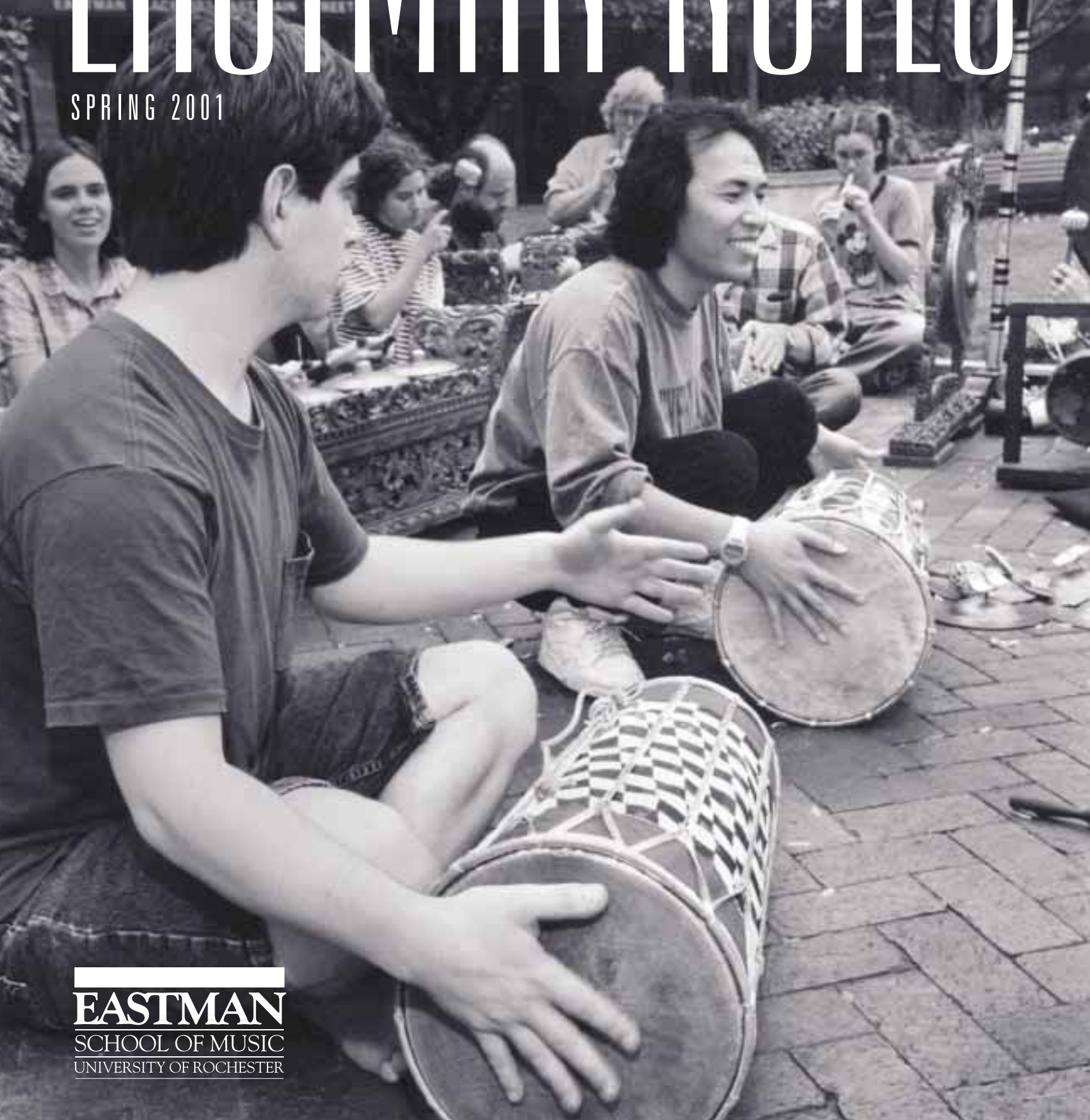


EASTMAN NOTES

SPRING 2001



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER



DAVID MANZELLA/VAIL DAILY NEWSPAPER

A summer toon-up in Vail

As part of the Rochester Philharmonic Orchestra's summer residency in Vail, CO, orchestra members and Eastman faculty members Jeff Tyzik (BM '73, MA '77), upper right, associate professor of jazz and contemporary media; Professor of Jazz and Contemporary Media and JCM department Chair Ramon Ricker, left; and

Associate Professor of Clarinet Ken Grant (BM '73), right, participated in a children's concert titled "Classical Music in Cartoons." Dressed in colonial garb, Ricker and Grant presented with Tyzik and the RPO a parody of *The Barber of Seville*. At center is David Brickman (BM '83), principal second violinist with the RPO. ♣

EASTMAN NOTES

VOL. 20/NO. 23

SPRING 2001

Published twice a year by the Office of Development and Public Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604, 716-274-1040. Email: esmnotes@mail.rochester.edu

Susan Robertson

Associate Director for Advancement

Allison Mayer

Editor

Karen Amico

Martial Bednar

Clay Greenberg

Anna Johnson

Lynn Williams

Christina Zikos

Contributing Writers

Kurt Brownell

Gelfand-Piper

Amy Glossner

Louis Ouzer

Laurie Beck Tarver

Contributing Photographers

Steve Boerner

Graphic Design

On the cover

Among the many opportunities during Alumni Weekend was the chance to see Eastman's various ensembles rehearse – including the gamelan ensemble, here outside Eastman Place taking advantage of the uncharacteristically warm October weather. The group is led by ensemble Teaching Assistant Clay Greenberg, left, and Visiting Associate Professor of Gamelan I Nyoman Suadin, center. For an Alumni Weekend photo collection, see page 8. For a story on the gamelan ensembles, see page 12.

PHOTO BY KURT BROWNELL

INSIDE



GELFAND-PIPER

Page 13 Eastman Opera Theatre performs Britten's *The Turn of the Screw*.

FEATURES

- 2 **Convocation '00: Good news, bad news, hopeful news, and a challenge**
Inroads are being made, but the great need for connection continues
- 4 **The classical music crisis**
How we got here and what to do about it: Joseph Horowitz delivers the first Shouse Keynote Lecture
- 8 **An Alumni Weekend photo album**
Nearly 200 people from as far away as Taiwan and Germany participated in Alumni Weekend 2000

SCHOOL NEWS

- 10 Wind Ensemble, Hunsberger share the spotlight at the Midwest Clinic
Eastman Jazz Ensemble dazzles at IAJE
- 11 ET painting gets first-class treatment
Eastman web improvements within 'site'
- 12 Gamelan ensembles triple with enthusiasm
First season for 'Faculty Artist Series'
- 13 Eastman dedicates new clavichord
Giving Britten a 'Turn'

DEPARTMENT NEWS

- 14 Voice
- 15 Conducting & Ensembles
- 16 Faculty engagements
- 17 Chamber Music
- 18 Musicology
- 19 Woodwind, Brass & Percussion

IN TRIBUTE

- 20 Brooks Smith
Louis Mennini
In memoriam

NOTES

- 21 Alumni notes
- 27 Faculty notes
- 30 Student notes
- 31 Corrections

Good news, bad news, hopeful news, and a challenge

Inroads are being made, but the great need for connection continues

BY JAMES UNDERCOFLER

The good news is that people are participating in music more than ever. And we have evidence to this effect. Public schools in this country will start this month short by hundreds of teachers in music, especially in the areas of general music and strings. Some school districts will become so frustrated over their inability to find certified string teachers that, my fear is, in time they'll just give up. We have a severe shortage of public school music teachers. In fact, our music education department here guarantees any student majoring

CONVOCAATION '00

in music education a choice of jobs on graduation.

In community education throughout the country, settlement schools, community schools of music, and private music teachers are experiencing an abundance that is unprecedented. Our own Community Education Division grew beyond its capacity. The Hochstein School is enrolled to its limit. It goes on and on. The interest in music at the community level is extraordinarily high.

Children's music programs in churches and synagogues are growing at an unprecedented pace, as are children's community choirs. Our own New Horizons Band created by Eastman Professor Roy Ernst has grown throughout the world as a concept of older adults beginning music lessons for the first time and playing in bands. I am amazed that last year the



LAURIE BECK TARVER

James Undercofler

New Horizons Band concert in Eastman Theatre drew more than 2,000 people in the audience. And today, in e-mail from Associate Professor Ellen Koskoff, I learn that our own Gamelan Ensemble now has grown to three sections.

We have just a sampling of examples here, but a very clear picture emerges: People want to make music. Why is this so? Let's be sure to look at this from the perspective of young professionals in today's audience, as well as the seasoned professionals in music sitting among you.

One: Music-making is a basic human need. People need to do it. We know this. They need to make music. It's something we do. Parents know that music-making is good for their children. They have a hard time telling you why, but they know instinctively that music-making and involvement in music is good. Two: Many people enjoy the social contact of music-making. They tell me that the personal aspect of expressing themselves is very important, that social contact, again, is important. And, three: Music connects people to their own lives, to something inside them.

What is the bad news? In 1970, the Chicago Symphony employed one hundred professional musicians and approximately 25 administrators to support those hundred musicians. Today the Chicago Symphony employs one hundred musicians and over a hundred administrators to support those same musicians. We have to look at the reason for this and examine whether it is good news or bad news.

The growth in the Chicago Symphony's administrative staff has been in marketing and public relations, to keep their audiences against the competition of other entertainment and cultural venues.

Also, there is growth in the area of development and fund raising because the cost of running the operation has increased so rapidly, as has the cost of marketing. And it's in the area of education and audience development – what we would call education and outreach. The same pattern is true across the country in professional arts organizations. The administrative staffs are growing so rapidly our graduates could be employed as administrators in any number of organizations today.

I was concerned this summer when I read that Glimmerglass Opera in Cooper-

stown, NY, which undoubtedly presents a fine musical product and shares its operas with New York City Opera, earns only one dollar for every three it has to raise. Can you imagine the size of the development operation they need to raise three dollars for every dollar raised on ticket sales?

What else do I see as “bad news”? This summer at Tanglewood, I looked carefully at the Boston Symphony Orchestra’s repertoire for its concerts in the Shed. If you are unfamiliar with Tanglewood, there are two performance venues. One is the Shed, the Koussevitzky Shed, which is really *the place* where the Boston Symphony performs, and then there is Ozawa Hall which is a wonderful concert hall, but is where the students perform and where less mainstream events take place. The only two American composers performed in the Shed this year were John Williams and Aaron Copland. Now, nothing against those two fine gentlemen – and John Williams will be here this year to guest conduct – but neither would be considered avant-garde or “cutting edge” in their stylistic expression.

Likewise, the New York Philharmonic is opening its season this fall with a series of all-Mendelssohn concerts, and the Metropolitan Opera’s fall concert season is entirely late 18th-century, 19th-century, and early 20th-century music.

I am moving now into hopeful news. First, repertoire: The American Music Center in New York (I happen to be on the board of directors there, so I have more information about this than other places) created approximately two years ago a new on-line magazine called *New Music Box*, which focuses entirely on contemporary music – the most avant-garde. Its monthly number of hits has reached 350,000, and in an analysis of their 350,000 hits, 35,000 of those hits are for a half-hour or longer. So they are developing an extraordinary readership and listenership through their web site magazine.

The director of the Miller Theatre at Columbia University tells me that he

doesn’t dare do Berio or Reich anymore because he can’t handle the audiences. People become too upset. Concerts sell out so far in advance, people line up all the way around the block for tickets the night of the concert, and they become angry. The image is just wonderful: people fighting over wanting to get in.

Look at the San Diego Symphony, which went out of business approximately four or five years ago. If you do an analysis of its programming at the time of its death, it was exclusively 19th century with some early 20th-century music.

The director of the Miller Theatre at Columbia University tells me that he doesn’t dare do Berio or Reich anymore because he can’t handle the audiences.

It’s reincarnated itself involving music of its ethnic minorities, or ethnic majorities. I should add that its concert season is being greeted with much more enthusiasm and its revenue is up substantially.

Second, audience development: There are some very interesting attempts being made to connect to audiences. The St. Louis Symphony acquired the St. Louis Conservatory when it was in financial difficulty, and members of the St. Louis Symphony teach at the conservatory. A conscious effort is made there to connect the education programs of the orchestra to the conservatory. There are weaknesses in this program in that the musicians’ contract with the St. Louis Symphony does not include a responsibility to teach at the Conservatory – it’s voluntary.

Finally, we come to the challenge: Three years ago, I spoke to the School in my inaugural address about what I call “the great disconnect.” I’ll give you a perfect example of “the disconnect.” My wife

teaches 30 violin students. When we interview them as to how many have ever attended a concert at the Eastman School or the Eastman Theatre, only a very small number ever have or really are interested in doing so, even if given free tickets. I would guess that as we went through the huge numbers of people studying music and engaged in music that I listed at the beginning, only a small percentage of them would be interested in “consuming” music in its traditional format – and I stress, traditional format. We’ve got to find ways to connect these people who love music and love being involved in music with concerts and music events, perhaps in new formats.

Not that what these students are doing is not music, but they need to be tied into the whole. I think there are some keys here, but I often think that my generation is the transitional generation and that it’s you young people who will find answers to this challenging question.

Of particular importance is that the music must be of our time. It must speak to us from something that reaches inside us and makes a personal connection.

Now, that can be music of the 19th century, 18th century, 16th century, but it also has to be music of the 21st century and of the late 20th century. That music was written by us and for us, and it must be consumed, enjoyed, and processed by us. The music must touch our own culture, whatever that is, because to speak to us it must make a cultural connection.

And perhaps most important, the music must be made available to us in a way that we can access it.

In any case, I’ve spoken exactly as long as I said I would. I hope I’ve presented some provocative ideas here. And the challenge to our students is to involve yourselves in finding solutions to “the disconnect.” Please engage us all in this discussion.

Thank you. ✪

James Undercofler (BM ’67) is professor of music education and director and dean of the Eastman School.

The classical music crisis

*How we got here and what to do about it:
Joseph Horowitz delivers the first
Catherine Filene Shouse Keynote Lecture*

Following are excerpted introductory remarks and then text from the inaugural Catherine Filene Shouse Keynote Lecture given September 21 in Kilbourn Hall.

INTRODUCTION

BY DOUGLAS DEMPSTER

Welcome to the first, annual Catherine Filene Shouse Keynote Lecture. I'm Douglas Dempster, director of the Catherine Filene Shouse Arts Leadership Program.

One goal of the Arts Leadership Program is to encourage all of us, especially our students, to raise our sights beyond the music stand in order to take in the culture, history, politics, market forces, and technologies that affect and sustain the complex phenomena we call "classical music" or "concert music." Each year, the Catherine Filene Shouse Keynote Lecture will bring a distinguished presenter to the Eastman School to help us reflect on our history and speculate on our prospects as a musical culture. So it seems singularly appropriate to inaugurate this series with a lecture by Joseph Horowitz titled "The classical music crisis: How we got here and what to do about it."

Mr. Horowitz is surely among the most historically thoughtful music critics writing today. He reminds us in all his writings of the ways in which musical culture has been and continues to be shaped by the social realities that surround it.

Mr. Horowitz is author of five books on classical music: including *Understanding Toscanini*, *Wagner Nights*, and most recently, a collection of essays on music and society, the *Post-Classical Predicament*. Most impressive of all, Mr. Horowitz does not lob his music and cultural criticism from the academic sidelines. He's very much in the game, actively involved in shaping the concert life of America. He has been artistic advisor to such distinguished organizations as the 92nd St. Y, the Brooklyn Philharmonic, the New Jersey Symphony, and a half-dozen other American orchestras. Formerly Executive Director of the Brooklyn Philharmonic and music critic for *The New York Times*, he is a frequent speaker and visiting faculty member at conservatories and colleges around the country. He currently serves as Director of Historical Projects for the American Symphony Orchestra League.

We're fortunate to hear him this afternoon and to have him teaching at the Eastman School for the next few weeks.

DVOŘÁK'S MESSAGE

BY JOSEPH HOROWITZ

Historically, classical music in the United States was borrowed from Europe. The resulting relationship is complex: musical Americans have been grateful and resentful, confident and insecure vis-à-vis their Old World cultural parents.

The influx of European music and musi-

cians has been continuous, but has varied greatly in impact over the course of two centuries. At first, many Europeans came chiefly for the money. For a Busoni or Mahler, an American tour or position was much more lucrative than playing, teaching, or conducting at home. Later, prominent musicians arrived fleeing the Russian Revolution, or Hitler and world war; the list of composers alone includes Bartók, Hindemith, Schoenberg, and Stravinsky.

By and large, every one of the eminent figures I have just named viewed the United States with ambivalence or relative indifference, if not distaste. At the opposite extreme are New York's two most influential musicians just over a century ago: the composer Antonin Dvořák – whose *New World* Symphony and Cello Concerto the San Francisco Symphony performs this month – and the conductor Anton Seidl. And the decade they inhabit – the 1890s – seems to me in many ways the most auspicious chapter in the history of America's musical high culture.

Seidl, born in Budapest in 1850, was one of the leading conductors of his generation. At the Metropolitan Opera beginning in 1885, he presided over six historic German language seasons during which the ensemble arguably surpassed any in Europe. With the New York Philharmonic, at the Brooklyn Academy, at Coney Island's Brighton Beach resort (where he conducted *fourteen* times a week in the summer), he was also New York's leading concert conductor. The most important musician ever to have visited the United States and stayed, he became an American citizen, bought a country house in the Catskills, and would not be addressed "Herr." He called for an elaborate system of musical education to counteract the harmful influence of itinerant foreign artists. His goal for the United States was a "national music," "an individual musical art."

If Seidl's school never materialized, its nearest equivalent was Jeannette Thurber's New York-based National Conservatory of Music, where Seidl taught conducting. Thurber was a visionary. No less than Seidl, she dreamed of liberating American music. Having herself attended the Paris Conservatory, she poured time and money into creating a world-class music school for Americans. For composers, she espoused an American idiom based on native sources. She offered schol-

arships for women, minorities, and the handicapped. African-American students were prominent at every level of study.

New York's central turn-of-the-century arbiter of musical taste, and the acknowledged dean of American music critics, was Henry Krehbiel of the *Tribune*. He was one of Seidl's few intimate friends. Like Seidl, he paid complex dual allegiance to the Old World of Beethoven and Wagner and a new world of American musical prospects. Like Seidl and Thurber, he embraced contemporary notions of cultural nationalism. He maintained that a nation's highest expression in art, music, and literature was to some degree a function of "race." An autodidact of vast erudition, he turned himself into an incipient ethnomusicologist. Documenting the relationship of folk song to national schools of composition, he researched and wrote about the folk music of Magyars, Slavs, Scandinavians, Russians, Orientals, Jews, and American Indians. Of special interest are his findings regarding "Afro-American folk songs," which he began publishing in the *Tribune* in 1809 and which in 1914 generated a 155-page book – not a vague armchair rumination but a closely argued report packed with scrutiny of modes, rhythms, and the like. Krehbiel hoped America's composers would appropriate plantation songs. He rebuked as "ungenerous and illiberal" those culture-bearers (outspoken in Boston) who balked at equating "negro" and "American."

Enter Dvořák. Jeannette Thurber was the agent of his coming. The first director of the National Conservatory, the baritone Jacques Bouy, had returned to Paris in 1889. Thurber needed an eminent replacement. Dvořák was not only eminent; with his rustic roots and egalitarian temperament, he was the kind of cultural nationalist to inspire Americans. She offered him \$15,000 for each of two years. When Dvořák declined she went into high gear, besieging him with letters and emissaries until he capitulated. Dvořák arrived in New York on September 27, 1892, the most prominent composer ever to take up a teaching post in the United States. He proved inquisitive and empathetic, as eager to learn as to teach. His aspirations for American music resonated with the hopes of Thurber, Seidl, and Krehbiel. A concerted mandate was pursued. A distinctive American canon of native works –

of sonatas, symphonies, operas – would, it was assumed, anchor America's classical music to come.

The climactic moment in Dvořák's American career came on December 16, 1893 – the premiere of his *New World* Symphony at Carnegie Music Hall, with Seidl leading the New York Philharmonic. The concert was the most famous the Philharmonic gave during Seidl's tenure. The symphony – still the most popular composed on American soil – encapsulates Dvořák's agenda for America.

No less than Seidl before him, Dvořák had swiftly absorbed what musical New York had to offer. The frequent visitors at his home on East 17th Street included the 25-year-old Harry Burleigh. Attracted by Thurber's scholarships for African Americans, Burleigh had enrolled at the National Conservatory in mid-1892. Dvořák savored the plantation songs Burleigh sang for him; his favorites included "Swing Low, Sweet Chariot," which infiltrates the E minor Symphony he was composing in sympathy with Thurber's suggestion that he "write a symphony embodying his experiences and feelings in America." The principal subject of the symphony's slow movement – a tune so resembling a spiritual that it later, as "Goin' Home," became one – was entrusted to the English horn, whose reedy timbre, it as been suggested, resembled Burleigh's baritone.

On May 21 Dvořák was quoted in the *New York Herald* announcing: "I am now satisfied that the future music of this country must be founded upon what are called the negro melodies." Weeks later, he left for Spillville, Iowa, a Czech settlement where he encountered the touring Kickapoo Medicine Show, including chanting Native Americans and two "niggers" who danced and sang with banjo and guitar. He returned to the National Conservatory the following September. In November, Seidl secured permission from Dvořák to give the first performance of the *New World* Symphony.

An article in the *Herald* on December 15 cited Dvořák's testimony that his second and third movements were influenced by Longfellow's *The Song of Hiawatha*, which he had first encountered, in translation, 30 years before. (In fact, as the musicologist Michael Beckerman has

shown, the opening of the scherzo depicts the Dance of Pau-Puk Keewis at Hiawatha's wedding. The entire symphony is plausibly understood as an elegiac tribute to a vanishing race – hence the otherwise enigmatic final E major chord, with its distinctive diminuendo.)

A "public rehearsal" of the *New World* Symphony took place the same evening. For the formal premiere the following night, Dvořák was present. After the second movement, the house erupted in applause. (Imagine such a thing today!) Seidl turned to gesture toward Dvořák's box. "Every neck was craned so that it might be discovered to whom he was motioning so energetically," reported the *Herald*.

"Whoever it was, he seemed modestly to wish to remain at the back of the box on the second tier.

"At last a broad shouldered individual of medium height, and as straight as one of the pines in the forests of which his music whispered so eloquently, is described by the eager watchers. A murmur sweeps through the hall. 'Dvořák! Dvořák!' is the word that passes from mouth to mouth.

"With hands trembling with emotion Dr. Dvořák waves an acknowledgement of his indebtedness to Anton Seidl, to the orchestra, to the audience, and then disappears into the background while the remainder of the work goes on. ... At its close the composer was loudly called for. Again and again he bowed his acknowledgements, and again and again the applause burst forth.

"Even after had he had left his box and was walking about in the corridor the applause continued. And finally he returned to the gallery railing, and then what a reception he received! The musicians, led by Mr. Seidl, applauded until the place rang again."

The critic – presumably Albert Steinberg, like Krehbiel a close friend of Seidl – called the work itself "a great one" and distinctively American in flavor. A signature trait of his review – and of others in the daily press – was the detailed description of musical content. Of the *Herald* critic's 26 paragraphs, 12 analyzed Dvořák's idiom (the flatted seventh tone of his scale, etc.), his folk sources, rhythms and harmonies, instrumentation, and structure. To the performance of the new work, the *Herald* critic allotted a single

TURN TO PAGE 6 ▶

♦ FROM PAGE 5

sentence, terming it “most poetical.” He dispatched the remainder of the program with a sentence reading: “The orchestra played the ‘Midsummer Night’s Dream’ music, and Henri Marteau played Brahms’s [sic] violin concerto with an original cadenza by himself.” This eager concentration on new music documents a moment, a century ago, when composer and audience were one.

Dvořák’s example focused a debate that had grown vigorous, sophisticated, and dense. The general intellectual discourse of newspapers and magazines already routinely scrutinized America’s concert and opera life, stressing issues of taste and identity. One frequent topic was the proper sources of a native compositional idiom: should it be consciously nationalist, or would some ineffable folk essence ultimately inflect American music without special effort? Rejecting Dvořák’s advocacy of the first strategy, genteel critics such as Boston’s Philip Hale and genteel composers such as Boston’s John Knowles Paine dismissed cultural nationalism as quasi-barbaric. In New York, a city of immigrants, Native American and African-American influences seemed more pertinent, less exogenous.

If the *Herald* review most captured the sense of occasion at Carnegie Hall on Dec. 16, the most remarkable description of the new symphony was that of William J. Henderson in *The New York Times*. Henderson clinched his 3,000-word review by inquiring: “Is it American?” His answer was a declaration of cultural nationalism wonderfully free of racial bias, oblivious to the Social Darwinism shading Boston’s resistance to Dvořák’s espousal of African-American and Native American sources. It read in part:

“In spite of all assertions to the contrary, the plantation songs of the American negro possess a striking individuality. No matter whence their germs came, they have in their growth been subjected to local influences which have made of them a new species. That species is the direct result of causes climatic and political, but never anything else than American. Our South is ours. Its twin does not exist. Our system of slavery, with all its domestic and racial conditions, was ours, and its twin never existed. Out of the heart of this slavery,

enviored by this sweet and languorous South, from the canebrake and the cotton field, arose the spontaneous musical utterance of a people. That folk-music struck an answering note in the American heart. The most popular of all American composers was he who came nearest to a reproduction of it – Stephen Foster. The American people – or the majority of them – learned to love the songs of the negro slave and to find in them something that belonged to America. If those songs are not national, then there is no such thing as national music. ... Dr. Dvořák has penetrated the spirit of this music, and with themes suitable for symphonic treatment, he has written a beautiful symphony, which throbs with American feeling.”

Dvořák returned to Bohemia in May. He resumed his duties in New York the following October, then left the United States for good in April 1895. In addition to the *New World* Symphony, his American output includes his best-known string quartet, in F major, and his best-known concerto, for cello in B minor – and also a little-known American suite in which cakewalk, a precursor of ragtime, is a striking influence.

In the wake of Dvořák’s departure, the excitement of creating a distinctive American repertoire gradually diminished. Seidl died, tragically, at the age of 47 in 1898. Absent Dvořák, the National Conservatory faded into obscurity. Dvořák’s American legacy was formidable, and not only through his own American works. Burleigh became a force, both as a composer of art songs (since forgotten) and a transcriber and exponent of plantation song (a model for Marian Anderson and Paul Robeson, both of whom he coached). Of Dvořák’s New York composition students, Rubin Goldmark became a well-known composer and pedagogue whose own students included Aaron Copland. And, in the shadow of Dvořák, thousands of “Indianist” works were composed using Native American tunes – a defunct repertoire in need of re-examination. (Busoni’s *Indian Fantasy*, for piano and orchestra, is one memorably poetic legacy of this genre.)

After World War I, contrary to many predictions, no Great American Opera was composed – though Gershwin’s *Porgy and Bess*, which comes closest, is precisely the kind of folk opera Dvořák envisioned

for America. Nor did American composers produce a viable canon of symphonic works to redirect attention away from Beethoven and Brahms. Charles Ives, our greatest symphonist, was stranded and forgotten during the interwar decades.

What happened? For one thing, the Great War produced a great wave of Germanophobia – and the conductors, orchestras, and composers anchoring American classical music had, no less than Seidl and Dvořák, invested in Germanic models. America’s new composers, like Copland and Virgil Thomson, were Francophiles with no use for the impressive New York and Boston achievements of the late Gilded Age. Popular music marginalized classical music – whose practitioners reacted defensively, retreating toward walled high-culture citadels. The lack of government support vested disproportionate influence in individuals and institutions – David Sarnoff of NBC, the Metropolitan Opera – whose intoxication with Old World cultural glamour pre-empted enthusiasm for the type of native movement once cultivated by Dvořák, Seidl, and Thurber (all passionate advocates of federal arts subsidies).

In any event, World War I proved a watershed: Afterward, the act of performance replaced the creative act as the central preoccupation of American musical high culture. A symptom of the times was the cult of the Great American Orchestra, as championed (for example) by Charles Edward Russell in his *The American Orchestra and Theodore Thomas* (1927). Russell called the symphonic orchestra “our greatest national asset; our sign of honor among the nations” – and this notwithstanding the continued preponderance of foreign-born conductors and compositions.

And there was the cult of the Great Conductor, peaking with Arturo Toscanini, whose 1950 transcontinental tour with the NBC Symphony was hailed by NBC publicists as “a great and lasting monument to American culture.” Ironically – predictably – Toscanini’s tour repertoire included not a single American work save an encore: *The Stars and Stripes Forever*.

Against the backdrop of the 1890s, the Toscanini cult documents a sea-change in less than half a century. Dvořák, New York’s most famous musician from 1892 to 1895, was a composer (imagine such a thing today); his sights were fixed on the

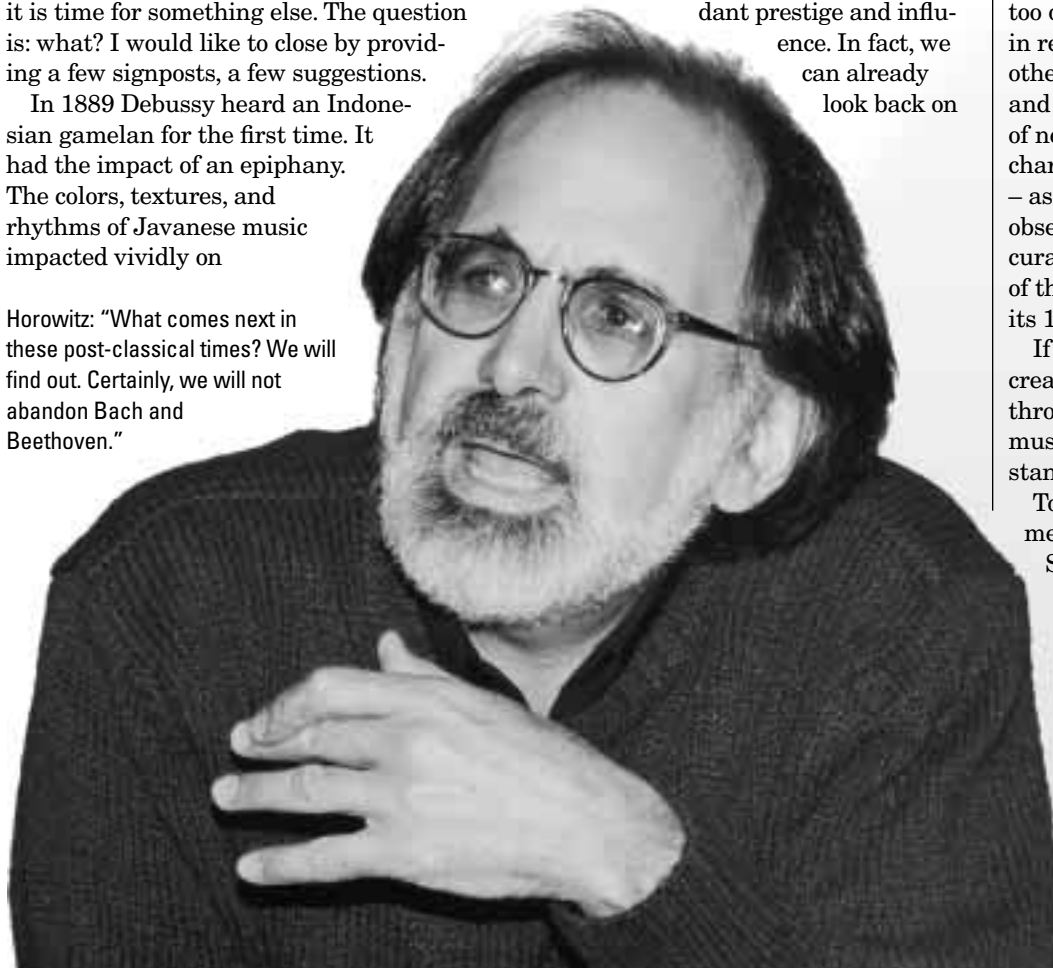
music of the present, and on America. Toscanini, New York's most famous musician during the interwar decades, was a conductor, and dedicated to the European masterworks.

Dvořák and Toscanini even document two types of musical celebrity. Dvořák was a reluctant celebrity – he had to be coaxed by Seidl to stand up and acknowledge his ovation. But he was a public celebrity – any day of the week, he could be found smoking cigars and sipping beer opposite Seidl at Fleischmann's restaurant near Union Square. Toscanini was an eager celebrity – he enjoyed being famous. But he was a private celebrity, whose glamour was intensified by his remoteness. He was driven from his Riverdale home to NBC's Studio 8H, there to perform for an invited audience. Seidl's preferred mode of transportation had been the Second Avenue streetcar. He was recognized and greeted wherever he went.

Today, the Toscanini cult is not even a memory. The cult of the great conductor, of the great performer, of the great symphony – these dinosaurs are still with us. But there is an increasing awareness that it is time for something else. The question is: what? I would like to close by providing a few signposts, a few suggestions.

In 1889 Debussy heard an Indonesian gamelan for the first time. It had the impact of an epiphany. The colors, textures, and rhythms of Javanese music impacted vividly on

Horowitz: "What comes next in these post-classical times? We will find out. Certainly, we will not abandon Bach and Beethoven."



Debussy's compositional style. And the gamelan ideal was not only musical: it represented a different cultural function for music, divorced from the concert halls and opera houses of the West.

In 1929 Kurt Weill, in Berlin, pondered jazz and its impact on performance practice. "A good jazz musician," Weill wrote, "has complete command of three or four instruments. Above all, he can improvise."

In the decades since Debussy encountered gamelan and Weill encountered jazz, "world music" has become a dominant presence. We have composers like Lou Harrison and Steve Reich who are fundamentally influenced by non-Western music. We have composers like Louis Andriessen, for whom bebop is as important as Stravinsky; performers like Gidon Kremer, who is as likely to perform a Piazzolla tango as a Brahms concerto. Harrison, Reich, Andriessen, Kremer cannot even be termed "classical musicians."

What does "classical music" mean today? If the term is to retain anything like its old aplomb, it must refer to a moment now past: to a genre and its attendant prestige and influence. In fact, we can already look back on

classical music as a cultural phenomenon peaking in the 19th century and declining after World War I.

What comes next in these post-classical times? We will find out. Certainly, we will not abandon Bach and Beethoven. Bruckner's symphonies will continue to furnish cathedral experiences in the concert hall. But the new direction of things, for orchestras, dictates reconsideration of repertoire and formats, and new roles for musicians. For music schools, it dictates increasing attention to jazz, to ethnomusicology and world music, to improvisation, to music education and audience development as likely components of many if not most professional careers in music.

This doesn't mean that we all must become improvisers, or musical switch-hitters like Gidon Kremer. But it holds out the prospect of broader horizons, and peaceful intercourse between previously separated islands of musical experience.

If we trace the history of classical music in the United States – if we go back to Dvořák, and to the Toscanini cult, and trace the trajectory to the present day – we see a classical music citadel that has too often proved hermetic and defensive in response to the 20th century growth of other types of music: an excess of purity and piety intended to ward off the threat of new experience. And one of the defining characteristics of this 20th century citadel – as I've stressed in these remarks – is an obsession with the act of performance, a curatorial preoccupation with great music of the past unknown to classical music in its 19th century heyday.

If we are to refocus on music – on the creative act – as in the 1890s, we need to throw open the doors of the classical music citadel and seek a broader understanding of music and of musicians' roles.

Today, we cannot recapture the excitement once generated by the *New World Symphony* by playing the *New World Symphony*. And that's something we can accept and understand as an opportunity, not a disappointment. ♣

Joseph Horowitz will return to Eastman this fall to teach the Arts Leadership course "Classical Music In the U.S. – What's Wrong and How to Fix It."

KURT BROWNELL

Alumni Weekend photo album

Nearly 200 people from as far away as Taiwan and Germany participated in Alumni Weekend 2000, held Oct. 13–15 concurrently with the University's Sesquicentennial celebration. Here is a photo gallery highlighting the weekend's festivities.



Elizabeth West Marvin (standing, left) and Dave Headlam, associate professors of theory, talk with alumni in the Saturday afternoon seminar "Theory at Eastman Today."



The Eastman Jazz Ensemble, directed by Professor Fred Sturm (MM '84), left, performed in an all-jazz concert Friday night showcasing compositions by Eastman alumni.



Top: James Undercofler presents the Director's Award for Outstanding Service to Charles Krusentsjerna (MM '57, DMA '68), admissions director for 20 years, at a retirement reception held in his honor on Saturday evening.



Bottom: Eastman students Jonathan Paget, left, Michael Patilla, Ben Altman, and Aaron Brock joined the Eastman Chamber Orchestra as part of Saturday evening's PRISM concert featuring non-stop performances throughout Eastman Theatre by the Eastman Wind Ensemble, Eastman Chorale, and other student groups, culminating in an exhilarating performance of Respighi's *Pines of Rome* by the Eastman Philharmonia, conducted by Bruce Hangen (BM '70).

PHOTOS BY KURT BROWNELL

FEATURES




Left: Catharine Crozier (BM '36, MM '41), right, received an honorary doctorate degree from Director and Dean James Undercofler (BM '67), left, Acting Dean of Academic Affairs Elizabeth West Marvin (MA '81, PhD '89), center, and University Provost Charles Phelps (standing behind Miss Crozier).

Below and below right: Following the presentation, the Ying Quartet, and jazz faculty members Harold Danko, left, Clay Jenkins, and Jeff Campbell, performed along with the Eastman Woodwind Quintet and the Eastman Brass at the Faculty Chamber Music Concert in Kilbourn Hall Friday night.



Left: On Tuesday, Oct. 10, friends and colleagues gathered in Sibley Music Library for the opening reception of the photo exhibit "An Eastman Portrait: Through the Eyes of Louis Ouzer." Director Undercofler presented the beloved photographer with a certificate given by faculty and administration naming him an Eastman Artist.



 Save the date: Plans already are being made for the next Alumni Weekend – Oct. 11–13, 2002!

Wind Ensemble, Hunsberger share the spotlight at the Midwest Clinic

The Eastman Wind Ensemble hit the road in December for a weeklong concert tour that took the acclaimed group from the Flower City to the Windy City, as well as Buffalo (Williamsville High School), Ohio (Bowling Green State University), and Michigan (Western Michigan University).

The tour culminated with two exceptional performances to packed houses at the Midwest Band and Orchestra Clinic in Chicago, December 20–21. The Midwest Clinic, dedicated to raising the standards and improving methods of music education, holds this conference annually. It includes workshops, lectures, and performances, and attracts thousands of educators and students from all 50 states and more than 30 countries. As a special part of the conference, Donald Hunsberger – professor and chair of conducting and ensembles and conductor of the



THE MIDWEST CLINIC

Donald Hunsberger, conductor of the Eastman Wind Ensemble, receiving the Midwest Clinic's prestigious "Medal of Honor."

Wind Ensemble for more than three decades – received the Clinic's "Medal of Honor" for his outstanding and lasting contribution to the elevation of music education and championing of the wind ensemble genre.

In concert, the ensemble performed a varied program featuring works by Bach,

Mozart, Hindemith, Gershwin, Vaughan Williams, and others. Soloists were Peter Kurau, associate professor of horn, who was featured in Mozart's *Horn Concerto*, and student soprano Nicole Cabell, who sang George Gershwin's *Catfish Row* (arranged by Hunsberger), James Syler's *Sto-*

ryville, and *Three Japanese Dances* by the late Eastman composer Bernard Rogers. (Cabell also was a soloist with the Wind Ensemble on its summer 2000 tour of Japan.)

The Wind Ensemble, which treated Rochester audiences to a special preview concert in Eastman Theatre before departing on its tour, will celebrate its 50th anniversary with a conference of international scope at Eastman in February 2002. In support of the conference, the College Band Directors National Association's Eastern Division and North Central Division will hold their biannual meetings at Eastman during the EWE 50th. Members of the World Association of Symphonic Bands and Ensembles will also meet in session at Eastman at that time. Look for detailed information about the conference in the next issue of *Eastman Notes*. ♣

Eastman Jazz Ensemble dazzles at IAJE

The award-winning Eastman Jazz Ensemble had the chance to "strut its stuff" at the 2001 International Association of Jazz Educators (IAJE) Conference held in January in New York City. The ensemble, directed by Fred Sturm, performed twice at the 28th annual conference, titled "Jazz – An International Language."

Selected to perform from a worldwide pool of professional and educational jazz artists and ensembles, the Jazz Ensemble shared the Friday-night main stage with the 52-

piece Metropole Orchestra from the Netherlands, saxophonist Michael Brecker, and trumpeter Randy Brecker. It also accompanied the group New York Voices. The following night, the ensemble presented a conference main stage set of manuscript works for jazz ensemble – including the premiere of a new work by jazz alumnus Jesse Krebs (MM '98), an arrangement of a work by alumnus Rob Hudson (MM '90), two original works by Sturm, and three "first U.S. performances" by jazz com-

posers Bob Brookmeyer, Jim McNeely, and Vince Mendoza.

Sturm viewed the conference appearance as "the most highly coveted performance opportunity for a university jazz ensemble." An audience of 7,000 artists, educators, students, industry representatives, and jazz fans attended the event, located in the heart of Midtown Manhattan and New York's famed Theatre District.

"Hundreds of professional and school groups audition for the IAJE conference, and everyone hopes for a berth

when it's held in Manhattan," Sturm said.

Rochester jazz lovers received a sneak peak of the Jazz Ensemble's New York performances at a special preview concert in Eastman Theatre in December.

Recognized as one of the world's premier collegiate jazz ensembles for three decades, the Eastman Jazz Ensemble has been named "Outstanding University Jazz Ensemble" in the U.S. and Canada three times in the past five years by *Down Beat* magazine. ♣

ET painting gets first-class treatment

A postage stamp has caused a lot of commotion at Eastman recently.

Interlude, a work by the great American artist Maxfield Parrish (1870–1966), is one of only 20 works of art that has been reproduced for a new series of first-class postage stamps that pays tribute to America's most accomplished illustrators. The "American Illustrators" stamp series –

which also features reproductions of famous works by Norman Rockwell, James Montgomery Flagg, Rose O'Neill, and others – was announced, along with the other new stamps for the coming year, by the U.S. Postal Service in November. The 34-cent stamps became available to the public on February 1 at post offices across the nation; a week later, Eastman hosted a special can-

cellation ceremony and sale in Eastman Theatre to mark the Rochester "premiere." It featured Congresswoman Louise Slaughter (D-NY), Eastman Director James Undercoffer, representatives from the post office, and other local dignitaries.

"We are thrilled that this great work of art was chosen for this series," said Undercoffer. "It's an honor to have

one of the School's treasures be the sole work representing Parrish on stamps distributed around the country."

Commissioned in 1922 by George Eastman himself, the seven-foot-high oil painting is considered by many to be one of Parrish's finest works. Also known as *The Lute Players*, it depicts three women on a patio, basking beneath spectacular blue skies and lush foliage. The work – which quickly became a favorite of Mr. Eastman and of Rochester theatergoers – hung in the north stairway to the Grand Balcony of the Eastman Theatre (60 Gibbs St.) from 1922–1994, when it was removed for restoration. It was replaced with a photographic reproduction made by the Eastman Kodak Company, and the original now is on permanent loan to the University of Rochester's Memorial Art Gallery, which has conditions better suited for preserving the work of art.

The reverse side of the sheet of stamps includes information about Parrish and his art, and indicates that the original work is a mural for the Eastman Theatre at the Eastman School of Music in Rochester, NY. 🎻



Eastman web improvements within 'site'

If you haven't visited Eastman's web site lately (www.rochester.edu/Eastman), you're in for a pleasant stop. The site, which has been operational since 1994, recently has undergone its second major "overhaul," the initial phase of which premiered in September. The current round of enhancements, estimated to be complete by this summer, bring to the site a wider appeal, improved functionality, and a more attractive look.

The web site is an important component of the University of Rochester's Internet offerings. More than 7,000 different users access the School's site every week, making it the second most visited site after the University's own home page.

"The site as it was really

only addressed prospective students," said Allison Mayer, director of public affairs for the School. "While students are still our key audience, we now offer three additional sections for our other core constituencies – the internal Eastman community, our alumni, and the community at large."

Where content for the site previously was culled from other sources, the improvements include formatting designed expressly for Internet viewing, making the site easier to navigate. Visitors now can proceed directly to their areas of interest versus scrolling through many pages of text.

Other functional additions include downloadable application forms, recent press

releases, new content for several of the School's departments, and a calendar of faculty engagements.

Eastman Web and Graphics Coordinator Amy Glossner helped create the new look for the site with assistance from Rochester-based web experts Wondrack Design and Web Harmonics. Kevin McPeak, Eastman's director of technology and music production, has provided technical input throughout the project. McPeak, who also leads the School's web advisory group, said, "While this redesign represents a major improvement to the site, we're always coming up with something new to add. Our desire to stay current makes the site a continuous work in progress." 🎻



Maxfield Parrish's *Interlude*.

Gamelan ensembles triple with enthusiasm

When student Clay Greenberg traveled to the small island of Bali in the archipelago of Indonesia in July to find replacement parts for Eastman's set of Balinese gamelan angklung, he knew this immensely popular bronze percussion orchestra formed an integral part of the fabric of everyday Balinese life. What he did not know was that he would come back to Rochester to a booming surge of interest among students and members of the Rochester community in the elective ensemble course that only three years ago had a scant 15 players. "We have more members this year than ever before," said Greenberg, who as teaching assistant, leads most rehearsals of Eastman's Gamelan Lila Muni. "The excitement is wonderful, and it comes at a great time. We've had more requests for performances than ever before."

This year, Eastman's gamelan program counts among its 44 members a University of Buffalo art teacher, a physics professor from the Rochester Institute of Technology, a Rochester-area 7th-grader, three Eastman professors, a member of the School's administrative staff, 33 Eastman undergraduate and graduate students, and four students from the River Campus.

The solution to this overcrowding? Form three groups. In addition to a second angklung ensemble, the past year has seen the introduction of a second kind of Balinese gamelan ensemble at Eastman. Known as Kembang Salju, or "Flower in the Snow," it is a gamelan joged bumbung, which consists of xylophone-like instruments crafted of bamboo. Like Lila Muni, this ensemble is directed by Associ-



KURT BROWNELL

Reyong players in Eastman's gamelan angklung rehearse for upcoming concerts.

ate Professor of Musicology Ellen Koskoff and taught by Visiting Associate Professor of Gamelan I Nyoman Suadin and Greenberg. "There are more than 25 vastly different types of gamelan ensembles in Bali. I'm very happy that we can present students with some of this variety and we also hope to obtain more instruments in the near future," said Koskoff, who brought gamelan to Eastman

in 1991. In Bali, gamelan angklung like Lila Muni accompany ceremonies, festivals, and cremations, and gamelan goged bumbung are played to celebrate the rice harvest.

Recent performances of the gamelan ensembles include the 2000 Musical Intersections conference in Toronto, two performances for the University of Buffalo Indonesian Student Association, Eastman Theatre concerts with Bobby McFerrin

and the Paul Winter Consort, demonstrations for the American Orff Schulwerk Association, and participation in Eastman's annual Christmas Sing. This spring, the ensembles will travel to New Hampshire to present demonstrations and performances in the Planet Gamelan festival at Dartmouth College and will present an annual World Music Series concert in Kilbourn Hall. ♪

First season for 'Faculty Artist Series'

Last fall, Eastman began a new concert series designed to showcase its distinguished performance faculty.

The Faculty Artist Series kicked off in September with a recital by pianist Natalya Antonova and continues throughout the academic year with concerts by violist John Graham, trombonist John Marcellus, the Eastman Brass,

pianists Jean Barr, Rebecca Penneys, and Tony Caramia, violinists Ilya Kaler and Zvi Zeitlin, soprano Pamela Kurau, and hornist Peter Kurau. Admission is free.

"Since the founding of the Eastman School in 1921, its faculty have played a prominent role in the musical life of Rochester," says Eastman's Director of Concert Operations

Andrew Green. "These outstanding performers are frequent guests at concert halls around the world, and the new Faculty Artist Series has given Rochester audiences a chance to hear them perform in Kilbourn Hall."

The season will come to a close in April and is scheduled to resume in the fall of 2001. ♪

Eastman dedicates new clavichord

The Schmitt Organ Recital Hall was filled to capacity during a special dedication ceremony in February for Eastman's new clavichord, a rarely heard but historically significant instrument that now is part of the School's collection of early instruments. The ceremony featured special guest Joel Speerstra – head of the Clavichord Research Workshop in Göteborg, Sweden, who oversaw the design and construction of Eastman's new instrument – performing works by Bach and Buxtehude.

While clavichords can be found throughout the United States, there only are two other pedal clavichords – those with two manuals and pedals – in America, according to research conducted by Speerstra. One is housed at the Smithsonian Institution, and the other is privately owned.

Eastman's new instrument is a strict reproduction of a rare 18th-century pedal clavichord built in 1766, now housed in the instrument collection of the Grassi Museum in Leipzig, Germany.

It is the first clavichord in America to have been built based on Speerstra's extensive research on the instrument, written as part of his doctoral dissertation at Göteborg University's Göteborg Organ Art Center (GOArt), an internationally recognized center for research in performance practice with a program of historical instrument-building.

"This is a superior instru-



Eastman's new clavichord, formally dedicated in February, will give students the chance to perform Baroque music on an authentic instrument.

ment and an excellent tool for studying the repertoire of the Baroque period," said Hans Davidsson, Eastman's new associate professor of organ

and founding director of GOArt. "In fact, the instrument is so sensitive and gives such response to the player that it almost teaches the

right technique and expression. This also is the first collaboration between the Eastman School and the unique organ research center GOArt, designed to help Eastman students develop a deeper understanding of early music."

Widely considered to be the central keyboard instrument of the Bach family, the clavichord played an important role in the music of the Baroque period. The instrument was the most popular one for home use in 17th- and 18th-century Europe.

With a keyboard and strings that are struck by a small brass blade, it was the first keyboard instrument in which dynamics could be produced by varying the strength with which a key is struck. It is distinguished by its ability to produce vibrato and by its unusually soft sound. ♪



Giving Britten a 'Turn'

The Eastman Opera Theatre opened its season of 20th-century operas in November with Benjamin Britten's *The Turn of the Screw*. Based on Henry James' classic loss-of-innocence tale, the opera tells the story of the conflict between a newly appointed governess and the pair of evil spirits attempting to conquer the souls of the children in her care. Directed by Steven Daigle, assistant professor of opera, the production featured two alternating casts of Eastman students, including Robin Bricker in the role of the young Flora (left). Associate Professor of Opera John Greer led a special chamber orchestra in the sold-out Kilbourn Hall performances. The spring production will be *Tartuffe* by Kirke Mechem.

GELFAND-PIPER

VOICE

BY CAROL S. WEBBER

Warm greetings from the voice faculty! We are pleased to report that our department is bursting at the seams. Thanks to a bumper crop in last year's auditions, we have a larger than usual student enrollment, at a very high level. We are delighted that our recently retired Professor Emerita Masako Toribara is with us again part-time.

We are enjoying the presence of two newly appointed faculty: Ashley Putnam, a distinguished soprano with international opera credits, is teaching while we search to replace our recently retired colleague Dale Moore. We also are joined this spring by Benton Hess, distinguished coach, conductor, language, and voice literature scholar, who is a new appointment as head of all vocal coaching, repertoire classes, and opera assignments. Professor Hess began his career as assistant to Boris Goldovsky, and has conducted regional opera in the U.S. for 20 years. His coaching clientele includes Nicolai Gedda and Renée Fleming. Maestro Hess comes to us from his endowed position at University of North Carolina-Greensboro. Rochester natives and former students will remember him from his years with Opera Theatre of Rochester in the '70s and '80s. We are very excited to have him join us.

Our newest faculty member, William McIver, teaches both studio voice and vocal pedagogy. His graduate course is already improving the abilities of our teaching assistants. As president-elect of NATS, Bill

News from our recent graduates

We include a brief listing of recent grads who are making strides professionally. By no means is the list complete, but it does include students from each and every studio in our department. Please let us know what you are doing.

Metropolitan Opera: John McVeigh (BM '93), and former Eastman students Troy Cook and Anthony Dean Griffey

Chicago Lyric Opera: Ian Greenlaw (BM '95)

Cologne Opera (Germany): John Pierce (BM '94)

Paris Opera: Kevin Greenlaw (BM '95)

Chemnitz Opera (Germany): Arisa Kusumi (BM '95)

Santa Fe Opera: Marc Molomot (BM '92), Elizabeth MacDonald (MM '00)

San Francisco Opera: Katia Escalera (BM '96), Tami Petty (MM '96, current DMA student)

National Opera (Raleigh, NC):

Aaron Guckian (MM PRL on leave of absence), Riccardo Mercato (BM '00)

Central City Opera: Theresa Winner Blume (MM '99), Tami Petty (MM '96, current DMA)

Anchorage Opera: Gary Poster (MM '95)

Glimmerglass Opera: Gary Poster (MM '95), John McVeigh (BM '93), and former students Troy Cook and Anthony Dean Griffey

Juilliard Opera Center: Christina Carr (MM '00)

Marilyn Horne Foundation: Jennifer Aylmer (BM '94) and former student Troy Cook

Ravinia Steans Institute: Lynne McMurtry (MM '93), Arisa Kusumi (BM '95), Karyn Friedman (MM '96)

Munich Competition, 2nd place winner, Nate Webster (BM '97)

Young Concert Artists Guild, winner, Randall Scarlata (BM '92)

Buffalo District MET Audition, winner, Nicole Cabell (BM '01)

expands our presence in the teaching profession.

Rita Shane spent much of August in Hamamatsu, Japan, where Eastman hosts an annual residency. She taught private voice and presented two master classes, reflecting her brilliant opera career, and discussing the difficulties and delights of singing premieres.

Robert McIver repeated his successful summer session for choral conductors, and this fall was a guest clinician for the U.S. Army Chorus. His choral compositions are published and performed nationally. In addition to his large voice studio, Bob also supervises sec-

ondary instruction, giving hands-on assistance to our graduate teaching assistants.

I had the pleasure of working again with Bill McIver in our summer vocal pedagogy seminar for teachers/performers. It was an honor to also serve as a master teacher for the NATS internship program, which pairs four experienced teachers with 12 young teachers/performers selected by audition for a special 10-day workshop.

John Greer, music director of Eastman Opera, returned to Brevard as general manager and head of musical staff for the Janiec Opera Center. His new children's opera, *Star*

Child, was premiered in Toronto.

Steven Daigle, dramatic director of Eastman Opera, now is the artistic director of Ohio Light Opera, a thriving company with sold-out seasons and recordings. His first full season there was a great success.

And speaking of Eastman Opera, this fall's production of Britten's *Turn of the Screw* was stunning. The spring production will be *Tartuffe* by Kirke Mechem; the midseason studio production was a triple bill, Hindemith's *Hin und zurück*, Poulenc's *La Voix Humaine*, and *The Moon Singer* by David Liptak. Our opera program is most fortunate to have the enthusiastic support of a fine Rochester organization called Friends of Eastman Opera. Founded by John and Lynne Clarke and Nan Johnson, this group of knowledgeable and enthusiastic opera buffs provides support through special events surrounding productions, audience building, and fund development for future improvements and student awards. We are excited and inspired by them.

Last but certainly not least, our esteemed chair, John Maloy, continues his dedication to this department. His leadership keeps the fabric of this department beautifully woven and longlasting. It is his model that creates our congeniality and mutual respect. His continued generosity in offering German diction coaching to all students who wish it has a profound effect on the high quality of our annual Kneisel German Lieder Competition. I thank him for asking me to collate this article, as he would never pat himself on the back, and he deserves high praise. ♣

Carol S. Webber is professor of voice at Eastman.

CONDUCTING & ENSEMBLES

BY DEPARTMENT FACULTY

Large ensembles

A new division of orchestral opportunities has been created in the Upper Personnel Rotation involving juniors, seniors, and graduate students. Beginning fall 2000, we now have both Philharmonia and the Eastman Chamber Orchestra meeting in the upper rotation time slot along with the Wind Ensemble. Musica Nova has moved into the same rehearsal time as ESSO (Eastman School Symphony Orchestra) and Wind Orchestra to permit upper class performers to participate in multiple groups at the same time.

Mendi Rodan, newly appointed orchestral conductor from Jerusalem, Israel, has been working with all three orchestras during his residencies. He comes to ESM twice each semester for a period of several weeks. A new orchestral training and repertoire program also has been started to increase the amount of time each major section can work on performance and repertoire techniques.

Last fall, alumnus Bruce Hangen (BM '70), music director of the Portland Opera Company and frequent guest conductor with the Boston Pops, conducted the Philharmonia in the Alumni Weekend PRISM concert. During that same time period, Volker Christ, Heidelberg Opera, conducted both the graduate Chamber Orchestra and ESSO in concerts.

In early March, William Eddins (BM '83, MA '86), resident conductor for the Chicago Symphony, led the Philharmonia in Beethoven's *Symphony*

No. 3, and in April, famed composer and conductor John Williams will conduct the Philharmonia in a program of his own serious concert works and film music.

James Ripley has been serving in the position of coordinator of ensembles, handling all the assignments created by the individual instrumental studios and managing the daily, weekly, and monthly schedules of each ensemble. He also teaches the basic conducting and intermediate conducting courses in addition to conducting the River Campus Wind Ensemble.

Donald Hunsberger and the Eastman Wind Ensemble made their sixth concert tour of Japan in June 2000, and included for the first time performances in Taiwan and Okinawa. They recorded two concerts in Tokyo's new Opera City concert hall. Since beginning the Sony and Eastman Kodak-sponsored concert tours in 1990, they have performed in every new concert venue in Tokyo.

In December, the Wind Ensemble traveled to Chicago to perform three concerts at the International Midwest Orchestra and Band Clinic. The Eastman Wind Ensemble will hold its 50th Anniversary Celebration on February 6–10, 2002. (Please see the article on page 9.)

Choral ensembles

The past year has seen Eastman choral ensembles busy with a number of major performance projects. The Eastman Chorale and Chamber Orchestra presented Bach's *St. Matthew Passion* in Febru-

ary 2000 in Kilbourn Hall, and in May the Chorale joined forces with the Eastman-Rochester Chorus and ESSO along with soloists Angela Baade and Brad Alexander for *A Sea Symphony* of Ralph Vaughan Williams. In November, the Chorale presented a program including both sacred and secular choral music of Ildebrando Pizzetti under DMA conducting student Daniel Bara. Also, Bara conducted the Eastman-Rochester Chorus and Philharmonia in the Schubert *Mass in E-flat* in a December concert that featured the Brahms *Schicksalslied* and the Rochester premiere of Schubert's *Symphony No. 10* in the completion by Brian Newbould, both conducted by Director of Choral Activities William Weinert.

In February of the new year, the Eastman Chorale traveled to Cleveland, Pittsburgh, Altoona, PA, and to Buffalo, and in early May ESM choral forces will collaborate with ESSO for the Dvořák *Stabat mater*.

The 40-voice Eastman Repertory Singers also maintains an active performance schedule under the leadership of masters and doctoral conducting students. Recent concerts have seen performances of the Mozart *Coronation Mass* and Haydn *St. Nicholas Mass*, in addition to works from the 16th through 20th centuries.

William Weinert's recent work has ranged over three continents. In May 2000 he served as a guest professor at the Freiburg Musikhochschule teaching seminars on American and English choral music and teaching master classes in conducting. He will return to Freiburg in June to conduct a concert of American choral music, and Freiburg Professor Hans Michael Beuerle will come to ESM to perform with the Eastman Chamber Orches-

tra and Chorale in October. In January, Weinert conducted a week-long workshop at the Good Hope School in Hong Kong, with a concert on New Year's Day. In March, he served on the panel of judges at the ACDA national student conducting competition in San Antonio. Weinert also maintains editorship of *The American Choral Review*, a position he began following the retirement of Eastman Professor Emeritus Alfred Mann.

Recent choral conducting graduates James John and Akiko Fujimoto both have settled in Boston. John is director of choral activities at Tufts University and Fujimoto serves as assistant conductor of choral ensembles at Harvard and Radcliffe, while also pursuing further conducting study at Boston University. Former master's students Dan Hughes and Yi-Yin Tai both began doctoral studies this year in choral conducting in the Midwest. Hughes is at the University of Illinois, and Tai is at the University of Wisconsin-Madison.

The Eastman Summer Choral Institute also has continued to draw a high level of students in the past several years. The institute offers a maximum of 12 students an intensive week of hands-on training as they conduct a resident professional chamber chorus and study with Eastman faculty William Weinert, Robert McIver and Susan Conkling, as well as guest teachers. Recent guest faculty have included Dale Warland, Weston Noble, David Hoose, and Dalcroze Eurhythmics teacher Monica Dale. Both Warland and Dale will return for this summer's institute, July 9–20.

Early music

Paul O'Dette spent the summer performing in festivals in

TURN TO PAGE 16 ▶

Faculty engagements

Eastman faculty perform and lecture around the country and around the world. Here is a sampling of what they did over the spring and their plans for the summer.

Bonita Boyd

Professor of Flute

May 13, soloist for San Francisco premiere of Pulitzer Prize-winning piece *Concerto* by Melinda Wagner, San Francisco Women's Philharmonic

Richard Grunow

Professor of Music Education

June 23–July 6, presenter, workshop on measurement and evaluation, Eastman School of Music

July 9–12, presenter, workshop on instrumental methods and techniques, Eastman School of Music

July 16–20, presenter, University of South Carolina, Columbia, SC

July 23–27, presenter, Houghton College, Houghton, NY

July 30–Aug. 3, presenter, University of Massachusetts, Amherst, MA

Aug. 15–25, presenter, Gordon Institute of Poland, Bydgoszcz, Poland



David Higgs

Professor of Organ

April 1, Chambersburg, PA, Central Presbyterian Church

TURN TO PAGE 17 ▶

♦ FROM PAGE 15

Europe, North America, and South America, including recitals in Stuttgart, Cordoba, Buenos Aires, Montevideo, Boston, Cleveland, Berkeley, and Vancouver. At the new Festival Vancouver he directed performances of Monteverdi's

virtuosic *New York Notes*, the premiere of Lubman's *What I Did This Summer* (the plan for Lubman to write one piece for the May 3 concert has turned into several smaller pieces, this being the first), Magnus Lindberg's *Corrente* (Lindberg paid a visit to Eastman to

Deutsches-Sinfonie-Orchester Berlin in a program of all American composers featuring two works by ESM's Augusta Read Thomas. Another world premiere in February was Robert Morris' *In Concert*, written for the Musica Nova Ensemble, along with the



LOUIS OUZER

The Eastman Chorale traveled to Cleveland, Pittsburgh, Altoona, PA, and to Buffalo in February.

Orfeo, receiving enthusiastic reviews from the *Toronto Globe and Mail*, *Wall Street Journal* and the Vancouver papers. In addition, he recorded two new solo CDs for Harmonia Mundi, as well as a program of 17th-century Italian instrumental music with his ensemble Tragicomedia. O'Dette has been invited to conduct the Boston Early Music Festival's production of Lully's 1675 opera *Thesee* at Tanglewood, Drottningholm (Sweden), Utrecht (Holland), and Versailles next summer. He has been artistic director of the Boston Festival since 1993.

New music

Musica Nova, directed by Brad Lubman, has had a diverse season this year, including some world premieres. October featured Charles Wuorinen's

attend a rehearsal and give a symposium), and the wild music of Iannis Xenakis' *Akanthos*. Lubman then conducted the Eastman Philharmonia later in October in Debussy's *Prelude to the Afternoon of a Faun*, *Ionisation* by Varèse, and Stravinsky's *The Rite of Spring*. The November Musica Nova concert was directed by Lubman's student, Alan Pierson (Lubman was away guest conducting the Saarbrücken Radio Orchestra in Germany) and included music by Boulez, Schwantner, and Birtwistle. Martin Bresnick was our guest composer in December and we featured a concert devoted to his music (with some piano music by Ligeti played by ESM alumna Lisa Moore). Eastman played an important role in January, when Lubman conducted the

Rochester premiere of *Thranobulax* by Peter Alexander, and the world premiere of ESM student composer Jennifer Graham's *Octet*. Also on that concert was a string quartet by Steven Stucky, visiting professor in composition.

March was guest composer month with John Adams. Musica Nova performed his *Shaker Loops* and *Chamber Symphony*, with Lubman conducting. The final concert in May will feature a number of ESM ensembles: OSSIA, conducted by Alan Pierson, will perform Steve Reich's monumental work *The Desert Music*; Musica Nova will play works by Babbitt and premieres by Lubman; and the New Jazz Ensemble will perform Igor Stravinsky's *Ebony Concerto* with Ray Ricker as soloist. ♪

CHAMBER MUSIC

BY TIMOTHY YING

One of the things I have always admired about the Eastman School is its idealism. This is an institution that aspires to produce well-educated individuals who also happen to be first-rate musicians. Unlike those schools that offer the academic courses but really expect their students to be in the practice rooms 10 hours a day, or the schools that study the idea of music so intensively that the actual production of sound seems almost to be an afterthought, Eastman attempts to have it both ways. We believe that aspiring musicians need to be trained in the physical skills of music-making and in the intellectual understanding of the art form, and to become fully competent in each area.

This lofty goal does not come without a price. As any of the students here will tell you, the theory professors know their courses hold the keys (sorry!) to the true comprehension of music, the musicologists believe the stacks of Sibley Library to be the real route to musical Valhalla, the humanities professors don't see a point to any of this if the students can't communicate in a literate and informed manner, and the studio teachers expect a note-perfect Bach sonata (from memory and by next Tuesday, please). When I see students yawning in the middle of the day I don't automatically assume that they only stayed up late the previous night to party. If nothing else, this school trains students to organize their time and juggle multiple tasks.

Into this already crowded field comes the new Department of Chamber Music,

jostling for time in the course schedule and in the busy students' date books. And in the grand Eastman tradition, I have decided to use this column to explain why it's really chamber music that belongs at the center of the educational universe.

In all seriousness now, I have found that for me, it was chamber music that brought all of these fields of study together and forced me to attempt to integrate them. In a small ensemble without conductor, musical decisions are forged by consensus, shaped by each member's ability to convince the others of how a piece should be performed. Without theoretical insight or knowledge of historical style, it is impossible to advance a case for a musical interpretation on any sort of objective ground. (I know from hard experience that "I just feel it that way" isn't always very convincing to other musicians in a rehearsal.) Musical intuition and subjective responses to character are important too, and students also must learn to be able to describe those to each other. It probably is obvious that in a type of music with only one musician per part, the quality of the overall performance depends upon each musician's ability to perform his or her own part to perfection. Participants in the chamber music program put into practice all of the technical skills they learn playing concertos in their private lessons. What may not be as obvious is that playing chamber music often demands even greater control than playing alone since you may have to adjust your timing, volume, tone, and even pitch on the spur of the

moment because of what the rest of the group is doing.

Here at Eastman we also use chamber music as the foundation for community performances and audience development. Its great repertoire, portability, and intimate scale make it perfect for these situations. All chamber music groups receiving instruction at the School are required to perform two outside concerts, one for students and one for adults. In fashioning their programs for the general public, students are encouraged to relate music to the world beyond Eastman's walls, to make the case for art with clear thought and convincing words. To a great degree, their success in this endeavor depends not only on their ability as musicians, but also on their broader knowledge of society and culture, and the reasoning, speaking, and writing abilities that constitute a liberal education.

It is my hope and expectation that through chamber music Eastman students will learn to draw upon all of the incredible resources that are available to them at the School. To succeed today, a musician needs not only the skills imparted by the traditional music education, but also the versatility to adapt to a rapidly changing cultural environment. In a world driven by information technology, where the mix of ideas and opinions seems to grow ever more complex, it will be up to each new generation of musicians to make the case for continuing its art. We intend to give our graduates every tool they need to accomplish that task. ♣

Assistant Professor of Chamber Music Timothy Ying (DMA '91) is co-chair of the Department of Chamber Music and first violinist in the Ying Quartet.

♦ FROM PAGE 16

April 8, Boca Raton, FL, St. Gregory's Episcopal Church

April 17, Los Angeles, CA, Royce Hall, UCLA

May 27, Provincetown, MA, Unitarian-Universalist Meeting House

June 11, Jackson, MI, St. Peter's Catholic Cathedral (AGO)

July 1, St. Albans, UK, St. Albans Organ Festival

Rebecca Penneys

Professor of Piano

April 22–May 1, guest teacher and performer, Seoul National University, Korea

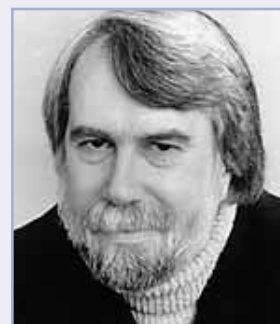
May 9, Chautauqua Chamber Music Society, Hochstein Music School, Rochester

May 11–13, solo concerts, New Arts Trio Series, Toronto, Canada

June 1, New Arts Trio, Himalayan Institute, Buffalo, NY

June 10, soloist with the Greater Rochester Women's Philharmonic

June 25–Aug. 16, Chautauqua (NY) Festival

**Christopher Rouse**

Professor of Composition

May, world premiere of *Clarinet Concerto*, Chicago Symphony Orchestra

Fred Sturm

Professor of Jazz and Contemporary Media

April 5–8, conducting

TURN TO PAGE 18 ▶

♦ FROM PAGE 17

Eastman Jazz Ensemble
Spring Tour
May 10–13, guest conductor,
South Dakota All-State Jazz
Ensemble, Sioux Falls

**Augusta Read Thomas**

Associate Professor of
Composition

May, New work for orchestra
to be premiered by the
Pittsburgh Symphony, Mariss
Jansons, conductor

June, *Daylight Divine* for solo
soprano, children's choir and
orchestra to be premiered by
the Chamber Orchestra of
Paris, John Nelson,
conducting, Festival Saint
Denise, France

Ying Quartet

Quartet in Residence

April 1, Columbus Chamber
Music Society, Columbus, OH

April 7, East Stroudsburg
University, Stroudsburg, PA

April 19, Wolf Trap Center for
the Performing Arts, Vienna,
VA

April 24, Cranbrook Music
Guild, the Cranbrook School,
Bloomfield Hills, MI

April 28, The Maestro Foun-
dation, Santa Monica, CA

April 30, Huntsville, AL

May 2–5, Da Camera Society
of Houston, Houston, TX

May 6, A. Mozart Festival,
Austin, TX

May 13, Society for Chamber
Music in Rochester, Memorial
Art Gallery, Rochester, NY

June 8–10, June Music
Festival, Albuquerque, NM

MUSICOLOGY

BY RALPH LOCKE

This is my first column
in *Eastman Notes* as
the new chair of musi-
cology. As anybody who
knows Jürgen Thym, my long-
time predecessor (18 years!),
will readily understand, he
has handed over a department
in fine working order, and I
only hope to maintain it at
that level.

So many exciting things are
happening at Eastman in our
department that I can only list
a few. Over the past year, the
department's faculty and grad-
uates have won awards and
honors galore. Professor Kim
Kowalke, for example, who
teaches both at Eastman and
in the University of Roch-
ester's College Music Depart-
ment, was honored with the
College's Goergen Award for
Distinguished Achievement
and Artistry in Undergraduate
Education. Also, because this
year was the centenary of Kurt
Weill's birth, Kim flew hither
and yon, speaking about and
helping produce concerts and
recordings of Weill's music – at
the New York Philharmonic, in
Berlin, in London, even in Las
Vegas! Associate Professor
Patrick Macey's book *Bonfire
Song: Savonarola's Musical
Legacy* (Harvard University
Press) was awarded the Phyl-
lis Goodhart Gordan Book
Prize by the Renaissance Soci-
ety of America.

Associate Professor Ellen
Koskoff has just been elected
president of the Society for
Ethnomusicology, not to speak
of publishing two new books:
Music in Lubavitcher Life
(University of Illinois Press)
and *Garland Encyclopedia of
World Music*, Vol. 3, "The
United States and Canada"

(Garland/Routledge, 2001).
Gretchen Wheelock's chapter
received much praise in the
collective book *Piano Roles:
Three Hundred Years of Life
with the Piano* (Yale Univer-
sity Press). And Eastman grad
Michael V. Pisani (PhD '96)
received the Kurt Weill Prize
for distinguished scholarship
in music theater: His prize-
winning article deals with
Prokofiev's opera *The Love for
Three Oranges* and appeared
in *Musical Quarterly*. (For
other honors, see various
entries elsewhere in this issue
of *Eastman Notes*.)

We are particularly proud
that two of our current grad
students – Amy Wlodarski and
Sara Nicholson – won the
Eastman-wide Teaching Assis-
tant Award this past year for
their superb handling of
evening discussion sections for
the undergrad core courses in
music history.

Those courses, widely known
by freshmen and sophomores
as "Surveys I-III," actually
carry the collective title "Music
and Society," indicating the
faculty's aim of placing West-
ern music in its historical,
social, and cultural contexts.
The courses have been
reworked to serve more effec-
tively the School's new under-
grad curriculum, including the
new Musical Arts major.

The first course introduces
students to music of the Mid-
dle Ages, Renaissance, and
Baroque, and is taught in
smallish classes, in order to
allow active interchange
between teacher and students,
since the latter are confronting
repertoires and historical
issues that are largely unfa-
miliar to them. The second and
third courses meet in larger
gatherings of 60 or so. Both

the second course (1720–1880)
and the third (from 1880
onward) make a special effort
to include not just concert
music and opera but also, if
more briefly, selected instances
of "functional" repertoires (e.g.,
dance music, political songs,
church hymns) as well as pop-
ular musics of various kinds,
whether from the Victorian
parlor or MTV.

Four new assistant profes-
sors have been hired in the
past three years, bringing
fresh approaches to our course
offerings. Professor Roger Fre-
itas (PhD, Yale) brings years of
experience as a professional
countertenor to bear in his
courses on Baroque music, but
also shared his passion for
19th-century Italian opera
with students in a DMA-level
seminar. Professor Jennifer
Williams Brown (PhD, Cornell)
works primarily on Italian
Baroque opera but already has
taught courses here on Handel
and on dance rhythms in
Baroque music. (Like Professor
Kowalke, the bulk of her teach-
ing will take place at the River
Campus, in the College Music
Department, but we are
delighted that both of them are
available to work with gradu-
ate students at Eastman,
whether DMAs or PhDs.) Pro-
fessor Gabriela Ilnitchi (PhD,
New York University), in her
native Romania did ethnomu-
sicological field research, then
came to the United States to
complete her musicological
training. (Scarecrow Press will
be publishing her book on the
writings of Medieval music
theorist Aribo.) Her courses
here at Eastman already have
delved into such varied topics
as 1) the relationship between
folk and art music, 2) music
and cosmology from Plato to
Stockhausen and other con-
temporary composers, and 3)
the interactions of politics and
music in Eastern Europe.

TURN TO PAGE 19 ▶

♦ FROM PAGE 18

Finally, Professor Martin Scherzinger (PhD, Columbia) brings to Eastman the perspectives of a talented performer and composer; he has traveled widely as percussionist and player of the African *mbira*, and a work of his for string orchestra was just performed this past November in Toronto. A spirited essayist on a variety of topics and repertoires, from Brahms to postmodernism, he already is reshaping the third "Music and Society" course in order to bring it right up to the present – a goal aimed at but rarely attained in such courses anywhere.

This year we also welcome two new musicologists to the School who officially are ensconced outside the department: Daniel Zager (PhD, Minnesota) is an authority on 16th-century religious music, but to Eastmanites he is primarily the new librarian and chief administrator of Sibley Music Library. Hans Davidsson (PhD, Göteborg) has done extensive research on German Baroque music, and arrived in January to join David Higgs as associate professor of organ. Associate Professor Zager is teaching the graduate bibliography course, and Davidsson will lead a seminar in the spring on the German Baroque organ and its music (including Praetorius, Buxtehude, and Bach). I should add that Malcolm Bilson, the great fortepianist, continues to drive up from Cornell regularly to teach and coach here. Finally, Kerala J. Snyder, though professor emerita, comes to Rochester every few weeks to meet with the dissertation writers in the department, for whom she remains an energetic and insightful mentor. ♣

Professor Ralph P. Locke is chair of the Department of Musicology.

WOODWIND, BRASS & PERCUSSION

BY JOHN MARCELLUS

The woodwind, brass, and percussion department recently had a number of master classes and special events: Barry Tuckwell gave a master class for the horn studio and a coaching session with a brass section in the orchestral repertoire; David Mancini (BM '74) gave a master class for the percussion class and the Arts Leadership Program; Ralph Sauer (BM '65), principal trombone of the Los Angeles Philharmonic; Mike Powell, trombonist of the American Brass Quintet; and Chris Houlding, professor of trombone at the Royal Northern College of Music in Manchester, all gave master classes for the trombone studio; Marvin Stamm gave a master class for the trumpet class and appeared as soloist with the Brass Guild of Eastman; and Antonio Gigliotti of the Philadelphia Orchestra gave a clarinet class. Octuba Fest with the tuba and euphonium class featured faculty members Don Harry and Mark Kellogg (Performer's Cert. '86), and Bonnie Berry.

The Trombone Circus, sponsored by The Commission Project headed by Ned Corman (BM '59) and organized by Kellogg and Douglas Mark (DMA '00), was held at Nazareth College in December. The Eastman Trombone Choir during its 59th anniversary year completed its first European tour in July with concerts in Brakel, Bad Driburg, Paderborn, and Bremen, Germany. Concerts for the International Trombone Festival in Utrecht, Netherlands, also featured Bill Reichenbach (BM '71).



Mike Davis (BM '83), left, Doc Marcellus, and Bill Reichenbach (BM '71) at the International Trombone Festival in Utrecht, Netherlands, in July.



A sign for a Trombone Choir concert at the International Trombone Festival in Utrecht, Netherlands.

Funds to support this trip came from an alumni committee headed by Ralph Sauer, Steve Witser (BM '81) and Mark Lusk (BM '81, MAS '83). The current Eastman Trombone Choir also contributed by performing many concerts and demonstrations during the school year and selling many CDs of the 1972 Eastman Trombone Choir recording published by Williams Music.

The trombone classes of 1994 and 2000 plan to produce a CD funded by a generous gift from Fred and Mary Boyd (BM '69, MA '71, and MA '70 respectively).

The second annual concert of music by Alec Wilder, titled "A Wilder Celebration II," was presented by the department in February and included the *Suite* for flute and marimba performed by guest artists Karen Dempsey, flute, and Greg Giannascoli, marimba. Bass Tom Paul was featured with faculty pianist Tony Caramia; faculty members Harold Danko and Robert Wason presented a duo piano version of Wilder's music; Jim Thompson, professor of trumpet, and Don Harry, associate professor of tuba, collaborated with Caramia in the *Suite* for trumpet and tuba. Mark Kellogg, assistant professor of euphonium, trombone, and brass chamber music, appeared with Caramia in selections by Wilder; and John Marcellus performed *Two Vignettes* for trombone, marimba and piano with Caramia and Giannascoli. ♣

John Marcellus is chair of the woodwind, brass, and percussion department.

Brooks Smith

Brooks Smith, professor of piano and accompanying at Eastman from 1966–1972 and perhaps the most well known and beloved American pianist-accompanist of his generation, died October 31, 2000, at age 88.

Born in McAllen, TX, in 1912, Smith started his piano studies at age 4, embarking on a lifelong love affair with the piano. Following his graduation from high school and an additional year of private study, he auditioned at the Juilliard School, where he was awarded a full scholarship to study with Rosina and Josef Lhevinne. During his student years, Smith became increasingly interested in lieder and in the vast world of chamber music, and began doing a great deal of accompanying. Although the Lhevinnes tried to steer him toward a solo career, Smith became more interested in the collaborative process and began earning his living as a collaborative pianist while still a student in New York. After graduating from Juilliard in 1939, he continued playing for singers Risè Stevens, Julius Huehn, Mack Harrell, and George Britton

while developing an interest in the string repertoire as well.

After serving in World War II, Smith returned to America and eventually was engaged by baritone Mack Harrell, then the director of the newly organized Aspen Music School and Festival. He began a lengthy association with that famed institution, teaching and performing there for many years and collaborating with many renowned artists,

including Adele Addison, Jan de Gaetani, Raya Gargousova, Lynn Harrell, Zara Nelsova, Eudice Shapiro, Benita Valente, and the Juilliard and American Quartets.

In the early 1950s, Smith was selected by the great violinist Jascha Heifetz to be his exclusive pianist. This led to 20 years of collaboration and performances in the United States, Canada, Europe, and South America, as well as a series of recordings and a nationally televised performance on NBC-TV.

At the invitation of former Director Walter Hendl, Smith

came to the Eastman School in 1966 to open a department of accompanying. He taught and performed at Eastman until 1972, when he took a position at the University of Southern California, joining Gwendolyn Koldofsky in teaching piano, chamber music, and accompanying until his retirement in 1988 at age 75.

“We all are saddened by the loss of this wonderful pianist, superlative collaborative partner, and good friend,” said Jean Barr, professor of piano accompanying and chamber music at Eastman and Smith’s former colleague at USC. “His death represents the passing of an era.”

To honor Smith’s extraordinary career and impact, the Eastman School established the Brooks Smith Fellowship in Piano Accompanying and Chamber Music in 1996. It is awarded based on audition to an incoming Piano Accompanying and Chamber Music major, and recognizes the characteristics exemplified by the beloved musician: enthusiasm for the art of accompanying, musicality, strong pianistic technique, and excellent training.

Smith is survived by his sister Margaret Proctor of Pharr, TX; nephews Fred and Brooks Proctor; and a niece, Joanna Smith. ♣

In memoriam

1930s

John Robert Marcellus (BM '35),
September 2000

Herman Surasky (BM '35),
June 2000

Elaine Dodge Davidson
(BM '38), July 2000

Robert Hargreaves (MM '39,
PhD '41), September 2000

Ruth Salzman (BM '39),
September 2000

1940s

Bonnie Jean (Tramp) Copeland
(BM '42), November 2000

Betty Burnett (BM '44),
July 2000

Eleanor Thomas Stanlis

(BM '45), December 2000

Raymond Vaught (MA '46),
January 2000

Ilene Goodrich Bothfeld
(BM '47), July 2000

1950s

Antoinette Johnson (BM '54),
August 2000

1960s

Ernesto Lejano (MM '61,
PhD '65), February 2000

Kenneth Partchey (MM '63),
August 2000

Bea Ann Harris Di Manno
(BM '69), October 2000

Louis Mennini

The Eastman community was saddened by the death of Louis Mennini, professor of composition and orchestration at Eastman from 1949–65, who died February 22, 2000, at age 79.

Mennini earned both his bachelor’s and master’s

degrees from Eastman in 1947, and a PhD in 1961, studying with Bernard Rogers and Howard Hanson. Known for a compositional style that demonstrated a skillful command of contrapuntal texture, strong rhythmic drive, and a

lyrical, melodic line, he received grants and commissions from the National Institute of Arts and Letters, the Koussevitzky Foundation, and the National Endowment for the Arts. His works have been performed by the Philadelphia Orchestra, the National Symphony, the Los Angeles Philharmonic, and the CBS Symphony, among others.

In addition to composing, Dr. Mennini made a steady commitment to the quality of collegiate-level music education. Following his work at Eastman, he held a six-year position as dean of the School of Music at the North Carolina School of the Arts. In 1973, he founded the music school at Mercyhurst College in Erie, PA. ♣

The following news is based on information received from June 15, 2000, to Dec. 31, 2000. News received after Jan. 1, 2001, will appear in the next issue of Eastman Notes.

1930s

In honor of his 85th birthday, composer **David Diamond** (BM '37) was recognized with a concert at Merkin Hall in New York in October. Three world-class Polish musicians performed a program of his chamber works, spanning a 45-year period. Diamond, who is of Polish descent, was born in Rochester and studied at Eastman with Bernard Rogers. His compositions, which include 12 symphonies, many chamber works and songs, ballets, and an opera, have been performed and recorded worldwide. Also an esteemed teacher, Diamond recently retired from the Juilliard School, where he taught for 23 years, and the Schola Cantorum in Paris.

"The President's Own" U.S. Marine Band recently presented a concert and ceremony in honor of tuba soloist and composer **Louis Saverino** (BM '38). The program featured several of Saverino's own works and also included marches by John Philip Sousa and Alfred Reed.

Composer **John Weinzwieg** (MM '38) was profiled in the December 10 issue of *The Toronto Star* for his crusade for greater representation of Canadian composers on CBC Radio.

1940s

Dorothy Ornest (BM '42) was honored with an 80th-birthday celebration concert at the University of Massachusetts,

Amherst, where she continues to serve as professor emerita of voice. Titled "It All Started Here, Part II," the concert, which featured current and former students of Ornest, was a sequel to a similar performance mounted on her 75th birthday in 1995. The performance included songs by Sondheim, Bernstein, Coward, Porter, and Lehar.

Margaret Vardell Sandresky's (MM '44) *Songs of a Nomad Flute* received its world premiere in the Czech Republic at the fourth annual New Music for Orchestra festival. In addition, her *Trio II* for violin, cello, and piano has been published by Hildegard Press, and Wayne Leupold Editions has released the fourth volume of her complete organ works.

In the fall, **Glen Law** (BM '47) started new seasons as trombonist with the DeLand (FL) Little Symphony and the St. Augustine Community Symphony.

Walter Moeck (BM '47), who recently received the International Man of the Year Award from the International Biographical Centre of Cambridge, England, has been named to the newest volumes of *Who's Who in Entertainment*, *Who's Who in Classical Music in America*, and *Who's Who in International Music*.

Charles Strouse's (BM '47) *Once in Palm Beach* will open this summer at Florida Stage in Palm Beach, and London's Greenwich Theatre soon will premiere his show *Golden Boy*. In addition, he continues work on the stage musical versions of *Marty* and *The Night They Raided Minsky's*.

Early in 2000, the Canadian Brass released a CD with a transcription of Bach's *Goldberg Variations* by **Arthur Frackenpohl** (MA '49). In the summer, Frackenpohl was commissioned by the Carolina Brass to write a composition titled *Piedmont Suite*.

Ronald Cox (BM '48), a retired associate professor of music at Hobart and William Smith College in Geneva, NY, received the New York State School Music Association Distinguished Service Award in November for his faithful and distinguished 52 years as a music educator in New York state.

Richard M. Ziter, M.D. (BM '49, MA '51) performed a benefit concert in November for the Berkshire Unit of Recording for the Blind & Dyslexic. An accomplished concert pianist, Ziter collaborated with violinist Joseph Silverstein in a program including works by Beethoven, Gershwin, Debussy, and Khachaturian. Ziter is a retired eye surgeon and current member of Eastman's Board of Managers who earned two degrees from Eastman, a science degree from the University of Vermont, and a medical degree from the University of Lausanne, Switzerland. Throughout his career, he has donated profits from his performances to several charitable organizations and now is a volunteer for RFB&D. In this way, he has been able to combine his diverse commitments to music and medicine.

1950s

In August, **J. Daniel Dowdakin** (BM '50, MM '53) retired from his 47-year position as bassoonist/contrabassoonist with

the Atlanta Symphony Orchestra.

Former Eastman faculty member **Donald Knaub** (BM '51, MM '61) has retired from his position as professor of trombone at the University of Texas at Austin. He has been named professor emeritus. Crystal Records has released his CD of bass trombone solos called *Soundwaves*.

Violinist **Derry Deane** (BM '52) is a member of Trio Tulsa, the resident chamber trio at the University of Tulsa. The group recently has released two CDs, one featuring the music of Martinu on the Centaur label, and the other with the *Trio Romantico* by Mexican composer Manuel Ponce on the ASV label.

Herald Music of Seattle has published **Patricia Paul Jaeger's** (BM '52, MM '53) *Familiar Hymns with a Friend*, a collection of hymns arranged for harp and string quartet.

The Cooley Gallery in Old Lyme, CT, held an exhibition of paintings by **Maurice Sapiro** (BM '54, MM '55) last fall. The musician, potter, craftsman, teacher, photographer, and inventor displayed an array of colorful landscapes and other works.

Doris Gazda's (BM '55) book *High Tech for Strings*, a collection of orchestral and individual technical studies, has been published by Carl Fischer Co.

Gordon Peters (BM '56, MM '62) has retired from his position as principal percussionist for the Chicago Symphony Orchestra. During his tenure of 41 years with the CSO, he authored several books of percussion studies and orchestral techniques.

TURN TO PAGE 22 ▶

♦ FROM PAGE 21

A recent recipient of the Dorothy Maynor Outstanding Art Citizen Award, **George Walker** (DMA '56) was inducted into the American Classical Music Hall of Fame in April. His new CD, released on Summit Records, includes his Pulitzer Prize-winning composition *Lilacs* for voice and orchestra, as well as *Sonata for Violin and Piano, No. 2*, recorded by his son, violinist Gregory Walker.

As part of a United States Department of State project to bring American arts and music to Mongolia, **Bernard Rubinstein** (BM '58) conducted a concert version of George Gershwin's *Porgy and Bess* in Waanbaator. The audience included the President of Mongolia, as well as its prime minister and speaker of parliament. The performance, which the *Newsletter of the National Council for International Visitors* called "a terrific success," earned Rubinstein an Honorary Mongolian Artist Award.

Violinist **Dorothy Kitchen** (BM '58) conducted her Duke String School Orchestra at the White House in December 1999.

The McKeesport (PA) Symphony Orchestra performed **James Helme Suttcliffe's** (MM '58) *Dawn Dance* for orchestra and *Pastorale* in May as part of an Americana concert also featuring the music of Aaron Copland and Eduard Lalo. An article in the McKeesport *Daily News* chronicled Suttcliffe's education and career and reviewed the performance, explaining that the pair of works "gave a sense of early rising, of enjoying the world around oneself."

The Colorado Quartet premiered **Katherine Hoover's**

(BM '59) *String Quartet* in Michigan in November and has since performed the work in several concerts across the United States. Hoover's *Canyon Echos* was featured at Eastman in a concert by faculty flutist Bonita Boyd and faculty guitarist Nicholas Goluses in June. Among other recent performances of her works is the Long Beach (CA) Symphony's performance of *Stitch-te Naku* under the direction of Gustav Meier, which was cited by the *Los Angeles Times* as being "the main interest of the concert. ... Hoover introduces her soloist ingeniously."

John Glenn Paton (MM '59) taught master classes at Pasadena Community College (CA), Geneva College (PA), and Capital University (OH). His annotated anthology, *Gateway to German Lieder*, was published by Alfred Publishing Co.

1960s

Emma Lou Diemer's (PhD '60) *Mass* was premiered in November by the Ojai Camerata, conducted by William Wagner. Recent publications include *Psalms for Trumpet and Organ*, *Psalms for Organ and Percussion*, *Serenade / Tocata for Piano*, and *O Viridissima Virga* for women's chorus. She has released several recordings recently, including her *Fantasy for Piano* on Sony Classics and *Four Chinese Love Poems* on Josara Records. The Halle Symphony and the Czech Radio Symphony also have recorded her works. She received her 38th ASCAP award for publications and performances, and awaits a performance of her overture, composed for the Santa Bar-

bara Symphony, in the spring.

Paul Tardif (BM '60, MM '63) received the Career Award for Excellence in Research and Creative Activity in October from East Carolina University, where he currently serves as distinguished professor of music.

Bob Ludwig (BM '66) was profiled in the October issue of *Stereophile* magazine for his ubiquitous work in the recording industry. In the article, the author explains that Ludwig's Gateway Mastering Studios is "a mecca of the music industry." He goes on to say, "Ludwig is one of the busiest people you'd ever meet, with a schedule usually booked solid for months in advance. He regularly plays host to the movers, shakers, and celebs of the music world, who fly in from just about everywhere to hang with Bob while he sees to it that their music gets to sound as good as it possibly can."

This past June, **Mary Jeanne van Appledorn** (PhD '66) received her 21st consecutive ASCAP Standard Panel Award. One of her recent compositions, titled *Rhapsody*, was released on Opus One CDs in May.

In addition to his ongoing duties as principal bassoonist of the Baltimore Symphony Orchestra and chair of winds at Peabody Conservatory, **Phillip Kolker** (MM '67) had a busy summer, performing as soloist with orchestras in Taipei and Tokyo, as well as in several music festivals in the United States.

Percussionist **Bill Cahn** (BM '68), a member of Nexus, was in residence for 10 days of workshops and recitals in the Netherlands and Germany in October. He served as a judge

for the Tromp Muziek Biennale 2000 Solo Percussion Competition in the Netherlands, where he also presented a master class on free-form improvisation. In addition, he was guest artist-in-residence at the Hochschule für Musik in Detmold, Germany, where he presented master classes and worked with student percussionists in preparing a gala recital of his compositions. In the program's finale, Cahn performed as soloist with the student ensemble in his own *Keb-jar-Bali*.

For the second time, **Karen Pfouts Maxwell** (BM '68) has been included in *Who's Who Among America's Teachers*. She is the choral director at Streamwood High School and Zion United Methodist Church in suburban Chicago.

1970s

Composer **Frederick Koch** (DMA '70) has released a new CD of chamber music on the Dimension label. Among the works on the new recording are Koch's *String Quartet No. 2* with voice, *Blue Monday* (a song cycle), *Suite for Alto Saxophone and Piano*, and *Antithesis* for two pianos. Koch's music is performed on the CD by the Cleveland Orchestra String Quartet, cellist Regina Mushabac, and baritone Andrew White, among others.

A biography of **Geary Larrick** (MM '70) has been included in the 13th edition of *The International Who's Who of Intellectuals*, published in Cambridge, England. He co-authored an article titled "Music as Business: A Bibliography," in the summer *Journal of the National Association of College*

Wind and Percussion Instructors.

Arthur Michaels (BM '70) has published his concert-band piece *Rock-Ness Monster* with Shawnee Press, and is currently writing and photographing a book for Penn State University Press titled *A Guide to Pennsylvania Overlooks*.

Pianist **Robert Silverman** (DMA '70) has released a 10-CD box set of the complete piano sonatas of Ludwig van Beethoven on the Orpheum Masters label. Recorded over a period of several months, the collection includes a 64-page booklet containing detailed notes for each sonata, as well as an extensive introductory essay on the classical sonata.

Robert Swift (PhD '70) recently celebrated his 20th anniversary as organist at the First Church of Christ, Scientist, in Plymouth, NH. Swift currently is the chair of the music department at Plymouth State College.

New World Records recently released a CD of compositions by **Louis Karchin** (BM '73). Included are six new works, including a vocal-instrumental song cycle called *American Visions*, winner of the 1999 Heckscher Foundation Prize. Karchin's latest work, *Quartet for Percussion*, was commissioned by the Koussevitzky Foundation.

Soprano **Janet Obermeyer** (BM '73) gave two performances of the Brahms *German Requiem* in Toronto with the Kitchener-Waterloo Symphony. In addition, she was featured in recital at the annual Romantic Arts Festival in Hamilton, Ontario, where she performed Strauss' *Four Last Songs*.

Last fall, soprano **Susan Marie Pierson** (BM '74) performed the role of Venus in the Canadian premiere of Hans Werner Henze's *Venus and Adonis*, followed by her debut with the Long Beach Opera in the title role of *Elektra*. She also performed with Maestro Gerhard Zimmermann and the North Carolina Symphony in a program of concert arias.

Church musician and composer **Bernard R. Crane** (BM '75) currently is director of music at Faith United Parish in Fitchburg, MA, where he oversaw the church's restoration of its 27-rank 1914 Austin organ. Upon completion of the project, Crane organized a four-month celebratory concert series, which included the premiere of his own *Mass in D Major for Chorus and Organ* in May. He publishes his works through his own web site at www.cranemusic.com and invites other Eastman composers to join him in the dissemination of their work.

Bradley Nelson's (MM '75, DMA '76) choral work *Gladde Things* was performed in April for the Heritage National Choral Festival at the Kennedy Center in Washington, DC. Another choral work, *All Good Gifts*, was broadcast throughout the world from Vatican Radio in Rome in May. Nelson has signed contracts for two new choral pieces to be published by Plymouth Music in Fort Lauderdale, FL.

Neil Rutman (MM '76) was a fellow at the Montalvo Center for the Arts in California in January and February 2000, where he was able to work in preparation for his upcoming Fauré CD on Centaur Records. In addition, he performed three Beethoven concerti with the Virginia Symphony under the direction of Joann Falletta,

and Tchaikovsky's *Concerto No. 1* with the Lake Charles Symphony Orchestra in the fall.

Drummer **Ron Wagner** (BM '76) recently completed a tour with Ottmar Liebert, playing to packed halls in Australia, New Zealand, Mexico, Italy, Greece, Istanbul, Canada, and the United States.

A former member of the Eastman faculty, **Richard Erickson** (MM '77) presented a festival of hymns at First United Methodist Church in Schenectady, NY, in November. Erickson is the director of music at Holy Trinity Lutheran Church in New York and director of the renowned "Vespers With Bach" series at this church. This past year, he served as organist for the "Festival of Song" in Chicago, and in a recital at the Cloister Church in Lund, Sweden.

In June, the National Symphony Orchestra premiered *DC Citypiece* by **Robert Kapilow** (MM '77). The performance was previewed by *Symphony* magazine, which told the story behind the new work, explaining that Kapilow took his inspiration from many sources – "from national monuments to a student's impromptu rap about the shooting death of his cousin."

Composer **Clement Reid** (BM '77) recently presented a program on compositional process for the Washington State Music Teachers Association. It included a performance of his *Short Stories* (for guitar and piano), which also was featured on Classic King FM in Seattle and at the Tacoma Art Museum (on electric guitar) by the Tacoma New Music Group.

New York Philharmonic flutist **Mindy Kaufman** (BM '78) has

been inducted into the White Plains, NY, High School Hall of Fame, which recognizes alumni who have distinguished themselves in their careers or have had a significant impact on the lives of others. The induction ceremony took place in November during National Education Week.

Helen Weiss Phelps (BM '78) has accepted the position of full-time director of music ministries/organist at the Lutheran Church of the Resurrection in Marietta, GA.

Opera composer **Richard Wargo** (BM '79) completed a new work titled *Ballymore*, which was premiered in January 1999 by Skylight Opera Theatre of Milwaukee. Wargo's opera text is drawn from Irish playwright Brian Friel's plays *Winners and Losers*.

1980s

Kenneth Carper (MM '80) received his doctor of music degree from the University of Hawaii in May. His specialization was early childhood music education. He also included a concentration in ethnomusicology. Carper is currently a music specialist in the public schools of Naples, FL.

Kathleen Orr Hacker (BM '80, MM '82) has completed her doctor of music degree from Indiana University. Currently assistant professor of voice and director of the vocal department at the University of Indianapolis, Kathleen and her husband, Jerry, performed with the Detroit and Pittsburgh symphonies last spring in a tribute to the music of the 1940s.

TURN TO PAGE 24 ▶

♦ FROM PAGE 23

Dan Locklair (DMA '81) had several new compositions premiered in the summer of 2000 at the Foothills Music Festival in Winston-Salem, NC. His piece *Renolda Reflections* has five movements, each inspired by the paintings of famous artists. Locklair continues as composer-in-residence and professor of music at Wake Forest University.

Jazz pianist/composer **Bevan Manson** (BM '81, MM '83) released a new CD titled *Mystic Mainstream*. Hailed as "radical recastings of standards that demand your attention" by *Jazz Improv* magazine, the new album is available on the A-Records label. In addition to his position as director of jazz at the University of California at Berkeley, Manson also tours with former Turtle Island String Quartet violinist Darol Anger.

Scott Swope (MM '81, DMA '84) was elected treasurer of the German Association of Voice Teachers last April. He will serve in this position for three years.

Soprano **Jane Adler** (BM '82, MA '84) was the soloist for Rutter's *Magnificat* and Handel's *Messiah* in Carnegie Hall in November. Adler also took part in an all-Mozart program with the Masterworks Chorale of Augsburg in Minneapolis last June. She was featured in the *Mass in C minor* and *Laudate Dominum* from the Mozart *Vespers*.

Current conductor and artistic director of the Massachusetts Choral Society and the director of human resources for the software development company FireSpout, Inc., **Jon English** (BM '82, MM '84) released a new CD in the fall

called *K-K-K Katy: Songs from America's Wars*. He also is working on a CD collection of the songs of Stefano Donaudy.

Bradley Ellingboe (BM '83), professor of music at the University of New Mexico and director of music at St. Paul Lutheran Church of Albuquerque, is the recipient of an ASCAP cash award. The prize recognizes composers of symphonic, chamber, operatic, choral, electronic, liturgical, or educational music whose catalogues have a unique prestige value.

Violinist **Julie Gigante** (BM '83) performed for President Clinton at a fund-raising event in July hosted by Los Angeles Mayor Richard Riordan. Along with other principal members of the Opus Chamber Orchestra, Gigante played quartets by Mozart and Haydn at the event, which raised \$1.2 million for the Democratic National Committee.

Stephen Alltop (BM '85, MM '86) has been named music director and conductor of the Cheyenne (WY) Symphony Orchestra. Last year, he performed 11 concerts as harpsichordist and organist with the Minnesota Orchestra, and made his Ravinia Festival conducting debut in June.

The film *Pollock*, which premiered in September at the New York Film Festival at Alice Tully Hall, and was subsequently released nationally to critical acclaim, was scored by composer **Jeff Beal** (BM '85).

Violinist **Janet Hall Askey** (BM '86) performed in the 2000 TV Country Music Awards in the *String Machine*.

Saxophonist **Audrey Cupples** (BM '86) recently had a Mar-cello concerto arrangement for

soprano saxophone, harpsichord, and cello published by Advance Music. Her Mendelssohn octet arrangement was premiered at the 2000 Saxophone Symposium. Cupples has been promoted to master sergeant in The President's Own U.S. Marine Band.

After serving as principal cellist of the Norwegian Radio Orchestra, **Natasha Brofsky** (BM '87) has joined the Peabody Trio.

Teresa Cheung (MM '89) recently extended her contract with the Evansville (IN) Philharmonic to serve an additional two years as its assistant conductor. As part of the announcement, Music Director Alfred Savia credited Cheung with being "one of those rare individuals who can go from conducting a first-rate professional orchestra to a fine volunteer chorus to an energetic bunch in a youth orchestra – and do it all superbly without batting an eyelash."

Miriam Kramer (BM '89) has released two new CDs, *The Violin and Piano Works of Joseph Achron* on the ASV label and *The Violin and Piano Works of Ernest Bloch* on Naxos, the latter of which was named "Editor's Choice" in the June issue of *Gramophone* magazine. In addition to her busy recording schedule, Kramer made her U.S. debut at Lincoln Center in December 2000. She paid a special tribute to Holocaust victim Alma Rose by performing on Rose's violin, a 1757 Giovanni Battista Guadagnini.

Sophia Park (BM '89, DMA '95) was appointed state chairperson of the Texas Music Teachers Association Collegiate Chapters Division in June.

1990s

Xiaolun Chen (MM '90) received the 2000 Muriel Shugart Music Award from the Art Council of Pensacola, FL. He currently serves as director of choral activities at Pensacola Junior College and as artistic director of the Choral Society of Pensacola.

Chris Gennaula (BM '90) recently wrote the incidental music for the play *Listen* (by L. Cooper) that was performed as part of the 2000 Minnesota Fringe Festival. Earlier this year, Gennaula's full-length play *The Cello* received a reading at the Minneapolis Playwrights' Center.

Animal Cracker Suite and Other Poems by **Deborah A. Imiolo-Schrivier** (BM '90) has been published by Schott Music Corp. of London. The suite is a set of four original poems arranged for speech chorus, body percussion, and percussion ensemble. The suite was performed in its entirety for the first time at the American Orff-Schulwerk Association National Conference held in Rochester in November. On a different note, Deborah and her husband, Lou, announce the birth of their first son, Louis Albert Schrivier V, in September.

Vocalist **Andrew Parks** (DMA '90) holds a double appointment in both the music and theater departments at California State University, Fullerton. He also has released a CD titled *Zing a Little Bing*, which is a tribute to Bing Crosby. The CD contains new arrangements of classic tunes and is available through CDnow and Amazon.com.

The Atlanta Symphony Orchestra has announced the appointment of **John Sparrow** (BM '90) as vice president and general manager.

Ensemble for the Seicento, which includes singer/baroque guitarist **Melissa Fogarty** (BM '91), was named a finalist in the Early Music America/Dorian Competition 2000. As finalists, the group will be featured on a CD collection produced by Early Music America titled *Early Music Live 2000*. In addition, Fogarty sang the role of Aminta in Handel's *Aminta e Fillide* at the Berkeley Early Music Festival in June.

Pianist **Kelly Horsted** (BM '91, MM '93) is in his sixth year as music director of the New York City-based opera company The CoOperative. In addition, he helped prepare the cast of the Lincoln Center Festival premiere of the chamber opera *Patience and Sarah*. As a coach at the Mannes College of Music, he served as music director for a production of Ned Rorem's *Three Sisters Who Are Not Sisters*.

Greg Magie (BM '91) has been named assistant professor of music and orchestra director at Graceland University in Lamoni, IA. Magie was the associate conductor of the Pasadena Lyric Opera and was a visiting professor and orchestra director at Pomona College (CA). He also served as an organist at the Moorpark Presbyterian Church.

Last July, **Jonathan Bayley** (MM '92) was flute instructor for MUSICAMROSE, a summer music workshop sponsored by Music Alberta. Bayley also recently joined the faculty of the University of Regina, Saskatchewan, as an assistant professor of music education.

Violinist **Samantha George** (BM '92, MM '93) performed the solo in a concerto by Kurt Weill with the Milwaukee Symphony last year. She will be the soloist in a 2001 performance of Glazounov's concerto with the same orchestra.

John Milbauer (BM '92) received the 2001 Laird Leadership in Arts Award. Consisting of a cash award, a concert, and master classes, the award recognizes Milbauer's significant contribution to the music field.

Cornetto player **Kiri Tollaksen** (BM '92) recently recorded a mass by Anabile Padovano with the Huelgas Ensemble, an esteemed early music group from Belgium, that will be released on the Sony Classical label this year. Tollaksen has developed an international career performing on the 17th-century wind instrument, including performances throughout North America and Europe.

Mark Babbitt (BM '93) won first prize in the 1999 National Solo Trombone Competition in Washington, DC. He also is assistant professor of trombone and euphonium and conductor of the symphonic band at Central Washington University.

Sylvie Beaudette (DMA '93) currently teaches the senior and graduate vocal repertoire classes at Eastman and is a guest faculty member at the Université de Sherbrooke in Quebec, Canada, where she teaches vocal diction. She recently recorded two CDs of music by women composers with the Athena Trio and soprano Eileen Strempel.

Jacinto Nunez (BM '93) recently was appointed director of

music at the United Presbyterian Church of Cuyahoga Falls, OH. For several years, he has taught K-5 vocal and instrumental music for the Barberton (OH) City Schools, as well as music education courses at Malone College in Canton, OH.

Kimberly Stein Bell (BM '94) has been appointed to the position of second flute with the Seattle Symphony for the 2000-2001 concert season. On another note, she married Blake Bell in 1996, and gave birth to a baby girl, Olivia, in December 1999.

Recently moved from the second to the first violin section in the Nashville Symphony Orchestra, **Zeneba Bowers** (BM '94, MM '96) performed with the orchestra in Carnegie Hall last September.

Organist **Bret Dorhout** (MM '94) has been appointed artistic administrator of the Rochester Philharmonic Orchestra. Prior to his appointment, he participated in an intensive training program through an Orchestra Management Fellowship with the Saint Paul Chamber Orchestra.

Pianist **Mauricio Náder** (MM '94) spent most of 2000 touring in Mexico and abroad, appearing several times as soloist with the El Salvador National Symphony Orchestra, premiering Leonardo Coral's *Sonata No. 5* in Mexico City, and recording two CDs in London with violinist Eric Cahue.

Tracy Cowden (MM '95, DMA '99) recently was appointed assistant professor of piano at Ohio Wesleyan College, where she teaches class and applied piano, and also serves as the departmental accompanist.

Deanna Wagner Sala (BM '95) and **Christopher Sala** (BM '94) currently reside in Mansfield, MA. Deanna works in the public relations office at New England Conservatory. In March 2000 she toured Germany, Austria, and Switzerland as second bassoonist of the American Sinfonietta. Christopher was a semi-finalist at the Maurice Andre Solo Trumpet Competition in Paris in October 2000.

Tuba player **Andrew Spang** (MM '95) has released a CD with the Lyric Brass Quintet. He recently received a master's degree in music education from Western Maryland College and was appointed director of bands at Lime Kiln Middle School in Fulton, MD. He also has recorded with the Handel Choir of Baltimore and was appointed director of music at Westminster United Methodist Church in Westminster, MD.

Katherine Winterstein (BM '95) was featured as violin soloist in Prokofiev's *Concerto No. 2* with the Charlottesville (VA) Symphony last year.

The Commission Project recently presented its inaugural Washington State composer-in-residence award to **Gregory Yasinitsky** (DMA '95). Clarkston School District in Washington will host the residency, and Yasinitsky will work with music teachers and students in various ensembles.

Pianist **Eric Hachinski** (BM '96) gave debut recitals at the Kennedy Center in Washington, DC, last year. In addition, his performance at the Glenn Gould Studio in Toronto was broadcast on CBC radio.

Elizabeth Matchett (BM '96) was appointed principal horn of the Kansas City Symphony.

TURN TO PAGE 26 ▶

♦ FROM PAGE 25

Baritone **Nathaniel Webster** (BM '96) won the second prize in the prestigious Munich Competition in September.

Violinist **Marisa Polesky** (BM '97) performed a solo in Vivaldi's *Autumn Concerto* with the Memphis Symphony this year.

Kenneth Moses (MM '97) recently completed his fourth year as assistant professor of bassoon at the University of Wisconsin at Madison, where he also serves as head of the chamber music program and chair of the woodwind department.

Neil Chidester (BM '98) was appointed principal horn of the Springfield (OH) Symphony.

Melissa Dunne (BM '98, MM '00) has won the position of harpist in the United States Army Field Band.

Maria Rachelle Gerodias (MM '98) recently performed the role of Kathy in the Singapore Lyric Opera's production of *The Student Prince*. Currently on the voice faculty of the University of the Philippines College of Music and the University of Santo Tomas Conservatory of Music, Gerodias is very active in the classical music scene in Manila.

Thomas Lausmann (MM '98) served as a coach for the Wolf Trap Opera last summer. In October, he joined the music staff of the Washington (DC) Opera for its production of *Parsifal* featuring Plácido Domingo.

The first prize in this year's Carmel Chamber Music Competition went to violinist **Jacob Murphy** (BM '98), a member of the Euclid String Quartet.

DJ Sparr (BM '98), currently a student at the University of Michigan, was a winner of a 2000 BMI Student Composer Award.

Holly Brown (MM '99) was appointed principal horn of the Air Force Band of the Golden West at Travis Air Force Base, near San Francisco, CA.

Composer **Tellef Johnson** (BM '99), currently a student at The Juilliard School, received his third BMI Student Composer Award in June, as well as a commission to write a work for the New Juilliard Ensemble. The new work will be premiered at Lincoln Center's Alice Tully Hall.

John Kaefer (BM '99) spent the summer as a composition fellow at the Yaddo Arts Colony. In addition, he received a grant from the American Music Center for the premiere of his *Psalm 27* for baritone solo, chorus, and orchestra. The premiere performance was given by the Summit Chorale and the Chamber Symphony of New Jersey and received a favorable review in the *Newark Star Ledger*, which described the piece as "elegant and assured."

Kari Capone Kaefer (BM '99) recently was appointed director of the Elm City Girls Choir of New Haven, CT. In addition, she is music director at Turkey Hill Elementary School in Orange, CT, and choir director at Grace Episcopal Church in Trumbull.

2000s

Sylvia Frasier (MM '00) is completing a residency as a junior fellow at the Royal College of Music in London. Intended to provide a starting point for a

performance career, the fellowship facilitates concert engagements, professional contacts, and introduces the possibility of management. Frasier received her fellowship publicly in November from the president of the Royal College, His Royal Highness Charles, Prince of Wales.

David Posner (BM '00) has been appointed principal horn of Orchestre Symphonique de Quebec. ♪

Duos & Trios

Margaret S. Meier (BM '58) received the ASCAP Standard Award for composers for 11 consecutive years. Her orchestral composition *Millennial Magic* was premiered in November by the Claremont (CA) Symphony Orchestra and featured **Jason Goodman** (BM '88) as percussion soloist. Also on the program was her *Claremont Symphony: A Violin Symphony*. Other recent premieres include Meier's *Mass for the Third Millennium* in Czechoslovakia in June, which is scheduled to be released on the Vienna Modern Masters label in early 2001.

Johnny Russo (BM '66) was joined by fellow jazz musicians Dave Remington (son of the late Professor Emory Remington), **Drew Frech** (BM '64), and River Campus graduate **René Mogensen** (BA '93) in providing music for the Cornell University 2000 Reunion in Ithaca last June.

Eileen Ewers Bellino (BM '53), **Ellen Kilpatrick Cone Gratz** (BM '53), **Connie Perloff Green** (BM '53), **Gabriella Banks** (BM '53), and **Grace Butiste**

(BM '53) enjoyed a mini-reunion in Florida last year.

Wendy Agron Gennaula (BM '90) sang Mozart's *Exsultate, Jubilate* at Como Park (MN) Lutheran Church under the direction of **Thomas Ferry** (BM '90).

Centaur Records has released a recording of an opera by **Paul Stuart** (MM '92) titled *The Little Thieves of Bethlehem*. Performance groups on the album include Opera Theatre of Rochester and the Eastman Bach Children's Chorus. His work titled *Songs of Winter* was performed last April by baritone **Ivan Griffin** (MM '86) and pianist **Rose Grace** (DMA '96).

Eileen Stempel (BM '88) and **Sylvie Beaudette** (DMA '93, current ESM faculty) have released their new CD, *With All My Soul*, which features the vocal music of several woman composers including Lili Boulanger and Marie de Grandval. The disc is available on Amazon.com.

Figures in a Landscape, the debut CD of **Ingrid Gordon** (BM '92) received a positive review in the August edition of *Percussive Notes*. The album, released on the Centaur label, features new works for flute and marimba by **Garth Farr** (MM '92), **Robert Paterson** (BM '95), the late Alton Clingan (BM '92) and current Eastman faculty member **Robert Morris**. Ingrid was a special guest artist at the 21st Annual New Music & Art Festival at Bowling Green State University in Ohio, where she performed works by **Mikel Kuehn** (MA '93 PhD '95) and current Eastman composition student **Dennis Desantis**.

Jeffrey Letterly's (BM '95) chamber opera *O Moon* was pre-

ALUMNI NOTES

miered in Chicago in May. The production, which was mounted as part of his master's degree program at Columbia College (IL), featured his wife, **Lara Philip** (BM '95). In October, Letterly and Philip were featured in performance artist Joan Dickinson's *Drove Road*.

Joel Schoenhals (MM '95, DMA '98) and **Eva Stern** (MM '97) received a 2001–2002 season touring grant from the Virginia Commission for the Arts. In addition, they received a grant from the Barlow Foundation to

commission a viola and piano sonata from composer Peter Knell. Last spring, Stern and Schoenhals performed recitals at James Madison University, Pacific Lutheran University, Vanderbilt University, and Ohio State University.

The late Eastman alumnus and Professor of Clarinet **Peter Hadcock's** (BM '61) *The Working Clarinetist*, a collection of clarinet excerpts from the orchestral repertoire accompanied by extensive notes, has been posthumously published by Roncorp Publications. Sub-

titled *Master Classes with Peter Hadcock*, the work was compiled by Hadcock from the weekly seminars and summer workshops he gave during his three years at Eastman and represents a distillation of 30 years of professional experience, including a 25-year tenure with the Boston Symphony Orchestra. Brought to fruition by Hadcock's widow **Aline Benoit** (BM '74), the book also was edited by **Marshall Burlingame** (MM '66), principal librarian of the Boston Symphony, and **Bruce Ronkin** (BM '79), publisher of Had-

cock's previous work, *Orchestral Studies for E-flat Clarinet*. In celebration of the release of the book, more than 100 of Hadcock's friends and former students – including **Sandy Halberstadt** (BM '92) and **Amanda McIntosh** (BM '94) – gathered in Boston in November 1999 for a memorial concert titled "Clarinet Cabaret."

Harold Van Schaik (MM '88) performed the *Concerto for Bass Trombone and Orchestra* by **Eric Ewazen** (BM '76) with the Florida Orchestra in November. ♣

FACULTY NOTES

Ohio University has named **Jean Barr**, professor of piano accompanying and chamber music, one of its prestigious Rufus Putnam Visiting Professors for this academic year. She also recently was appointed co-chair (with **Timothy Ying**) of Eastman's new Department of Chamber Music. Her past year included concerts, lectures, and master classes at the International Workshops in Graz, Austria, at Lawrence (WI) University, and at the Montana State Music Teacher's Association Convention.

Professor of Flute **Bonita Boyd** gave a recital in December with Professor of Guitar **Nicholas Goluses** as part of the Smith House Concert Series in Amherst, MA.

Professor of Percussion **John Beck** was a clinician, soloist, and conductor at the Bach Per-

cussion Seminar in Grozjian, Croatia, in August.

Norman Carey, assistant professor of theory, was a recipient of the Society for Music Theory's Emerging Scholar Award, presented in Atlanta at the 1999 conference of the society. The award was presented in recognition of the article "Regions: A Theory of Tonal Spaces in Medieval Treatises," published in the *Journal of Music Theory*, 40/1, co-authored with David Clampitt.

This fall, Professor of Violin **Charles Castleman** gave concerts and master classes at Duke University, the University of North Carolina at Greensboro, Converse (SC), the University of South Carolina, and in Memphis. He was a featured performer at David Amram's 70th birthday celebration at the Paramount Arts Center in Westchester County, NY. He

also gave recitals in Iowa, Nebraska, Texas, and Minnesota.

Susan Wharton Conkling, associate professor of music education, recently completed her work in The Carnegie Academy for the Scholarship of Teaching and Learning (CASTL). As a Carnegie Scholar, she focused on the relationships between the practices of professional musicians and the curriculum and pedagogy of the conservatory or school of music.

As part of the 2000 Bowdoin (ME) Music Festival last July, faculty cellists **Steven Doane** and **Rosemary Elliot**, guitarist **Nicholas Goluses**, soprano and Community Education Division faculty member **Pamela Kurau**, and hornist **Peter Kurau** performed with other musicians in a program including the works of Schubert, Beaser, Schulhoff, and Ravel.

MidAmerica Productions highlighted the artistry of guitar professor **Nicholas Goluses** in its concert series "By and About Greeks" in October. The program included New York premieres of works by Dino Constantinides and Joseph Schwanter as well as music of Claude Debussy and Benjamin Britten.

Associate Professor of Clarinet **Ken Grant** was the featured performer in the opening concert of Azusa (CA) Pacific University's Artist Concert Series in September. Joined by several other musicians, he performed works of Schubert, Bach, and Mozart.

John Greer, associate professor of opera and music director of Eastman Opera Theatre, received a commission to compose a one-act children's opera. The work, titled *The Star*

TURN TO PAGE 28 ▶

♦ FROM PAGE 27

Child and based on Oscar Wilde's fairy tale of the same name, was commissioned by the Canadian Children's Opera Chorus and Music Canada Musique 2000 and premiered in May in Toronto. Greer also spent the summer as general manager and head of the music staff for the opera workshop program at Brevard Music Center, where he conducted performances of *The Gondoliers* and *Brigadoon*.

Professor of Music Education **Richard Grunow** offered "An Overview of Pedagogy Based on Gordon's Music Learning Theory" at the American Orff-Schulwerk Association National Conference in Rochester in November. He also gave a lecture on "Teaching Music Reading," to the MTNA and Rochester Piano Teachers Guild during the same month.

Associate Professor of Theory **Daniel Harrison** was named editor of *Music Theory Spectrum* for volumes 23–25. In his role as the University of Rochester carillonner, Harrison wrote a new clock chime tune for the Hopeman Memorial Carillon at the River Campus in honor of the University's sesquicentennial.

Assistant Professor of Flute and Piccolo and Coordinator of Woodwind Chamber Music **Anne Harrow** received acclaim in the *Lake Placid News* for her solo with the Lake Placid Sinfonietta in Jolivet's *Concerto for Flute and Strings*. She also performed solo piccolo with the Buffalo Philharmonic Orchestra in October.

This spring, Associate Professor of Theory **Dave Headlam** is teaching a webcasting course for the Arts Leadership Program and will start an ESM web-radio station in the

process. Headlam also is part of a proposed Music Research Lab. The lab will act as an umbrella organization for a series of research projects drawing on the combined talents of musicians and scientists. See <http://theory.esm.rochester.edu/headlam> for more details.

Last fall, Associate Professor of Organ **David Higgs** gave concerts and master classes in cities around the United States including Baltimore, Los Angeles, Schenectady, St. Louis, San Francisco, and Seattle.

Donald Hunsberger, professor of conducting and ensembles and department chair, was featured in a July article in the *Houston Chronicle*, which profiled his conducting and interest in compiling scores for silent films. Hunsberger directed the Houston Symphony in July, accompanying two silent movies. The article mentions that Hunsberger has rejuvenated interest in more than a dozen silent films and has conducted the scores with approximately 50 North American orchestras. In addition, he received the 2000 Midwest Medal of Honor in recognition of his contributions to music performance and education during the Eastman Wind Ensemble's performance at the International Midwest Orchestra and Band Clinic in December.

Last August, Eastman's new jazz trumpet professor **Clay Jenkins** was featured with the Clayton-Hamilton Jazz orchestra in Lexus Jazz at the Hollywood Bowl. The *Los Angeles Times* described Jenkins' solo as "a lyrical tribute to Louis Armstrong."

Mark Kellogg, associate professor of euphonium and trom-

bone, and coordinator of brass chamber music, appeared as euphonium soloist with the Rochester Philharmonic Orchestra on a series of July concerts. In addition, he judged and presented master classes at the Leonard Falcone International Euphonium and Tuba Competition in August.

Associate Professor of Ethnomusicology **Ellen Koskoff** was elected president of the Society for Ethnomusicology (SEM). Founded in 1955 to promote research, study, and performance of music in all historical periods and cultural contexts, SEM consists of more than 2,000 members, including musicologists, anthropologists, folklorists, and linguists. Dr. Koskoff will serve for a four-year term.

Professor of Musicology **Kim Kowalke's** concert sequence of "Street Scenes," derived from Kurt Weill's American opera *Street Scene*, was premiered by Leonard Slatkin and the New York Philharmonic.

Associate Professor of Horn **Peter Kurau** appeared as soloist with the Dartmouth College Wind Symphony in November. The program was a tribute to theatrical music of the past 400 years.

Steve Laitz, assistant professor of theory, currently is developing the aural skills and 19th and early 20th century written curricula for Eastman's new undergraduate core curriculum. He currently is working at Eastman in the analysis and performance course, and at the Chautauqua Institution, where he also served on the piano faculty.

Ralph Locke, professor of musicology and musicology department chair, published two articles last year: "The Religious

Works [of Berlioz]" in *The Cambridge Companion to Berlioz*, and "Musical Exoticism and Orientalism: Problems for the Wordly Critic" in *Edward Said and the Work of the Critic: Speaking Truth to Power*.

Brad Lubman, assistant professor of conducting and ensembles, was chosen to be assistant conductor to Pierre Boulez for his workshop in Carnegie Hall in November. In the last year, Lubman has been a guest conductor with Ensemble Modern, the Pittsburgh New Music Ensemble, and the Saarbrücken Radio Orchestra, with whom he recorded the music of Frederic Rzewski in August. His composition *Ranting and Raving* was premiered under his direction by Eastman's Musica Nova at New York City's Cooper Union in February 2000.

Professor Emeritus of Musicology **Alfred Mann** edited *The Rosaleen Moldenhauer Memorial, Music History from Primary Sources: A Guide to the Moldenhauer Archives*. Spanning the history of Western music, this book has been published by University Press of New England. The archives represent the most comprehensive collection of manuscripts and other sources for the study of music ever assembled by a single individual.

The Alabama Symphony Orchestra, which gave a concert last September with cellist Yo-Yo Ma, also featured Eastman Professor of Trombone **John Marcellus**, who was specially invited to perform. According to a critique in *Music Review*, Marcellus' trombone solo gave Ravel's *Bolero* "its trademark sultry sensuality."

Acting Dean of Academic Affairs and Associate Professor of Theory **Elizabeth Marvin** has been elected president of the Society for Music Theory. She recently co-authored two articles, "The Effect of Key Color and Timbre on Absolute Pitch Recognition in Musical Contexts" for *Music Perception* with Alexander Brinkman and "Early Childhood Music Education and Predisposition to Absolute Pitch: Teasing Apart Genes and Environment," for the *American Journal of Human Genetics* with Peter Gregersen, et al. She continues work on her textbook, *The Musician's Guide to Theory and Analysis* for W.W. Norton (with Jane Clendinning) and recently signed a contract for a companion ear-training volume.

Paul O'Dette, associate professor of conducting and ensembles, presented a concert of music for lute and guitar at New York City's Metropolitan Museum of Art in December. As a preview of the concert, he was featured in an illustration in *The New Yorker* and was cited in the same publication as "America's most prominent lutenist for over a decade."

In addition to numerous engagements throughout the United States, Professor of Piano **Rebecca Penneys** presented concerts and master classes in Bali, Thailand, Korea, and China last April and May. In addition, she traveled to Brazil and Colombia in November to perform a series of solo recitals.

The American Society of Composers, Authors and Publishers (ASCAP) presented awards to Professor of Saxophone **Ramon Ricker** and to Associate Professor of Composition **Augusta Read Thomas**. The monetary awards were based on

the unique value of their original compositions and recent performances of their works.

Professor of Conducting and Ensembles **Mendi Rodan** was named professor emeritus of the Academy of Music in Jerusalem in September. Also in September, he led the Israel Symphony Orchestra in a concert series that included the first performances of the music of Richard Wagner to be given in Israel. Many of the landmark concerts were covered by worldwide television and radio networks.

At the Society for Music Theory conference in Atlanta this past November, Dean of Graduate Studies and Associate Professor of Theory **Marie Rolf** delivered the opening lecture of a panel on "Preparing an Effective Tenure Case." In January and February of 2000, she spoke on Mozart in conjunction with the concert series A. Mozart Fest in Austin and also at the University of North Texas in Denton. At Trinity University in San Antonio, she lectured on "Impressionism and Symbolism: Correspondences in Music, Painting, and Literature."

Numerous orchestras in the United States and abroad this year will perform the music of **Christopher Rouse**, professor of composition. His music has been programmed by the New York Philharmonic, the Pittsburgh Symphony, the Atlanta Symphony, the Orchestre de Paris, the Vienna Symphony, the BBC Symphony, and others. In May, the Chicago Symphony will present the world premiere of his clarinet concerto, with **Larry Combs** (BM '61) as soloist and Christoph Eschenbach conducting. Rouse received an honorary doctorate

from State University of New York at Geneseo at its 2000 commencement.

Assistant Professor of Musicology **Martin Scherzinger** presented two lectures titled "Expanding the Canon: Musical Representations of Self and Other" and "Speculations on Feminine Modes of Hearing and their Relation to Feminism" at November's Society for Music Theory conference in Toronto, Canada. In addition, his article "Feminine/Feminist: In Quest of Names with No Experiences (Yet)" has been accepted for publication in *Music and Postmodernism*. His composition *Across the Dancing Ground* for 12 string players was performed in November by the Ensemble Noir of Toronto.

A paper titled "A Hybrid Compositional System: Pitch-Class Composition with Tonal Syntax" by Assistant Professor of Theory **Ciro G. Scotto** has been accepted for publication by *Perspectives of New Music*. Scotto presented a well-received paper titled "Conflict Between Pitch Class and Timbre Functions in Metallica's 'Enter Sandman'" in a special session of the Society for Music Theory Popular Music Group.

Professor Emerita **Kerala Snyder** spent one month last summer at the Liguria Study Center for the Arts and Humanities in Bogliasco, Italy, where she edited a book titled *The Organ as a Mirror of Time* for the Göteborg Organ Art Center in Sweden.

Assistant Professor of German **Reinhild Steingröver** delivered a lecture titled, "Not Fate, Just History" at the University of Wales at Swansea in October. Her speech will be published by the University of Wales

Press, Swansea. During the same month, Steingröver also organized a conference at SUNY Buffalo titled "Not So Plain As Black and White: An Interdisciplinary Examination of Afro-German History and Culture." She recently was given a grant from the Thyssen Foundation in Germany to participate in a March seminar on post-dramatic German and Austrian theater at Washington University, St. Louis.

The Meadowmount School in New York's Adirondack Park has established an award to honor the memory of the late **Catherine Tait**. Presented each year to the student who embodies Meadowmount values matched with talent and ambition, The Tait Award provides a full scholarship to attend Meadowmount.

David Temperley, assistant professor of theory for the 2000–2001 academic year, has just completed a book, *The Cognition of Basic Musical Structures*, which will be published by MIT Press.

At last summer's opening concert at Blossom Music Center, the Cleveland Orchestra, under the direction of Jahja Ling, premiered Associate Professor of Composition **Augusta Read Thomas'** *Songs in Sorrow*. Commissioned by Kent State University and The Cleveland Orchestra, the piece expresses Thomas' feelings about war and peace. In a preview article that appeared in the June 29 edition of the *Cleveland Plain Dealer*, Thomas told reporter and music critic Donald Rosenberg that the center movement is "extremely aggressive" because "when you are reflecting tragedy or human devastation, it is irresponsible to have a piece of

TURN TO PAGE 30 ▶

FACULTY NOTES

♦ FROM PAGE 29

utter beauty.” Rosenberg also noted that the “surrounding movements abound in lyricism and colorful washes of sound that have become Thomas trademarks.” Thomas won the Siemens Prize in Munich, Germany, in July 2000. Among the many performances of her works last year, the Berlin Philharmonic with soloist Daniel Barenboim gave the world premiere of *Aurora* in June. Barenboim gave the U.S. premiere of the same piece with the Chicago Symphony in September.

Nelita True, professor of piano, received the University of Rochester’s 1999–2000 Eisenhart Award for Excellence in Undergraduate Teaching. She gave a recital and master class at the Oklahoma Baptist University in October, served as judge and lecturer at the Arizona Young Artists Piano Festival in Phoenix, presented a master class at the Kansas State Music Teachers’ Convention, and served as performer, judge, clinician, and panelist at the Hawaii State Music Teachers’ Convention in Honolulu in November.

At the Montreal Chamber Music Festival in June 2000, Professor of Double Bass **James VanDemark** received the Prix Opus “Concert of the Year” award from the Conseil Québécois de la Musique for his performance in Stravinsky’s *L’Histoire du soldat*. In October he performed the world premiere of Eastman student composer Todd Coleman’s *SivaSakthi*, a concerto for double bass and orchestra with Ossia. He performed the piece for a second time later that month with the University of Rochester Chamber Orchestra.

Distinguished Professor of Violin **Zvi Zeitlin** will tour England in March, traveling to the Royal Academy of Music, the Guildhall School of Music and Drama, the Yehudi Menuhin School, and the Royal Northern College of Music. During the same month, he will give master classes in Japan at the International Festival in Yokosuka and in the city of Kyoto. In May he plans to tour China with faculty piano professors **Nelita True** and **Fernando Laires**. Later in the summer, he will have engagements in California, Israel, and Canada. ♣

STUDENT NOTES

Doctoral musicology student **Ayden Adler** has completed her third season playing horn with the Rochester Philharmonic Orchestra.

Andrew Bauer, a master’s euphonium student of Mark Kellogg, held a weeklong residency in Singapore following the Eastman Wind Ensemble’s June tour of Asia. During this residency, he presented master classes for school-age students and performed a full recital.

Doctoral music education student **Stephen Benham** has been appointed visiting assistant professor of music education at Duquesne University for the 2000–2001 school year. He spent the summer in Ukraine, working with teachers on a project seeking to develop music education in Eastern European schools. On another note, he conducted a recording recently released by the National Christian Symphony of Ukraine.

Kris Bezuidenhout, a student of Rebecca Penneys, made his New York debut in Weill Recital Hall in January.

Soprano **Nicole Cabell**, a student of John Maloy, was a winner in the Buffalo regional auditions of the Metropolitan Opera National Auditions. She will continue on to the district auditions in Pittsburgh.

Lisa Campi, doctoral student of Rebecca Penneys, was appointed instructor of piano at Fort Lewis College in Durango, CO.

Pianist **Louise Chan**, a student of Thomas Schumacher, won first prize in this year’s Canadian National Music Competition.

In August and October, violinist **Yuri Cho**, a doctoral student of Zvi Zeitlin, gave recitals in Seoul, Korea. She also was featured as the cover story in the October issue of the Korean magazine *The Journal of Music*.

Graduate composition student **Todd Coleman** received a commission from the Penfield Music Commission Project and Fairport Commissions to write a new work for wind ensemble. The work, titled *Mercurial*, was premiered in November at the Hochstein School of Music. In addition, his new double bass concerto *SivaSakthi* was premiered by Ossia in October and was given a second performance by the University of Rochester Chamber Orchestra two weeks later. The piece also earned him a \$5,000 award from the Barlow Foundation for Music Composition at Brigham Young University.

Organist **Matt Curlee**, who studied as an undergraduate with David Higgs, recently released a CD titled *An Austrian Neurotic in Graf Kaiserling’s Court* – organ transcriptions of J.S. Bach’s *Goldberg Variations* and Gustav Mahler’s 5th Symphony. Bernard Durman of *The Diapason* claims “... this CD contains some of the finest

Bach playing I have ever heard, from any artist, on any organ, period!” He goes on to say, “... in the Mahler Finale, as with Curlee’s Bach, we are witness to a highly skilled technician and artisan at work. On both counts, Bach and Mahler, Matt Curlee is batting 1000. Bravo!” Matt received his bachelor’s degree in organ performance from Eastman in 1999, and currently is pursuing a master’s in music theory at Eastman.

Pianist **Janelle Fung**, an undergraduate student of Nelita True, received second prize as well as the Audience Favorite prize in the 1999 Montreal Symphony Orchestra Competition. In addition to her awards at the competition, she was engaged as concerto soloist with the Quebec Symphony Orchestra.

Doctoral music education student **Robert Gardner** conducted the New York State School Music Association Buffalo-area

High School All-State Orchestra in November. He also continues to conduct the Philharmonia and Junior orchestras at Rochester's Hochstein Music School.

Clay Greenberg, music theory student and gamelan teaching assistant, traveled to Bali, Indonesia, in July to study Balinese drumming, gender wayang (music for shadow puppet plays), and composition with I Nengah Sarga. During his five weeks on the island, he also studied the relationship between the music of Bali and its Hindu religion.

Nathan Heleine, a jazz saxophone student of Ramon Ricker and David Demsey, won a scholarship award from the National Alliance for Excellence in Performance in the fall. As part of the prize, he performed in Weill Recital Hall, Carnegie Hall.

Last May, **Jonathan Herbert** was one of three finalists in the Young Artists division of the TUBA (Tubists Universal Brotherhood Association) Solo Competition held at the International Tuba/Euphonium Conference in Regina, Saskatchewan. Herbert is a euphonium student of Mark Kellogg.

Pianist **Kozue Jinnouchi** was the winner of the first Millennium Carnegie Hall Project, which awarded her a performance in Carnegie Hall with pianist Ursula Oppens. At this concert, she premiered works of Rzewski and Hannibal.

Na Jeung Kim, a master's degree student of Charles Castleman, was chosen as one of eight violinists for the new Seoul Chamber Orchestra.

Doctoral student **Jonathon Kirk**, who studies with Mark Kel-

logg and is currently on leave in Belgium, received a fellowship from the Ministry of Education of Flanders to study composition at the Logos Foundation in Ghent, an institute founded in 1968 to promote new music in Belgium.

Violinist **Elana Klotz**, student of Zvi Zeitlin, was a winner in Eastman's 2000 Concerto Competition. She performed Mozart's *Concerto in D* in October with the Eastman School Symphony Orchestra under the direction of Volker Christ.

At the 8th Chautauqua International Piano Competition held last summer, two of Rebecca Penneys' students – **Ivanka Driankova** and **Ilan Levin** – won first and third prizes, respectively. Another one of her students, **Brad Parker**, was honored for the best performance of a 20th-century work.

In an August *New York Times* feature article titled "Debating the Mozart Theory," doctoral music education student **Linda Neely** received mention for her work as an early childhood music consultant in the White Plains (NY) School District. Sponsored by the Texaco Corporation and Eastman, Neely's project includes the training of local music teachers to better present music to pre-kindergarten students, making it more accessible, and integrating it into other areas of early education.

Flutist **Melissa Ngan** won the position of principal flutist in the New York String Orchestra Seminar at Carnegie Hall in December.

In October, clarinetist and theory teaching assistant **Jun Qian** performed with the North American/Asian-American Elite Youth Orchestra. He was a featured soloist in the Clar-

inet Concerto No. 1 in F minor, Op. 3, by Carl Maria von Weber.

Graduate student pianist **Thomas Rosenkranz** is the subject of "Career Spotlight" on the Oberlin College web page as an outstanding alumnus. In addition to performing in Japan and Taiwan with the Eastman Wind Ensemble, he recently was a guest artist at the University of Oregon's Festival for the Millennium, where he collaborated with composer George Crumb and gave a recital of new compositions. In addition, he was selected as the official pianist for vocalists performing in the Kurt Weill Gala Concert at New York City's 92nd Street Y.

Sarah Rhee, an undergraduate piano student of Nelita True, received the second prize in the International Stepping Stone Competition.

Pianist **Omri Shimron**, a student of Rebecca Penneys, received the third prize in the 2000 Josef Hofmann Competition at the University of South Carolina.

Pianist **Richard Shuster**, a doctoral student of Rebecca Penneys, has been appointed assistant professor of music at Ithaca College.

Solomia Soroka, a DMA student of Charles Castleman, gave a debut recital last February which was reviewed in the *Washington Post* as being "one of the finest performances ... of Sarasate's *Zigeunerweisen*." The article went on to say that she is "a superbly equipped violinist."

Doctoral student **Zhe Tang** received the silver medal in the First Grieg International Piano Competition held in Oslo, Norway, in September. Tang was among more than 60

pianists from countries including Russia, the United States, Germany, China, Norway, Japan, and Korea. As winner, he received a cash prize, as well as a series of concert engagements in the United States, Asia, and Europe, including Bergen, Norway (the birthplace of Edvard Grieg).

Tigran Vardanian, a master's degree student of Zvi Zeitlin, performed the Sibelius violin concerto with the Greece Symphony under David Fetler in October. He also was chosen by a faculty panel to perform as a soloist with the Rochester Philharmonic Orchestra in a special December concert for donors.

Thomas Yee, a student of Nelita True, received the first prize in the 2000 Josef Hofmann Competition at the University of South Carolina. In addition to a cash award, Yee won a contract to appear as soloist with the Augusta Symphony twice during the 2000–2001 concert season. ♣

CORRECTIONS

Clarification

While Steven Wasson (BM '69, MM '71) was studying for his doctor of musical arts degree at the University of Cincinnati College-Conservatory, Darrell Handel (PhD '69) was his academic adviser. Handel became Wasson's dissertation adviser following the death of his first adviser, Allen Dwight Sapp II.

Correction

The 1999–2000 Report on Giving incorrectly cited that Georgia Murphy had been recognized via gifts made in her memory. The accurate designation for gifts made in recognition of Mrs. Murphy is honorary. We regret the error. ♣

summer session 2001

Perform and study at Eastman this summer

PROGRAMS FOR ADULTS

Summer Vocal Seminar

June 23-26

Carol Webber and William McIver

The Practical Harpist

June 24-29

Kathleen Bride with guest Ray Pool

Designing Early Childhood Music Programs

June 25-29

Donna Brink Fox

Basic Web Site Construction

June 25-29

Ciro Scotto

Developing Performance Standards for the National Standards

June 25-July 6

Richard Grunow

Measurement and Evaluation

June 25-July 6

Richard Grunow

History and Philosophy

June 25-July 13

Louis Bergonzi

Jazz Guitar Workshop

July 3-7

Gene Bertoncini

Kimberly Project

July 3-August 24

Kathy Robinson

Jazz Teachers Workshop

July 7-8

Fred Sturm, director

Eastman Choral Institute: Week I - Choral Conducting: Artistry, Vocal Pedagogy, Musicianship, and Movement

July 9-13

William Weinert, Lawrence Doebler, Robert McIver, and Monica Dale

Week II - Choral Conducting Workshop

July 16-20

Dale Warland and William Weinert

Developing Children's Choirs

July 23-27

Judith Willoughby

Dalcroze for Music Teachers

July 9-13

Monica Dale

Developing Musicianship Skills for Teachers

July 9-13

Richard Grunow

Instrumental Techniques

July 9-13

Richard Grunow

Leadership Institute:

Course I - for New Leaders

July 9-13

James Undercofler

Leadership Institute:

Course II - for Experienced Administrators

July 16-20

James Undercofler

A Multicultural Music Sampler: Songs, Folktales, Puppets, Games, Dances & Instruments from around the World

July 9-13

Ellen McCullough-Brabson

Tritone Jazz Fantasy Camp

July 9-13

(vocal and instrumental)

Jim Doser and Fred Sturm, directors

Aesthetic Education Institute

July 9-14

Elizabeth Stewart

Continuo Playing for Keyboardists

July 13-17

Arthur Haas

Vocal Techniques in Baroque Literature

July 13-17

Julianne Baird

Rhythmic Training and Percussion Ensemble for the Elementary School Music Teacher

July 16-20

Jim Solomon

Curriculum Seminar

July 16-August 3

Susan Wharton Conkling

Teaching Rhythmic Concepts in Undergraduate Music Theory (joint project with the College Music Society)

July 23-27

John Buccheri

Summer Piano Festival: Piano Seminar for Teachers

July 23-28

Douglas Humpherys, director

Orff Schulwerk Teacher Training Course, Levels I & III

July 23-August 3

Mary Helen Solomon, Jim Solomon, Karen Medley, Janet Robbins, Donna Brink Fox (coordinator)

Improvisation

July 30-August 3

Christopher Azzara

Music Preservation Workshop

July 30-August 3

Alice Carli

PROGRAMS FOR HIGH SCHOOL STUDENTS

Music Horizons

June 24-July 13

Ruth Cahn, director

Summer Jazz Studies

(vocal and instrumental)

June 24-July 6

Fred Sturm, director

Summer Wind Ensemble

July 15-21

Jim Doser, Charles VanBuren, and Corky Fabrizio, directors

Summer Piano Festival: Eastman Young Artists International Piano Competition

July 20-28

Douglas Humpherys, director

Summer Piano Festival: Piano Seminar for Students

July 29-August 3

Douglas Humpherys, director

Jazz Composers Weekend

June 30-July 1

Fred Sturm, director

Music Technology Weekend

June 30-July 1

David Headlam and Ciro Scotto, directors

PROGRAMS FOR MIDDLE AND HIGH SCHOOL STUDENTS (non-residential)

Eastman-Hochstein Guitar Camp

at Hochstein Music School

June 25-29

John Wiesenthal and Petar Kodzas, directors

Chamber Music Discovery

at Hochstein Music School

June 25-29

Ying Quartet, directors; Louis Bergonzi, guest presenter

Middle School Band Camp

June 25-July 6 (excluding June 29 and July 4)

Jim Doser and Charles VanBuren, directors

Middle School Choral Camp

June 25-July 6 (excluding June 29 and July 4)

Karie Templeton, director

PROGRAMS FOR YOUTH AND ADULTS

CED Harp Workshop

July 23-27

Nan Gullo Richmond, director

Eastman Bass Day

June 30

Jeffrey Campbell and James VanDemark, directors

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

For more information on these and other summer programs at Eastman, call 1-800-246-4706, e-mail us at esm-ced@mail.rochester.edu, or visit our web site at www.rochester.edu/Eastman/summer



E A S T M A N S C H O O L O F M U S I C - L E G E N D # 0 0 1 9 5 2

According to School legend, the year was 1952.
Erich Leinsdorf was conducting the RPO in the Eastman Theatre.
Tchaikovsky's 1812 Overture was on the program.

Much to the chagrin of School administrators, a small group of rogue students lay in wait on the Theatre's catwalk. Armed with dormitory pillows, they listened for the crash of the cannon shots, releasing thousands of feathers onto the unsuspecting audience below.

MANY HAVE TAKEN CREDIT. NO ONE WAS CAUGHT.

For nearly 80 years, the Eastman School of Music has been inspiring artistry, scholarship, leadership...and even a little mischief in its students. Support the Eastman Fund today and help keep the legends alive.



alumni volunteer opportunities · continuing education for alumni
regional alumni events · biennial alumni weekend
alumni network · alumni web site

Eastman's commitment to its alumni is envisioned as never before. We are designing a program that will provide alumni with a vibrant connection to the School, through enhanced communications, expanded programming, and greater opportunities for alumni to interact with each other and with current students.

The first order of business is to make sure we can contact you!

We are working with Bernard C. Harris Publishing Company Inc., to produce a new Eastman School of Music Alumni Directory.

The directory will provide a complete and up-to-date reference of Eastman alumni, and serve as a helpful tool to locate friends and former classmates.

Your participation is vital!

You soon will receive a questionnaire in the mail requesting confirmation of your contact information. The questionnaire is your opportunity to be accurately

listed in the directory. It is important that your questionnaire be completed and returned to Harris Publishing before the deadline.

Once received, your information will be edited and processed for inclusion in the directory. At a later point in the project, you will be contacted by Harris Publishing directly to verify that your data is absolutely correct. If you prefer not to be listed in the directory, please contact the Office of Alumni Relations in writing as soon as possible.

Please stay in touch with us regularly!

The directory is a wonderful opportunity to comprehensively update our alumni records every five years. Equally important, we encourage you to contact us at any time with updated address and employer information. Please call, write, or e-mail the Office of Alumni Relations any time your personal data changes. Our Alumni web site, once completed, will include an on-line update form for your convenience.

Thank you for your support!

**Office of Alumni Relations
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604**

Phone:
(716) 274-1043

e-mail:
democko@mail.rochester.edu



University of Rochester
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604-2599

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 780
ROCHESTER, NY