

NOTES



DECEMBER 2004

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC

FROM THE EDITOR

Worth a thousand words

DEAR EASTMAN ALUMNI:

As far as I know, George Eastman's portrait has always hung in the School's Main Hall. I wonder how many of the students who have passed by it over the years had more than a vague idea who Eastman was. They had ample opportunity to find out this year: the City of Rochester celebrated Eastman's 150th birthday, and the school bearing his name enthusiastically joined in.

Eastman's contributions are thrice-told tales around here, but they remain a remarkable American story. Endowing a great American music school in an upstate New York manufacturing city was an odd about-face for a turn-of-the-century captain of industry; but we can be glad a self-described "musical moron" decided to use his money and moral support to back his audacious proposal. Rochester's community life, and America's musical life, have never been the same since 1921.

During the past few months, Mr. Eastman's School showed off an acoustically improved concert hall; premiered a new choral work and a new opera; planned a new home for its Community Music School; hosted its most successful Alumni Weekend ever; welcomed important guests and alumni, including Mitch Miller (who received his BM in 1932, the year George Eastman died), Charles Strouse (BM '47), and Dominick Argento (PhD '58), all still going strong; and greeted the first volume of Vincent Lenti's Eastman School history. (We gave you a morsel of this book in the December 2003 issue of *Notes*; now the first course of the meal is ready—see the order card in this issue.) We also celebrated the centennial of

the Sibley Music Library, which is actually older than the Eastman School. All of these great events are included in this issue, and Eastman would be pleased to see that our coverage includes lots of photographs.

I'll close with the straightforward words of George Eastman himself: "There are no drawbacks to music. You can't have too much of it." If the School ever decides to add a companion phrase to "For the enrichment of community life" on the Eastman façade, that seems as good a choice as any.

David Raymond

Editor



George Eastman

NOTES

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5 25 MEMBERS OF EASTMAN'S 50TH ANNIVERSARY CLASS AT ALUMNI WEEKEND 2004 PROVED THAT 1954 WAS A VERY GOOD YEAR INDEED

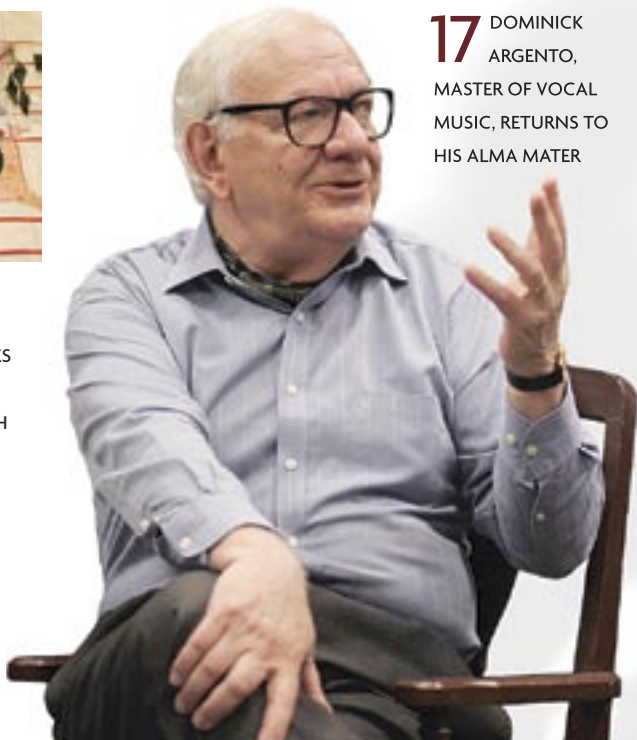


8 THE EASTMAN WIND ENSEMBLE TAKES TOKYO (AND TAIWAN, AND KYOTO, AND HAMAMATSU, AND...)



16 THE SIBLEY MUSIC LIBRARY CELEBRATES A CENTENNIAL OF SCHOLARSHIP WITH HIGH STYLE

17 DOMINICK ARGENTO, MASTER OF VOCAL MUSIC, RETURNS TO HIS ALMA MATER



ON THE COVER: The newly renovated Eastman Theatre stage is a splendid treat for the eyes, especially in this photograph by Don Cochran. And it sounds as good as it looks!

FEATURES

- 5 Eastman celebrates**
Mingling, memories, and music:
Alumni Weekend 2004
- 8 Hands across the sea**
“I told the students, ‘This will
change your life’”
- 10 The Wind Ensemble journeys East**
EWE members report on a triumphant tour
- 14 The curtain rises ...**
... and a renovated theater stage delights
the Eastman community’s eyes and ears
- 16 A world treasure turns 100**
The Sibley Music Librarian on scholarship
and stewardship
- 19 “We’re the lucky ones”**
Joyce Castle (MM '66) on giving recitals
and changing the world

CONVERSATION

- 17 Dominick Argento:**
“Someplace to go emotionally”
A Pulitzer Prize-winning composer
makes the human condition sing

2 COMING EVENTS

3 LETTERS

4 CORRECTIONS

21 SCHOOL NEWS

28 DEPARTMENT NEWS

31 IN TRIBUTE

33 ALUMNI NOTES

35 EASTMAN ALUMNI ON CD

45 FACULTY NOTES

48 STUDENT NOTES

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.rochester.edu/Eastman.

Coming Events: 2005

January 17, 2005

- Martin Luther King, Jr. Day Observance with Alvin Parris (BM '73)

January 28, 2005

- Concert featuring Joseph Schwantner's *New Morning for the World* narrated by Rev. Harmon E. Stockdale, with Eastman Philharmonia conducted by Neil Varon

February 2005

- Visit by Sir Harrison Birtwistle

February 26, 2005

- Eastman Wind Ensemble at Carnegie Hall

February 27, 2005

- Alumni Brunch in Manhattan

March 31, April 1-3

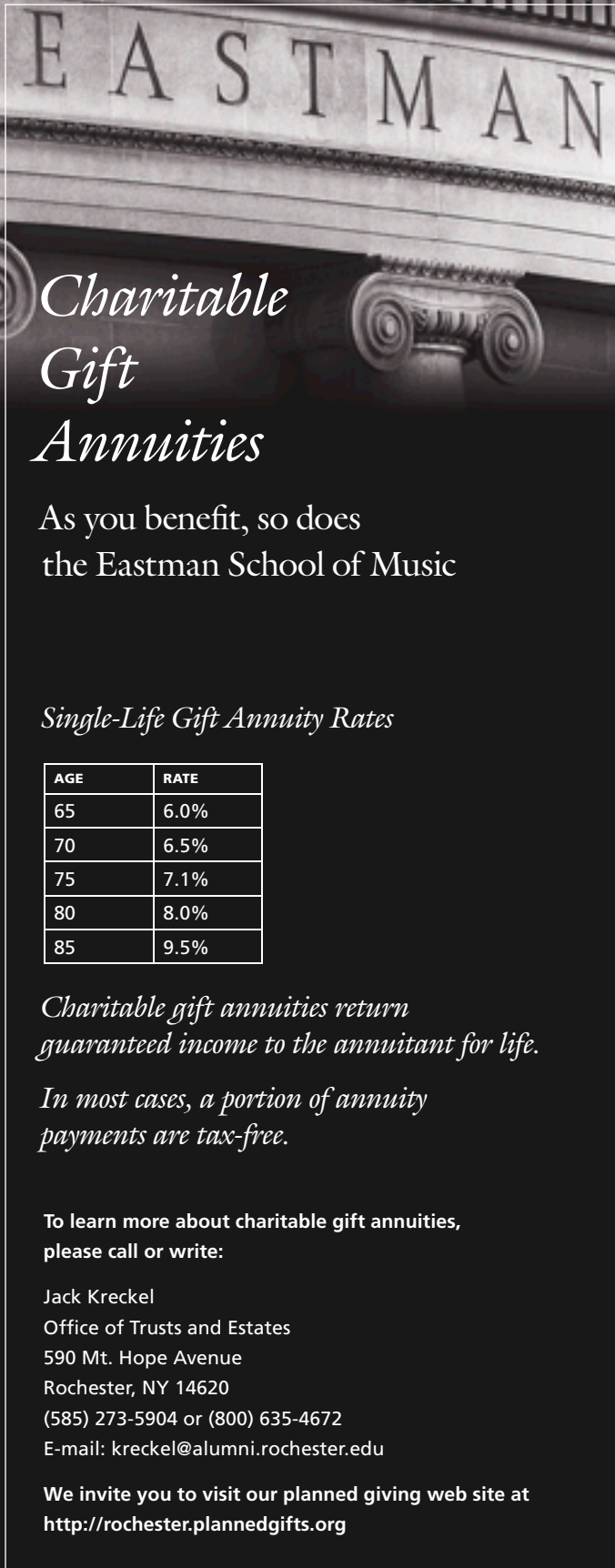
- Eastman Opera Theatre: Puccini: *La Rondine* (in Italian)

April 15

- Eastman Philharmonia, with guest conductor Walter Hendl leading Rachmaninoff's Symphony No. 2

May 21-28

- Eastman Community Music School Spring Festival Week



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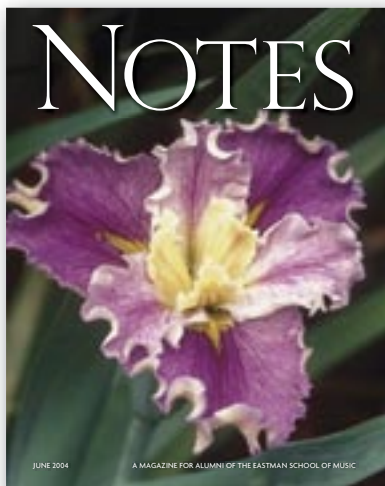
Pioneering women

IT WAS VERY NICE to see the fine photograph of Doriot Anthony Dwyer, taken with conductor Charles Munch after her debut as principal flutist of the Boston Symphony Orchestra. When I was growing up in Los Angeles, and attending concerts of the Los Angeles Philharmonic Orchestra, I remember well seeing Doriot Anthony performing with the orchestra as second flutist (1946–52), and it was heartwarming to learn of her appointment to Boston's orchestra in 1952 (not 1950 as stated in the photo caption) as the first woman principal in that orchestra's long history. However, the broad statement on page 15, giving her the distinction of being “the first woman appointed principal chair of a major American orchestra” is simply not true.

In making such a claim one is ignoring the many principal harpists of our major organizations, going back to the initial season of the Metropolitan Opera in 1883–84 (Madame Maretzek). During my 40-plus years of studying U.S. orchestra history and collecting rosters of all the major American orchestras, I can say that women principal harpists, prior to 1952, have been initially appointed to the orchestras of Cincinnati (1895), Pittsburgh (1897), Chicago (1900), St. Louis (1900, and perhaps earlier), Philadelphia (1902), Minneapolis (1903), San Francisco (1911), Baltimore (1916), Detroit (1918), and Rochester (1923, followed in 1936 by the appointment of Eastman's beloved Eileen Malone), just to name a few of the more prominent ones.

If only wind players are under consideration, there are still a few who predate 1952, namely Helen Kotas, principal horn in Chicago (1941), Eastman's own Dorothy Ziegler, principal trombone in St. Louis (1944), and Harriet Peacock, principal flute in Indianapolis (1946).

In bringing these facts to light I do not intend to belittle in any way Doriot Anthony Dwyer's wonderful career and accomplishments, but only to put things into proper perspective. There is a lot of history out there that is little known, and broad statements, without proper research, can produce erroneous conclusions. Certainly Dwyer and the



earlier principal players were pace setters, and all the women following, up through the present, do indeed owe them a debt of gratitude for helping eliminate the stigma of being a female section leader.

—NORMAN SCHWEIKERT, BM '61
Washington Island, WI

I WAS DELIGHTED to find the article “A Great Cloud of Witnesses,” which pays tribute to great women in music. One of the musicians highlighted was Doriot Anthony Dwyer ... described as being the granddaughter of the great suffragist, Susan B. Anthony. Ms. Anthony never married or had children, having chosen to devote her entire life to winning the vote for women. Was Dwyer Ms. Anthony's grandniece?

—ILENE CHANON, MM '92
Los Angeles, CA

In fact, her distant cousin. In researching the correct answer, Notes was pleased to discover that the pioneering Ms. Dwyer (BM '43) not only received the University of Rochester's Hutchison Medal in 1995, but also was named “Supersister #29” in a 1983 series of trading cards of outstanding women.

“DISTINGUISHED AFRICAN-AMERICAN Composers: An Eastman Connection” by Paul Burgett, and “A Great Cloud of Witnesses” by Susan Wharton Conkling, highlight the important role Eastman has played throughout its history in educating all American musicians, not just a privileged few.

In this context, I would like to mention that the first two women ever to receive doctorates in music composition in the United States were both connected to Eastman. Emma Lou Diemer, who received her doctorate from Eastman in 1960, was the first. My doctorate in composition, received from Florida State University in 1968, was the second awarded to a woman in the U.S. My dissertation director, John Boda, had received his own doctorate in composition from Eastman, where I had been a piano major, studying with Cecile Genhart in 1948–49, and again in the summer of 1950. Although I did not complete my degree at Eastman, I have always regarded my time there as the most important part of my professional development as a musician.

—NANCY HAYES VAN DE VATE, '52
Vienna, Austria

Memories of Merry Mount

I ENJOYED READING the article about *Merry Mount*. I was in the production ESM presented in the 1950s and on the Mercury recording. I worked for Dr. Hanson as an undergraduate scholarship student, then as his graduate assistant. He was a very thoughtful and generous man, hiring me outside the School to paint, garden, and do odd jobs around their house and to help when they gave parties in their home, always overpaying me. I got to meet and visit with many interesting and impressive people. When things were unusually financially tight for me I could always go paint his storm shutters—a never-ending assignment.

—CRAIG HANKENSON, BM '57, MM '59
Tampa, FL

THE STATEMENT ON page 10 regarding the 1955 revival of *Merry Mount* implies that the Mercury recording of extended excerpts by students was made by the 1955 cast. The recording was actually made in May 1962. I have in my possession a letter from Dr. Hanson dated May 6, 1962, thanking me for the performance and recording of *Merry Mount*, “Which made me [Hanson] very happy.”

CONTINUED ON PAGE 4

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The excerpts to be recorded were performed in Eastman Theatre on Friday evening prior to the Saturday morning recording session. Unfortunately I do not have a copy of the program, but I do have a copy of the recording, which was not issued for several years.

I sang the leading baritone role [Wrestling Bradford, originally sung by Lawrence Tibbett]. Quite a challenge for a 25-year-old, when one considers that we had a rehearsal on Thursday morning, again on a Friday morning, followed by the concert and the recording on Saturday. I had become a member of the New York City Opera in September 1961, leaving Eastman a few hours short of completing the MM degree ...

Other members of the cast, Charlene Chadwick and Calvin Cullen, who were at that time husband and wife, are now deceased. I believe that Lenita Chadima ("Shadima", the record jacket says) teaches in California.

—GERALD CRAWFORD, BM '59, MM '72
Oberlin, OH

This letter is taken from two e-mail messages from Mr. Crawford.



Merry Mount at the Met: a scene from the original 1934 production.

Remembering Crozier and Kennan

I WAS SADDENED to see the notices concerning the loss of Catharine Crozier and Kent Kennan. Catharine was in my freshman theory class (1932) and was kind enough to accompany me on several singing occasions.

Ken was my orchestration teacher. For an assignment to write a piece for winds and strings, I wrote a short three-movement work, my only instrumental composition. To my surprise, Dr. Hanson chose it for part of a

Kilbourn Hall recital and later for a broadcast over CBS! I owe much to these wonderful people and am sure they are sorely missed by many.

As the first member of a family to finish high school, and having had minimal experience in music, I am particularly indebted to Eastman, first for granting me admission, and second for the magnificent education which has provided me with a long and happy career in music.

—ROBERT W. OTTMAN, BM '38, MM '44
Denton, TX

Corrections

LAURENCE ROSENTHAL (BM '47, MM '51) sent us a nice note and a few corrections to the June issue's article on his musical *Sherry!*, namely: that he is writing a concert piece for the concertmaster of the Toronto Symphony (not Montreal); that Robert Sher, who produced the *Sherry!* CD, is an independent producer and not an employee of Angel Records; and that the recording was made not in the Czech Republic, but in Bratislava, the capital of Slovakia. We thank him for setting the record straight, so to speak.

Searching for Souzay

After Gérard Souzay died on August 17 at the age of 85, he was eulogized as a master interpreter of song, particularly the vocal works of Fauré, Debussy, Ravel, and Poulenc. We wondered if the great French baritone ever visited Eastman. A file folder of photographs revealed that he did, apparently during the 1982–1983 school year. The photos are undated, but one was printed in the April 1983 *Eastman Notes*, simply captioned, "Master class: baritone Gérard Souzay." If you took part in the master class, or simply remember Souzay's visit, please tell us more! Send your memories to *Eastman Notes*, Office of Communications, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604, or Eastman-Notes@esm.rochester.edu.





Eastman celebrates

Alumni Weekend 2004: Lots of music and lots of memories

IF THERE SEEMED to be a lot of celebrating going on at Alumni Weekend 2004 (October 15–17), well, there was a lot to celebrate: the 100th anniversary of the Sibley Music Library; a renovated Eastman Theatre stage; the publication of the first volume of a history of the Eastman School; two very different musical premieres; recognition of beloved alumni and faculty. And there were a lot of people celebrating—the largest number ever at an Eastman Alumni Weekend.

For more highlights and many more photos of Alumni Weekend 2004, visit www.rochester.edu/Eastman/alumni/weekend.

The School welcomed Pulitzer Prize-winning composer **Dominick Argento (PhD '58)** back for the premiere of his *Four Seascapes for Chorus and Orchestra*, commissioned by the School for the centennial of Sibley Music Library, and performed by the Eastman-Rochester Chorus and the Philharmonia, led by William Weinert. Argento's new work—witty, lyrical, and (unsurprisingly) very singable—was a hit with the chorus, and with the large audience at the October 16 premiere. Argento was generous with his time at Eastman, attending rehearsals and leading master classes for voice and composition students.



At the October 15 Wind Ensemble concert, trombonist Jim Pugh (BM '72) performed (flawlessly) the premiere of a reconstructed 1945 concerto by Hollywood composer/conductor Nathaniel Shilkret (1896-1982). Mark Scatterday also led the EWE in *Short Cut Home* by Dana Wilson (PhD '82).



Alumni Achievement Awards were given to Doris Bogen Preucil (BM '54), left, and, posthumously, to Frederick Westphal (MAS '39, PhD '48), accepted by his widow Hinda, right. Doris began the Preucil School in 1974 in Iowa City, turning it into an important training ground for young string players. She pronounced herself "overwhelmed and grateful." Hinda Westphal recalled Howard Hanson telling her husband, "If you're going to run a music program, get it right!" He did, as chair of the music department at California State College, Sacramento, from 1948 to 1963. Westphal "loved Eastman and everything it stood for," said Hinda.



Marvin Rabin (MAS '48), a leading figure in American string education, was saluted at Alumni Weekend. Rabin and Dean James Undercofler (center) are shown with Associate Professors Christopher Azzara (left) and Louis Bergonzi (right). Also feted during Alumni Weekend were two legendary Eastman faculty members: hornist Morris Secon received an Alumni Mentor Tribute; and percussionist William Street's portrait was added to Cominsky Promenade.



Alumni saw the new Eastman Theatre stage up close and personal with tours led by Lou Wiesner, director of facilities (left) and stage manager Ron Stackman (right).

Vincent Lenti (BM '60, MAS '63), authority on all things Eastman, lectured on the early history of the Eastman School, pointing out vanished landmarks that a few alumni still remembered. Lenti also signed copies of *For the Enrichment of Community Life* (University of Rochester Press), the first volume of his history of the School.



Concurrent with Alumni Weekend was the centennial celebration of the Sibley Music Library. Alumni attended lectures by visiting scholars and librarians, visited behind the scenes, and enjoyed a beautiful exhibit of images of the treasures in the Sibley Library vault—also to be seen in a new book, *A World Treasure*, examined here by George W. Hamlin IV, chairman of Eastman's Board of Managers.

Fast facts

Here are a few facts about Eastman's biggest Alumni Weekend ever, courtesy of Alumni Relations Director Christine Corrado:

322

Approximate number of participants (alumni, friends, faculty, staff, students)

16,911

Pieces of mail sent to get those participants to attend

45

Alumni in attendance celebrating their 50th reunion

60

Balloons spread throughout the School

0

Balloons burst before the end of the Weekend

5

Eastman ensembles that performed

8

Open rehearsals (including Eastman Community Music School)

350

Penlights distributed to alumni and friends

1,198

Patrons at EWE concert on Friday

1,310

Patrons at Phil/ERC concert on Saturday

6

Corporate and group sponsors

150

Proud Eastman Fund donors who attended Alumni Weekend

Hands across the Sea

The Wind Ensemble's triumphant return to Asia

By David Raymond

AFTER A FOUR-YEAR absence, the Eastman Wind Ensemble, presented by Sony Music Foundation, toured the Far East last spring, visiting numerous cities in Japan as well as Taiwan and Macau. Between 1990 and 2000, Sony sponsored six tremendously successful biannual trips to Asia by the EWE, led by former director Donald Hunsberger. In 2002, the Ensemble celebrated its 50th anniversary, Dr. Hunsberger retired, and Mark Scatterday took over the baton, making for a crowded transitional year, so tour plans were temporarily put on hold. But soon afterward, Sony and Eastman began plans to resume the tours in 2004.

Preparation for this trip, which was also supported by the American Embassy in Japan and the All-Japan Band Association, with the collaboration of Eastman Kodak and the Yamaha Corporation, took a year and a half. The itinerary began to be worked out in fall 2002, and Scatterday auditioned prospective players for the EWE in October 2003. In the ensuing months, along with intense rehearsals, the Ensemble experienced the numerous hitches and slip-ups—from tangled visa applications to customs problems with the instruments—you would expect in shepherding 54 students from several different countries to the other side of the world.

But happily, the plane finally took off on May 19, and the 2004 EWE Far East Tour was every bit as successful as its predecessors.

There are 16,000 bands in Japan; add to that the EWE's near-legendary status among Japanese musicians, and you have the makings of a rousing reception that any *American Idol* finalist might envy. Of the Ensemble's 18 concerts, 16 were sold out.

"There were six or seven encores every night—the audience clapped until the last person left the stage," says Scatterday. "After the concerts, they were asking us to sign posters, programs, cell phones, instrument cases, shirts, you name it."

As a student, Scatterday was Hunsberger's associate conductor on the 1992 tour, but this was his debut as the EWE's conductor and music director. "To them I was this young guy, wet behind the ears, who had to prove that I could lead the Ensemble at the level they expect."

BUT BETWEEN THE time Scatterday lifted his baton for the first concert in Nemu on May 20, and put it down at the last, in Tokyo on June 6th, hosts, guests, audiences, and the Japanese media were delighted with the group and its new leader; one newspaper dubbed Scatterday "Maestro with Youthful Zest."

The tour repertory included major contemporary works by Roberto Sierra, Philip Sparke, and Joseph Turrin, and two concertos written for Professor of Trumpet James Thompson by noted Eastman



The first stop on the Wind Ensemble's Far East tour was a prestigious one: a featured concert at the 2004 Japan Band Clinic in Nemu. The audience included more than 900 band directors from all over Japan.

alumni—*Danzante* by Eric Ewazen (BM '76) and *Leader, Lieder* by Dana Wilson (PhD '82). There were also ties with tradition. Bennett's *Old American Songs* was a tribute to EWE founder Frederick Fennell, who led this work on the group's original 1953 Mercury recording; and Donald Hunsberger's arrangements of Bach and Rachmaninoff saluted the man who led the Ensemble for nearly 40 years. (Hunsberger also took part in the final concert, conducting an encore and receiving a bouquet of flowers.) A selection of Sousa perennials like *Hands Across the Sea*, *Semper Fidelis*, and *The Washington Post* celebrated the March King's 150th birthday in 2004.

Choosing the tour repertory was one of the more challenging parts of the negotiations, Scatterday recalls. "The Japanese enjoy more popular music in a concert—*Star Wars* and things like that—than we would, and our original programming proposal was not even close to what they wanted. So we tried to balance serious works with more popular pieces, like the Bernstein *Candide* Overture and the Sousa marches.

"But everything was good music—and really, this was less about new music and more about being a professional on tour."

In addition to concerts, students also visited Japanese school bands as guest performers and directors, where they were greeted with enthusiasm. Scatterday estimates that twenty per cent of their audiences consisted of students who played in school bands.

SCATTERDAY COULDN'T BE prouder of the students: "They had a good time, but they also came off the tour as more mature, professional players, and a great reflection on the School. They stopped being kids to me." The "Maestro with Youthful Zest" was invited back to conduct at the grand opening of Tokyo's Noria Ohga Hall in summer 2005, and Scatterday is already planning 2006.

"Last spring, I told the students, 'This will change your life,'" says Scatterday. "And it did. A lot of rehearsal time and training went into this, but there was no way to prepare them for how it would change their lives. I knew that personally and professionally they would come out of this as different persons—I see it so much this year with the returning students. Certainly it has become one of the most important experiences we have to offer them here at Eastman!"

► Did you take part in an earlier Eastman Wind Ensemble Asian tour, between 1990 and 2000? Share your memories with us! Mail to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604, or e-mail Eastman-Notes@esm.rochester.edu.

The Wind Ensemble Journeys East

By Anna Reguero

He who travels far will often see things far removed from what he believed was Truth. When he talks about it in the fields at home, he is often accused of lying, for the obturate people will not believe what they do not see and distinctly feel.

—Herman Hesse, *The Journey to the East*

THE EASTMAN WIND Ensemble took its journey to the East in May 2004. After taking multiple planes and buses, we arrived in Nagoya, Japan. It was night, and we were all exhausted from the day of travel we had just endured. The beautiful, brightly lit Japanese characters reminded us that we were far away from the United States. But I don't think any of us could have guessed how far we really were from the familiar.

With travel and concerts nearly every day, we struggled to make time for sightseeing and fun. The morning after we arrived, some took immediate advantage of our time in the East and headed over to the Nagoya Castle before we left for Nemu. Others explored more cultural activities, such as Internet cafés. I soon realized that English was of little help in Japan when I

Yellow
Sea

Sea of Japan

J A P A N

T A I W A N

South China Sea

Tour stops

The Eastman Wind Ensemble visited numerous cities in Japan, as well as Taiwan and Macau, China. Here is a list of stops (all are in Japan unless otherwise noted):

May 19	Nagoya
May 20–22	Nemu
May 23	Toki
May 24	Matsudo
May 25	Tokyo
May 26	Hamamatsu
May 27	Nagoya
May 28	Matsumoto
May 29	Utsunomiya
May 30	Iga-Ueno
May 31–June 3	Kyoto
June 4	Himeji
June 5	Nagoya
June 6	Tokyo
June 7–8	Taipei, Taiwan
June 9	Macau, China
June 10	Taichung, Taiwan
June 11	Narita
June 12	Return to U.S.A.

got blank faces when asking about the prices for checking my e-mail. As the tour went on, we found that English as a spoken language was unknown to most Japanese, despite American pop music playing in every imaginable public place.

Nemu was exquisite. We dined and relaxed on the coast of Japan, enjoying mineral water public baths, beautiful nature walks, or even bike rides. We were almost fooled into thinking that this tour was a vacation.

OUR REAL PURPOSE there was the Yamaha Band Clinic, where Mark Scatterday and James Thompson gave lectures, and we played two concerts. After our first concert, the applause was enormous. As Dr. Scatterday turned around to begin our first encore, the applause stopped on a dime and there was silence the millisecond before our first note sounded. It took all of us by surprise, and although we started and continued the concert without a hitch, we were astounded by the politeness of the teachers and students and the immense joy they got from our playing. Listening to the ensembles from Japan, we all agreed that the Japanese students had a knack for playing precisely and together, but that they could learn from our musicality.

After playing a few concerts, we started to feel like rock stars. Before a concert, we'd be greeted by screaming schoolchildren wanting our autographs and pictures. Each time, we'd say to them, "Can we bring you back to Rochester with us?"

Our next major stop was Tokyo. A huge city of lights, shopping, culture, and nightlife—we were not "lost in translation" here. Arriving late at night, some of us headed out to get some sake and

then had our first karaoke experience. It's like sitting in a room watching TV, but with bad MIDI files of familiar American tunes coming out as you sing along at the top of your lungs into a microphone. It was more fun than I can put into words.

Hamamatsu had by far the nicest hotel we stayed in. It was uncharacteristic, a space-aged structure towering above a large city with a low skyline. Because this city is known for its eel, many of us ate the Japanese delicacy for dinner that night. The concert hall was the best yet, and our concert was a success.

WE TOURED THE Yamaha Factory in Hamamatsu the next day. The factory workers showed us how each instrument is made, from the initial piece of metal or wood to the final engraving on the custom-made instrument. The workers took great pride in the making of an instrument, making it seem like an art. Each section of the Ensemble was taken to its respective room to try out the newest and best Yamaha instruments. They even treated many of us to free accessories. The instruments proved to be very reliable and of good quality, but some lacked the personalized sound that an instrument with slight imperfections can give.

The next major city we visited was Kyoto. Some highlights were the Kinkakuji Temple, or the Golden Pavilion, a beautiful temple with a roof of gold standing in the middle of a pond surrounded by meticulous gardens; Nijojo Castle, the home of the first Tokugawa shogun; and Sanju-sangendo Temple, where the 1,000 Buddhas, called Kannon, stand in guard of one gigantic seated Buddha, all made in the 12th and 13th centuries.

Kyoto's concert hall was the most modern architecture in the whole city. Acoustics were difficult, with both seating and an organ lining the back of our stage, but the concert was an amazing experience with another fabulous audience.

After a stop in Himeji for a concert, and a look at the Himeji castle, the most magnificent of all the castles left in original form in Japan, we headed back to Tokyo, for the largest, most significant concert we would give on the tour.

We started the day with a children's concert. Each section of the Ensemble prepared a small excerpt of something famous or fun for the Japanese children, demonstrating the different instruments in a wind ensemble. (This was most successfully accomplished by the percussion section's version of "Flight of the Bumble Bee.")

Our main concert drew an audience that filled the new Tokyo Opera City Concert Hall, a gem designed in a shoebox shape that closed in as it got closer to the unusually high ceiling. With its unsurpassed acoustics and visually inspiring setting, this hall has been described as a miracle by many of the world's leading artists.

The beautiful, intricate sounds of the Philip Sparke *Dance Movements* sparkled more clearly than ever. We had really grown together musically, and it all came through in our Tokyo concert. As a special surprise, when we got to the Sousa marches, Donald Hunsberger, former conductor of the Wind Ensemble, came on stage and led the

CONTINUED ON PAGE 12



CONTINUED FROM PAGE 11

most emotion-filled Sousa I have ever played or heard. The crowd mobbed us after the concert, unrelentingly asking for autographs and pictures. Had we gone home that day, the tour already would have been a major success for all of us.

Our next stop was Taipei, Taiwan. We stayed in a youth hostel-like hotel, but who can complain when you're in Taipei? The famous Night Market of inexpensive food and shopping proved to us that we had traversed yet another culture—one that was more individual, where more English was spoken, and where the city and people were grittier, and another concert was completed.

The biggest surprise on the whole tour came in the little city of Macau, China. Macau had been ruled by the Portuguese, who built it into the trading crossroads between China and Europe before the British settled Hong Kong. The European influence was hard to miss. We walked through the streets of Macau feeling like we were walking through little streets of Portugal, taking only about an hour to see the city in its entirety. Students from the University of Macau took us on a tour and were informative and gracious to us, even though we only had a short time to see the sights.

OUR CONCERT WAS titled Genesis—an appropriate name for the program, which included Joseph Turrin's Hemispheres, a piece about creation. We were greeted after the concert by a large group of people who had traveled from all over China to have the opportunity to hear the Eastman Wind Ensemble. A special buffet was set up for us afterward by the personnel from Macau, who had worked hard to bring us there.

A day was too short for such a unique city as Macau, but it was time to play our final concert back in Taichung, Taiwan. But even in challenging circumstances, tired from over three weeks of traveling,

Eastman Wind Ensemble Director Mark Scatterday, accompanied by several members of the Ensemble, led workshops with high school band students at Kyoto's Karuizawa Junior High School.

we squeezed beauty out of every note, knowing it was the end. We also played in homage to Dr. Scatterday, with all the guys in the Ensemble slicking back their hair in Scatterday style to surprise him as he walked out to conduct us.

We were sad as we played, knowing that we would miss the music, the cultures of Asia, and, of course, each other. We had truly become the professional Eastman Wind Ensemble, rather than merely a group of students.

Not only did we learn from playing with each other, but our mentor and beautiful soloist, Professor Jim Thompson, always had an encouraging word for us. Without our stage manager, Ron Stackman, the tour would never have gone as smoothly as it did. And of course, Mark Scatterday inspired us musically each night.

Spending a month in Asia, you become part of the culture. You learn how to walk and talk like you know what's going on. You learn to like raw fish, and start believing that noodles are the greatest staple food ever invented. You learn that international calls are expensive, and that bullet trains are far more efficient than Amtrak. You learn that having coffee and beer in vending machines is nothing less than genius.

You also learn that America is everywhere: from funny translations, to American pop music in all public places, to the McDonald's on the corner, and even the clapping that accompanied our Sousa marches. As far as you go, you can never really get away from home.

Though it may be hard to believe these experiences without the realization of seeing and feeling them, our journey to the East was nothing less than incredible. *Domo Arigato Gozaimasu!*

► Anna Reguero is a DMA candidate in clarinet.

Building a bridge with music

By Jun Qian

EVEN AS A NATIVE of China, the visit to Japan was a great cultural experience for me. The Chinese and Japanese are close, but our cultures are very different from each other. The Japanese students are hard working and serious in their musical program, and they really enjoy music.

Dr. Scatterday, assistant conductor Paul Shewan, percussionist Bobby Marino, and I took part in coaching sections at a junior high school, playing along with students in the band. I also got to practice conducting. The experience of training a whole band was very helpful for me. The students gave each of us many notes of appreciation and even gifts, like chopstick holders.

The Japanese everywhere were very excited to meet and talk with us. We were interviewed by local newspapers and TV, and saxophonist Chisato Eda and I were interviewed for two of the biggest music magazines in Japan, *The Clarinet* and *The Saxophone*. The people in Japan respect artists greatly, which I didn't always see in America!

I returned to Kyoto in October to perform the Luciano Berio *Sequenza* for clarinet. I felt grateful to be returning to Japan. I hope we can build a bridge between East and West—that is how I think of my work.

► Jun Qian (DMA candidate in clarinet) recently returned to his native Shanghai, China, as first clarinetist in the Shanghai Philharmonic Orchestra.



Karuzawa's band students were joined by EWE members Jun Qian, clarinet (left front), Paul Shewan, trumpet and assistant conductor (right of center), and Robert Marino, percussion (back row).



Musical ambassadors on the road in Japan: EWE members Josh Cullum (tuba), Amy Tori (flute), Patti Kline (harp), and Colin Wise (trombone), with two new friends.

Memories of Japan

By Colin Wise

FOUR MONTHS DOWN the road, Japan seems like somewhere awfully far away. It seems crazy to me that I had the chance to perform there just a few months back. With school bearing down on me, I'm ecstatic to take a short break to look back at my tour experience.

There were so many wonderful things about traveling abroad—seeing the landmarks of a completely foreign culture, eating great food (well, mostly great), and performing for enthusiastic audiences in every city. I think the one thing that really stands out for me is the incredible hospitality we experienced throughout the tour. In each new place, people were so excited to meet and hear us, and they didn't mind that most of us knew no more than two Japanese phrases.

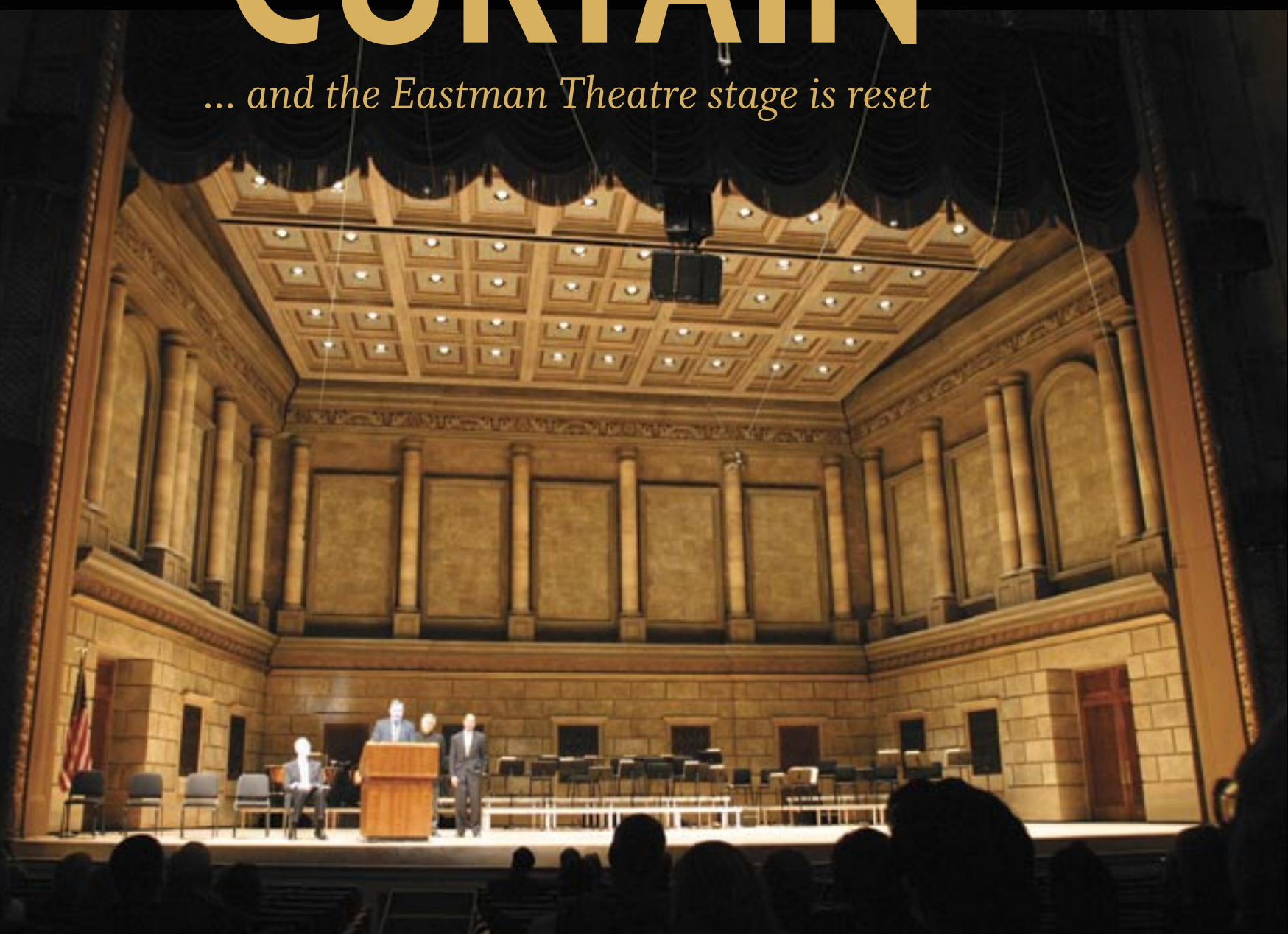
At a Yamaha resort in Nemu, we were scheduled to play two concerts and a short clinic. Before the first concert, we were waiting outside near a grassy lawn area, and a few guys from the Wind Ensemble decided to try to join in a game of "Red Light, Green Light" with a bunch of Japanese junior high age schoolchildren. The kids loved it, and so did all of us watching, because these particular guys didn't know the words "red," "green," or "light" in Japanese. The kids didn't care; they loved the company and afterward swarmed us for pictures.

The reception was pretty similar at every other stop along the way. People were so incredibly friendly and always wanted pictures or autographs. There were usually a couple of teary-eyed girls in each city too as our bus was pulling away—all of us guys became Japanese heartthrobs! To be received in such a warm fashion was truly an unforgettable experience, and I'm so glad to have been able to share our music with such wonderful people.

► Colin Wise is a senior trombonist.

THE CURTAIN RISES!

... and the Eastman Theatre stage is reset



It's an eyeful and an earful: the new Eastman Theatre stage, moments after it was revealed to the public on October 6.



By David Raymond

THE EASTMAN THEATRE started life in 1921 as a huge and handsome venue for silent movies with musical accompaniment; it became the School's—and Rochester's—main concert hall several years later. But like a '20s silent-screen matinee idol who remained beautiful to look at but whose flat, colorless voice was exposed in talkies, the transition was difficult: the Eastman Theatre was never an acoustically successful concert hall.

Now, eight decades later, the Theatre both looks and sounds great, after a \$5 million renovation that was unveiled this fall to great approval.

The most dramatic improvement to the stage is a custom-made shell, allowing more flexibility on stage, improving acoustics, and better reflecting the 1920s neo-Renaissance splendors of the murals, reliefs, and chandelier of the Theatre's interior. It is made up of right, left, and rear walls, and two eight-ton ceiling reflectors that move in and out of the theater electronically by a central computer system.

The stage also features tuning ports (which harmonize with the original design) at the back and sides of the stage, which can be opened and closed according to musicians' needs. Less visible, but equally significant, renovations to the stage also include a greatly improved orchestra pit, with all new mechanics and hydraulics; new rigging with computerized controls; and dramatically improved stage lighting. In addition, the walls of the house of the Theatre have been hardened with a transparent chemical coating to help improve acoustics.

Hoffend also installed its trademarked Vortek automated rigging system, allowing anyone to push a button on a computer screen to activate a motorized hoist and 46 computer-controlled pipes. Each pipe can hold 1,700 pounds and can move 180 feet per minute.

THE SHELL WAS designed by Chaintreuil Jensen Stark Architects and built by Hoffend and Sons. Adirondack Scenic did the finishing work. The School also consulted with Fisher Dachs Associates, internationally recognized leaders in theater design and renovation, and Akustiks, a Connecticut-based firm specializing in concert hall and theater acoustics.

All involved worked rapidly to bring the project in

on time, under budget, and as perfect as they could make it. "I don't know if I've ever seen as much pride in a job," says Eastman School Director of Facilities Lou Wiesner.

The new shell and other goodies were unveiled to the public on October 6, to rave reviews. "This is what George Eastman would have done if he could have," said Dean James Undercoffer. University of Rochester President Thomas Jackson called it a "visual feast ... an anchor for the performing arts in Rochester." Rochester Mayor William Johnson hailed it as "a community jewel"; Monroe County Executive Maggie Brooks as "a landmark." And to Rochester Philharmonic Music Director Christopher Seaman, it was "one of the most beautiful stages I have ever seen."

The acid test, of course, was in hearing live music performed in the Theatre. Audiences got to hear for themselves with the opening Rochester Philharmonic concerts of the 2004–2005 season on October 7 and 9; the following weekend—Alumni Weekend 2004—full houses enjoyed the Eastman Wind Ensemble, Eastman-Rochester Chorus, and Philharmonia.

IN HIS REVIEW of the RPO concert, the *Democrat and Chronicle's* John Pitcher wrote of the sound on the first floor, "Clearly, the new shell and hardened side walls did their job, reflecting the music back into the hall, creating a perfect balance—from the glorious top of the flutes to the guttural bottom of the basses."

Clearly, the Theatre's notoriously dry, muffled acoustics have come out of their shell. Christopher Seaman compared it to "singing in a closet full of clothes and then going to sing in the Sistine Chapel."

Further improvements, at \$7–\$8 million, are scheduled for summer 2006. They include moving the back wall of the hall forward about a dozen rows (eliminating about 500 seats), eliminating the acoustical dead zone beneath the mezzanine, refurbishing and enlarging the lobby, and adding box seats, which are excellent sound reflectors.

For now, though, the general consensus is that the great old Theatre has come into its own again. "We can add ourselves to the list of cities known for their great halls," said James Undercoffer with great pride on October 6. "Paris, Vienna, London ... and Rochester."

Snapshots from the creation of a new stage (left to right): building the shell; detail of the pillars; preparing to install the ceiling.

a world treasure



turns 100

In October 2004, Eastman celebrated the 100th anniversary of the Sibley Music Library. In keeping with Sibley Music Librarian Dan Zager's dictum that "The best way to observe the anniversary of this significant library is to engage with music in various ways," the celebration included tours, lectures, demonstrations, exhibits, and the annual meeting of the New York State/Ontario Chapter of the Music Library Association. At the opening reception for the gala two weeks, Dan Zager gave the following address:

IN 1904 HIRAM Watson Sibley founded a public music library and designated it "for the use of all music-lovers in Rochester." As George Eastman's vision for a school of music began to take shape in 1918, Sibley revisited the purpose and scope of this library for musical amateurs and began to provide for its enhancement as a library to serve a professional music school. Thus, in its very first year of existence, 1921–22, the Eastman School of Music incorporated a music library that had its beginning some seventeen years earlier. Under the direction and care of three superb librarians—Barbara Duncan, Ruth Watanabe, and Mary Wallace Davidson, the Sibley Music Library continued to grow, along the way becoming the largest academic music library in the country.

Many alumni recall with great fondness the time they spent in Sibley Music Library. Emblematic of this great fondness for Sibley is a comment by Dominick Argento, who noted that his love of English literature was sustained in part by the time he spent reading in Sibley Music Library. We are particularly pleased that Dr. Argento accepted the commission to write a piece to mark the Sibley Centennial (see page 17).

My colleagues and I take very seriously our stewardship of this library collection. We take seriously our task to care for the materials already in the collection—materials as old as a manuscript codex from the eleventh century, and as recent as a compact disc recording released in 2004.

We take seriously our obligation to future generations of musicians—an obligation to expend our financial resources wisely by continuing to build a carefully chosen collection of scores, recordings, books, and journals—that interlocking sequence of information formats that enables us to see in the graphic notation of scores the musical thought of composers and improvisers, to hear that music in recorded performances, and through books and journals to reflect on the place and function of music in human societies.

We collect and preserve these documents of our musical heritage, and in so doing we provide a place that will nurture the musical and intellectual curiosity of this and every subsequent generation of Eastman students. That is our role as stewards of this library, and we regard it as a high privilege.

"Libraries are not book warehouses, nor are they information centers, or virtual way stations. They are what they always have been: a vibrant place, where creative works meet inquiring minds through librarians' guidance, teachers' clues, students' serendipity, or some other magical force of discovery."

—Mary Wallace Davidson
Originally in *The Sibley Muse*,
December 1999

Dominick Argento: “Someplace to go emotionally”

By David Raymond



Dominick Argento was born in 1927 in York, Pennsylvania, and received degrees in piano and composition at the Peabody Conservatory before coming to Eastman (PhD '58). He recently retired after almost 40 years teaching at the University of Minnesota.

In those 40 years, Argento became America's most performed composer of opera. He has written *Postcard from Morocco* (1971), *Miss Havisham's Wedding Night* (1981), *Casanova's Homecoming* (1984), *The Aspern Papers* (1988), and *The Dream of Valentino* (1994).

Argento's vocal and choral music includes the Pulitzer Prize-winning *From the Diary of Virginia Woolf* (1975), written for Janet Baker; the Grammy-winning *Casa Guidi* (1982) for Frederica Von Stade; and most recently, *Four Seascapes for Chorus and Orchestra*, commissioned by the Hanson Institute to celebrate the Sibley Music Library's centennial, and first performed October 16 by the Eastman-Rochester Chorus and the Philharmonia.

How did you get interested in music? Was your family musical?

Not at all! My father ran a small café in York, and like a lot of immigrant parents, wanted his children to study music. So I took piano lessons when I was 13 or 14, and that didn't work. But when I was 16, I discovered the piano on my own. Then I heard *Rhapsody in Blue* and thought it was great, so I went to the York Public Library and got out a biography of George Gershwin. The Gershwin book mentioned Stravinsky, so I bought the record of *The Rite of Spring*, which was tremendous. Then I got out a library book about Stravinsky that mentioned his teacher, Rimsky-Korsakov, so I went and heard *Scheherazade*. And so on, all the way back to Bach.

Did you want to be a composer from the beginning?

I wanted to be Chopin or Rachmaninoff; I would write my own piano pieces and tour everywhere playing them. I got discouraged very quickly! But when I went to Peabody, one of my teachers said, “You've got a knack for harmony, did you ever think of becoming

a composition major?” That's why I eventually went to Eastman. It was known as a school for composers.

What composers did you admire?

Stravinsky was my hero, at least until *The Rake's Progress* (1951). Then he changed his style to serial, atonal music, and I lost interest. He was replaced in my pantheon by Benjamin Britten, whose work I got to know as musical director for a contemporary opera group. Bartók was also a great figure to me.

How about Americans?

As I mentioned, I loved Gershwin, and I also admired Copland at that time. But I came to see that they could not be an influence on my own music. I used to admire some of the composers that Howard Hanson conducted in his concerts: Roy Harris, Roger Sessions, Samuel Barber.

How was your Eastman experience?

Hanson was particularly kind to me. When I wrote *The Boor* (1957), he saw to it that the School paid for copying the parts—about

CONTINUED ON PAGE 18

Four Seascapes is a setting of passages by four of Argento's favorite authors: Herman Melville, Thornton Wilder, Henry James, and Mark Twain.

*Dedicated to the Sibley Library
Eastman School of Music
In celebration of its 100th Anniversary*

Four Seascapes for Chorus and Orchestra

text:
Herman Melville

music:
Dominick Argento

I: The Pacific

Bassoon 1

Bassoon 2 (also C. bn.)

Trombone & Tuba in F

Timpani



Postcard from Morocco (1971), shown here in an Eastman Opera Theatre production, is one of the most frequently performed of Argento's 13 (so far) operas.

CONTINUED FROM PAGE 17

\$1,000, which was a lot of money then. Hanson also recommended me for a Guggenheim Fellowship, which led to my spending a year in Florence before getting the job in Minnesota.

Did you go to Minneapolis thinking you'd soon move somewhere else?

(Laughing) Oh, God, my wife and I *hated* it at first! The city, the school, the weather, everything. We didn't unpack for four years, hoping I'd be called somewhere else. But it turned out to be the best place I could have landed.

In what way?

It is a community that supports music and the arts extremely generously. The locally-based corporations—3M, Pillsbury, Target—give 5 percent of their profits to community service, and a lot of that goes to music and theater. That Lutheran ethic that Garrison Keillor likes to talk about is very good for the arts too.

At first I feared I would be invisible to the world of contemporary music, but being away from the pressure of New York gave

me the chance to develop. There must be 50,000 composers living in New York City, and it's like the stock market: Del Tredici's up five points today, Druckman is down three. It's crazy. I tell all my students, "For God's sake, whatever you do, *don't* head for New York after you graduate! Find a community that needs what you do."

What caused your interest in vocal music?

I made the same mistake that Mozart, Verdi, and Strauss did: I married a soprano! When I came to Eastman I was mainly writing instrumental music, but Carolyn changed my attitude.

Most of your vocal texts are prose, rather than poetry. Why?

I find poetry to be a very public mode of expression. The poet knows he is writing something to be published. Letters and journals, on the other hand, generally were not meant to be published, and are very private, intimate documents—pure, clean, honest thoughts. My subject matter is the human condition, and they offer me a greater play of emotion.

What is it like writing for specific performers?

A composer can write a song abstractly, but to write for a specific voice humanizes it. You come up with a better product. When I write a song, I want to feel that I'm flattering the singer, making them sound as good as possible.

When I was writing for Frederica Von Stade [for whom Argento wrote *Casa Guidi*], I listened to all her recordings, heard what she could do, and tried to write something that fit her psyche. In Flicka's case, I discovered not only a gorgeous voice and a terrific technique, but also this wonderfully feminine personality, which was ideal for Elizabeth Barrett Browning.

I notice you don't have a Symphony No. 1 or other abstract pieces in your catalogue.

I am not interested in writing music for its intrinsic design, creating a thing in sound, as some composers are. I need someplace to go emotionally. For me, the music always should have a narrative element. I've never written music whose primary intention was not to move the person listening to it.

What are you working on now?

I'm becoming the collegiate composer! After the Eastman commission, I received commissions from the Yale Glee Club, and I'm negotiating with the Harvard Glee Club. The Schubert Club of St. Paul—a very classy recital organization, which commissioned the Virginia Woolf songs—would like something for its 125th anniversary. And I am working on a monodrama for the baritone Hakan Hagegard, based on the Pirandello play *The Man with the Flower in His Mouth*.

Why was the *Four Seascapes* commission attractive to you?

Libraries have been a big part of my life. When I was at Eastman, I spent as much time in the Sibley Library as I did in the Annex. I was amazed to discover that along with all the music books and scores were stacks and stacks of literature. The texts of the *Four Seascapes* are all by writers I discovered and enjoyed while at Eastman.



“More I Cannot Wish You”: Joyce Castle concluded her Commencement address with an a capella rendition of a very appropriate song from Frank Loesser’s *Guys and Dolls*.

“We’re
the lucky
ones,
you know”

Mezzo-soprano Joyce Castle (MM ’66) is one of America’s most respected concert and opera singers. At Eastman’s 2004 Commencement, held May 15, she returned to her alma mater to receive an Alumni Achievement Award and to give the Commencement address.

By Joyce Castle

PROVOST PHELPS, DEAN UNDERCOFLER, distinguished faculty, families and friends, members of the graduating class of 2004—Fellow Musicians! I am honored to be with you today—and to share in this important occasion in your lives. It’s great to be back in the “hallowed halls” of Eastman. There are so many memories!

In this beautiful Eastman Theatre, I remember the concerts, performances, rehearsals that I attended.

On one occasion I sat out there and watched and listened to the great Canadian contralto Maureen Forrester rehearse

CONTINUED ON PAGE 20

Mahler's *Lieder eines Fahrenden Gesellen* with the Philharmonic. She just sat there with her arms crossed, spinning out those high pianissimi passages. It was thrilling to me, a young singer who was trying to figure out how in the world I could spin out those high pianissimi passages.

I remember a rehearsal with the Cleveland Orchestra. Maestro George Szell was conducting. When I came into the hall he had just stopped the orchestra. It was very quiet and he was speaking in icy tones to one of the reed players. It was not a "warm and fuzzy" rehearsal! I was getting a glimpse of how much might be required to be in the profession.

I sang my first performance of Mahler's *Kindertotenlieder* here with the Philharmonia ... My first "Mistress Quickly" [in Verdi's *Falstaff*] and "Third Lady" [in Mozart's *Magic Flute*] with the opera department ... *Carmen* arias and *El Amor Brujo* with the Civic Orchestra.

One very, very special time "in my day" was when I sat in on an orchestra rehearsal, in the orchestra room in the Annex. Robert Craft was conducting our Philharmonia in Igor Stravinsky's *Rite of Spring*, with the great composer sitting right beside him. And I believe Dean Undercofler was in that orchestra. Am I right? [*She was.*]

Next door is our great Kilbourn Hall, where you and I have given our recitals. I remember very well my first one. I just barely made it to the end! I refer to that recital as "The Last Gasp." But I learned something that afternoon, and the next one was a little better. It was part of the journey—and the journey never ends.

I grew up in the Midwest, in the little town of Baldwin, Kansas (population 2,500). I "went away" to college—13 miles! Very brave!! I know many of you were much braver than I! I went to the Univer-

“If I did not believe in the
power of music ... to trans-
form the human spirit, I
would not be in the business.”

sity of Kansas, where I received a BFA in Voice and Theater. I have been teaching voice there now for 3 years, as well as continuing my very long career (35 years—if you are counting). I was nervous that first week I began to teach, until I realized I was just continuing to make music, as I have done all my life. But now I am also pursuing that goal with another voice—with other voices.

We're the lucky ones, you know!! We're the lucky ones ... we who are in the arts. If I did not believe in the power of music, theater, dance, the visual arts, and great literature to transform the human spirit, I would not still be in the business.

What can music do? I believe it can change the world. Well, it can change one person's world, and really, that might be enough to make all the difference. Music can make us laugh, make us think—think about something differently, remember, forget ... and it can raise us

to a higher consciousness. Music sustains me. It heals me. It has been and will most certainly be my life. It is, in short, life enhancing.

And life is not simple today. The world is not simple. It probably never was. There is danger; there is hunger, unrest, indeed war. Since 9/11 we have been shaken to our depths. Can you trust the person you are sitting with on the plane? People are frightened to step out, some are frightened to travel—to reach out to another. Ah, but music can reach out. Music can be the bridge between other cultures, countries, religions. We have a common language, you know. Music. We need more music.

Someone asked Leonard Bernstein what kind of music he liked. He said, "I like *good* music." Jazz, pop, folk, musical theater, electronic, classical—but *good* music.

SOME OF YOU are composers, and can give us just that! Some of you are music historians, some theorists, musicologists, conductors—and many of you are, as I am, performers. What gifts we have! Maybe you can perform the Second Violin Sonata of Prokofiev, the Strauss cello sonata, Liszt's organ masterpiece *Ad nos*. You pianists may be able to play the F minor Ballade of Chopin. Maybe you can sing Schubert's song cycle *Die Schöne Müllerin*, or play the brass parts in Wagner's "Ring" and Strauss' tone poems. How lucky we all are to have these gifts.

I believe we are all brought into the world with talents and gifts. And gifts are to be given. Certainly in the front rows here there is great talent. I look forward to hearing *you*. You have something very special within each one of you. Something unique. There is no one like you. I challenge you to search for the very best you have within you—that spark of divinity. If I sing "like" Christa Ludwig, then I am a poor imitation of Christa Ludwig. But if I delve deep and make the songs my own I have the possibility—the *possibility*—to bring something unique to the performance. Sing with your own voice—perform it your way.

It is a lifetime quest. That's the beauty of it. Andres Segovia, the great classical guitarist, said, "I practice five hours a day—no more. Work is a necessity and a pleasure. It is like the pictures of Jacob's Ladder, with all the angels climbing up and down the rungs—although they have wings!" You have the spark, but you have to work to keep it.

A musician always has something to learn. My voice teacher at Eastman was Julius Huehn. I remember the day I went in for a lesson and asked him what he had done on the weekend. He said, "I learned 535 to 541." He was learning all the Schubert songs—634 of them.

Henry Moore, the great British sculptor, said, "Find something you love to do, something you can devote your life to, every day, for as long as you live. And the most important thing: it must be something you cannot possibly do." Set the bar high—always strive for more. It is a great gift to "work" at what you love.

Work hard, but be kind to others. It will show in your music. Be kind to yourselves. It will show in your music.

I can wish nothing more this day but that you find your bliss, your love, your own special voice in the world.



The Eastman Jazz Ensemble and three major players: bassist Jeff Campbell, trumpeter Clay Jenkins, and conductor Bill Dobbins.

Eastman heats up third International Jazz Festival

By Russell Scarbrough

WHEN COMMENCEMENT is over in May, much of Eastman kicks back to enjoy a few laid-back, warm months of summer. However, for the faculty and remaining students of the Jazz & Contemporary Media (JCM) Department, things get even busier. Ensembles rehearse, new music is passed out, and the whole community begins to anticipate what has become not just the biggest jazz event, but also one of Rochester's most popular events of the year.

Inaugurated in 2002, the Rochester International Jazz Festival (RIJF) has grown into a major regional attraction that brings the biggest names in jazz to upstate New York. Skeptics questioned if Rochester could support it, but three years and over 100,000 attendees later, the RIJF is a bona fide success story. Along with a number of festival partners, Eastman has been a major sponsor of the festival, guaranteeing a showcase for Eastman jazz faculty and students.

For the entire festival, Gibbs Street was closed to traffic, allowing for vendors and a large stage with free concerts. Major head-

liners, such as Sonny Rollins, Tony Bennett, Dave Brubeck, and this year, David Sanborn, Oscar Peterson, and Bobby McFerrin and Jack DeJohnette, have filled the Theatre every night. Smaller acts, particularly international ones relatively unknown to American audiences, played in Rochester's traditional upscale jazz venues—Milestones, the Montage Grille, and Max of Eastman Place—as well as Kilbourn Hall.

Sunday night has become Eastman's night to shine at RIJF. Emceed by Jazz Department chair Harold Danko, the Eastman Jazz Showcase gives students the opportunity to play before a capacity crowd of jazz enthusiasts, local and national jazz press, and other out-of-town musicians. Showcase concerts have featured the Eastman Youth Jazz Orchestra, the jazz department's latest *Down Beat* magazine Student Music Award winners, and the Eastman Jazz Ensemble, directed by Bill Dobbins.

The Eastman Jazz Ensemble is recognized as one of the premiere collegiate big bands in the country, and the RIJF offers a chance for the ensemble to play in the international jazz spotlight on its home stage. The "RIJF edi-

tion" of the Eastman Jazz Ensemble is made up of current members and recent alumni, and performs highlights from its past season and student compositions.

Since *Down Beat's* Student Music Award winners are announced in May, the RIJF is the perfect opportunity to feature Eastman's winners. In 2004, not only did individual soloists Dalton Ridenhour and Jared Schonig win accolades for Outstanding Soloist, but also a student ensemble, the Very Tall Band (so named because several members stand well over six feet tall) won awards for Best College Jazz Instrumental Group.

Eastman faculty members are also familiar faces. Harold Danko and Bill Dobbins joined Marian McPartland for a three-piano concert on the Eastman Theatre stage, which also featured drummer Rich Thompson and bassist Jeff Campbell. Trumpeter Clay Jenkins and guitarist Bob Sneider are also frequent RIJF performers, and the Dave Rivello Ensemble is becoming a staple of the festival.

► Russell Scarbrough is a DMA candidate from the Jazz & Contemporary Media Department at Eastman.

Wired for sound: Eastman masters the innovations

WHEN AN EASTMAN SCHOOL Dean begins the annual Convocation by invoking not Bach and Beethoven, but BlackBerries—not to mention such other technological marvels as iPods, MP3s, PDFs, and Internet2—it’s clear that change is in the air.

For the September 2 Convocation—traditionally the time for a formal address—Dean James Undercofler gave only a brief report on the importance of musicians keeping up with technological advances:

“I want you to imagine technology as a member of your ensemble, your string quartet, your jazz trio. Technology needs to be thought of from the very start of your process, and integrated fully as you move to your project completion, whether that be a recording, a downloadable file, a streaming webcast, or a live performance involving technology.”

Dean Undercofler left the audience with two messages: “One, master these innovations or they will master you. And, just as important: know that the speed with which these innovations are evolving is outpacing content. It is your responsibility to ensure the integrity of our art form as technology incorporates it.”



Virtual virtuosity brought Pierre Boulez together with Eastman composition students on October 11.

To prove his point, Undercofler switched to moderating a live video discussion from London with Clive Gillinson, managing director of the London Symphony Orchestra and newly appointed Executive and Artistic Director of Carnegie Hall. After their conversation, the floor was opened for questions and answers; Eastman and London—3000 miles and five hours apart—came together without a hitch. The Convocation ended by going back 400 years, with Paul O’Dette

playing Renaissance lute pieces: live, and low-tech, perhaps, but lovely.

Another example of technological prowess occurred on October 11, when composer-conductor Pierre Boulez visited composition students at Eastman—and, simultaneously, at three schools in Great Britain—in a videoconference. Boulez also fielded questions from students at York, Bangor, and Edinburgh Universities. Eastman has participated in several Internet2 master classes, but this was its first videoconference on such a large scale.

Eastman composition students Jake Bancks, Vera Ivanova, Marco Alunno, Alexander Miller, David Plylar, and Jairo Duarte asked about developments in composition in the second half of the 20th century, the role of national schools of composition, serialism, and concert programming, among many other questions. While he has mellowed since his avant-garde days, the *éminence grise* (80 next year) still peppered his thoughtful answers with such aphorisms as “Theories are there to be demolished” and “You have to provoke reaction. The thing I hate most is indifference.”

Snapshot: 2004 freshman class

Here is a look at this year’s freshman class at Eastman. Altogether, 134 students – including transfers – were enrolled this fall.

Enrollment

Out of 971 applicants . . .

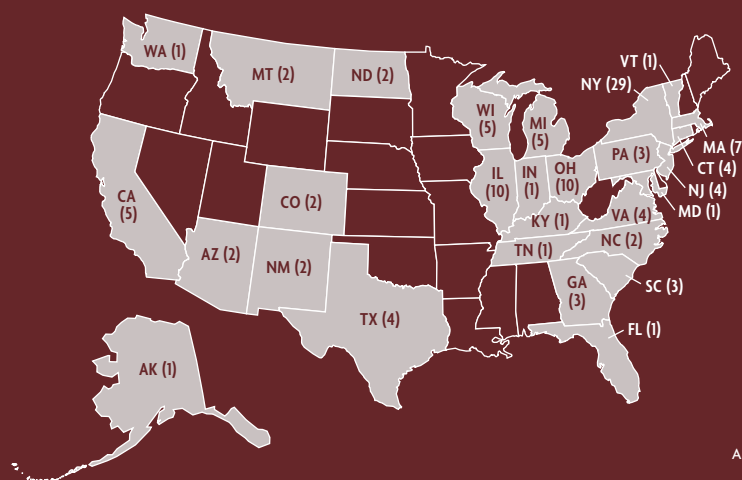


. . . 134 were enrolled

54 women 80 men

Places of origin

Of the 134 enrolled students, 116 came from 28 states . . .



. . . and 18 came from 8 countries

- Canada (3)
- Japan (2)
- People’s Republic of China (3)
- Taiwan (1)
- Russia (1)
- South Africa (1)
- South Korea (6)
- Ukraine (1)

STATISTICS PROVIDED BY ADRIAN DALY, ASSOCIATE DEAN FOR ADMISSIONS AND RETENTION

“Happy birthday, Mr. Eastman”: A musical party

WHILE HE OFTEN preferred to remain an anonymous donor, George Eastman (1854–1932) always enjoyed a musical party. So he was surely here in spirit on his 150th birthday, July 12.

The Eastman School celebrated in a concert with faculty and student performers playing music by Haydn, Strauss, and Kabalevsky. Professor Vincent Lenti, whose book on the early years of the School has just been published, spoke about Eastman’s original plans and vision for the School, the Eastman Theatre, and music education in Rochester: he was personally convinced that music had the ability to elevate the life of the community,” said Lenti.

On the same day, the University’s Rush Rhees Library opened a yearlong exhibition, *Eastman’s Princely Bequests to Rochester: Music, Medicine, and Research*.

The gala evening was topped off with a chorus of “Happy Birthday, Mr. Eastman”—and, of course, a cake! Many Eastman teachers, students, and friends joined in the party on the Cominsky Promenade.

By the way, Mr. Eastman’s concert took place in Kilbourn Hall, because the theater bearing his name was closed down for a summer-long sprucing up, with extensive work done to the stage in particular (see page 14).



Students, faculty, and friends gathered to celebrate Mr. Eastman’s 150th.

Some Eastman tycoon trivia

- During his lifetime, George Eastman gave away \$100 million (about \$2 billion today)—\$17 million of it to build the Eastman Theatre and Eastman School.

- Eastman also gave substantial gifts of money to Tuskegee and Hampton Institutes, and to MIT—where students still touch the nose of his statue before taking tests.

- In 1918, Eastman bought the DKG Institute of Musical Art for \$28,000. Soon after, he sold it to the UR for \$1. Eastman chose the site for the new UR music school and theater



at Main and Gibbs Streets, and paid for their construction. The School opened in 1921, and the rest is history!

- Eastman’s art collection of 40 paintings included works by Rembrandt, Frans Hals, and Anthony Van Dyck, as well as many 19th-century landscapes and bronzes. Most of them are now in the University’s Memorial Art Gallery.

- George Eastman also inspired art! As far as we know, he’s the only American industrialist to be the subject of a Japanese comic book.

Honoring Professor Emeritus Everett Gates

NURTURING THE TALENTS of future music educators while paying tribute to one of our beloved former teachers is a fitting way to acknowledge the importance that a quality music education has played in our own lives. Therefore, it is with great pleasure that we invite you to join us in honoring the distinguished career of music educator and string specialist Professor Emeritus Everett Gates, BM ’39, MM ’48.

As an educator and musician, Professor Gates touched our lives by sharing his artistry and wisdom with us. He returned to his alma mater as professor of music education in 1958, was promoted to the chair of the department eight years later, and retired in 1979.

Please share with us any special memories you may have of him. We will collect these memories and present them in an

album for him to enjoy. In addition to collecting these memories, we are establishing a String Music Education Scholarship in his honor. Please send memories and gifts to the Eastman School of Music, Development Office, 26 Gibbs Street, Rochester, New York 14604. Checks should be made payable to the Eastman School of Music. For more information please contact Melissa Head at 585-274-1044.



Eastman's "Practical Harpist" workshop, directed by Professor Kathleen Bride (pictured), is a highlight of every summer session, attracting young harpists from all over the country.

High standards and high spirits at Summer Session 2004

SUMMER 2004 WAS cool and wet in Rochester, but that didn't dampen the spirits of Eastman's Summer Session students, who enjoyed a smorgasbord of classes, workshops, and concerts from June 27 to August 6.

Returning favorites included Eastman's popular jazz and Music Horizons programs, and Canadian Brass Weekend, with master classes (and of course an entertaining concert) by the world's most popular brass quintet. The ever-growing Eastman Piano Competition, held in early August, attracted 25 teenage competitors from all over the world. Organ Building in 18th-Century Central Germany, led by Assistant Professor of Organ Hans Davidsson, Sibley Librarian Daniel Zager, and organ technician Robert Kerner included the hands-on renovation and installation of an organ in Rochester's Asbury First United Methodist Church. Organ offerings also included ImprovFest, with recitals by Professor William Porter,

and alumni Richard Erickson (MM '77) and Jeffrey Brillhart (MM '79). Kilbourn Hall was filled almost every evening with musical events, including a festive musical celebration of George Eastman's 150th birthday (see page 23).

Reviewing a very busy six weeks, Summer Session Director Ruth Cahn said, "Institutes ranging from the Canadian Brass to Orff Schulwerk renewed their attendees' energies for another year of performing and teaching. Our 'Summers Only' Music Education majors were stimulated by intensive work with the Music Education faculty. Graduate students enjoyed the opportunity to deepen their work in theory and musicology, with decidedly less stress than during the school year. The Community Music School residential programs had the largest registration numbers ever. These extraordinary young musicians reflect ongoing dedication and commitment to the art of music—the future indeed looks bright."

From Eastman to Egg Harbor (and back)

THE ROAD TO Eastman can lead from anywhere, even a dairy farm in northeastern Wisconsin. It did for bassist Jeff Campbell, assistant professor of jazz studies and contemporary media, and it's increasingly true for more Eastman students.

According to Campbell, Jim Dutton, a percussionist and teacher in Chicago, gave a concert to the locals of Egg Harbor, Wisconsin, in 1975, and the next year "literally bought the farm"—a dairy barn—with the aim of establishing a music school. Campbell describes the area, on Green Bay, as "the Cape Cod of the Midwest, with a mix of local farmers and millionaires."

The new Birch Creek Music Center established itself quickly. The Center now offers four two-week sessions each summer: one each of symphony and percussion and steel band; two of jazz. Last year Birch Creek hosted 201 students, and it has also attracted important composers like Peter Schickele and Libby Larsen.

Birch Creek has also established a strong relationship with the Eastman School. Besides Campbell, Eastman faculty members on its staff include Clay Jenkins, Rich Thompson, and Bob Sneider—and it has hosted a long list of Eastman alumni and current students. The Center's symphony and jazz programs are fruitful recruiting grounds for Eastman.

One of the earliest recruits was Jeff Campbell himself, who first visited Birch Creek in 1989. He studied with Tony Garcia (MM '85), who encouraged him to attend Eastman. Campbell not only got his DMA degree, he joined the Eastman faculty, and now encourages Birch Creek students to come here.

The program is an ideal "total immersion" for students, says Campbell: "On Monday morning they audition. On Wednesday night they're playing their first concert. And they play eight concerts in each two-week session. Birch Creek has become well-respected, and some good networking goes on in those weeks."

EROI 2004: A heroic festival goes international

FOR THE THIRD annual Eastman-Rochester Organ Initiative (EROI) Festival, October 21–24, the School welcomed an international contingent of influential organ builders, prominent organ scholars and researchers, and important European dignitaries.

In collaboration with the Lithuanian Ministry of Culture, the Göteborg Organ Art Center (GOArt) in Sweden, and the Episcopal Diocese of Rochester, Eastman presented its most recent EROI organ project, and the first-ever global cultural heritage project of its kind: the building of a reproduction of an historic 1776 Lithuanian organ, to be installed in Rochester's Christ Church (Episcopal) in 2008, and the simultaneous restoration of the original Adam Gottlob Casparini instrument in Vilnius, Lithuania. The new instrument will be named the Craighead-Saunders Organ, in honor of two legendary Eastman organists, David Craighead and Russell Saunders.

One of the most valuable musical artifacts of its time in Europe today, the Casparini



Lithuanian musicians and dancers at Christ Church added spice to the EROI Festival.

organ at Vilnius's Church of the Dominicans (Holy Ghost Church) is miraculously well preserved. Says Professor Hans Davidsson, "This project will provide both Eastman and the Rochester community with an organ suitable for the music of J.S. Bach, and help

give life to the largest, best preserved late Baroque organ in Northern Europe."

The EROI Festival's opening event welcomed Vygaudas Usackas, the Lithuanian Ambassador to the United States; Ambassador Kjell Anneling, Consul General of Sweden; Professor Kestutis Masiulis, deputy mayor of Vilnius; Rimas Chesonis, the Lithuanian honorary consul of Upstate New York; and members of the local Lithuanian-American Association. Additional EROI highlights included the American premiere of Hans-Ola Ericson's *Organ Mass* for organ and tape, scholarly lectures, professional workshops, and presentations by nearly a dozen instrument builders. EROI also honored the late Dirk A. Flentrop, one of the most influential organ builders in North America.

"The EROI Festival is fast becoming one of the most important and fruitful meetings for some of the organ world's most influential movers and shakers," says David Higgs, organ department chair.

Celebrate along with Mitch



Never to be forgotten: Mitch Miller and James Undercofler at the dedication of Miller Center.

EASTMAN STARTED OUT the school year out with a bang, and some help from a very famous alumnus, Mitch Miller (BM '32). On September 9, a ceremony formally rededicated Eastman Place (the building at 25 Gibbs Street that houses the Sibley Music Library, as well as various Eastman administrative offices and the bookstore) as "Miller Center". While Mitch has been at the top of the music business for decades, and in 2000 received a Grammy Award for Lifetime Achievement, he put the spotlight on his family for this event. Miller Center is named not after Mitch Miller but, at his insistence, dedicated to the memory of his parents, Abram Calmen and Hinda Rosenblum Miller. Several members of his family joined him for this festive event.

The ceremony was also well attended by local political leaders and many members of the Eastman community. Rochester Mayor

William Johnson proclaimed "Mitch Miller Day," saying, "You never forgot your home town, and we will never forget you." Eastman Director James Undercofler said "It is a privilege for the Eastman School to salute [Mitch] in this way—and fitting that a building in the heart of his home town will carry his family's name forward for future generations."

In a few remarks of his own, Miller praised the Rochester public school system of his youth. (In August, Miller also served as honorary chairman of the 100th anniversary celebration of Rochester's East High School—born in 1911, he was in the Class of 1928—leading 1600 people in the EHS alma mater.)

The master oboist, record producer, and TV star also put in a heartfelt plug for financial support for arts education, reminding the audience: "No one remembers the names of great generals, but the arts are forever."

Highlights of Giving: July 1, 2003–June 30, 2004

THROUGH THE GENEROSITY of alumni, friends, faculty and staff, the Eastman School of Music raised \$4,201,660 in gifts and grants in Fiscal Year 2004¹ to help support and sustain the mission of the School and the vision of its leadership. An impressive 50% of all funds received were gifts from alumni.

Fast facts

Annual giving

- Gifts to the Eastman Fund totaled \$200,154, providing a key source of unrestricted support for the School's areas of greatest need, including student scholarships.
- 19.3% of alumni made a total of 1,611 gifts to the Eastman Fund, with an additional 90 gifts coming from friends.

■ Alumni and friends contributed \$71,511 in annual gifts designated for specific purposes. Annual gifts are available for use in the year in which they are received.

Special appeals

- The Eastman School raised \$31,980 in scholarship funds through special appeals honoring two legendary former faculty members, flutist Joseph Mariano, and the late Orazio Frugoni, pianist.
- The Eastman School met its first of three annual challenge grant goals through the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and Surdna Foundation, by raising \$252,718 for an endowment for Eastman Pathways, a program that offers

music lessons, classes, mentoring and advisement to talented students from the Rochester City Schools.

Foundation and corporate giving

- The Catherine Filene Shouse Arts Leadership Program benefited from an endowment gift from The Starr Foundation, which has funded this program through grants totaling \$435,000 since 1998.
- Eastman Pathways was supported through grants from the Surdna Foundation, Ronald McDonald House Charities, Fred & Floy Willmott Foundation, The ASCAP Foundation, and Target Stores. A local corporate appeal raised additional funds for this program, as well.
- The Ewing Marion Kauffman Foundation

The beneficiaries



Pictured above is **Matthew Thompson**, Ronald McDonald House Scholarship recipient and recent graduate from the Eastman Pathways program. One of Pathways' many successes, Matt earned the Preparatory Diploma in saxophone from the Eastman Community Music School in June, and was admitted to Pennsylvania State University as a business and music major.

"I still can hardly believe I am here, at this school, as it was a dream of mine as a little girl. I look forward to waking up every day, as I enjoy the extremely intense atmosphere which is the Eastman community. I am so excited to further my amazing musical education here at Eastman."

—**Kathryn L. Blomshield**
Second year BM student in vocal performance and scholarship recipient

"For a long time, I dreamt of going to Eastman to further my education. When I was accepted I was overcome with joy. I was very worried that my dreams and career aspirations would be smothered because of lack of funds. I was very excited when I was informed that I would be a recipient of the Betty Knable Scholarship Fund. This scholarship was the deciding factor that allowed me to attend Eastman. With your support, my education and career goals can now be met with success."

—**Christopher Venditti**
First year BM student in music education

"Participating in the Friends of Eastman Opera Competition is an honor since students are selected by the faculty and given the opportunity to be heard by an outside adjudicator who is well established in the field. Winning the Lynne Clarke Vocal Prize was encouraging because it reinforced my ability to trust that every minute in the practice room was well spent."

—**Mari-Yan Pringle**
Master's degree candidate in vocal performance from Queens, NY, and winner of the 2003–04 Lynne Clarke Vocal Prize



awarded \$180,000 for Eastman's Institute for Music Leadership, as part of its first payment on a 5-year \$3.5 million grant to the University of Rochester to support campus-wide entrepreneurship initiatives.²

■ Foundations and corporations awarded grants for scholarships, as well as sponsorships for special events, including Alumni Weekend 2004, the Eastman Wind Ensemble Japan Tour, and the Eastman Horn Choir Tour.

Major gifts, deferred gifts and bequests

■ Martin Messinger, member of the Eastman Board of Managers, made a leadership gift of \$1 million to help purchase a new building for the Eastman Community Music School.

■ Mary and John Celentano, BM '37, MM '41 and long-time Eastman professor of chamber music, made significant deferred gifts to support a string scholarship and the chamber music program at the Eastman School.

■ Estate gifts totaled \$543,492.

Those honored through gifts to Eastman

Warren Benson Scholarship

A Hollywood studio percussionist and long-time member of Frank Zappa's bands, Ruth Komanoff Underwood established the Warren Benson Scholarship in Composition at the Eastman School of Music as a way to permanently honor her former percussion teacher, with whom she studied at Ithaca College. By his own example, he instilled in his students the responsibility to elevate the world through their art and good deeds. Mrs. Underwood says that she lives by these principles to this day and shares with her own students the techniques and values he taught her. Warren Benson served as Professor of Composition at the Eastman School from 1967 through 1993.

Messinger Hall: New "Home" for Eastman Community Music School

Martin Messinger, member of the Eastman Board of Managers, recalls his mother compelling him to take piano lessons in Eastman's

Preparatory Department. Mr. Messinger's cherished memories and a strong commitment to philanthropy moved him to make a leadership gift that helped the Eastman School purchase the building at 10 Gibbs Street, which will serve as the future home for the Eastman Community Music School. Once renovations are completed, the building will be renamed in memory of his mother, Anne Waltuck Messinger, who, in Mr. Messinger's words, "began this whole process by bringing her little boy all the way from Irondequoit to learn music and play the piano." The new Messinger Hall will house administrative offices, teaching studios and classrooms of the Eastman Community Music School.

Snapshots of giving

"I support the Eastman School because it is to this institution that I credit my coming of age. There is no doubt in my mind that I received the finest musical education available at any music school in the 1960s. But as important is the atmosphere of integrity and total professionalism which pervaded every aspect of life at ESM. The experience guides my thinking to this day."

—MARTHA J. KIRCHENBAUER ELLISON,
BM '66, MM '68
Board of Managers,
Eastman School of Music

"That Eastman has a worldwide reputation as one of the most fertile training grounds for future musical leaders is no accident. It is cultivated by an extraordinarily talented, dedicated, and passionate faculty and staff who are remarkable in their openness to constant reinvention and growth. And it is made possible by the financial generosity of all its patrons. I am proud to be an alumnus, faculty member, and committed supporter of the dynamic environment that is Eastman."

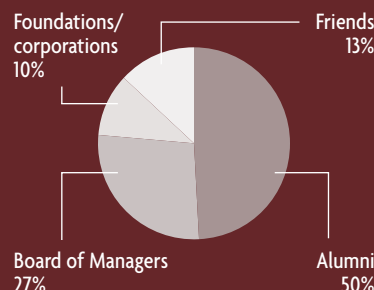
—PHILLIP YING, BM '91, MM '92
Assistant Professor of Viola,
Eastman School of Music

► An in-kind gift of a harp from Julia S. Anderson was inadvertently omitted in the report on Giving. We gratefully acknowledge this gift and regret the error.

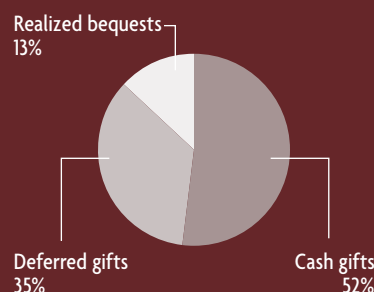
Giving by the numbers

Here is a closeup look at gifts given to the Eastman School of Music for the 2004 fiscal year (July 1, 2003–June 30, 2004).

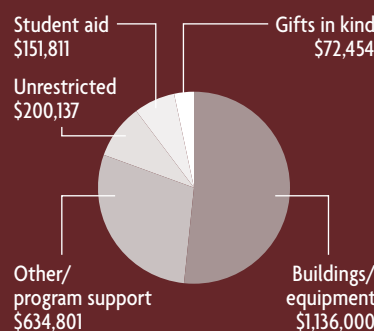
Total gifts: \$4,201,660



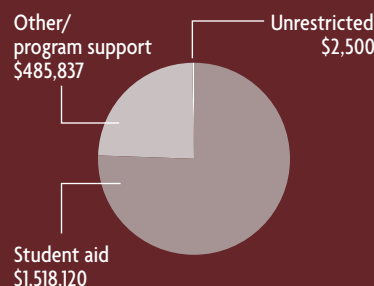
Outright vs. planned gifts



Current use gifts: \$2,195,203



Endowed gifts: \$2,006,457



¹ Adjusted total as of Sept. 27, 2004

² Not included in fiscal year 2004 year-end giving totals

Theory

By Steven Laitz

EASTMAN'S THEORY DEPARTMENT continues its tradition of growth and productivity, with important promotions, new seminars, numerous presentations and notable publications. **Matthew Brown** and **Dave Headlam** were both promoted to full Professor, and seminars offered this year included **Marie Rolf's** "Analysis and Performance of French Art Song", Bob Wason's "Music of Bill Evans", **Matthew BaileyShea's** "Wagner's Ring", and Dave Headlam's "Knets and Perle."

Debussy received the lion's share of the department's attention this year. Marie Rolf is completing editorial work for a volume of Debussy's songs for the *Oeuvres complètes de Claude Debussy*, and her facsimile edition of Debussy's previously unknown song "Les Gautiers" has been published by the New York Public Library.

Matthew Brown's book on Debussy's *Ibéria* (Oxford University Press) appeared, and his *Explaining Tonality: Schenkerian Theory and Beyond* (University of Rochester Press) will follow this winter. Brown is also preparing a critical edition of Debussy's *Images, 3ème série* for the *Oeuvres complètes de Claude Debussy* with Pierre Boulez, and he is completing yet another study of the French master entitled *Debussy Redux*.

Matthew BaileyShea is pleased as punch with the birth of his son, Kilian BaileyShea. Look for four of Matthew's articles to appear in various journals in the coming months. **Norman Carey's** "Coherence and Same-ness and the Evaluation of Scale Candidacy Claims" appeared in JMT.

On the pedagogical front, **Betsy Marvin's** *The Musician's Guide to Theory and Analysis* (co-authored with Jane Clendinning and Joel Phillips) has just appeared, as has the second edition of **Bob Gauldin's** *Harmonic Practice in Tonal Music* (look also for his half dozen new articles in the *Journal of Music Theory Pedagogy*, *Music Theory Spectrum*, *Journal of the American Liszt Society*, and *Sonus*).

Jeannie Guerrero has published "Multidimensional Counterpoint and Social

Subversion in Luigi Nono's Choral Works in Theory and Practice", and Dave Headlam recently completed two articles on Berg: "Process in the String Quartets of Alban Berg" and a study of Berg's twelve-tone techniques using computer program to generate row alignments. His article "Walter O'Connell's 'Tone Spaces': An Early View of the Order Position/Pitch-class Exchange" will appear in the *University of Western Ontario Studies in Music*.

William Marvin's "The Function of 'Rules' in *Die Meistersinger von Nürnberg*" has appeared in *The Journal of Musicology*, and **Ciro Scotto's** review article "The Conflict Between Particularism and Generalism in Andrew Mead's *Introduction to the Music of Milton Babbitt*," appeared in JMT, while his "Transformation Networks, Transpositional Combination, and Aggregate Partition in *Processional* by George Crumb" will appear in a University of Colorado Press collection. **Robert Morris' (Affiliate Faculty)** "Pitch-Class Duplication in Serial Music: Partitions of the Double Aggregate" appeared in *Perspectives of New Music*, and a half dozen forthcoming articles will appear in *Intégral, Perspectives of New Music*, a textbook edited by Michael Tenser, a festschrift for Thomas DeLio, and the *Proceedings of IRCAM*.

Davy Temperley, after winning the Society for Music Theory's prestigious Emerging Scholar Award for his book *The Cognition of Basic Musical Structures* (MIT Press) last year, will have several articles appear, including "Communicative Pressure and the Evolution of Musical Styles", "An Evaluation System for Metrical Models", "Bayesian Models of Music Structure and Cognition", and "End-Accented Phrases: An Analytical Exploration." Finally, Bob Wason, after successfully enduring the installation of five stents in his right coronary artery, has completed his article "From Harmonielehre to Harmony: Schenker's *Theory of Harmony* and its Americanization."

Last spring six of our students completed their PhDs and, as has become the norm around here, had jobs waiting for them. **Gavin**

Chuck is now teaching at the University of Michigan (Ann Arbor), **Ian Quinn** at Yale, **Scott Murphy** at the University of Kansas (Lawrence), **Adam Ricci** at the University of North Carolina (Greensboro), **Su Yin Mak** at the Hong Kong Academy for Performing Arts, and **Dariusz Terefenko** has joined Eastman's faculty for a one-year joint appointment in theory and jazz.

For the past two years, we have been involved in many curricular changes at the undergraduate level: overhauling the existing five-semester curriculum in order to provide more practical application of theory concepts (including compositional and improvisational projects); integrating the written and aural curricula much more; and adding a late-summer theory "prelude" for entering freshman who do not yet possess the necessary musical background to undertake the freshman theory and aural skills curricula.

This year, our attention has shifted to the graduate degrees, including a full review of the MM and DMA requirements and courses for the performers, as well as a substantial re-evaluation of our MA and PhD programs.

Stimulating lectures and special presentations this year supported by the Theory Department include visits by Tom Mathieson (actually part of the Sibley Music Library's centennial celebration), Warren Darcy, and Walter Frisch.

The ongoing series of biweekly graduate symposia will feature lectures by both students and faculty. And the Eastman/University of Rochester/Cornell University Music Cognition Symposium plans four sessions this year. Please visit our website for announcements of dates and topics.

We are very proud that a new volume (14/15) of *Intégral*, the graduate student-run journal which after nearly two decades continues to be one of the premiere journals in the field, has just appeared. Vol. 16/17 is due in late spring.

► *Steven Laitz is chair of the Theory Department.*

Institute for Music Leadership

By Ellen Koskoff

IN THE FALL of 2002, the IML instituted two new programs, the Certificate in World Music and the Diploma in Ethnomusicology. These programs allow interested Eastman students, both undergraduate and graduate, to receive recognition for their study of the world's musical traditions (World Music Certificate) and the discipline of ethnomusicology (Diploma in Ethnomusicology). Both programs involve the study of, and hands-on experience with, research, performance, and fieldwork, all central activities to the discipline of ethnomusicology. The programs are open to both Eastman and River Campus students.

Students in both programs must take World Music, an Anthropology elective, and participate in the gamelan or mbira ensemble for at least one year. In addition, Diploma students must take Introduction to Ethnomusicology, participate in ensemble for two

years, and carry out a semester-long independent fieldwork project with an advisor.

Students who enter these programs are matched with an advisor, chosen from an inter-departmental group of faculty, who follows the student through the program to completion. Faculty currently serving on the Ethnomusicology Programs Committee are: Professors **Gabriella Ilnitchi** (Musicology, Southern and Eastern Europe); **Tom Gibson** (Anthropology, Southeast Asia); **Ernestine McHugh** (Humanities at Eastman, Anthropology and Religious Studies at the River Campus, South Asia); **Martin Scherzinger** (Musicology, South Africa); **Robert Morris** (Composition, India); **Kathy Robinson** (Music Education, West Africa); and **Ellen Koskoff** (Musicology, the United States and Indonesia), Director of Ethnomusicology Programs.

Since the 2002–03 academic year, twenty students have entered these programs—ten

in each—and seven more are currently in the application process. Our first graduate, **Peter Wise** (BM, Percussion), received the certificate in 2003; in 2004, **Sean Connors** (BM, Percussion) and River Campus optics student **Daniel Eversole** (BME, optics) received theirs.

In 2004, the Diploma Program graduated two students, both of whom have gone on to graduate school to study ethnomusicology: **Carolyn Ramzy** (BMMUA) at Florida State University in Tallahassee; and **Hillary Overberg** (BA, Anthropology) at the University of Pittsburgh.

Students interested in applying for either program should contact Ellen Koskoff, Director, Ethnomusicology, ekoskoff@esm.rochester.edu. An application form can be obtained from the Institute for Music Leadership Office.

► *Ellen Koskoff is Professor of Ethnomusicology.*

Humanities

By Jonathan Baldo

WEATHER OR NOT ... That was the dilemma facing **Caterina Falli** as she wondered whether to relocate from Berkeley to Rochester early this summer. Fortunately for us, Caterina found the prospect of teaching English to our talented international music students immensely appealing. In the midst of what is still a beautiful fall, she is settling into the oh, so subtle charms of Rochester. Meanwhile, we are collectively trying to help her forget the more obvious charms of the San Francisco Bay Area. She has purchased a house, an impossible dream in her former location, and she has been wowed by the ease of living in Rochester as well as its thriving cultural life. "Rochester seems a place where one can really grow roots," she commented. And in support of her new sense of rootedness, she has taken up gardening for

the first time in her life, managing to plant a few dozen tulip bulbs in her new backyard before the first snowfall.

Caterina was part of a "west coast trade." She replaced **Tom Bauer**, who had built our program from the ground up, after he moved to Oregon, rejoining his wife who went west to take advantage of a job opportunity. An accomplished violist who performed in the New York All-City Orchestra, Caterina taught English as a Second Language (ESL) to arts students at the Academy of Art College in San Francisco, as well as Chabot College, San Francisco State University, and the American Language Academy. She relishes the opportunity to teach in an environment dedicated to the arts, and "to be part of a friendly, warm, relaxed community as opposed to the high-pressured, fast turnover I experienced in San Francisco ... One of the things I love about this job is that it com-

bines all my areas of interest and experience: program administration, teaching of composition, and the teaching of ESL." Every one of her colleagues concurs that Caterina and Eastman seem made for each other.

Two new course offerings in the Humanities Department train the spotlight on international relations and the contemporary world. **Jean Pedersen**, our specialist in French history and women's history, is currently teaching a scintillating new course with a broad international sweep, entitled "International Human Rights." Jean created the course in response to students' persistent questions in her other courses: "I designed the course because questions about human rights were coming up independently in so many of my other electives—in my courses on feminism, on comparative revolutions, on World Wars I and II, and even on the

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Western Cultural Tradition. Many of the students taking the course told me that they wanted to 'learn more about the world,' and I hope the international readings are satisfying that desire."

Her elective combines the history of human rights with a survey of contemporary human rights topics. "We've studied the enunciation of human rights ideals in documents such as the English Bill of Rights, the American Declaration of Independence, the French Declaration of the Rights of Man and the Citizen, and the United Nations' Universal Declaration of Human Rights. We've also looked at conflicts over how to implement those ideals by looking around the world at arguments over religious freedom, women's rights, the abolition of slavery, and the end of imperialism."

Students conduct research and deliver an oral presentation on a topic of their choice, from Denmark's human rights record and the International Court of Justice, to the Magna Carta, the situation of women in Afghanistan, the Soviet constitution in theory and practice, the religious beliefs of the American founders, and the argument over whether or not to raise the minimum wage. According to Jean, "Our standards for human rights continue to increase, and our ability to ensure them may never be able to keep up. I hope by studying the ways of the past we may continue to find new directions for the future."

Our anthropologist and comparative religionist **Ernestine McHugh** has developed a new offering for the spring semester entitled "Culture and Religion: Fundamentalisms." Addressing the social and cultural forces that drive various fundamentalist movements, especially those in Christianity and Islam, the course will present a historical overview before examining contemporary belief systems and their motivational matrices. She explains, "I hope that the course will give students a broad understanding of the faiths that are sometimes represented very narrowly by the mainstream media, which might focus on their most zealous adherents."

Ernestine has been invited to participate in a presidential session at a centenary conference honoring the enormous contributions of her mentor, Gregory Bateson, to the field of anthropology. Bateson's daughter, Mary Catherine Bateson, a distinguished anthropologist in her own right, extended the honor to Ernestine and to two or three others who had worked with him in his lifetime. Ernestine sums up his importance as follows: "Bateson, a founder of the field of cybernetics and of family therapy, interpreted anthropology in the broadest sense, stressing the importance of both science and imagination in ethnological work."

He worked in Bali, New Guinea, and the wards of psychiatric hospitals, and he conducted animal studies with dolphins, otters, and octopi. He inspired a diverse audience,

from across the university and outside of it as well."

The newest book by a member of the department is **Reinhild Steingröver's** *Not So Plain As Black and White: Afro-German History and Culture, 1890-The Present*, co-edited with historian Patricia Mazon of the State University of New York at Buffalo, slated to appear in January from the University of Rochester Press in their African Diaspora Series. This interdisciplinary collection of essays from the areas of film studies, history, literature, and popular culture studies explores the often-ignored experiences of this German minority and points toward connections with the larger area of diaspora studies. The collection grew out of a conference in 2000 hosted by the State University of New York at Buffalo and organized by the book's co-editors. The conference, like the book, "brought people together from across disciplines—particularly German studies, African Studies—that don't ordinarily work together."

Former colleague, department chair, and Professor of History at the Eastman School **David Roberts** has been named Albert Berry Saye Professor of History at the University of Georgia. He delivered the inaugural lecture in his new position, "An Indirect Italian Angle on a Few Big Historical Questions," earlier this year. Congratulations to you, David, from all of us at the Eastman School.

► *Jonathan Baldo is chair of the Humanities Department.*

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Frederick Fennell

As *Eastman Notes* was on press, we received word of the death of Frederick Fennell (BM '37, MS '39) on December 7, 2004, founder of the Eastman Wind Ensemble and a beloved member of the Eastman community. A longer tribute to Fennell will appear in the June issue of *Notes*.

Philip West



ON JUNE 26, 2004, Philip West died after a long battle with leukemia. During his tenure at Eastman, West served as professor of chamber music and founder/director

of the Eastman InterMusica Ensemble.

Born in Asheville, North Carolina, in 1931, Philip West attended East Tennessee State University, Cincinnati College of Music, and the Manhattan School of Music. In the 1960s, he was a busy free-lance musician in New York City, playing oboe, English horn, shawm, and krummhorn with the New York Philharmonic, New York Pro Musica, and many other ensembles.

In 1969, West married the renowned mezzo-soprano Jan DeGaetani. They joined the Aspen Festival's artist faculty in 1972, and the Eastman School of Music faculty in 1973. They gave many collaborative recitals; West also prepared new editions of songs by Mahler and Berlioz for Jan DeGaetani's final recording, which was nominated for a "Best Classical Vocal Performance" Grammy. After DeGaetani's death in 1989, Philip West continued at Eastman until 1995, giving numerous recitals of new or unusual music for oboe and English horn.

A memorial for West was held on November 5, 2004, at the Century Association in New York, with music performed by the Emerson String Quartet and Gilbert Kalish. He is survived by his wife, Carole Cowan; his daughter and son-in-law, Francesca and Nicholas Watson; his son, C. Mark DeGaetani; and his granddaughter, Danica Watson.

Audre "Pinny" Cooke

ON AUGUST 1, 2004, Audre "Pinny" Cooke, a member of Eastman's Board of Managers and an important figure in local politics and philanthropy, died at her home of cancer. She was the first woman from Monroe County elected to the New York State Assembly, where she served from 1978 to 1990, focusing her efforts on community and social service.

After leaving office, Mrs. Cooke served as a volunteer on numerous boards, including the Rochester Philharmonic Orchestra and the Eastman School of Music, whose Board she joined in January 2002.

Mrs. Cooke is survived by her husband, Henry Cooke; three children, Margy Cooke Taylor, Bess Lewis, and Jon Cooke; and five grandchildren.

Scott Parkinson

MANY EASTMAN ALUMNI were shocked to learn of the death of Scott Parkinson (BM '98), principal trombone of the Buffalo Philharmonic Orchestra, on July 13, 2004. Scott was aged only 27.

Born in Washington, DC, Scott came from a long line of Eastman-trained musicians, including his grandparents, Thomas (BM '32, MAS '35, PhD '48) and Catherine (BM '32) Gorton; his second cousin, oboist James Gorton (BM '69); and his mother, violinist Judy Parkinson (MM '64). Scott's own musical loves began with the *Star Wars* and *Looney Tunes* themes, and soon extended to classical symphonic masterpieces.

When he came to Eastman in the mid-1990s, Scott already had won awards as a trombonist; here he earned an Emory Remington Scholarship and a Performer's Certificate before going on to the Juilliard School, where he studied with Joseph Alessi. He played in several top-rank orchestras before being hired by the Buffalo Philharmonic Orchestra in 2000 and named principal trombone in 2004. In 2002, Scott married Robin Leech, whom he met at Juilliard.

To read memories and see photographs of Scott, and to add memories and photos of your own, visit www.rememberscott.net.

In memoriam

1930s

Velora (Beck) Atkins
(MAS '38), July 2004

Lorn E. Christensen
(MAS '36), March 2004

Ruth (Thompson) Colman
('34), June 2003

Helen (Maddock) DeJager
(BM '35, MAS '37), September 2004

Frances (Hoopes) Haggett
(BM '36), November 2003

Anita (Easton) Hamstrom
(BM '39), March 2004

Peter Sijer Hansen
(MAS '35), July 2004

Irene Manning (Harvuot) Hunter
(BM '34), May 2004

Rachel (Greene) James
(BM '38), May 2003

Simon Karasick
(BM '33), November 2004

Laura (Ford) Kempers
(MAS '39), November 2003

Claire (Root) Parsons
(BM '33), October 2004

Donald M. Pearson
(BM '39, MAS '41), February 2004

John N. Sims
(MM '55), January 2004

Mervin S. Snider
(MAS '39), June 2003

Kemble A. Stout
(MM '38, PhD '51), July 2004

Charlotte (Jenney) Westman
(BM '37), June 2003

Ethel E. (Burtis) Wood
(BM '34), February 2004

1940s

Jennie (Perrello) Alesse
(BM '48), June 2003

Eugene A. Barnard
(MAS '48), February 2004

Margaret (Bussell) Black
(MAS '45), April 2003

CONTINUED ON PAGE 32

CONTINUED FROM PAGE 31

Paul Henry Brainard
(BA '49; MM '51), May 2004

Elsie M. (Resue) Calvete
(BM '41), July 2004

Betsey (Stanton) Edwards
('48), July 2003

Donald L. Engle
(MA '41), January 2004

Richard S. Fischer
(BM '45, MM '51), January 2003

Forrest Ray Goodenough, Jr.
(MAS '43)

Shirley A. (Bentz) Green
(BM '42), March 2003

Jean (Halbing) Hay
(BM '44), July 2004

Karl M. Holvik
(MAS '47), September 2003

M. Charlotte Jammer
(BM '41), February 2004

Elwood J. Keister
(MAS '47), May 2003

D. Kent McDonald
(BM '49, MM '52), May 2004

Stanley J. Mikulewicz
(BM '40), September 2003

Victor J. Molzer
('43), December 2003

Louis O. Nelson
(BM '40), July 2003

Janet Remington
(BM '43), August 2004

Erma Roswig Richman
(BM '48), November 2003

Alice (Mack) Rowe
(MA '42), December 2003

Earl V. Schuster
(BM '40), November 2003

Ella Marie (Bailey) Southern
(BM '47, BA '49), November 2003

Wesley F. Teply
(MAS '45), March 2003

Frances (Newman) Thiel
(BM '41, MAS '42), June 2003

Mary (Hargis) Underhill
(MAS '43), April 2003

Lucile (Hammill) Webb
(BM '42, MM '45), June 2004

Nancy (Arthur) Williams
(MAS '49), June 2004

1950s

Richard J. Barnett
(BM '51), February 2003

Francis D. Bundra
(MM '57), July 2004

Julia Dispenza
(BM '58), April 2004

John Erickson
(MM '51), February 2004

Sonya Haddad
(BM '58), June 2004

Richard B. Lane
(BM '55, MM '56), September 2004

William P. Latham
(PhD '51), February 2004

Margaret (Scott) Lorince
(MM '50), July 2004

Fred J. Marzan
(BM '52), June 2003

Sr. Mary de La Salle McKeon
(PhD '57), February 2004

Mary (Williamson) Ohnsman
(BM '54, MM '55), August 2004

M. Edward Puffer
(BM '50, MM '56), October 2003

Dewey J. Rosman
(MAS '54), September 2004

Christian A. Rosner
(PHD '57), October 2003

Lois (Legge) Tustin
(BM '51), July 2003

1960s

Barbara F. (Sharman) Holmes
(MM '64), February 2004

Virginia (Whitehead) Jensen
(BM '62), April 2003

Laurence R. Taylor
(PhD '63), August 2004

David Vandemeer
(BM '60), January 2003

Toni Jo (Lavier) Weinstein
(BM '64), January 2004

1970s

Clive F. Amor
(BM '70), August 2004

Donald Alan Bick
(BM '70), October 2004

Robert Michael Dawley
(BM '70), October 2003

Marilyn Elizabeth Gillette
(BM '70, MM '73), August 2004

Daniel David McCooey
(BM '75), April 2004

Deborah (White) Whitney
(MM '75), July 2003

1990s

Scott Edward Parkinson
(BM '98), July 2004

► 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

Frederick Fennell (BA '37, MS '39) turned 90 on July 2, 2004; that weekend he conducted the Blossom Festival Band in his native Cleveland, sharing the podium with Loras John Schissel for an "American Salute" concert. In an article for the Cleveland *Plain Dealer*, Schissel recalled playing tuba under Fennell's direction at the Interlochen Arts Academy while in high school. Fennell also took part in Eastman Alumni Weekend 2004 in October.

Robert W. Ottman (BM '38, MM '44) brings *Notes* up to date on a long career: after receiving a PhD from University of North Texas, he joined the faculty "as head of the theory department and director of a madrigal group. The first of my theory textbooks was published in 1957. Writing and revising continued after retirement in 1980 and has kept me busy up to the present. Now at age 90 I have finally decided to quit and relax." (See also "Letters," page 3).

H. Owen Reed (PhD '39) was named 2004 Alumnus of the Year by the Alumni and Friends of the Louisiana State University School of Music. During March 24–30, 2004, several of his chamber, orchestra, and wind ensemble works were performed, and he also gave a lecture on "The Materials of Music." Reed's *Overture for Strings*, and his most popular work, *La Fiesta Mexicana*, were recently recorded. The 94-year-old Reed comments, "I still have a lot of work left to do!"

1940s

Ella Cripps (BM '47) has been organist of First United Methodist Church, Geneva (NY) since she graduated from Eastman, and its choir director since 1979, so the members of the church decided to celebrate her life and work at a dinner on August 27. "Ella's Evening" attracted about 200 people, and was written up in the *Finger Lakes Times*. Ella's son **Richard Cripps** (BM '70, MM '72) taught music in the Hannibal and Central Square (NY) school districts, and agreed that this tribute to his mother was "long overdue."

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 22, 2005.

News of your upcoming events such as concerts and lectures can be posted live on the Eastman alumni website:

www.rochester.edu/Eastman/alumni

Robert E. and **Shirley (Graf) Durling** (BM '49) of Camillus, NY, celebrated their 50th anniversary on May 30 at a celebration hosted by their children. Shirley, a charter member of the Syracuse Symphony, retired after 35 years as a violinist. She was also a string teacher for many years in the West Genesee School District. Shirley still enjoys playing in string quartets and bridge with friends.

On August 14, the Goodenough Performance Hall, honoring former teachers **Forrest Goodenough** (MAS '43) and his wife Dorothy, was dedicated at the Texas School for the Blind and Visually Impaired in Austin, TX. This kick-off event announced the creation of All Blind Children of Texas, a non-profit organization to support the unique educational needs of blind and visually impaired children throughout Texas. A fund established to honor Forrest and Dorothy will be used to renovate the school auditorium.

1950s

Dominick Argento (PhD '58) recently published *Catalogue Raisonné as Memoir* (University of Minnesota Press), a combination of autobiography and catalogue of his works up to 2002. *Four Seascapes*, a choral work Argento wrote for the 100th anniversary of Sibley Music Library (see



page 16) is also mentioned. The piece was the subject of a preview on NPR's *All Things Considered* in October.

Paul and Helen Baumgartner (both MM '55) appeared in a classical piano duet concert on August in Cross Church, Decatur, GA.

Bassist **Ron Carter** (BM '59) performed with his quartet at the Duffin Theater in Lenox, MA on July 3, and at the Democratic National Convention in Boston later in July. In August, Carter and his quartet played Yoshi's in Oakland, and described his fascination with Brazilian pop music in an interview on SFGate.com.

Thomas C. Ferguson (MM '56, PhD '72), currently teaching at the Community College of Southern Nevada, is the proud composer of the University of Memphis football fight song, which has been continuously sung for more than 40 years. In October 2004, Ferguson was honored by UM for writing "Tiger Fight Song," which had lyrics by the late Edwin Hubbard. To hear an instrumental version by the U of M band, go to music.memphis.edu/multimedia.html.

Jim Foglesong (BM '50) is one of the two newest inductees into the Country Music Association's Hall of Fame—and, we are quite sure, the first Eastman graduate to receive this honor. (His fellow 2004 inductee

is Kris Kristofferson.) Jim received the news on August 30, and his formal induction took place at The 38th Annual CMA Awards on CBS, November 9. He is being honored for his many years as a successful record producer for Columbia, RCA, Dot, MCA, and Capitol Records, signing such artists as Garth Brooks, Reba McEntire, the Oak Ridge Boys, George Strait, and Tanya Tucker. Jim was CMA Chairman of the Board in 1976, and remains active as a consultant, independent producer, and trustee of the CMA. He has been a professor at Blair College, Vanderbilt University, since 1991.

Composer **Crawford Gates** (PhD '54) writes: "My opera entitled *Joseph!*, based on the life of the American 'Mormon' prophet Joseph Smith, had its tryout in Assembly Hall on Temple Square in Salt Lake City, April 30, 2004, to two packed houses and standing cheers! It appears to have a promising future. The work was commissioned by Milton Barlow of Washington, DC. My *Symphony No. 7: A Triumphal Trilogy* (for soprano, chorus, and orchestra) was premiered in Cincinnati on August 8, 2003, celebrating the centennial of the international professional music fraternity Mu Phi Epsilon, with the composer guest conducting. The work was commissioned by Mu Phi Epsilon. Marvelous response."

Composer **Katherine Hoover** (BM '59) has enjoyed performances of her music this year from Seattle to New York City. In 2005, her *Kokopeli* will be performed in Rhinebeck, NY, and her *El Andalus* will be played at the 92nd Street Y, New York, by cellist Sharon Robinson and pianist Joseph Kalichstein.

Sara Jarvis Jones (BM '50) commissioned a double reed trio from composer Graham Reynolds. *The Modal Cycle* has one part in each of the modes, beginning and ending in the Ionian mode. The work had its premiere in Austin, TX on September 14, 2004, with oboist **Rebecca Henderson** (MM '85), bassoonist Kristin Wolfe Jensen, and pianist Michelle Schumann. Rebecca is an associate professor at the University of Texas, Austin; her CD ... *is but a dream* was recently released on Boston Records.

CONTINUED ON PAGE 34

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Stanley Leonard (BM '54) presented master classes and conducted the premiere of a new percussion ensemble work titled *Kymbalon* at Louisiana State University in April. *Canto*, his new recital piece for solo timpani and trombone, was premiered in Fort Worth, TX in this fall by the timpanist and trombonist of the Fort Worth Symphony. Another premiere of his new percussion work titled *Zanza* was presented in April at UCLA by **Mitchell Peters** (BM '57, MM '58) and the UCLA Percussion Ensemble.

In early October, pianist **John Perry** (BM '56, MM '58) presented a recital and master class at Humboldt State University (CA). His recital program consisted of Beethoven's last three piano sonatas, Opp. 109, 110, and 111.

Don Schmaus (BM '58, MM '65) is semi-retired, but continues as director of instrumental ensembles at Valencia Community College, East Campus, Orlando, FL. Don retired from the public schools of Seminole County, FL, where he was named "Teacher of the Year" at Lyman High School and was recently inducted into the Lyman Hall of Fame. He often travels around the country as an instrumental music adjudicator.

After a Grand Pause, **Steve Toback** (BM '58, trumpet) and **Mary Newton Zweig** (BM '59, double bass) decided to take the repeat in 2003 in Monterey, California.

Carol Dawn (Moyer) Winkelman (BM '58, MM '59) sang Bernard Rogers' *Three Japanese Dances* with the North Carolina School of the Arts Wind Ensemble, directed by **James Kalyn** (DMA '92) on May 16 in Winston Salem, NC. She was the soprano in the original recording with the Eastman Wind Ensemble, directed by Frederick Fennell, for Mercury Records.

1960s

William Anderson (BM '63, MM '64) became president of the 6,000-member Ohio Music Education Association on July 1, 2004. He will serve a two-year term.

In October, **Donald Barra** (BM '61) led the opening concert of his final

season as music director of the San Diego Chamber Orchestra, which he founded in 1984. The concert prompted a profile of Barra in the San Diego *Union-Tribune*. The proud conductor pointed out the orchestra's budget has risen from \$500,000 in 1984–85 to \$1.3 million this year, and it has made seven recordings for Koch International Classics.

Ross Beacraft (BM '69) writes: "I just returned from a very successful tour of South America with the Chicago Brass Quintet, with performances in Bogota, Colombia, Florianopolis, Porte Alegre, and Sao Caotano, Brazil. I've been with the quintet for over 25 years and continue to tour throughout the United States, Asia, and South America with them." For more information, visit chicagobrassquintet.com. Ross is director of admissions for the DePaul University School of Music, and serves as principal trumpet with Chicago Opera Theatre, Concertante di Chicago, and the Elgin Symphony.

Elizabeth Bankhead Buccheri (MM '66, DMA '79) received the honorary Doctor of Fine Arts degree at the 111th Commencement Convocation of North Park University in Chicago on May 8. She continues her associations with Lyric Opera of Chicago and the Chicago Symphony Orchestra, and is in charge of the collaborative piano program at Northwestern University's School of Music.

Percussionist **Bill Cahn** (BM '68) recently completed his fourth visit as Artist-in-Residence at Showa College of Music and the Arts in Kanagawa, Japan, October 3–16. The residency consisted of workshops, master classes, private lessons, rehearsals, and a concert featuring Bill's compositions.

Emma Lou Diemer (PhD '60) has recently completed chamber music commissions for Curvd Air in Sacramento; the Essex Chamber Players in Andover, MA; North/Consonance in NYC; and a major work for chorus and orchestra for the San Francisco Choral Society for a 2005 premiere. Her *Concerto in One Movement* for organ and chamber orchestra was recently recorded by Marilyn Mason and the Czech National Symphony for release on Albany Records, and will join about 20 of her works listed on the Borders

website. She has given recent recitals of her own music at St. Mary's Cathedral in San Francisco and the new Cathedral of Our Lady of the Angels in Los Angeles. Recent publications by MMB include four of her orchestral works: *Concerto in One Movement for Piano*, *Concerto in One Movement for Organ*, *Santa Barbara Overture*, and *Homage to Tchaikovsky* (the latter two works written for the Santa Barbara Symphony). She has also written a number of new percussion pieces for C. Alan Publications, including *Toccata for Six* for mallet percussion and *Toccata for Timpani*, as well as a collection of intermediate piano pieces for FJH Publications.

On October 24, *Tenor Concerto* for trombone and orchestra, by **Joseph Fennimore** (BM '62), was premiered by the Schenectady Symphony with conductor Charles Schneider and trombonist Andrew Pollack. Fennimore, who teaches piano privately in the Capital Cities area, was the subject of a pre-concert profile in the Albany *Times Union*.

Guests of the Pfister Hotel in Milwaukee enjoy the pianism of **Jeffrey Hollander** (BM '60, MM '61), who has played the 7-foot grand in the hotel's lobby lounge for 22 years. Jeffrey has retired as a professor at the University of Wisconsin, but still performs almost nightly at the hotel, which has released a CD of his playing. He does do requests, sometimes for famous people: Doc Severinsen asked for "Embraceable You," and recently Sir Paul McCartney and his wife asked for "their song," "The Very Thought of You."

Helene Lederman Levin (BM '69) writes: "After teaching general music for 31 years, I recently retired from the White Plains (NY) City School District, White Plains, NY, and moved to Sarasota, FL. I am now singing with the Key Chorale, the official chorus of the West Coast Symphony Orchestra, and enjoying being the grandmother of seven-month-old Emma Elizabeth Levin!"

This spring, **McLean Mix** (also known as **Barton** and **Priscilla McLean**, both MM '66) completed a record number of concerts, installations, and residencies during a 5000-mile tour of university venues in the Northeast, Midwest, and Southwest United States. Their concert,

MILLing in the ENNium, includes "Ultimate Symphonius 2000," commissioned for the Millennium, adding four later works to the program. All five use Priscilla's art videos, along with recorded and live performances by the couple. Grants from The American Music Center and the New York Foundation for the Arts enabled the McLeans to give mini-residencies at Kingston University (London) and the Royal Northern College of Music (Manchester) in May.

Pianist **Steven Herbert Smith** (MM '66, DMA '78), a professor at Penn State, recently returned from a concert tour to Australia and New Zealand. He gave recitals and master classes at the University of Melbourne, and the University of Waikato in Hamilton, New Zealand, and also performed lecture-recitals at Melbourne and the University of Auckland. The repertoire included works of Ravel, Messiaen, William Bolcom, **Don Freund** (MM '70, DMA '73), **John Beall** (PhD '73), and Michael Berkeley. Earlier in the 2003–04 season, Smith performed the Second Piano Concerto of Brahms with the Nittany Valley Symphony. He also performed with his wife, soprano Theresa V. Smith, at West Virginia University, Morgantown, and Interlochen, Michigan; and at universities in Illinois and Ohio, with tenor Richard Kennedy.

Philip Swanson (BM '62, MM '64) received the National Service Award from the National Flute Association (NFA) at its recent convention in Nashville. Philip, who was one of the founders in 1972, is only the second person in its history to receive this award. Having retired from the faculty of Northern Arizona University in 2000, he and his wife, Helena, now reside in Tucson, AZ, where he continues to teach privately, presents occasional solo and chamber music recitals and master classes, and rehearses and performs with flute choirs of the Tucson Flute Club (an organization he founded while a faculty member at the University of Arizona in the early 1970s).

1970s

Last June, **J.T. Aldredge** (BM '74, MM '75), of Boston, MA, was certified by the International Association

CONTINUED ON PAGE 37

Eastman alumni on CD



Concert in the Garden, the latest CD by **Maria Schneider** (MM '85) and her Orchestra, was released in July to rave reviews.

Maria's impressionistic, Latin-tinged music was described by The Los Angeles *Times* as "like no other in the jazz world ... the expression of a mature and complex musical mind," and the Washington *Post's* Terry Teachout suggested that her *Bulerias*, *Soleas*, *y Rumbas* deserved a Pulitzer Prize. *Concert in the Garden* is available only from www.mariaschneider.com—Maria's new website is powered by ArtistShare.



Kate Light (BM '80, MM '82) collaborated with composer Bruce Adolphe on *Oceanophony*, commissioned by the La Jolla Chamber Music Society to celebrate the 100th anniversary of the Scripps Institute of Oceanography. The 45-minute piece, with poems and other texts by Light, has been performed by the Chamber Music Society of Lincoln Center and the Los Angeles Chamber Orchestra, and is now available at www.pollyrhythm.com.

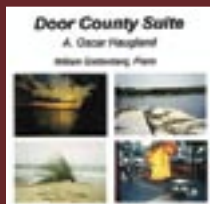


Jeff Beal (BM '85) won an Emmy last year for his theme for the USA Network show *Monk*—now it is available, along with

30 other musical tracks Beal wrote for the show, on a soundtrack CD (Varese Sarabande). It includes a 2½-minute arrangement of the *Monk* theme, which Adrian Monk will undoubtedly enjoy playing while he cleans his apartment yet again.

Donald Knaub (BM '51, MM '61), former professor of tuba and trombone, announces the release of *Retread*, a digital remastering of

two LPs Knaub made with pianist **Barry Snyder** in the '60s and '70s on the Golden Crest label—works for bass trombone and piano by Alec Wilder, Donald White, Halsey Stevens. The digital transfer of the album was made by another Eastman alumnus, **Robert Kraft** (BM '60).



A. Oscar Haugland (DMA '56)—now professor emeritus at Northern Illinois University—just released two discs of his own composi-

tions, *Door County Suite* and *Petite Suite for my Grandchildren*, both performed by pianist William Goldenberg. The first suite gives impressions of different businesses in Door County, IL—shops, restaurants, and lodgings; the second translates into music the personality traits of Blaz, Zarja, Kelly, Amelia, Solveig, and Anders.



Heidi Lowy (MM '73, PC '74) has recorded two cornerstones of the piano repertory—the complete sonatas of Mozart (Musical Heritage

Society, 6 CDs, also available separately on Musicians Showcase), and the complete piano works of Ravel (Bayer, 2 CDs). Both have been warmly reviewed: *Fanfare* called her Mozart "beautifully executed," and reviewer Donald Satz praised her "abundant drive" and "emotional depth" in Ravel.



In the last issue of *Notes*, bassist **David Finck** (BM '80) announced that he was one of several jazz musicians working on *A New Kind of*

Blue—a contemporary rethinking of the classic Miles Davis album for 1959, *Kind of Blue*. The CD was released in June. Grammy-winning trumpeter Randy Brecker "plays" Miles,

and the new *Blue* adds a guitarist (Chuck Loeb) to the mix. Producer Gary Guthrie writes, "While the bass (Paul Chambers) in the original 1959 lineup played a valued role, he was never set free to solo and air it out. In my opinion, David's enhancements may be worth the price of the CD alone—especially his hair-raising bowed solo at the end of "Blue in Green."



No Sale Value (or *NSV* if you prefer) offers "Mind-bending logic. Soulful melodies. Body shaking grooves." Not to mention

several Eastman alums: the group's founder **Pat Donaher** (BM '97); **Joshua Valleau** ('00); **Chris Vatalaro** ('00); and **Tim Albright** ('98), all seeking to merge "high ideals and pop culture, their conservatory training, and what they heard on New York's high octane dance scene.... Breakbeat, funk, nu-bop, livetronic, avant-garde—No Sale Value at once embraces and defies all conventions." For more information visit www.nosalevalue.com.



Guitarist **Matthew Ardizzone** (DMA '97) sends along two recent CDs featuring his playing, *Mazurka!* and *Duo Forza* (with

violinist Moses Pogossian, music by Paganini, Rossini, Ibert, Piazzolla, and others). Matthew adds, "*Mazurka!* was the result of my doctoral studies at Eastman (specifically, my lecture recital topic)." The CD won a 2001 Crystal Award of Excellence (Communicator Awards). Both CDs are available from www.matthewardizzone.com.

In October, Albany Records released a two-disc set of six major chamber works by **Dan Locklair**, DMA '81 (TROY 701-02; for information see www.jamesarts.com/releases/sept04). This set joins Albany's

CONTINUED ON PAGE 36

CONTINUED FROM PAGE 36

previous release, *Dan Locklair: Orchestral Music* (Troy 517), which England's *Music & Vision Daily* called "a significant release ... vibrant, life-affirming music with wide appeal and solid craft."



Laura Mann (BM '65, MM '72) has just released *The Joy of Christmas*, a collection of favorite holiday songs like "The First Noël,"

"Gesu Bambino," and "O Holy Night" in new arrangements by **Stefan Scaggiari** (BM '68) and interspersed with Biblical readings (Lightlam Music 1225).



The reissue of classic American works by **David Diamond** (NA '37) conducted by Gerard Schwarz continues, most recently with two of

Diamond's most impressive symphonies, nos. 2 and 4, with the Seattle Symphony (Naxos 8.559154).



Greg McCallum (MM '90)'s *Southern Quilt* (MSR Classics MS 1092) is a tribute to southern composers and southern culture, with music

by Gottschalk, Kenneth Frazelle, William Grant Still, and Frederick Rzewski, among others. The booklet cover represents southern culture too—an original quilt design by Durham, NC fiber artist Susan E. Brown, commissioned by McCallum.

Margi Griebing-Haigh (BM '82) just released *Panoramicos*, a CD of mixed chamber music. Her compositions *La Bergère des Brises* for flute/piccolo, oboe/English horn, and piano, *Hebert Variations* for piccolo and piano, and *Bocadillos Panoramicos* for viola and piano, are included, along with works by David Morgan and Erwin Schulhoff. Performing on the CD are fellow Eastman alumni **Randall**

Fusco (BM '81), **Thomas Sperl** (BM '84), **Bryan Dumm** (BM '84), **Molly Fung-Dumm** (BM '86). *Panoramicos* is available from the Eastman School Bookstore, or by e-mailing Musicallygraphics at srhaigh@adelphia.net.



Shared Spaces (Equilibrium EQ 68) wins this issue's award for Most Eastman Alumni on a Single Release. This collection of contemporary

music for horn, percussion, clarinet, and winds features percussionist **John R. Beck** (MM '83) and **Christopher Norton** (BM '83, MM '86), hornists **Lynn H. Beck** (BM '84) and **Leslie Norton** (BM '84), clarinetist **Kelly Burke** (BM '82, MM '84), and conductor **James Kalyn** (DMA '92). Among the pieces on the CD is a *Divertimento for Wind Quintet and Percussion* by longtime Eastman faculty member and Professor Emeritus **Verne Reynolds**. The title work, by Lynn Glossock, was a 2000 co-commission by six horn and percussion couples, including the Becks, the Nortons, **Robert** (DMA '98) and **Julie Bridge**, and **D. Thomas** (DMA '00) and Christina Toner.



Samuel Adler, composition department chair for many years, has a good chunk of his work represented on a recent Naxos CD:

his Symphony No. 5, *We Are the Echoes*, and two vocal works, *Nuptial Scene*; *The Binding*, along with Sephardic choruses and liturgical works (Naxos 8.559415). The CD, part of the label's Milken Archive of American Jewish Music, demonstrates Adler's continuous involvement with Hebrew liturgy and Jewish themes. Adler himself conducts his symphony, and Eastman involvement is high, with vocal and instrumental contributions from current DMA student **Ted Christopher**, **Freda Herseth** (MM '79), **Margaret Bishop Kohler** (MM '89), **Barbara Harbach** (DMA '81), and current faculty members **Bonita Boyd** and **George Taylor**.



Renée Fleming's (MA '83) latest Decca release, a collection of Handel arias, was released in plenty of time for her December appearance at

the Met in that composer's *Rodelinda*. Fleming is accompanied by Harry Bicket and the Orchestra of the Age of Enlightenment; the program includes the first recording of an aria from *Lotario*.



Philip Wilder (BM '90), member and artistic administrator of Chanticleer, can be heard on the ensemble's latest release, *How Sweet*

the Sound, a collection of hymns, gospel songs, and spirituals. (Assistant Professor of Musicology **Roger Freitas** is a former member of Chanticleer.) Wilder was featured in a September 18 *NPR Weekend Edition* piece about the album and one of its songs in particular, "Jesus Hits Like an Atom Bomb," written in the late 1940s by Lee McCullum.



Winter (Albany TROY 670), a new CD by trumpeter **Chris Gekker** (BM '76), is a program of music by two other members of Eastman's Class

of '76: **Eric Ewazen** and **David Snow**. The program includes Ewazen's *Three Lyrics*, *Elegia*, *Elizabethan Songbook*, *Aftershock*, and *Hymn for the Lost and the Living*, and two suites by Snow, *Winter* and *A Baker's Tale*.

► Some other alumni CDs are mentioned in the "Alumni Notes" section of this issue.

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.

CONTINUED FROM PAGE 34

of Culinary Professionals (IACP) in the Certified Culinary Professional (CCP) certification program. The CCP credential globally distinguishes top chefs, authors, educators, and professionals who have achieved a high level of knowledge, leadership, experience, and professionalism within the realm of culinary arts. J.T. currently works at the Omni Parker House in Boston, and recently received an Honorable Mention in Culinary Academics from the Cambridge School of Culinary Arts.

Jeffery Briggs (BM '70) and **Deborah Plutzik Briggs** (BM '80), who met at Eastman in the late 1970s, both had a noteworthy year. Deborah was named among Maryland's Top 100 Women for 2004, and Jeff was named 2003 Ernst and Young Maryland Entrepreneur of the Year for Software.

On the Jewish Holy Day of Yom Kippur, October 25, Cantor Jay Frailich and the choral forces of University Synagogue of Brentwood, CA, premiered *We Remember Them*, by **Michael Isaacson** (PhD '73). The work is a choral memorial for three noted Jewish film composers who passed away during the summer of 2004: Jerry Goldsmith (*The Omen*, *The Boys from Brazil*); David Raksin (*Laura*), and Elmer Bernstein (*To Kill A Mockingbird*, *The Ten Commandments*). "I wanted to fondly express how important their musical example was to so many of us in the professional community, and to me personally," said Isaacson.

Robert Jesselson (MM '79), professor of cello at the University of South Carolina, just returned from two months' teaching and performing in South Korea and Taiwan. In December 2003, *The New York Times* featured an article by Bernard Holland on "Pulling Strings to Get Violins Back in Children's Lives," about Jesselson's USC String Project, which is the national model for 36 other String Projects at universities around the country. Jesselson will teach this summer at Killington Music Festival and at the North Carolina School of the Arts.

Rob Kapilow (MA '77) continues to spread the word about great music to kids and parents. This summer he

appeared in an interactive family concert in Lincoln Center's Mostly Mozart Festival, which included music by Saint-Saëns, Rimsky-Korsakov, and Kapilow's own chamber work *And Furthermore They Bite*. For adults, Kapilow presented one of his famous "What Makes It Great?" programs on Mozart's "Jupiter" Symphony (also just out on an Artemis records CD). His most recent concert work, *Summer Sun, Winter Moon*, a choral symphony on the Lewis and Clark Bicentennial, was commissioned by orchestras in St. Louis, Kansas City, and Louisiana, and first performed September 19 in Kansas.

Louis Karchin (BM '73) contributed a new work to *Paul Auster: Poetry and Music*, presented at the New York's Guggenheim Museum on September 11 and 12. The noted novelist read from his recent *Collected Poems*, and the musical program included new vocal pieces by Karchin, Milton Babbitt, Lee Hyla, Roger Reynolds, and Charles Wuorinen. There was a definite Eastman emphasis among the singers, who included baritone **Thomas Meglioranza** (MM '95), mezzo-soprano **Mary Nessler** (MM '90), and soprano **Lucy Shelton**, who was a visiting assistant professor of voice in 1979.

Frederick Koch (DMA '70) was nominated as a distinguished alumnus by the Cleveland Institute of Music. Koch's *Triptych* for chamber orchestra with piano was premiered by the Cleveland Chamber Symphony, and he and baritone Andrew White gave concerts of his songs at Baldwin-Wallace Conservatory and Akron State University. The Cleveland Museum of Art sponsored a concert of his music on June 23. Koch recently was also guest composer at Principia College in Elmhurst, IL, where his daughter graduated, and recently received a grant from the Bascom Little Fund of Cleveland to assist him in bringing out a new CD.

Geary Larrick (MM '70) has publication references from 1987 to 2003 in *Répertoire International de Littérature Musicale* (RILM) Abstracts. Geary's latest composition

is *Dance for Four Drums*, premiered in August at the Central Wisconsin Children's Museum in Stevens Point. He delivered a paper called "Music and Local Government" to the 15th Conference on the Small City and Regional Community on September 30 at the University of Wisconsin, Stevens Point. He has a music review in the fall 2004 issue of *Multicultural Review*, and also performed on percussion and piano at the University in Stevens Point in September.

John McKay (MM '75, DMA '78) recently retired after teaching piano and history for 28 years at Gustavus Adolphus College, St. Peter, MN. He is also the founder and director of a summer series called Minnesota Valley Sommerfest, which celebrated its 15th year of continuous concerts this summer. John and his wife Sara (Sally) recently celebrated their 40th wedding anniversary.

On October 1, Chief Warrant Officer **Kenneth W. Megan, Jr.** (BM '73) was appointed director of the United



Kenneth W. Megan, Jr.

States Coast Guard Band—only the sixth in its 80-year history. Megan joined the Coast Guard Band in June 1975. Megan has been the Band's assistant director, director of public information, radio producer, and supervisor of its popular Young People's Concerts and Recital Series.

In 1989, Megan set up the first tour of an American military band in the Soviet Union—and conducted a joint performance of Sousa's "Stars and Stripes Forever" with the Leningrad Military District Band.

Diana Mittler-Battipaglia (DMA '74) celebrated her 25th season as pianist and director of the Con Brio Ensemble. This season's 14 concerts included performances at the Donnell and Flushing Libraries, Lehman College, and in Queens, Nassau, and Suffolk Counties, featuring trios, sonatas, and vocal works by Beethoven, Schumann, Dvořák, Grieg, Schoenberg, and others. She also appeared as guest artist with the Lehman Woodwind Quintet in November, performing works by Mozart and Roussel. During the 2003–04 academic year, she con-

ducted the Lehman College and Community Chorus and Orchestra in two semi-annual concerts in the Lehman Concert Hall.

David Myers (MM '73), associate director of the Georgia State University School of Music, received the Outstanding Faculty Scholarship Award for 2004 from the University's College of Arts and Sciences. Dr. Myers is the founding director of the Center of Education Partnerships in Music, a national research and resource center that fosters collaborations among the University, arts organizations, and school, and provides opportunities for Georgia State students to interact with professional musicians and peers in a variety of projects. Dr. Myers also serves as director of Graduate Studies and of the music education PhD program for the School of music.

In June, **Monte Keene Pishny-Floyd** (PhD '72) presented a paper on "Arnold Schoenberg's Brilliant Moves" at the Schoenberg Center in Vienna.

Edwin A. Rieke (DMA '75), organist and director of music at St. Mark's Episcopal Church, San Antonio, TX, played a recital on October 3 at San Antonio's University United Methodist Church. The program included works of Bach, Bruhns, Dupre, Phillips, Vierne, and Bourgeois.

Jazz pianist and composer **John Serry** (BM '75, MM '90), who has relocated from New York to London, now teaches lessons and an ensemble class at the Royal Academy; he also performs frequently in London.

This October, **Michael David Shemancik** (BM '79), a music teacher at Pittsford Sutherland (NY) High School, traveled to Japan and Okinawa as part of a program sponsored by the Japanese government aimed at getting educators from the United States to study the country's culture and education system. Shemancik traveled to Japan with the Eastman Wind Ensemble while a student here.

The *Trombone Concerto* by **Jeff Tyzik** (BM '73, MM '77) was on the opening program of the Hartford (CT) Symphony Orchestra's 2004–05 season, performed by HSO principal David Garcia with music director

CONTINUED ON PAGE 38

CONTINUED FROM PAGE 37

Edward Cumming conducting. Tyzik wrote the concerto for trombonist **Mark Kellogg** (BM '03), who gave the first performance in April 2003 with the Rochester Philharmonic Orchestra.

Chris Vadala (BM '70), director of jazz studies and professor of saxophone at the University of Maryland, is listed in John Laughter's book *The History of the Top 40 Sax Solos (1955–1998)* and Lewis Porter's *Encyclopedia of Jazz*. A frequent performer with the National and Baltimore symphonies, he's also conducted 33 All-State Jazz Ensembles in the past 10 years.

Eden Vaning-Rosen (MM '72) has just published *From Rote to Note*, the 19th book in her series of Step-by-Step Method Books for Violin, Viola, and Cello (Ebaru Publishing, www.ebaru.com). It presents an innovative approach to learning to read notes for students of both the Suzuki and traditional methods.

Michael Walsh (BM '71) writes, "Thought you might like to know that my latest novel, *And All the Saints*, has been named a winner of the 2004 American Book Award. The novel, published in 2003, is the fictionalized 'autobiography' of the last great Irish gangster in Prohibition New York, O'wney Madden."

John Ward (BM '75) of Blue Hill Congregational Church, Bangor, ME, has passed with distinction the associate examination of the American Guild of Organists. Ward, a member of the Guild's Bangor Chapter, also won the Associateship Prize for highest score on that examination, along with the S. Lewis Elmer Award for the highest overall score on any of the upper-level exams given by the organization. Ward works extensively as an organist, pianist, conductor, singer, composer, theater artist, and teacher.

Robert Weeks (BM '77), of St. Albans, VT, competed in the Van Cliburn Piano Competition for Outstanding Amateurs—the only competition in the United States open to pianists 35 or older whose primary source of income is not derived from the piano. Weeks was one of 75 contestants chosen to perform in the three-round competition, which began May 31.

1980s

Reuel D. Ash (MM '81) has joined the Cincinnati office of Ulmer & Berne LLP as a senior attorney in the firm's Bankruptcy and Creditors' Rights and Business Litigation Groups. In addition to his law practice, Ash is on the board of directors of the Cincinnati Chamber Music Society, where he has been program director since 2002.

Jeff Beal (BM '85) scored the documentary *The Buried Secret of M. Night Shyamalan*, which aired on the Sci-Fi network on July 18. Music from Beal's Emmy-winning *Monk* soundtrack is now available (see "Eastman Alumni on CD," page 35), and a soundtrack from the HBO series *Carnivale* should be released in late 2004/early 2005.

Todd Beaney (BM '85) is teaching music at Rye (NY) Middle/High School, and is music director at Wilton Baptist Church in Wilton, CT. His new CD, *Higher Ground*, features new arrangements for violin and piano of hymns and worship songs; order from todd@wiltonbaptist.org.

Diane Bishop (BM '83) and **Robin Stamper** (BM '81) performed on the Orlando (FL) Philharmonic Orchestra's *Sounds of Summer* series on June 24. Diane is principal bassoonist of the Orlando Philharmonic, and Robin is employed by the Orlando Opera as music supervisor and chorus master. They performed an aria from Mozart's *Abduction from the Seraglio*, transcribed for bassoon and piano by **Barrick Stees** (BM '81). The Executive Director of the Orlando Philharmonic is yet another Eastman bassoonist—**David Schillhammer** (BM '87).

Elizabeth Blades-Zeller (MM '84, DMA '93) visited the University of Rhode Island on October 23 to give a seminar for singers on the benefits of the Feldenkrais Method, "Singing with the Whole Voice."

Robert Carroll (BM '87) writes: "Though a clarinet major while in school, my 'second career' as a vocalist has suddenly emerged. I was the bass-baritone soloist with the Milwaukee Symphony Orchestra and Chorus in May 2004 concerts

of works by Bach. I also performed the role of Roberto in a concert version of *Irma La Douce* in February 2004, with In Tandem Theatre of Milwaukee."

Wind, the Colliding Sound of Time (2003), by **Gordon Chin** (MM '84, DMA '89), was performed by cellist Felix Fan and percussionist She-e Wu at the Taipei Cultural Center's annual "Taiwan Connection" concert at Alice Tully Hall on June 18. New York Sun reviewer Adam Baer

described the work's style as "an aesthetic that makes music into poetry . . . Ms. Wu kicked a bag of ping-pong balls abruptly open and dropped an Oriental fan onto the floor, threw a bowl of rice pebbles onto a drum, and blew into wine bottles. But this wasn't postmodern shtick: rather, the effect was like a poem being read by different voices."

Jonathan Dubay (BM '85) is in his eleventh season as a member of the Oregon Symphony. He recently released his first CD, the *44 Duos for Two Violins* by Bela Bartók, on the DoubleStop label. Jonathan's two children, ages 2 and 5, inspired him to write, produce, and perform with the Tears of Joy Theatre in a family puppet show entitled *The Wooden Boy* at the Portland Center for the Performing Arts. The show combined Bartók's violin duos with Hungarian and Rumanian folk tales. It was funded by a grant from the Oregon Symphony and the John S. and James L. Knight Foundation.



**Jonathan Dubay and
*The Wooden Boy***

Jazz vocalist **Sandra Dudley** (MM '85) writes that she has been assistant professor of commercial voice at Belmont University since 1995, and has two new recordings: *Big Band Reflections of Cole Porter* (Summit) and her first solo project, *Close to You* (Bella). More information is at www.sandradudley.com.

As always, soprano **Renée Fleming** (MAS '83) headlined some high-profile musical events in the past few months. Two of the most prominent were the Philadelphia Orchestra's Richard Strauss program at Carnegie Hall (she sang the *Four Last Songs*, conducted by Christoph Eschenbach) on October 6; and the first Metropolitan Opera production of Handel's *Rodelinda*, which opened in December. Renée's book, *The Inner Voice: The Making of a Singer*, was published in November by Viking. (See also "Alumni on CD," page 36.)

Joseph Gilman (MM '87) was one of five finalists in the Great American Jazz Piano Competition in April in Jacksonville, FL. The event kicked off the 2004 Jacksonville Jazz Festival.

Margi Griebing-Haigh (BM '82) recently published several chamber works: *The Windrush Madrigals* and *Kajalamagee* are published by Jeanne, Inc.; and *Hebert Variations* and *Bocadillos Panoramicos* are published by Musicallygraphics. (See also "Alumni on CD," page 36.)

Michael Kissinger (DMA '89) celebrated the seventh anniversary of the Vancouver (WA) Wine & Jazz Festival, which he founded in 1998. An August 25 article in *The Oregonian* quoted Kissinger, and featured the Festival as an event central to the continuing renaissance of downtown Vancouver.

Mark Laubach (MM '84) was the subject of a profile in the Wilkes-Barre (PA) *Times Leader*, focusing on his 18-year career as minister of music at St. Stephen's Episcopal Church in Wilkes-Barre. Mark—whose father and two uncles are Lutheran pastors—is also an adjunct

faculty member at Marywood University, teaches organ students, and gives private organ lessons.

Mezzo-soprano **Ava Baker Liss** (BM '86) presented the West Coast premiere of the 35-minute song cycle *Songs of Love and Sorrow*, by composer-pianist **David Burge** (DMA '56), at two Southern California venues: the Mingei International, in San Diego, and the Athenaeum, in La Jolla. The November programs also featured other new works by Burge, published by C.F. Peters Corporation.

Composer **Dan Locklair** (DMA '81) had a number of important premieres earlier this year. His symphony for chamber orchestra, *In the Autumn Days*, was performed by the Lake Superior Chamber Orchestra on June 24 in Duluth, MN. His *Salem Sonata*, premiered in March by organist Peter Sykes, was recorded for Raven; and a new organ work, *In Mystery and Wonder*, was commissioned by Casavant Frères for the company's 125th anniversary, and performed worldwide on November 13–14. His organ piece "The Peace May Be Exchanged," from *Rubrics*, was played at the Washington National Cathedral funeral service for former President Ronald Reagan. *As Bright as Lightning: The Hymns of Dan Locklair* was recently published by Zimbel Press. For more information on Dan's music, visit www.locklair.com. (See also "Alumni on CD," page 36.)

Bryan McElhaney (BM '88) and **Carla Budzian McElhaney** (BM '89) look forward to the birth of their second child in March 2005. Bryan and Carla are both on the faculty of Baldwin-Wallace Conservatory in Berea, OH.

Leslie Odum Miller (MA/DMA '89) writes, "I'm starting my 16th year as associate professor of oboe and music theory at the University of Florida. I am also the coordinator of graduate studies. Kenneth (Kenny) Virgil Miller was born October 10, 2003. We are truly enjoying our new addition to our family!"

Karl E. Moyer (DMA '80) writes: "I have published a new setting of the English carol *This the Truth Sent from Above*, GIA-G6140. It largely involves melodic materials in the voice parts



Mezzo-soprano Allyn Van Dusen (MA '84) as Count Orlofsky in the Rochester Opera Factory production of Johann Strauss's Die Fledermaus.

but with one stanza in modal SATB harmony, and is very accessible for the average parish choir."

Tom Nazziola (BM '88) writes: "I recently composed a choral work, *Another Spring*, which received a world premiere by VocalEssence of Minneapolis in October. My ensemble, The BQE Project, is currently touring the East Coast with live performances to James Whale's *Frankenstein*, featuring a new score which I composed earlier this year. I will also premiere a new score to *Sherlock Jr.* (a Buster Keaton film) at Lincoln Center later this fall. For more info visit www.thebqeproject.com."

Miles Osland (MM '87), currently director of jazz studies and professor of saxophone at the University of Kentucky, recently returned from a two-week stay at the Conservatorio de Tatui in São Paulo, Brazil, as an artist-in-residence. While in São Paulo, Professor Osland taught saxophone technique, improvisation, and jazz technique master classes. Osland also traveled to Jau, a rural city near the birthplace of the great soccer star Pele, for an outreach clinic and performance with the Experimental Jazz Orchestra at the "Sound Station" music school (a converted train station).

Violinist **Helene Pohl** (BM '85) was featured with her colleagues in the New Zealand String Quartet in an article in the Daytona Beach (FL) *News-Journal*, before a concert in the

Central Florida Cultural Endeavors series. The group is quartet-in-residence at Victoria University, Wellington, and often acts as New Zealand cultural ambassadors.

Ed Reid (BM '82, MM '87), trumpet instructor at the University of Arizona, will take 18 trumpet and other brass, students, percussionists, and a conductor to Bangkok, Thailand, to compete in the International Trumpet Guild Competition in summer 2005. Last year, 13 of Reid's students went to Fort Worth, TX, as the first UA students to compete as a trumpet ensemble. Reid is also principal trumpet of the Tucson Symphony Orchestra and a member of the New Sousa Band.

Award-winning composer and conductor **Maria Schneider** (MM '85) headlined the Cornell Jazz Festival, joining the Cornell Jazz Ensemble on May 1 and leading a reading session of student composers' charts on May 2. Maria's involvement in ArtistShare.com—the only place where her acclaimed new album, *Concert in the Garden*, is available—was the subject of an interview in the November 2004 *Down Beat*. (See also "Alumni on CD," page 35.)

Leo Schwartz (BM '80) has just begun *Composer*, a newsletter about his work and performances. Featured in the first issue is his choral work *A Splash of Christmas*, for male chorus and piano or wind ensemble. Upcoming premieres

include *Cowboys, Indians, Bears, and Whips—Folk Songs of Gay America* (Boston Gay Men's Chamber Chorus, February), and a bassoon sonata (with Felicia Foland). For information, score samples, and audio files, visit www.leoschwartz.com or contact Leo at leos@rcn.com.

Daniel Nathan Spector (BM '84) combined piano playing and acting in his performance as Mitch Albom in *Tuesdays With Morrie*, a stage adaptation of Albom's popular book presented at the Laguna Playhouse in California in September. *Daily Variety* called Daniel's performance "impressive . . . his steadily evolving compassion is fully believable."

Bassist **Bob Stata** (BM '84, MM '85) was featured in the "First Person" section of the Rochester *Democrat and Chronicle* in October. He wrote of his experience fighting a brain tumor, diagnosed in 2003. Bob continues to play in the Mambo Kings and give music lessons in his home; his second CD, *Get This*, was released in May.

Jeff Stockham (MM '82) spent a busy summer leading and performing throughout New York State with his Civil War brass band, the Excelsior Cornet Band. The band performs authentic Civil War brass band music on original 1860s-period brass instruments drawn from Jeff's collection. Jeff has also been actively performing as solo E-flat cornet in concerts and reenactments with the Federal City Brass Band of Baltimore, one of the nation's premier Civil War brass bands. In many of these concerts, he has performed Joseph Kuffner's 1823 "Polonaise for Keyed Bugle," utilizing an original 1820s keyed bugle from his collection.

Keith Thomas (BM '88), principal oboe of the Spokane Symphony, was featured with other orchestra soloists in an October 8 performance of Haydn's *Sinfonia Concertante*. An artist-clinician for Jones Double Reed Company, Thomas also plays organ and harpsichord, serving as organist at the Cathedral of Our Lady of Lourdes.

The High Desert Museum, Bend, OR, presented the cantata *We Have Spoken—Voices from Native America* by **Clyde Thompson** (BM '84), a set-

CONTINUED ON PAGE 40

CONTINUED FROM PAGE 39

ting of words of Native Americans from the pre-Columbian era to the end of the 19th century. Having recently retired from nine years of service as Central Oregon Community College's professor of music, director of the Cascade Chorale, and director of the Central Oregon Concert Band and College Choir, Thompson now dedicates his time to composing; other recent works include commissions for the centennial of the First Presbyterian Church of Bend, for the opening of the Tower Theater, and for the Cascades Theatrical Company.

Mezzo-soprano **Allyn Van Dusen** (MA '84), a senior paralegal in a Rochester firm with a primary area of expertise in commercial real estate, continues to teach and to perform widely in the Rochester area. She recently completed a run in the ensemble cast of Geva Theatre's production of *Camelot*, and next year will perform at the Hochstein School and in the Strong Museum's *Making American Music* series. Allyn recently played Count Orlofsky in the Rochester Opera Factory production of Johann Strauss's *Die Fledermaus*. The October production also included alumni **Danielle Frink** (MM '99), **Laura Enslin** (MM '01), and **JJ Hudson** (DMA '04), conducted by **Gerard Floriano** (MM '86, DMA '95).

Jeffery Watson (MM '88) is performing widely throughout the Americas as the pianist of the popular tango group *QuinTango*. He'll also be soloist in Falla's *Nights in the Gardens of Spain* with the Pan American Symphony in February.

Dave Wiffen (MM '88) is currently teaching saxophone at his other alma mater, Wilfred Laurier University, and at the University of Western Ontario. He is busy freelancing in the Toronto area and is presently a member of the Stratford Festival Orchestra for the 2004 season. He has played in shows in Toronto, including *The Full Monty* and *The Producers*. Dave is a founding member of the New Berlin Chamber Ensemble, a woodwind group that plays in both classical and jazz styles. The NBCE has performed many concerts across Canada, and has released a CD called *La Dolce Vita*. He and his

wife Marci Rubinoff are the proud parents of Zachary, who was born in July 2003.

"Lamy Resident Combines Art and Empathy," a September 8 profile in the Santa Fe *New Mexican*, focused on **Bill Williams** (BM '87), principal trumpet of the Santa Fe Opera, who has also played in orchestras in San Diego, Syracuse, Barcelona, and Berne. Bill has also earned a doctorate in psychology, concentrating on stress and how we react to it. Bill and his wife Margot—also a trumpeter—recently accepted positions in the San Francisco Symphony, and will return to Lamy in the winter.

"Diane and Laura"—a duo consisting of harpist **Laura Zaerr** (MM '86) and flutist Diane Hawkins—opened Oregon State University's Music à la Carte concert series on September 30. The duo also has a holiday CD, *Wol-cum Yole*.

1990s

Marci Alegant (MM '95) was recently appointed associate dean for student academic affairs at the Oberlin College Conservatory of Music, where she has been assistant dean for three years. Marci is an active choral conductor and singer. Husband **Brian** (PhD '93) is a professor of music theory at Oberlin. Their son Jordan, now 16, is a talented musician, athlete, and negotiator.

Laura Barron (BM '90) now resides in the mountains of Flagstaff, AZ, with her husband Geoff, where she has been the flute professor at Northern Arizona University since 2001. She also frequently tours the United States and Canada giving recitals, master classes, and yoga workshops for musicians. Recently, Carl Fischer published her book/CD, *Expressive Etudes for the Flute*, which includes familiar works by Boehm, Andersen, and Karg-Elert, as well as lesser-known gems by Furstenau and Soussmann intended to be performed as concert pieces at the college and professional level. The book/CD is available through Flute World and most other music retailers in the United States.

Jonathan Biggers (DMA '91) has been appointed chair of the Music

Department at SUNY at Binghamton, in conjunction with his status as professor of organ and artist-in-residence, Edwin Link Endowed Chair. Biggers has been on the SUNY-Binghamton faculty since 1992, and has an active career as a concert artist and workshop/master class presenter in the United States and Europe; he is also active as a consultant for organ projects in the United States.

In September, **Philip Carli** (MA '90, PhD '03) joined forces with fellow silent film accompanist Sebastian Birch to play for several German and Japanese silent movies by F.W. Murnau and Yasujiro Ozu at the Cleveland Museum of Art and the Cleveland Institute of Art Cinematheque. Philip also accompanied silent comedies by Buster Keaton and Stan Laurel on October 2 in Massillon (OH).

Chindarat Charoenwongse (DMA '93) conducted a piano workshop and master class for teachers and students in the Alfred Publishing Method in Bangkok in July.

On September 20, pianist **Tracy Cowden** (MM '95, DMA '00) took part in the first faculty-guest recital at the Virginia Tech School of the Arts. She accompanied mezzo-soprano Katrina Zook in Dutch, English, and American folk and art songs.

Bruce Diehl (double BM '90) writes that he and his wife Diane "welcomed their first child, Jeremy David Diehl, into the world on May 19, 2004. Jeremy and the entire family are surviving the first few months by listening to the *Baby Vivaldi* CD, featuring several Eastman alums including **Tom Nazziola** (BM '88), **Aaron Drake** (BM '90, MM '93), and **Dan Willis**." Bruce continues as director of jazz studies at Amherst College and director of the Smith College Jazz Ensemble, which recently toured the Pittsburgh area in an exchange with **Michael Sakash** (MM '99) and his jazz ensemble at Washington & Jefferson College.

Candice Dlugosch (BM '97) recently won an appointment as hornist with the U.S. Army Band and Chorus, based in Heidelberg, Germany.

Eric Fung (BM '97, MM and MA '99) was featured in the March 2004 television documentary series *Young Chinese Musicians*, produced by Radio Television Hong Kong. (Also interviewed were piano professor **Natalya Antonova** and theory professor **Steven Laitz**.) In April 2004, Eric performed Saint-Saëns' Concerto No. 2 in G Minor with the Hong Kong Philharmonic Orchestra conducted by Matthias Bamert, and on May 22, he made his New York solo debut at Carnegie Weill Recital Hall, playing Bach's *Goldberg Variations* and Beethoven's *Bagatelles* and *Eroica Variations*, Op. 35, praised by critic Harris Goldsmith in *New York Concert Review*.

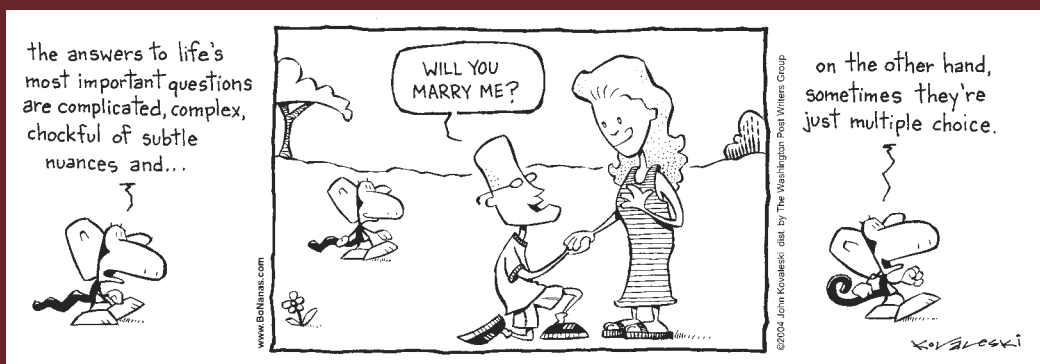
Samantha George (BM '92, MM '93), associate concertmaster of the Milwaukee Symphony, was a finalist for the job of concertmaster of the Oregon Symphony in May. She was one of two finalists chosen from 11 candidates.

David Hamilton (MM '97) was named interim principal at Churchville-Chili (NY) Junior High School, where he has also served as director of music and performing arts and director of student performance. David is currently working on a second master's degree, in educational administration, from Canisius College.

In May, **Heath Hendershot** (BM '90, MA '99) assumed the job of principal of Oxford School, Oxford, CT. Hendershot had previously been principal of the William H. Batchelier School in Winstead, CT.

Gregory Jones (DMA '92) recently toured China for a second time with solo recitals and master classes at Tainjin Conservatory, Nanjing Conservatory, Weifan Ministry of Culture, and Shandong University. He was also a soloist with the Tianjin Symphony Orchestra. Jones is professor of trumpet at Truman State University in Kirksville, MO, and can be heard on his recent CD, *Alternate Voices: Chamber Music for the Trumpet*.

Jane C. Kang (BM '94) married Alexander T. Limkakeng, Jr., MD, on September 18, 2004 in Chicago. Jane is director of business development at 21 CD Inc., a Durham, NC-based



digital marketing firm. Alexander is an emergency medicine resident at the John H. Stroger Hospital of Cook County (IL).

Erin Kaste and **Elizabeth Carter** (both BM '94) announce the birth of their son Alexander Gabriel Carter on October 29, 2003. Erin has been a member of the Memphis Symphony violin section since 1996. Elizabeth (Betsy) has been the MSO's music librarian since 1997, and is a regular sub in the trumpet section.

Candela, a group of four American musicians who create jazz-based music with Japanese melodies and instruments, was profiled in the July 18 *Japan Times*. One of the group's members is jazz pianist **Jonathan Katz** (MM '91). "I suppose we're jazz by default, because jazz swallows up everything," Katz was quoted. Candela's latest CD, *Rise Above*, was released in July.

On October 25, pianist **Angela Jia Kim** (BM '95) gave a recital in Centerville, IA, sponsored by the Centerville Concert Association, part of a 22-concert tour throughout the Midwest.

The Choral Society of the Hamptons presented the world premiere of *The Life of Towns* by **Daniel W. Koontz** (BM '92) on July 11 at Bridgehampton Presbyterian Church. The work is a musical setting of poems by Anne Carson and was commissioned by the Choral Society. Koontz's score encompasses a wide array of musical styles. Currently Koontz is completing a commission for the New York contemporary music ensemble Sequitur.

Pamela (Spindler) Kuhens (BM '93) is no longer a performing musician, but actively seeks ways to enjoy quality live music, a challenge in the northwestern suburban areas around New York City. She spent the past few years acquiring a master of social work degree and working as research assistant in the Ossining (NY) School District. Her favorite pastimes and greatest joys lie in her marriage to NYC firefighter Billy Kuhens, and raising their daughter (born June 6, 2002) and his three children (ages 16, 12, and 10) in a truly happy home.

Shizuo "Z" Kuwahara (BM '98) writes, "I have been promoted to associate conductor of the Virginia Symphony Orchestra (Norfolk, VA). I recently resigned from American University (Washington, DC) as an assistant professor and music director of American University Symphony Orchestra. I will remain at College of William & Mary (Williamsburg, VA) as an assistant professor and music director of the William & Mary Symphony Orchestra. I will be conducting the Baltimore Symphony Orchestra this summer in its U.S. tour, and return to conduct the Buffalo Philharmonic next season."

Arisa Kusumi (BM '95) and Sean Sullivan were married August 26 in Asheville, NC. Arisa continues to perform as a singer, appearing this summer at the Marlboro Festival and last year at the Verbier Festival.

On April 22 and 24, **Timothy Lees** (BM '92), concertmaster of the Cincinnati Symphony Orchestra, appeared with CSO principal sec-

ond violinist Gabriel Pegis in the orchestra's first performances of Mozart's Concertone for Two Violins and Orchestra, K. 190, conducted by Marin Alsop.

The Channel Islands Chamber Orchestra, a new orchestra of professional and serious amateur musicians led by **KwanFen Liu** (MM '98), gave its first performance on September 19 at First United Methodist Church, Ventura, CA. Further concerts are planned for February and May.

See-Yin (Oliver) Lo (MM '96, DMA '00) was promoted to tenured associate professor in August at East Tennessee State University, Johnson City. He teaches voice and vocal pedagogy, and is the director of opera theatre. He and his wife, Helen, have two children (aged 4 and 1), who keep them busy (happily). He really misses Eastman and still thinks it is the greatest place of all!

Becky (Van Nest) Meisel (BM '97) writes that she and her husband Cameron had their first child, Clara Lynn Meisel, on December 8, 2003.

Nicola Melville (MM '92, DMA '98) was appointed associate professor of piano at Carleton College, MN. She previously taught at Heidelberg College (OH).

Andrea Mikolajczak (BM '90) writes: "Some neat news: the Buffalo Bills are playing a song that my buddy Chuck Duran and I wrote for them! The 'Jills' will be dancing to it during half time. It rocks! If it catches on ... you might even hear it on the radio in Buffalo sometime. Best wishes to all!"

Jocelyn Swigger (MM '97, MA '02, DMA '02) was appointed assistant professor of piano at Gettysburg College, Gettysburg PA. Perhaps even more important, she appeared in an episode of the nationally-syndicated cartoon *BoNanas*, by her fiance, artist John Kovalski—who proposed to her in print on July 6, 2004!

In May, pianist **Mauricio Náder** (MM '93) appeared with the Orquesta de Cámara de Bellas Artes, Mexico City, in J.S. Bach's Concerto for Four Pianos and Mozart's Concerto for Three Pianos. In June he appeared with the Mexico City Philharmonic Orchestra in Mozart's Concerto No. 21, and gave several recitals of music by Mozart, Castro, Lavista, Bartók, and Mussorgsky.

Ted Nelson (BM '95) recently accepted a position with the Cincinnati Symphony Orchestra, and is relocating to Ohio with his wife **Suzanne** (Kibby, BM '94).

In the fall/winter 2002 issue of *Notes*, **Charles Nichols** (BM '90) was profiled as the creator of the vViolin and vBow ("v" standing for "virtual"). In September, Nichols, who teaches at the University of Montana, created something else: the Mountain Computer Music Festival, a one-night concert of new computer music with a difference. Nichols held it outside, creating a laid-back atmosphere by encouraging audiences to bring a lawn chair and a picnic dinner. "I want people to feel free to get up and move around and enjoy themselves," said Nichols in *The Missoulian*. "... I've programmed the concert so that if you don't like the piece you're listening to, chances are you'll like the next one."

Pianist **Jiyoung Oh** (MM '99) gave a recital of music by Beethoven, Chopin, Schumann, and Brahms at Episcopal Church of the Good Samaritan, Corvallis, WA, on October 24.

CONTINUED ON PAGE 42

CONTINUED FROM PAGE 41

Sean Owen (BM '95, DMA anticipated '06) won second prize in the 2004 National Flute Association Young Artists Competition this summer at the NFA Convention in Nashville, TN. He maintained an extensive private teaching studio before returning to Eastman in 2003. Sean is a Nationally Certified Teacher of Music by Music Teachers National Association and is a student of Bonita Boyd.

Scott Provancher (BM '98), recently named executive director of the Louisville Orchestra, was the subject of a profile in the April 18 Louisville *Courier-Journal*.

Kevin Puts (BM '94, DMA '99), currently teaching at the University of Texas at Austin, is a busy composer. He recently completed *River's Rush*, a short orchestral piece to open the St. Louis Symphony's 125th season, and *Vespertine Symphonies*, inspired by the music of the Icelandic pop singer Björk, premiered by the Marin Symphony in April. Kevin is also working on a piece for the Minnesota Orchestra to premiere in 2006, a percussion concerto for Evelyn Glennie, a violin concerto, and a cello concerto for Yo-Yo Ma.

Byung-Hyun Rhee (BM '91) writes: "I'm currently in my fourth season as associate conductor with the Nashville Symphony. In May, I was awarded the Bruno Walter Memorial Foundation's Assistant Conductor Chair. Also in 2004, I led the Nashville Symphony in its Fourth of July concert with the Oak Ridge Boys, Sarah Evans, and Phil Vasser, which was broadcast nationwide on the Great American Country cable network."

Robert W. Rumbelow (DMA '96) is in his ninth year as conductor and director of wind ensemble activities and conductor of opera at Columbus State University (GA). He and the CSU Wind Ensemble have two CDs on Summit, *Journey* and *Wind Legacy*, and performed at the 2003 National CBDNA Conference in Minneapolis. CSU commissions include *Symphony in E-flat for Wind Orchestra* by **Shafer Mahoney** (MA '98, PhD '99). He is an active guest conductor, recently leading the Hermitage

State Chamber Orchestra in St. Petersburg, and was a finalist in the Tokyo International Conducting Competition. A composer as well, his *Night* has been widely performed; his most recent composition is *The Snowmaiden*. In November, Rumbelow hosted his Eighth Annual Conductors Workshop featuring **Donald Hunsberger** (BM '54, MM '59, DMA '63).

Barbara Showalter (MM '98) was recently appointed adjunct instructor of horn at McMurry University, Hardin-Simmons University, and Abilene Christian University, TX.

In September, **Richard J. Shuster** (MM '96), assistant professor of piano at Texas Women's University, presented a guest recital at Baylor University. The program included Prokofiev's *Visions fugitives*, George Crumb's *Eine Kleine Mitternacht Musik*, and Brahms's Sonata No. 3.

Pianist **Ramasoon Sitalayan** (MM '99) gave a solo recital of works by Mozart, Chopin, Scarlatti, Liszt, and Gershwin at the Chintakarn Music Institute, Bangkok, Thailand, on July 3.

Timothy W. Sparks (MM '91) and his wife Amy announce the birth of their son, Jason Thomas Sparks, on June 22.

After 15 years in Europe and the Middle East, violist **Peter Sulski** (BM '90) is back in his hometown of Worcester, MA, where he is on the faculty at College of the Holy Cross, Clark University, UMASS Lowell, and the Joy of Music Program. His performing projects include working with Mistral, the touring group of the Andover Chamber Music Society, and leading the Clark Sinfonia string ensemble.

Cheryl Ann Terwilliger (MM '94) and Cathy Ann Harris affirmed their partnership in New York City on June 27. Cheryl is director of instrumental music and chair of the visual and performing arts department at the Bullis School in Potomac, MD.

Violinist **Jeff Thayer** (BM '98) was soloist at the opening concert of the Williamsport (NY) Symphony Orchestra, performing the Brahms Concerto. Jeff's mother Pat Thayer is

a first violinist with the WSO and a Suzuki violin teacher.

Brant Taylor's (BM '93) dual career as a cellist in the Chicago Symphony and in the cocktail music ensemble Pink Martini, was the subject of a profile in the Fort Worth-Dallas *Star-Telegram* in July. Taylor performed and taught at the Mimir Chamber Music Festival at Texas Christian University, but he's also successful performing in the "cutting-edge group that has revived the European café-music tradition," as the paper described Pink Martini. "Good music is good music," Taylor was quoted: "Being a musician in the 21st century means being diverse and adaptable."

Rainbow Body, the award-winning orchestral piece by **Chris Theofanidis** (MM '92), continues to rack up performances. In a review of an October 2 performance by the Haddonfield (NJ) Symphony Orchestra under Rossen Milanov, critic David Patrick Stearns wrote: "The piece achieves ecstasy honestly . . . you'd be tempted to compare *Rainbow Body* to movie music if you could imagine a movie good enough to deserve it."

Anthony Tobin (BM '90) was featured guest artist at a Mostly Mozart Festival at Northwest Missouri State University in March, where he gave a recital, lecture, and master class. In May he toured Austria, Germany, and The Netherlands with violinist Christina Hoeffler of the Holland Symfonia, and in June traveled to Sao Paulo, Brazil, where he performed as part of a cultural exchange. This fall he was the piano coach for Camilla Belle and Elisha Cuthbert for the motion picture *Dot*.

Pianist **Gustavo Tulosa** (DMA '97) performed in the Alumni Artists Series at the University of Redlands (CA). Gustavo is director of the Fine Arts Program at Brookhaven College, Dallas, TX.

The Philadelphia Orchestra has named **Kathleen Van Bergen** (BM '98) its vice president of artistic planning. She worked at the St. Louis Symphony for the last five years, most recently as vice president and director of artistic administration. In Philadelphia, Kathleen will work with music director Christoph

Eschenbach on concert programming, and will oversee tours, education, and other artistic initiatives.

Harpist **Louise Vickerman** (MM '95) performed Debussy's *Danse sacrée et Danse profane* with the Utah Chamber Orchestra in August, and was profiled in the *Deseret Morning News*.

Patty (Grimes) Welch (BM '91, MM '97), along with her Irondequoit (NY) High School students, was presented with the award for Outstanding Youth Service to the Mary Cariola Children's Center in April 2004. Patty's students have performed for the center for the last 10 years, and helped to raise money for the school for the last four years. She was recently appointed educational consultant for the Moonbeam2earth Project, Inc., a not-for-profit arts outreach program serving the inner city of Rochester. Welch will join Monroe County School Music Association President **Tom Indiano** (BM '78) as president-elect for 2004-2006.

Guitarist **Evan White** (BM '97) recently celebrated his third wedding anniversary with wife Mandie and the recent arrival of their first child, daughter Casey. Evan is currently the programming coordinator for the New Jersey Performing Arts Center (Newark, NJ) and is the producer of NJPAC's outdoor summer music festival *Sounds of the City*. New Jersey Performing Arts Center, one of the largest in the nation, was praised by *The New York Times* as "one of the world's great concert halls."

Highlights in 2004 for **Christopher M. Wicks** ('95) included the performance of his Cello Concerto by the Marylhurst (OR) Symphony Orchestra and soloist Victoria Tikhonova in April; the premiere of his setting of Psalm 98 by the Long Island Choral Society in Manhasset, NY in May; and the premiere of his *Missa Brevis* by the Luscinia Youth Choir Opava at the Jihava Choral Festival in the Czech Republic in June.

Deborah A. Wilson (MA '92), musicology professor at Ohio State University of Marion and cellist with the Westerville Symphony, recently joined the WOSBach 91.1 FM Advisory Council, which provides a local voice to the larger WOSU stations.

Composer **Adeline Wong** (BM '98) heard the premiere of her *Starburst* by the Tasmanian Symphony Orchestra at the Australian Composers' Orchestral Forum in November. Adeline was the subject of a feature article in the *New Straits Times of Malaysia* on September 29.

2000s

Assata Alim-Clark (BM '00) writes, "My husband Paul and I are pleased to announce the birth of our first child, a son, Morgan Elijah Clark, on April 20, 2004 at 4:20 p.m., weighing 6 pounds, 13 ounces."

Aaron Brock (DMA '03) was a semi-finalist in the 2004 JoAnn Falletta International Guitar Concerto Competition, held in June in Buffalo, NY. The Canadian native was the first recipient of Eastman's Andres Segovia Award, in 2003.

In October, **Leah Brockman** (BM '01) was appointed (via audition) to the principal horn position in the Shenzhen Symphony Orchestra of China.

Miles Brown (BM '00 in double bass, music education, and jazz) reports that he was recently hired as full-time orchestra teacher at Kings Park High School on Long Island, "mainly due to the fact that I went to Eastman! It's a pretty good job, and allows me to do a lot of playing on the side. I live in Forest Hills, Queens, and got married a few months ago. Her name is Efrat, and she's a spectacular violinist from Knoxville, TN."

Eric Dudley (BM '01) was appointed assistant conductor of the Cincinnati Symphony Orchestra. He will serve as cover conductor for CSO music director Paavo Jarvi and music director of the Cincinnati Symphony Youth Orchestra. He studied conducting at Yale with Lawrence Leighton Smith. While an Eastman student, Eric won the Louis Lane Prize in Composition.

Renée-Paule Gauthier (MM '00) writes, "I have recently terminated my position with the New World Symphony and joined the ranks of the first violin section of the National Arts Centre Orchestra in

Ottawa, under the baton of Maestro Pinchas Zukerman."

Eric Goldman (BM '02) writes, "I've been named the first ever Posner Intern at the Carnegie Mellon University Libraries. I will be preparing the first exhibit in the newly opened Posner Center. The internship, which lasts all summer, will result in an exhibit using an original copy of Kepler's *Harmonices Mundi* (1619), and will discuss Music of the Spheres." Eric was also recently named bassoon alternate for the new Pittsburgh Live Chamber Orchestra.

Nathan Heleine, Madeline Sturm (BM '02), and **Matt Blanchard** (BM '01) have formed Boom Design Group, Inc., (www.boomdesigngroup.com), to create websites and print materials for artists, musicians, and related businesses, actively seeking opportunities to join the worlds of music and visual arts.

A successful sub! Hornist **Mark Houghton** (BM '02) of the Phoenix Symphony Orchestra was imported by the Fort Worth Symphony Orchestra for its summer Tchaikovsky Festival, led by Miguel Harth-Bedoya. In a review for the *Dallas Morning News*, Scott Cantrell (whom some may remember from the *Rochester Times-Union* in the 1980s), praised Mark's "tone of bur-nished elegance and amazing expressive range, and he delivered some protracted decrescendos that took the breath away ... formal auditions [for the principal horn chair] will be held in October. Can we just hire Mr. Houghton?" Somebody listened: in October, Mark was appointed FWSO principal horn!

Cynthia Johnston-Turner (DMA '04) was recently appointed director of wind ensembles and assistant professor of music at Cornell University. She will continue as resident conductor of the University of Rochester Wind Symphony, and continues to be active as a guest conductor and clinician throughout the United States and Canada.

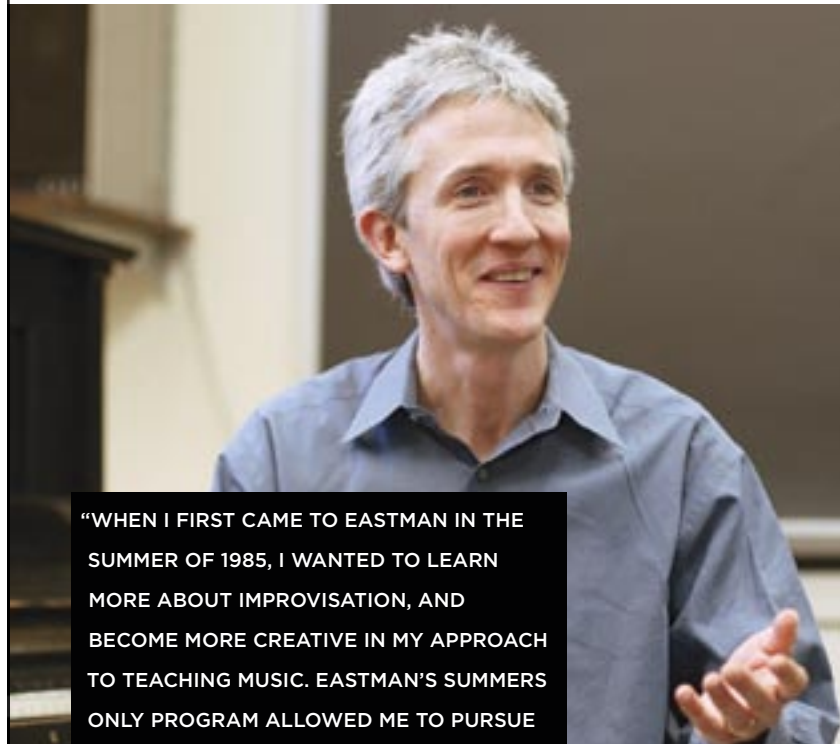
Emily John (BM '02) is the director of Treble Voices of Queens, a new choral program for singers aged 10 to 18, affiliated with the Center

CONTINUED ON PAGE 44

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CONTINUED FROM PAGE 43

for Preparatory Studies at Queens College. Emily was profiled in the July 23 issue of *Newsday*.

Caroline Kang (BM '02) was one of 10 recipients of the Parisian Scholarship of Oneonta, NY, given to community projects and organizations that involve area youth. The scholarship enabled her to study early music and Baroque cello at the Longy School of Music, Cambridge, MA.

Melissa Kelly (MM '02) sang Mimi in the Riverside (NY) Opera's production of *La Bohème* in November 2003, and appeared in the Bronx Opera's *La Traviata* in May 2004. She returned to Lawrence University in June as a soloist in Penderecki's *Credo*.

In May, **Peter Kolkay** (MM '00) won one of the most prestigious prizes for young musicians, an Avery Fisher Career Grant—the first bassoonist ever to do so. Peter is visiting assistant professor of bassoon at West Virginia State University, but his concert calendar for 2004–2005 is also well filled. He'll play a special quintet version of *Peter and the Wolf* at New York's 92nd Street Y, give recitals in Chicago and Utica, and tour the West Coast with the chamber ensemble Concertante. He will also join fellow bassoonist Rufus Oliver in the first

performances of a Concerto for Two Bassoons and Orchestra by American composer Harold Meltzer—a piece commissioned by Concert Artists Guild to showcase Kolkay's talent. In his recitals, Peter is often joined by his fellow alumna, pianist **Alexandra Nguyen** (MM '00, DMA '03), who was named Eastman's assistant dean of academic affairs and director of career services in May.

Pianist **Mirna Lekic** (BM '02) received the 2004 New York Foundation for the Arts Artist Grant for a solo recital as part of the Bascarsija Nights International Festival in Sarajevo. In May, Mirna completed her MM at the Mannes College of Music, and this summer

participated in the 2004 Las Vegas Music Festival.

Connor O'Brien (NA '01) has been named executive music supervisor for *The Kustomizer*, a new reality show that premiered November 22 on The Discovery Channel. A prize-winning singer-songwriter, Connor is in the studio working on his third album.

Alex Postelnek (BM '00), percussionist, was selected to perform with Yo-Yo Ma and the Silk Road Ensemble in concerts at Carnegie Hall this fall. Alex recently completed his master's (MFA) degree in world music from California Institute of the Arts. Alex is based in Los Angeles, where he has been producing concerts with the Music Circle of Los Angeles, teaching, and performing throughout Southern California.

Harpist **Megan Sesma** (BA and BM '02) performed with the U.S. Coast Guard Chamber Players in a concert called "Musical Recollections in Tranquility" on October 24 at the Coast Guard Academy. She took part in works by Hovhaness and Pasculli, and was soloist in *Four Etudes for Harp* by Jan Fischer.



Peter Kolkay

Kate Sheeran (BM '02) was recently appointed as horn instructor (adjunct) at Dickinson College, PA. Kate is also working as

publicist for the contemporary music ensemble Alarm Will Sound, formed at Eastman and now based in New York City.

Faith Sherman (BM '03) won the \$5,000 Norman Treigle Memorial Award in the Opera Scholarship Competition, held April 17 at the University of Cincinnati College-Conservatory of Music. The award guarantees the mezzo-soprano a stage audition with the New York City Opera and a full-tuition scholarship to the Conservatory. On April 25, Faith also won first place and a \$1,000 cash award in the Dayton Opera Guild Annual College Vocal Competition, and during April and May appeared in CCM perfor-

mances of Brahms' *Alto Rhapsody* and Humperdinck's *Hansel and Gretel* (the Cincinnati *Enquirer* called her performance as the Mother and Witch "a standout").

Violinist **Solomiya Soroka** (DMA '03) gave a recital with pianist Arthur Greene on July 3 at the "Grazhda" Music and Art Center of Greene County (NY). The Center is part of a Ukrainian cultural complex in the Catskills.

This fall, **Jassen Todorov** (MM '00) finished a cycle of the complete Mozart sonatas for violin and piano with pianist William Corbett-Jones at San Francisco State University. An *SF Weekly* profile of Jassen also described his adventures as an amateur pilot.

Ensembles

In March 2005, the Osland Saxophone Quartet, which includes **Miles Osland** and **Lisa Parent-Osland** (both MM '87), will be the chamber music ensemble in residence for the Iowa Arts Council. During the two-week residency, the Oslands will perform for over 20,000 students, ranging from kindergarten to college age. The group's second recording on the Sea Breeze label has been hailed by critics as "a recording with a rich montage of classical and jazz styles, delivered with exceptional quality and passion."

The **Fader Quartet** won the Saunderson Award at the 58th Annual Coleman Chamber Ensemble Competition in Pasadena, CA. The quartet's members include two Eastman alumni, pianist **Melody Fader** (BM '99) and cellist **Caitlin Sullivan** (BM '03). The other members are Jonathan Chu, violin, and Youming Chen, viola.

The members of the Marian Anderson String Quartet—including violinist **Marianne Henry** and violist **Diedra Lawrence** (both NA '95)—recently joined the Brazos Valley Symphony Orchestra as string section leaders. In 1991, the Anderson Quartet was the first African-American chamber ensemble to win a classical music competition: the International Cleveland Quartet Competition.

Cellist **Barbara Altman** (BM '66, MM '69) and pianist **Ian Altman** (BM '69, MM '72) performed in recital September 7 in Max Noah Recital Hall, Porter Hall, Georgia College and State University, in a program of music by Chopin, Haydn, Vitali, Rochberg, and Popper. Barbara is principal cellist of the Macon Symphony; Ian teaches at Mercer University. Their son, guitarist **Ben Altman** (BM '01), studying at the Peabody Conservatory, opened Mercer University's concert series on August 26.

In October, clarinetist **Patricia Martin** (BM '84) and her colleagues in the Angelle Trio (Jennifer Cassin, viola, Chan Kiatlim, piano) gave concerts in Baton Rouge and Lafayette, LA. All three teach at the University of Louisiana at Lafayette.

Alarm Will Sound, the contemporary music group founded at Eastman and consisting of Eastman alumni including musical director **Alan Pierson** and managing director **Gavin Chuck** (MA '96, PhD '04), began a two-year, part-time residency this fall at Dickinson College. The group will offer two full-ensemble performances each year, plus four to six other concerts involving smaller groups.

The Ike Sturm Ensemble gave three Rochester-area concerts on September 24–26. Besides bassist **Ike Sturm** (BM '00, MM '03) and his sister, clarinetist **Maddy Sturm** (BM '02), the lineup includes alumni **Matt Blanchard** (BM '01), **Mike Williams** (BM '03), **Matt Curlee** (MA '01), **Ryan Ferreira** (BM '02), and **Ted Poor** (BM '03).

Trombonists **Michael Clayville** (BM '00), **Christopher Beaudry** (BM '02, MM '03), **Michael Selover** (BM '02), and **John Widmer** (BM '02) have formed Novus, in residence at Rice University (TX). The quartet performs a repertory of transcriptions, arrangements, and original compositions from Pink Floyd to Olivier Messiaen.

The Crown City Brass Quintet made its debut in the Chamber Music Palisades series on October 19, in Pacific Palisades, CA. The group includes hornist **Sarah Bach** (BM '97).

Humanities Department Chair **Jonathan Baldo's** essay "Solitude as an Effect of Language in Gabriel Garcia Marquez's *Cien anos de soledad*" was recently reprinted in *Modern Critical Interpretations of Gabriel Garcia Marquez's "One Hundred Years of Solitude,"* edited by Harold Bloom (Chelsea House Publications, 2003). His essay on Shakespeare's *Henry VIII*, "Necromancing the Past in *Henry VIII*," will appear later this year in *English Literary Renaissance*.

Assistant professor of chamber music and accompanying **Sylvie Beaudette** (DMA '93) teams with soprano **Eileen Stempel** (BM '88) on the CD *Love Lies Bleeding: Songs by Libby Larsen* (Centaur 2666). The program of Larsen's *Cowboy Songs, Sonnets from the Portuguese, and Try Me, Good King: Last Words of the Wives of Henry VIII*, is dedicated to the memory of Stempel's teacher and former voice department chair **William McIver**, who died in summer 2003.

Malcolm Bilson, visiting professor of historical keyboards and affiliate faculty member in musicology, gave a fortepiano recital at Gettysburg College (VA) on October 17, 2004. The program included sonatas by Beethoven, Haydn, and Mozart.

Professor of Violin **Lynn Blakeslee** returned last summer to Raabs Musik 2004, performing and giving chamber music master classes with an international faculty from July 16–August 18. The symposium is held in Schloss Raabs, a beautiful old castle overlooking a lake. For information on the Academy, visit www.raabs-musik.com.

This year's ASCAP Award recipients include **Harold Danko**, chair of the Jazz and Contemporary Media department, and **Ramon Ricker** (DMA '73), Professor Saxophone and director of the Institute for Music Leadership. Both men have previously won this award, based upon the unique prestige value of each writer's catalog of original compositions.

Assistant Professor of Organ **Hans Davidsson** was organist-in-residence at the Eccles Organ Festival in Salt Lake City in October 2004. He lectured, gave master classes and private lessons, and played a

Celebrating service



Steven Laitz

At the first faculty meeting of the 2004–2005 academic year, the following faculty members were recognized for their years of service:

25 years

Richard Grunow, music education



Richard Grunow

20 years

Donna Brink Fox, music education
Gretchen Wheelock, musicology



Donna Brink Fox

15 years

Louis Bergonzi, music education
Kathleen Bride, harp
John Graham, viola
Steven Laitz, theory



John Graham

10 years

Douglas Humpherys, piano
Timothy Scheie, humanities
William Weinert,
conducting and ensembles

recital of music by Bohm, J. S. Bach, Frescobaldi, and Messiaen.

Professor of Music Education **Donna Brink Fox** is Acting Dean of Academic Affairs for the 2004–2005 academic year, replacing Professor

of Theory **Betsy Marvin**, who held the job for the past four years with distinction. In March 2004, she was given the Richard H. Snook Memorial Award by the Monroe County School Music Association, bearing the following inscription:

"Your work, both with young children and in the preparation of teachers, will continue to have a positive influence for generations to come." The award was given at the Elementary All-County Festival in Rush-Henrietta, NY. She says: "I think it's important because it represents a positive link between the university faculty who prepare music teachers, and the school music teachers who are engaged every day in teaching young students. There is often a stereotype that university are off in the 'ivory tower' and don't know much about the 'real world' of music teaching and learning. I'm very honored to have my work recognized for crossing this boundary."

Elinor Freer, assistant professor of chamber music and director of the "Music for All" program, and her husband **David Ying** (DMA '92), assistant professor of violoncello, will take over leadership of the Skaneateles Festival starting in 2005. They replace pianist Diane Walsh as directors. Ying and Freer are also founders and directors of a weeklong summer chamber music festival in Missoula, MT.

Professor Emeritus of Piano **Frank Glazer** was profiled in a September issue of the Portland (ME) *Press Herald*. The 89-year-old pianist—one of the few surviving protégés of Artur Schnabel—played several recitals this fall, and is artist-in-residence at Bates College. "I'm told, and I believe it's true, that I am playing now better than ever," says Glazer in the interview. Glazer's September 24 recital at Bates included Schumann's *Faschingsschwank aus Wien*, "a piece I'd been meaning to perform for 60 years but never got around to!"

Professor of Violoncello **Alan Harris** was honored by Eva Jantzer Memorial Cello Center of the Indiana University School of Music on September 19, 2004. Harris was given the award of *Chevalier du Violoncelle*, as was Bonnie Hampton of the Juilliard School. He also gave a master class, and was the special guest at a dinner hosted by Janos Starker, president of the Center.

David Higgs, organ department chair, gave a solo recital during the July 2004 Atlanta Summer Organ Festival.

CONTINUED ON PAGE 46

CONTINUED FROM PAGE 45

Armenta Hummings, instructor in piano, was recently selected as one of 100 Outstanding Alumni of the Juilliard School, and will be profiled in a publication commemorating the School's centennial in 2005–2006

Sophia Gibbs Kim (MM '98), Jack L. Frank Instructor in flute in the Eastman Community Music School, recently spent five weeks in Siberia as a member of the American-Russian Young Artists Orchestra. She participated in day-to-day activities of the Novosibirsky Philharmonic, performed in a concerto concert and in a solo recital, and taught at the Special School for Gifted Children.

W. Peter Kurau (BM '74), Professor of Horn, was appointed principal horn of the Rochester Philharmonic Orchestra in September 2004. Kurau served as Assistant Principal/Acting Principal Horn from 1983-1995, and had served as Acting Assistant Principal Horn since September 2002.

Loud is Still Good! Professor of Trombone **John Marcellus** celebrated his 65th birthday (September 19, 2004) with a "Senior Recital" in Kilbourn Hall that featured a large roster of Eastman faculty and students.

Ernestine McHugh, associate professor of anthropology and religion, was invited to present a paper at the American Anthropological Association meetings this fall on a Presidential Session in honor of the centenary of Gregory Bateson's birth. The paper is called "Paradox Play and Purpose: Rethinking the Boundaries of the Self." In October, she also gave an invited lecture, "Long-term Fieldwork: Promises, Possibilities, and Problems," for the Committee on Human Development at the University of Chicago. Her article "Moral Choices and Global Desires: Globalization and Feminine Identity in Nepal" is in the December issue of *Ethos: the Journal of the Society for Psychological Anthropology*.

Professor of Composition **Robert Morris** (BM '65) went back out into the great outdoors for the first performance of his *Coming Down to Earth*, premiered by OSSIA on October 3, 2004, in Webster Park. Three years ago, his *Playing Outside*

was performed in the park. That piece required 100 minutes and 65 musicians of all kinds positioned all over the park; the new work calls for only 11, who sat with the audience for three performances of the piece, all "to exalt ordinary things," as Morris says.

Afterlight, an orchestral work by Associate Professor of Composition **Carlos Sanchez-Gutierrez**, was one of five finalists in the Malaysian Philharmonic International Composers Competition, held in November in Kuala Lumpur.

Guitarist **Bob Sneider** and pianist **Paul Hoffman**, both of the Community Music School faculty, are featured on the new CD *Interconnection* (Sons of Sound). Their musical interconnection is just fine: a reviewer for *Vintage Guitar* wrote, "You never miss any sounds. The two carry all the music without any problem at all ... It's an impressive, extremely listenable piece of work."

Professor of Piano **Barry Snyder** (BM '66, MM '68) made his Alice Tully Hall debut on October 28—nearly four decades after coming to international attention by winning three awards at the 1966 Van Cliburn International Piano Competition. Snyder gave a preview of his New York program—music by Ravel, Brahms, Haydn, Rachmaninoff, and *Fantasy-Inventions* by **Carter Pann** (BM '94), written for the occasion—in Kilbourn Hall on October 5.

Assistant Professor of Chamber Music **Phillip Ying** (BM '91, MM '92) was appointed this spring to the board of directors of Chamber Music America. In addition, Phillip and his siblings/colleagues in the Ying Quartet will release the first recording in their *LifeMusic* commission series in December. It includes works by **Kevin Puts** (DMA '95), Paquito D'Rivera, **Carter Pann** (BM '94), and **Michael Torke** (BM '84).

Zvi Zeitlin, Distinguished Professor of Violin, received the 2004 Edward Peck Curtis Award for Excellence in Teaching. Professor of Viola **John Graham** received the 2004 Eisenhart Award. Both professors were recognized at the Convocation ceremony on September 2.

Eastman names new faculty members

This year, Eastman welcomed eight new faculty members, in the voice, humanities, musicology, jazz/theory, and woodwinds/brass/percussion departments. Eastman's faculty now comprises 140 accomplished artists, scholars, and teachers.

Edward (Ted) Christopher

Assistant professor of opera

Edward (Ted) Christopher fills the new position of assistant professor of opera, under the guidance of Benton Hess and Steven Daigle. He has appeared throughout the U.S., Canada, and Europe in repertoire ranging from Baroque opera to American music theater. A member of the Juilliard Opera Center and the San Francisco Opera Merola Program, he has collaborated with such artists as Ned Rorem, Frank Corsaro, and Gerard Schwarz, and has been featured on many recordings. He has directed productions and scenes with New England Lyric Operetta, Ohio Light Opera, and Eastman Opera Theatre. Christopher received bachelor's and master's degrees from the Curtis Institute of Music, and is working toward the DMA degree at Eastman.

Melina Esse

Assistant professor of musicology



Melina Esse (assistant professor of musicology) just received her PhD in music history and literature from the University of California at Berkeley. Esse's special interests include opera and melodrama, film sound, the "diva" in pop, opera, and jazz, music gender and sexuality, and

music criticism and cultural exchange in and through music. She has been published in the *Cambridge Opera Journal* and the *American Musicological Society*, and has presented at the North American Society for the Study of Romanticism, Feminist Theory and Music, and the San Francisco Opera. Esse received a master's degree from the University of Virginia, where she taught keyboard skills and created performing scores for a recorder ensemble.

Caterina Falli

Assistant professor of humanities

Caterina Falli (assistant professor of humanities) has 10 years of experience in teaching English as a Second Language (ESL). Since 1992, Falli has taught at California's Chabot College, San Francisco State University, and at the Academy of Art College, teaching reading, writing, international business communication, and leading ESL study groups for art courses. Prior to these positions, she was the ESL program director for the American Language Academy in Berkeley. Her academic degrees are from San Francisco State University and McGill University.

Constance Haas

Associate professor of voice

Constance Haas (associate professor of voice) was visiting professor of voice (part-time) during the 2003–2004 academic year, and most recently taught at the University of Wisconsin (Madison). She has performed with the opera companies of Seattle, Portland, Vancouver, San Francisco (Merola Program), Anchorage, Milwaukee, and at the University of Washington and Pacific Lutheran University. Haas also has been a recitalist and oratorio soloist with the Seattle and Spokane Symphonies and the Northwest Chamber Orchestra, among others. She received a master's degree and DMA in vocal performance from the University of Washington in Seattle. Other professional training includes vocal work in Sienna, Italy, and private study with Mary Curtis-Verna, Lucille Evans, Frank Guarrera, and Professor Kohn in Salzburg. Ms. Haas has given workshops in the Alexander Technique to singers and actors

Karen Holvik

Assistant professor of voice

Soprano and Eastman alumna Karen Holvik returns to her alma mater as assistant professor of voice. Holvik has pursued an eclectic musical career in the U.S. and Europe, singing both popular and classical repertoire. She

has appeared with many regional opera companies and at various music festivals, and has premiered works by Aaron Jay Kernis, Stewart Wallace, Ricky Ian Gordon, James Sellars, and Richard Wilson. She has appeared on



television, radio, and in concert with the popular recital series, the New York Festival of Song, and can be heard on Koch International Classics and RCA Red Seal recordings. Holvik

spent five summers as an Opera Fellow at the Aspen Music Festival, where she was a student of Jan DeGaetani and Arleen Auger, and has returned as a guest artist, appearing with baritone William Sharp. Most recently, Holvik taught voice at New York University and Vassar College.

Chien-Kwan Lin

Assistant professor of saxophone



Chien-Kwan Lin has been named assistant professor of saxophone, having been a part-time instructor of saxophone since 2002. Lin has appeared as

soloist with the Boston Modern Orchestra Project, Tanglewood Music Center Festival Orchestra, New World Symphony, and Portland (ME) Symphony, as well as the Boston and Rochester Philharmonic orchestras. Lin recently presented the joint world premiere of Michael Colgrass' *Dream Dance* with the United States Continental Army Band, and premiered two commissioned works by Lei Liang and Brian Cobb at the 2003 World Saxophone Congress. Lin holds a performer's certificate from Eastman, where he is completing his DMA. He received bachelor's and master's degrees from the New England Conservatory, where he was the recipient of the George W. Chadwick Medal, bestowed upon the Conservatory's most outstanding graduate.

Dariusz Terefenko

Assistant professor in jazz studies and contemporary media, and of music theory



Already having double master's degrees from Eastman (MM in jazz, 1998; MA in theory, 2003), Dariusz Terefenko has a unique joint appointment.

Terefenko received

a PhD in theory this year with a dissertation on Keith Jarrett's transformation of standard tunes. He teaches jazz history, theory and improvisation through the jazz department, and intermediate keyboard skills and tonal improvisation through the theory department. Terefenko frequently returns to his native Poland to present lecture-recitals on the history of jazz at the Universities of Krakow and Katowice, and has given recitals at the Festival of Polish Piano Music.

Holly Watkins

Assistant professor of musicology



Holly Watkins received a PhD in music history and literature from the University of California at Berkeley, where she was awarded the nationally competitive

Alvin H. Johnson AMS 50 Dissertation Fellowship. Her interests include European and American art music of the 19th and 20th centuries, German opera, rock and alternative music from the 1970s onward, and German industrial music and politics in the 1970s and '80s. She has published and presented for such organizations as the Lyric Opera of Chicago, *Nineteenth Century Music*, the American Musicological Society, and the Fellows Groups at the Townsend Center for the Humanities, and is managing editor of the musicology journal *Repercussions*. Watkins received her undergraduate degree in physics from the University of Virginia.

STUDENT NOTES

Eastman's 2003–2004 Composition Prize winners included **Kyle Blaha** (Howard Hanson Orchestral Prize), **Vincent Calianno** (Howard Hanson Ensemble Prize), **Vera Ivanova** (Louis Lane Prize), **Chris Winders** (McCurdy Prize), **Arthur Williford** (Anthony & Carolyn Donato Prize), and **Marco Alunno, Jairo Duarte, and Ben Hackbarth** (Wayne Brewster Barlow Prize). *Classical Walpurgis Nacht* by **David Plylar** was chosen for performance by the Eastman Philharmonia in spring 2005, and was read at the Minnesota Orchestra's Composers Institute in November.

The Shema Trio, consisting of pianist **Joon Hee Kim**, violinist **Saehee Uhm**, and cellist **Sae Rom Kwon**, competed in the Coleman Chamber Music Competition, held in April 2004 in Pasadena, CA. The Trio won the Russell Award and was the highest-ranking piano trio. They received \$2,000, and performed on the winner's concert in Pasadena. In 2004 the trio was coached by Elinor Freer; it has previously coached with Sylvie Beaudette and Timothy Ying. The trio members also won Eastman's John Celentano Award for Excellence in Chamber Music.

The **Eastman Horn Choir** was such a success at the 2002 International

Horn Symposium in Lahti, Finland, it was invited for three performances at the 2004 Symposium, which was held July 24–20, 2004 in Valencia, Spain.

The **Reverie Winds**, a freshman wind quintet coached by Anne Harrow, won third prize in the Chicago Flute Club Chamber Music Competition in May 2004. They were presented in concert in January as a result. They were the youngest contestants.

The **Destino Winds** completed a residency in Lake Placid, NY, sponsored by the Lake Placid Sinfonietta. During April they performed and taught in schools, receiving rave reviews.

Organists **Yeon-Hee Sim, Crista Miller, Michael Unger, and Eun Young Kim** were selected as semifinalists in the Odense, Denmark International Competition, held in August 2004.

In September 2004, **Gretchen Snedeker, Juliann Welch, and Jonas Thoms**, all students of Peter Kurau, were offered positions as third horn, fourth horn, and first substitute, respectively, with the Utica (NY) Symphony.

Third-year DMA guitar student **Linda Chellouf**, a native of

France and a student of Nicholas Goluses, won second prize in the Hermoupolis (Greece) International Guitar Competition, held in July.

Violinist **Kitty Cheung**, from the studio of Charles Castleman, was the soloist in a Mozart concerto with the City Chamber Orchestra of Hong Kong in October.

Krzysztof Czerwinski, a student of David Higgs, won the fourth annual West Chester University Organ Competition in West Chester, PA in May.

Christopher Lane was a semifinalist in the American Guild of Organists National Competition, held at the AGO Convention in Los Angeles in July 2004.

Grace Lee, from the studio of Oleh Krysa, won the Silver Medal in the First International David Oistrakh Violin Competition, held from September 7–18, 2004 in Odessa, Ukraine. She performed the Shostakovich *Violin Concerto No. 1*. The prize consisted of \$10,000, plus a special prize for the best performance of Prokofiev's *Sonata No. 1*. (The Shostakovich and Prokofiev works were first performed by Oistrakh.) **Ainur Zabenova**, also

from Oleh Krysa's studio, placed fifth, playing the Mendelssohn E Minor Concerto, and won a \$3000 award.

Mark Pacoe, current DMA student of David Higgs, gave a recital on August 27 at St. Paul's Catholic Church, Butler, PA (where he grew up). He is presently associate director of music ministries at the Cathedral Basilica of the Sacred Heart, Newark, NJ.

Jun Qian, a doctoral student of Kenneth Grant, was appointed first clarinetist of the Shanghai Philharmonic Orchestra. He returned to his native city in October 2004.

Jonathan Ryan, a master's student of David Higgs, won first prize in the College/Young Professional Division of the 2004 Albert Schweitzer Organ Competition, in Wethersfield, CT. The award includes a cash prize of \$3500, and a spring concert performance at First Church, Wethersfield.

This summer, sophomore cellist **Brian Sanders** won a Very Special Arts Earl and Eugenia Quirk Scholarship, which encourages Wisconsin students with disabilities to further their education in the arts. Brian was born with only a thumb and forefinger on his right hand.

2003–2004 Student Awards

At Eastman's 2004 Commencement, the following prizes not mentioned in "Student Notes" were presented:

Excellence in Accompanying Awards:

Korey Barrett, Ji Eun Han, Daniel Pesca, Jeremy Samoleski

Barbara M.H. Koeng Award for Accompanying:

Ji Eun Han

C. Eschenbach Award for Accompanying:

Korey Barrett

Raymond and Maxine Schirmer Prize in Jazz

Composition: Russell L. Scarbrough

Raymond and Maxine Schirmer Prize in Jazz

Performance: Daniel N. Loomis, Clarence Hines, Brian VanArsdale

Andres Segovia Award for Musical

Accomplishment and Human Endeavor:
Nathan Fischer, Shiuen-Huang Tzeng

Robert Wayne Barlow Award

for Excellence in Harp Performance:
Katie Elizabeth Buckley

Jessie Kneisel Lieder Prize for Vocalists:

Michael Kelly (First Prize),
Debra Lynn Stanley (Second Prize),
Ali Grandey (Third Prize);
Virgil Hartinger (Honorable Mention)

Jessie Kneisel Lieder Prize for Pianists:

Chung-Hua Weng (First Prize);
Mark Daniel Breeden (Second Prize);
Man-Shan Yap (Third Prize);
Daniel Pesca (Honorable Mention)

Ornest Award for Excellence in Vocal

Performance: Jonathan Michie, Rachel Rowe

Andrew J. Bogiages Memorial Prize

in Bassoon: Renee DeBoer

Zildjian Prize to an Outstanding Percussion

Student: Sean Connors

2003/2004 Teaching Assistant Prizes:

John Fetter, Jennifer Gliere, Clay Greenberg, Cynthia Johnston-Turner, John Koslovsky, Lina Morita, Brian Van Arsdale

Iwa Watanabe Award: Kevin Su Fukugawa

Presser Music Award: J. Daniel Jenkins

Linda Muise Student Life Award:

Juliet Grabowski



Photograph (1933) Courtesy
Sibley Music Library Archive.

EASTMAN SCHOOL OF MUSIC - LEGEND #001926

FLASHBACK TO THE ROARING TWENTIES ...

ladies in cloche hats, gentlemen in ties,
and daring new dance steps. The Eastman School
of Music was filled with the spirit of the era.

On a lovely June day, after the 1926 commencement
ceremonies in the Eastman Theatre, more than 60 alumni
and friends convened at the fashionable Sagamore Hotel
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the first Eastman School of Music alumni gathering.

Now, our biennial alumni event has
grown into a weekend-long reunion when
we celebrate our past—and dream of our future.

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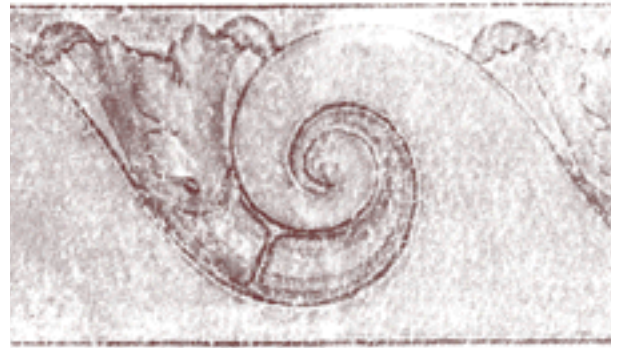
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What a weekend it was!



Alumni Weekend ²⁰⁰⁴
October 15 - 17

Reconnected with friends

Reminiscd with favorite faculty

Interacted with today's Eastman students

Networked with fellow musicians and scholars

Revisited the School's past and
saw Eastman's future

Participated in workshops

Played along in rehearsals

Heard the world premiere of *Four Seascapes*
for Chorus and Orchestra, a specially commis-
sioned work by Dominick Argento PhD '58

Celebrated the Sibley Music Library's
centennial anniversary

Several special receptions were made possible
thanks to the generous support of —

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For a look back at the memorable festivities,
see the photo gallery at
www.rochester.edu/Eastman/alumni/weekend





PHOTOGRAPH BY GELFAND-PIPER PHOTOGRAPHY

A nightingale sang on Gibbs Street

Charles Strouse (BM '47) returned to Eastman as composer and librettist of *East & West*, a double bill premiered by Eastman Opera Theatre in November. *East*, based on Hans Christian Andersen's *The Emperor and the Nightingale*, received a colorfully staged performance influenced by Chinese theater. (For a complete report on *East & West*, see the June issue of *Notes*.)

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