fall 2005 book/CD publications from GIA—*Developing Musicianship Through Improvisation and Jump Right In: The Instrumental Series Solo Books* for Strings—Grunow as writer, Azzara as pianist on the CDs.

Professor of Organ **David Higgs'** busy recital schedule this fall included performances at Notre Dame University, Vassar College, Eastman's EROI Festival (see p. 15), Walt Disney Concert Hall in Los Angeles, and two inaugurations: at Twelve Corners Presbyterian Church in Rochester, and Pinnacle Presbyterian Church in Scottsdale, AZ.

Associate Professor of Jazz Studies and Contemporary Media **Clay Jenkins** is celebrating the 20th anniversary of the Clayton/Hamilton Jazz Orchestra with several concerts through the year in America and Europe, climaxing in a Kennedy Center concert on February 9–11, 2006. Last summer, the group recorded a Christmas album with Diana Krall.

Assistant Professor of Saxophone **Chien-Kwan Lin** was profiled in the June 2005 issue of *Saxophone Journal*. His recent performances include a recital at the 28th International Saxophone Symposium, Fairfax, VA (January 2005) and a master class at the University of Cincinnati's College–Conservatory of Music (April 2005); he's also heard on the premiere recording of David Liptak's *Serenade*, conducted by Brad Lubman. (See "Eastman faculty on CD.")

Professor of Composition **David Liptak** composed *Three Dances for Orchestra* for the 50th anniversary season of the University of Rochester Symphony Orchestra. The work was premiered on October 22, conducted by **David Harman** (DMA '74).

Professor of Musicology **Ralph Locke's** spring included two operatic presentations: a talk before the Canadian Opera Company's presentation of Rossini's *Tancredi* in April; and in May, the Donald Jay Grout Lecture at Cornell University on Verdi's *Aida* and 19th-century attitudes towards empire and non-Western peoples. Locke was also highly praised for his chapter in the recent book *Teaching Music History*, edited by **Mary Natvig** (BM '81, MA '82, PhD '91).

Associate Professor of Anthropology and Religion **Ernestine McHugh** was cited in the latest edition of *Who's Who Among America's Teachers*. In the past year she published the articles "From Margin to Center: 'Tibet' as a Feature of Gurung Identity" in *Tibetan Borderlands* (Brill Academic Publishers), and "Holiness in Practice: Coming to Know a Jogini" in *Bridges to Humanity* (Waveland Press).

Professor of Lute and of Conducting and Ensembles **Paul O'Dette** is also

an increasingly accomplished conductor of Baroque opera. O'Dette was one of the music directors for the summer 2005 Boston Early Music Festival production of Johann Matheson's *Boris Goudenow* (1710), unstaged for nearly 300 years. *Boston Globe* critic Richard Dyer called it "continuously pretty, inventive, and charming ... The crowd roared its loudest when co-musical directors Paul O'Dette and Stephen Stubbs appeared onstage at the end. Either could have seized the scepter and been proclaimed Czar." (See "Eastman Faculty on CD.")

Assistant Professor of Jazz Studies and Contemporary Media **Dave Rivello**—and his Ensemble—kicked off the 2005 Summer Jazz Institute for teenage musicians, sponsored by Proctor's Theatre in Schenectady, NY from July 18-22.

Associate Professor of Composition **Carlos Sanchez-Gutierrez** was recently appointed Senior Composer for the Young Artists Program in his native Mexico. The three-year appointment involves selecting and mentoring six young composers annually. Carlos' music was performed throughout the world in 2005, and recent commissions include an opera, *The Martyr*, a chamber work for the Continuum Ensemble and the Society for New Music, and works for solo marimba and two celli and piano

Professor of Conducting **Mark Davis Scatterday** was a special guest at the Grand Opening Concert of Karuizwa Ohga Hall in Japan—where Scatterday and the Eastman Wind Ensemble are both very familiar after their summer 2004 tour. Scatterday led the Karuizawa Junior High School Band in a concert that included *Color Prelude* by **Kyle Blaha** (BM '04).

Professor of Piano **Nelita True** received the Lifetime Achievement Award from the National Society of Piano Teachers at their 2005 convention in Chicago in August. Speakers at the event included Professors of Piano **Jean Barr**, **Thomas Schumacher**, and **Fernando Laires**, and the guests included piano department Co-Chair **Douglas Humpherys** and Academic Dean **Jamal Rossi**.

In April, Professor of Double Bass **James VanDemark** gave the Canadian premiere of *Circle of Faith* by the late Alton Clingan (BM '93) (see "Showing Off," p. 44). In April, he also gave the world premiere of *Lessons* by **Nabaté Isles** (BM '99) on an Eastman Virtuosi concert. He will also executive produce the long form music video for *Constantinople* by **Christos Hatzis** (BM '76, MM '77), directed by renowned Canadian director Bruce MacDonald (*Lonesome Dove*, *Queer as Folk*, *Highway 61*).

Professor of Theory **Robert Wason** won a 2005 Deems Taylor Award for excellence in writing about music, for his liner notes for *Henry Martin: Preludes and Fugues Part 2*, released by Bridge Records.

In August 2005, Professor of Voice **Carol Webber** was the opening Master Class Presenter at the International Vocal Teachers Congress, held in Vancouver, BC, attended by 500 teachers from 27 countries. After the enthusiastic response to her class, Carol was asked to do a second session, focusing on the planning and delivery of the hour lesson for newer teachers.

Professor of Musicology **Gretchen Wheelock's** presentations this year included "Don Giovanni as Voiceless Opportunist," in April at the University of Minnesota's *In Search of Don Giovanni*; "Mozart's Fantasy, Haydn's Caprice: What's in a Name?" at this fall's conference *The Century of Bach and Mozart* at Harvard University; and "How to Read Music": Malcolm Bilson and the Significance of Late 18th-Century Musical Notation," at a symposium honoring Bilson at Cornell University in October.

Assistant Professor of Cello **David Ying** (DMA '92) and his wife, Assistant Professor of Chamber Music and Accompanying **Elinor Freer**, began their first season as artistic directors of the Skaneateles Festival in August 2005. The roster of performers for the popular festival included the **Ying Quartet**, baritone **Randall Scarlata** (BM '92), clarinetist **Michael Webster** (BM '66, MM '67, DMA '75), and cellist **Thomas Wiebe** (BM '89).

Eastman faculty on CD

Charles Castleman's contribution to the Music & Arts CD tribute to the Hungarian violinist Jenő Hubay (M&A 1164, mentioned in our last issue) has been extravagantly praised. Castleman's playing of Hubay's virtuosic *Scènes de la Csárda* was "urgently recommended" by *Fanfare* magazine, and *Classical Net* reviewer Raymond Tuttle opined, "The only way Castleman could exceed his achievement here is if he were born a Hungarian!"



Two Eastman composers have had collections of their music recently released on CD. Albany Records's *Music of Robert Morris* includes six pieces by the former Composition Department chair: *Still* and *Meandering River*

for piano; *On the Go* for clarinet solo; *Fourteen Little Piano Pieces*; *Out and Out* for clarinet and piano; and *About the Same* for computer-generated sounds. The performing roster includes pianists **Solungga Fang-Tzu Liu** (MM '96, DMA '01) and **Margaret Kampmeier** (BM '85) and clarinetist **Marianne Gythfeldt** (BM '88). (TROY 779)



A Bridge Records collection of music by current chair **David Liptak** comprises *Broken Cries* for cello octet; *Ancient Songs* for baritone and ensemble, with soloist **William Sharp** (MM '76); *Forlane* for guitar; and

Serenade for Alto Saxophone and Strings, conducted by **Brad Lubman** with soloist **Chien-Kwan Lin**. Rochester *Democrat and Chronicle* reviewer John Pitcher called this collection "music that's as beautiful as any in the American canon." (Bridge 9167)



The Boston Early Music Festival's productions of rare Baroque operas, with musical direction by **Paul O'Dette**, have become eagerly awaited events. A recording of the 2003 BEMF production of Johann Georg Conradi's

Ariadne (1691) was recently released on CPO 777073. *Opera News* praised the "spirit and precision" of the performance, which was recently nominated for a Grammy.

STUDENT NOTES

The Rochester Philharmonic's November 2005 concert "Mozart and the Opera" featured selections from *The Magic Flute*, conducted by Christopher Seaman and performed by a roster of Eastman student singers including sopranos **Halley Gilbert**, **Susan Hochmiller**, and **Susan Lamberson**; mezzo-sopranos **Jacqueline Book** and **Emma Char**; tenors **Sean Brabant**, **Bernard Holcomb**, and **Min Jin**; baritones **John Buffett** and **Zach Palamara**; and bass **Marc Webster**.

Violist **Marc Anderson**, a master's student and Orchestral Studies Diploma candidate, recently won a one-year appointment to the Rochester Philharmonic Orchestra—the first Orchestral Studies student to do so since the program was founded in 1999.

Violinist **Heather Braun** was concertmaster of the Tanglewood Music Center Orchestra in the summer of 2005. A photo of Heather being greeted by former Boston Symphony Orchestra music director Seiji Ozawa was printed in the July 28, 2005, *Boston Globe*.

Douglas Brown, a junior music education/percussion major, won the George P. Contreras, Jr. Award of the Percussive Arts Society. The award supported Doug's attendance at this fall's PAS Conference in Columbus, OH, and he also planned to use



Percussionist Colin Tribby is living the (Open) Dream.

some of it for purchasing music and instruments.

Kevin T. Chance, a doctoral student of Barry Snyder, recently joined the music faculty of the Alabama School of Fine Arts in Birmingham. At Eastman, Kevin also won the Jerald C. Graue Fellowship for Excellence in Musicology, and was nominated for an Excellence in Graduate Teaching Award.

DMA student **Beata Golec** (also MM '05) was one of 28 winners in the Bradshaw and Buono Piano Competition, held in New York City in May 2005. The 28 win-

ners performed in two recitals at Carnegie Hall.

The *Akron Beacon Journal* review of Gilbert and Sullivan's *Iolanthe*, performed last summer at Ohio Light Opera, singled out baritone **Jonathan Michie** as Strephon, praising not only his "lustrous, unforced tone" but his "impressively plummy English accent." Joining Jonathan was soprano **Danielle McCormick** (BM '03) as a "vocally arresting" Phyllis.

DMA student **Doug Perkins** is performing around the United States in *So Percussion*, one of the country's very few percussion ensembles.

The group recently recorded Steve Reich's *Drumming* on a critically hailed Cantaloupe CD. ("So," by the way, is Japanese for "play.")

Percussionist **Colin Tribby** recently completed his first season with the North Carolina-based Open Dream Ensemble. ODE is a project of the Thomas S. Kenan Institute for the Arts, a program of the North Carolina School of the Arts, which combines dance, music, drama, and design into unified artistic productions. ODE also performs artist residencies throughout the North Carolina Public School System. In July 2006, ODE kicks off its second season at the Illuminations Festival in the Outer Banks of North Carolina. Senior pianist Jonathan Ware won first place in the 2005 Kingsville (TX) International Young Performers Competition. He received \$5,900 and an opportunity to perform with the Corpus Christi Symphony Orchestra during its 2005–06 season. The Competition awarded more than \$25,000 to young instrumental performers under age 26.

Marc Webster and **Jonathan Michie** were chosen by Eastman's voice faculty to compete in the Marilyn Home Foundation's annual celebration in January. Marc was chosen for the seminar, and Jonathan is first alternate. The Foundation's evening concerts feature performances by three Eastman alumni: **Nicole Cabell** (BM '01), **Jan Greenlaw** (BM '95), and **Nate Webster** (BM '97).



Friends and winners

Soprano **Lara Cottrill** (in red), a student of Carol Webber, took the Lynne Clarke Vocal Prize of \$800 at the fifth annual Friends of Eastman Opera Voice Competition, held on Saturday, November 19, 2005 in Kilbourn Hall. Lara performed arias from Donizetti's *Linda di Chamounix*, Puccini's *Gianni Schicchi*, and Mozart's *Magic Flute*. Mezzo-soprano **Jennifer Berkebile** (in black), student of Rita Shane, took second place (\$500); and baritone **Jonathan Michie**, also a student of Carol Webber, took third prize (\$400). Competition adjudicator **William Florescu**, of Milwaukee's Florentine Opera, commented, "Eastman is doing a great job of preparing young vocal artists."



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Everybody loves *Fritz*

Mercury Opera, Rochester's new professional opera company, debuted in October with an opera rarely heard in America—Pietro Mascagni's romantic comedy *L'Amico Fritz* (1893)—and with help from many Eastman alumni.

The opera's title might be translated as *Everybody Loves Fritz*—the title character, an unfailingly kind and generous bachelor (guest artist Broadus Hamilton), takes most of the opera's three acts to realize that he is in love with a farmer's daughter named Suzel (Jennifer Gliere, MM '03, DMA '05, in her professional debut). Broadus and Jennifer are pictured here.

The story was guided to a happy ending by Mascagni's graceful score and the efforts of many other Eastman alumni, including music director Gerard Floriano (MM '86, DMA '95), stage director JJ Hudson (DMA '04, MM '05), and lead performers Mario Martinez (MM '99) and Danielle Falco Frink (MM '99).



PHOTOGRAPH BY JERRY WOLF

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26 Gibbs Street
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