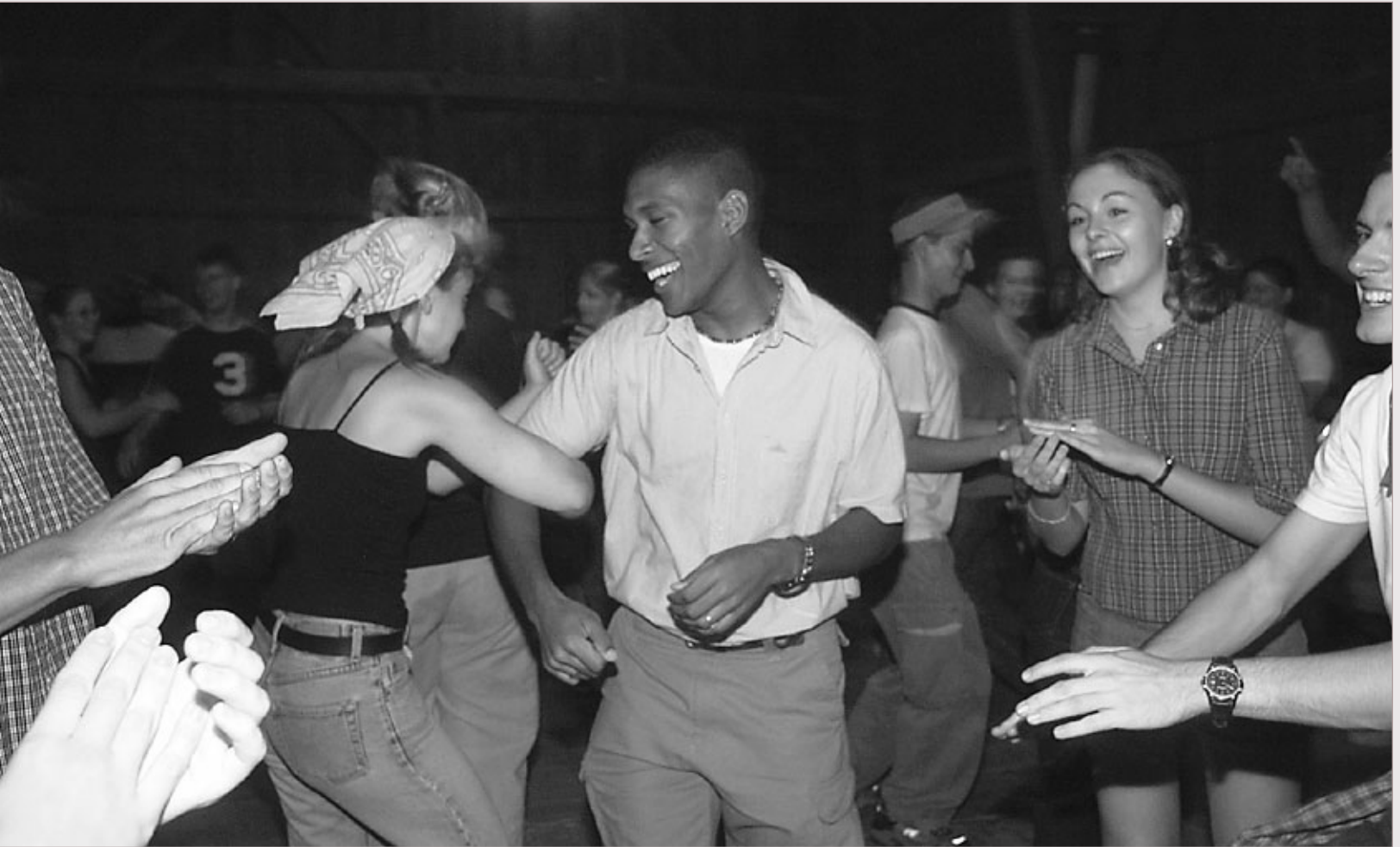


EASTMAN NOTES



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

FALL 2001



ELIZABETH TORGERSON-LAMARK

Hoedown in Honeoye Falls

Following move-in day, approximately 135 freshmen and resident advisers put on their dancing shoes and traveled down to Honeoye Falls to kick up their heels at the annual barn dance that is a part of Eastman's fall orientation program. Other ice-breaking activities arranged

through the dean of students office and the Eastman Orientation Committee included a banana split party, movie night, a dance, and an almost-formal dinner where student orientation committee members in formal attire served freshmen at a candlelight dinner. ♡



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Email: esmnotes@mail.rochester.edu

Susan Robertson
Associate Director for Communications

Allison Mayer
Editor

Lynn Williams
Brianna Winters
Christina Zikos
Contributing Writers

Kurt Brownell
Gelfand-Piper
Amy Glossner
Gary Lee Heard
Louis Ouzer
John Smillie
Elizabeth Torgerson-Lamark
Contributing Photographers

Steve Boerner
Graphic Design

ON THE COVER

The Force on the podium

John Williams, conductor and Oscar-winning composer for many of the most popular films in movie history, presented an unforgettable sampling of his life's work to a sold-out audience in Eastman Theatre in April. **Story, page 13.**

PHOTO BY GELFAND-PIPER

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When I was your age

*Remain open to the richness of life's possibilities,
urges commencement speaker Ellen Koskoff*

BY ELLEN KOSKOFF

When Jim Undercofler called me earlier this week and told me about William Warfield's surgery, he asked me if I would speak in his place today, and I must admit that my first thought was, "Wow! What an honor, to be the first back-up call to William Warfield!" My second thought was, "Uh-oh!! Do I have to sing!?"

So, I began to think: What will I say? Well, if I had been listening at my own graduation what would I have wanted to hear?

COMMENCEMENT 2001

What was I like at your age? What were my expectations about life? Assuming I would have listened, what would I have wanted to hear someone say when I was your age? Well, probably the last thing I would have wanted to hear was someone beginning a sentence with, "When I was your age," because I knew a lecture would be coming. But here goes anyway ...

When I was your age I thought that I would be a performer and teacher; a pianist, perhaps, with a studio in my house; that I would soon marry, have children, and – I must admit the details were fuzzy here – live happily ever after. Somehow it would all work out because from the age of 3 when my parents discovered I had perfect pitch, I knew I wanted to become a musician. As the granddaughter and niece of composers, and the daughter of musical parents who placed the Stein-



Ellen Koskoff

GARY LEE HEARD

way baby grand in the center of the living room – so there would be no mistake as to its importance – I was expected to carry on the tradition. And, of course, I was also expected to marry – hopefully a doctor like my father – and to have children.

It was important, my father said, for a woman to have an education and career, because, later in life, he would hint, if something happened to my husband – like if he dropped dead or left me for another woman – I'd have something to fall back on. I'd have to do it all. After all, my father, who had lived in the same house for 30 years, still claimed not to know where the dishes were. Clearly, someone had taken care of him. My mother, a musician and playwright, who died when I was 10, and later my stepmother, who worked full-time as a nurse, had done it all, and so could I.

So, with this plan in mind, I practiced before and after school, gave recitals, and went to music camps in the summer. I was a pretty good kid then. I tried to listen to my parents. What they wanted for me was also what I wanted. Anyway, doing music made me special; it separated me somewhat from my fellow classmates in grade school and later in high school. I was different, a little outside the crowd, and I came to like that.

By the time I entered college I knew that music, that is, Western classical music, had a high value in my family. My father would smile proudly at the dinner table when I would proclaim, "There is no music after Bach," or "Ach! Rock music – it's all just I, IV, V, I anyway!" One branch of our family, the Newmans, had even made it big in Hollywood, writing music for the movies. Although I would often brag about being related to Hollywood types, I really thought, "What's the matter with them? Why did they sell out? Couldn't they make it doing *real* music?"

On the one hand I was pretty proud of my abilities and my noble pursuit of classical music. I worked hard, practiced long hours, and did my theory homework. But, on the other hand, there was this issue of having perfect pitch. It was a big deal to me then. I began to take chances: I would show up to ear training class having not even opened the book of exercises; after all, I could sight-read this stuff. I began to let my friends sit next to me when we had dictation so they could copy from my paper. I began to memorize the key relationships of all of the listenings assigned

for my survey classes, rather than listening to whole movements. After all, with perfect pitch, it was a piece of cake. I began to get cocky.

I was even kicked out of a theory class because of my “attitude.” We had to learn something called “associated repertoire” in ear training. When we practiced singing intervals we were supposed to associate them to familiar songs, so in class, when the professor played an octave, we were supposed to sing it, identify the interval, and then say, “Somewhere Over the Rainbow.” A major seventh was “Bali Ha’i,” and a major sixth was “My Bonnie Lies Over the Ocean,” and so forth. The augmented fourth was, of course, “Maria” (*The Simpsons’* theme song hadn’t been written then). Of course, I never took any of this too seriously, because I had perfect pitch and could easily identify all of those intervals without the stupid associated repertoire.

So, one day in class, the professor called on me, and he played a minor third on the piano. I was, of course, expected to say, “Greensleeves.” But instead, I just said, “Minor third.” He waited expectantly and I repeated, “It’s a minor third.” He began to purse his lips together. “Well?? What else?” To which I replied: “I see no reason why I have to say ‘Greensleeves’ if I know it’s a minor third.” To which he replied, “Well, how do you know it’s really a minor third?” To which I replied, savoring my big chance, “Because I have perfect pitch!” After a formal apology, I was allowed back into sophomore theory, but I was already labeled “a problem.”

In short, when I was your age, I was pretty arrogant and closed to life’s possibilities. I knew nothing, and didn’t want to know anything about other people’s music, or for that matter, about other people. So what happened? Well, along the way, many things happened to change me. Many of them were surprises; some things changed us all.

First, there was the Vietnam War, which was just beginning to heat up when I was your age. My friends and I became politically active, marching for McGovern and for peace. Then, there was the women’s movement, a movement that actually owed a great deal to the courage and activism of the civil rights leaders, and to such thinkers and activists as Martin Luther King, Gloria Steinem, and Betty

Friedan. During this time, I began to see a “bigger picture.” I became politicized. I moved to New York and began working on a master’s degree at Columbia University. I was still practicing and giving concerts, but by now, I had switched to the harpsichord, giving even more credence to the notion that there really was no music after Bach.

Somehow, one day, even that phrase began to ring hollow: At times while practicing, I would start to catch myself thinking that even though he did write great music, Bach was, after all, a dead white male European composer. Politics and music didn’t seem to make good bedfellows so I forced such ideas from my mind and continued practicing.

Somewhere along the way, though, I began to discover that I liked doing something else besides practicing, something that gave me great pleasure: I liked to play with ideas, and I liked to write. I also discovered that I liked to talk to people. I wanted to understand what kinds of music they liked or didn’t like, and why. Soon, I began to like playing with ideas and talking with people even better than playing the harpsichord. I went back to school.

It was now 1971 and I enrolled in a PhD program in Musicology at the University of Pittsburgh intent on studying – what else? – the keyboard works of Bach. Then, a truly amazing thing happened – a total surprise. One day, while walking down the aisles at the music library, out of the corner of my eye, completely by accident, I saw a yellow book. It was *The Anthropology of Music* by Alan Merriam. I’m not sure why I picked it off the shelf, but I do know that it changed me forever. Perhaps the book appeared because I was ready to hear what it had to say.

I began to read this book, a book about music in its social context, about why people have music at all, about how people use music to communicate with their gods, about how and why certain people become musicians, about how music is transmitted to the next generation, and about why people think their music is beautiful, and at that moment, I experienced the closest thing to a religious conversion that I probably ever will have.

Well, the rest, as they say, is history. I raced through that book and countless others and went on to find out a lot more

about ethnomusicology, and discovered much to my delight that I could spend my life playing with ideas, talking with people, writing, being political, performing through teaching, and still love the music of Bach, even if I didn’t love everything about his social context. *Wow!* I didn’t have to give up anything! I just had to rearrange my plan a bit.

Now, don’t think that all of this “finding myself” was always so easy. There were a lot of setbacks, moments of struggle, and real depression. There were many times when I threatened to leave it all and open up a restaurant, or become a lawyer, or – in my darkest moments – a computer programmer! And I’m not sure even now how or why I persisted, except that whenever things got bad, I would get really angry and that energy would keep me going.

The reason why I’ve gone into this in such detail is to state the obvious: Life is full of surprises. At any one moment, you can’t really know or ever control what’s going to happen next. That can be a frightening idea, or a liberating one. It’s good to have a plan, but one that is flexible, that keeps you open to other possibilities.

And, oh! What happened to the plan of husband and children? Well, there were surprises there, too, like not getting married until I was 35. I found the right person, one who understands my love of music and my commitment to scholarship and teaching because he shares those ideals, too. And, he also knows what it takes to keep going even when things seem bleak. He even knows where the dishes are because he washes them!

And, of course there was the surprise of gamelan, our ensemble of Indonesian music. I had pretty much given up performing when gamelan literally fell into my lap. About 10 years ago, a close friend at Bowling Green State University in Ohio wanted to sell her school’s gamelan *angklung* to move up to a flashier ensemble. So she called me and said, “Don’t you think it’s time that the Eastman School had a gamelan?” “Sure,” I said, “But who’s going to teach it?” She said, “Don’t worry, you’ll learn.”

So, we bought the ensemble and I did learn, through the efforts of wonderful teachers from Bali and from Rochester who have come to the School and shared

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with us the beauties and intricacies of Balinese music. But what I have treasured most is, through gamelan, experiencing again why it was that I became a musician in the first place. I am truly grateful to gamelan and to the many wonderful Eastman musicians with whom I have played, for they have helped me experience family, hard work, and the sheer joy of playing music again.

And, oh! I lost my perfect pitch one day when I was around 40 – everything sounds one half step higher now than it really is. It seems that when you age, your body undergoes a lot of physical changes, especially your ears. So, so much for that! I guess it wasn't perfect after all.

When I was your age, I wanted it all – and I still do. The mistake I made then was wanting it all in a certain order, wanting it to be a certain way. By locking myself into a plan, I remained closed to the richness of life's possibilities. It was only opening up to other people, to other music, to other ideas, that I learned that it doesn't really matter what, or when, or why you do what you must do, but that you simply do it – in a way that makes sense to you.

There are many ways to think, to do, and to be, and you must find ways that fit your own spirit. If you do, you may discover that life gets better as you get older because you know more – about the world, about other people, and about yourself. For me, who I am and what I do have at last come together. They will for you, too, if you remain open to people and possibilities, for they will enrich you in ways you cannot imagine now.

When I was your age, I wish someone had said to me: Honor and listen to your parents, your teachers, your friends, and colleagues, because they can teach you a great deal. Remain open to them, to their ideas, and to their music, even if they sound strange, foreign, or odd. And don't hold onto a plan when it's outlived its usefulness. But, most of all, honor and listen to yourself. Trust most in your own instincts, for they will tell you what is right for you.

Knowing how I was at your age, I'm not sure I would have listened. I hope you are. Thank you, and good luck! ♪

Ellen Koskoff is Associate Professor of Ethnomusicology at Eastman.

Leading far beyond Gibbs St.

Eastman faculty members' talents and guidance reach national and international forums

BY CHRISTINA ZIKOS

Rather than merely espousing the School's educational ideals of artistry, scholarship, and leadership, Eastman's faculty exemplifies them. In addition to their award-winning talent and sought-after teaching abilities, many of the School's faculty members hold key positions in one or more of the hundreds of professional music organizations that exist nationally and internationally.

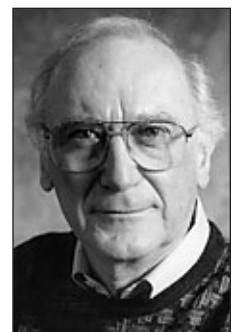
From niche groups such as the Society for Seventeenth-Century Music to the burgeoning 90,000-member National Association for

Music Education (MENC), these organizations offer music professionals opportunities to convene with others from around the world who share similar interests, and to bring back information to enrich the "Eastman experience" further.

Participants in these organizations generally work with no remuneration, often first serving in state or regional chapters or small committees before being nominated or running for national executive positions. Even without monetary compensation, participation in such "extracurricular activities" has other rewards. According to Elizabeth Marvin, Eastman's dean of academic affairs and new president of the national Society for Music Theory, "Taking leadership roles in national organizations puts Eastman faculty in the position of being able to influence and shape our fields of expertise." Marvin also notes that, in addition to bringing together one's peers, "Professional organizations attract serious students, and Eastman's visibility



Jean Barr



John Beck

in these organizations helps us recruit the highest caliber students."

Lending their time and talents to various professional music organizations are the following Eastman faculty members:

Jean Barr, professor of accompanying and chamber music; co-chair, chamber music department; director, Piano Accompanying & Chamber Music Degree Program • Chair, collaborative performance advi-



Jennifer Brown



Hans Davidsson



Richard F. Grunow



Daniel Harrison



Richard Killmer



Ralph Locke

- sory committee, Music Teachers' National Association (MTNA)
- Editorial board, *Piano & Keyboard* magazine

John Beck, professor of percussion

- Past president, Percussive Arts Society

Louis Bergonzi, associate professor of music education (strings)

- Immediate past president, American String Teachers Association
- Editorial committee, *Journal of Research in String Education*

Bonita Boyd, professor of flute

- Past president, International Flute Association

Jennifer Brown, assistant professor of music, the College Music Program; assistant professor of musicology, ESM (pt)

- Secretary, Society for Seventeenth-Century Music
- Council member, American Musicological Society
- Past editor, Gordon & Breach Musicology Book Series
- Past president, American Musicological Society, Southern Chapter

Hans Davidsson, associate professor of organ

- General artistic and research director, Göteborg Organ Art Center (GOArt), Göteborg University, Sweden
- Board member, Westfield Center of Early Keyboard Studies, Seattle

Richard F. Grunow, professor of music education; chair, music education department

- Board member, Gordon Institute for Music Learning (GIML)
- Editorial board, *Journal of Band Research* (1997)
- Editorial board, *Journal of Teacher Education* (2000)



William McIver



Martin Scherzinger

- Reviewer, *Handbook of Music Education Research* (on press)

Daniel Harrison, associate professor of music, the College Music Program; associate professor of theory, ESM (pt)

- Editor, *Music Theory Spectrum*, Society for Music Theory

David Headlam, associate professor of theory

- Editorial board, *Music Theory Spectrum*, Society for Music Theory

Richard Killmer, professor of oboe

- Officer, International Double Reed Society

Ellen Koskoff, associate professor of ethnomusicology

- President, Society for Ethnomusicology

Peter Kurau, associate professor of horn

- Treasurer, International Horn Society

Ralph Locke, professor of musicology; chair, musicology department

- Senior editor, Eastman Studies in Music, a book series published by the University of Rochester Press
- Editorial board, University of Rochester Press
- Editorial board, the *Encyclopedia of New York State*, to be published by Syracuse University Press

- Editorial board, *Journal of Musicological Research*
- Editorial board, *American Music*, Society for American Music
- Editorial board and past moderator (i.e., editor-in-chief), AMS-L (the e-mail list of the American Musicological Society)
- Editorial board, H-musTXT (the e-mail list of Lyrica Society for Music-Text Relations)

John Marcellus, professor of trombone; chair, woodwind, brass, & percussion department

- Founding board member, past president, International Trombone Association

Elizabeth W. Marvin, dean of academic affairs; professor of music theory

- President, Society for Music Theory
- Editorial board, University of Rochester Press
- Past president, Music Theory Society of New York State

Ernestine McHugh, associate professor of anthropology and religion, humanities department

- Book review editor, the *Himalayan Research Bulletin*

William McIver, professor of voice

- President-elect, National Association of Teachers of Singing

Robert Morris, professor of composition; chair, composition department

- Vice president, Society for Music Theory
- Chair, editorial board; co-editor, *Perspectives of New Music*
- Editorial board, *Journal of Music Theory*
- Contributing editor, *Open Space* magazine

Martin Scherzinger, assistant professor of musicology

- Program committee, Music Theory Soci-

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- ety of New York State (MTSNYS)
- Senior editorial board, *Current Musicology* (1993–2000)
- Editorial reader, International Council for Traditional Music (ICTM)
- Editorial reader, *Perspectives of New Music*
- Diversity committee, Society for Music Theory (SMT)
- Associate member, South African Music Rights Organization (SAMRO)

Kerala J. Snyder, professor emerita of musicology

- Editor-in-chief, *Journal of Seventeenth-Century Music*
- General editor (with Christoph Wolff), *Dieterich Buxtehude: The Collected Works*
- Publications committee, American Musicological Society
- Advisory board member, American Bach Society

James Undercofler, director and dean, ESM; professor of music education (pt)

- Chairman, resources development, American Music Center
- Rochester Philharmonic Orchestra board leadership
- Secretary-Treasurer, New York State Association of College Music Programs (NYSACMP)

William Weinert associate professor of conducting and ensembles

- Editor, *The American Choral Review*

Gretchen Wheelock, associate professor of musicology

- Past vice president, American Musicological Society

Phillip Ying, assistant professor of chamber music

- Vice president, Chamber Music America ♪



Kerala J. Snyder



Phillip Ying

The orchestra of the future

Chicago Symphony Orchestra Association president shares his organization's plan for community engagement

Following are excerpts from introductory remarks and the second lecture in the Catherine Filene Shouse Guest Speaker series.

Introduction

BY DAVID BEAUCHESNE,
FORMER ASSISTANT DIRECTOR, ALP

The Arts Leadership Program is fortunate to host a guest as distinguished as Henry Fogel. His achievements as president of the Chicago Symphony Orchestra Association are too many to list, so I will not attempt to do so. I think what characterizes Mr. Fogel's leadership of the CSO is that he is willing to take risks, and to challenge the concept of what it means to be a symphony orchestra in America.

While most major orchestras chose to ignore or pay lip service to problems that were being felt in the late '80s and early '90s, the CSO, under Mr. Fogel's direction, chose to lead all American orchestras in attempting to change the way they do business. They have changed their mission to incorporate community engagement and building audiences for the future. In addition to excelling artistically, the CSO has mounted a Community Engagement Initiative that permeates all aspects of the institution. For example, in their recent renovation of Orchestra Hall and creation of Symphony Center, Mr. Fogel and CSO Music Director Daniel Barenboim made sure that, in addition to

dramatically improving the acoustics of Orchestra Hall, they made Symphony Center a place that would welcome all members of the Chicago community.

Mr. Fogel has done an incredible job in broadening the priorities of one of America's oldest orchestras. Given his efforts to dramatically alter and improve the future of the CSO and its role in the city life of Chicago, it is appropriate that today Mr. Fogel will speak on the orchestra of the future. ♪

The orchestra of the future

BY HENRY FOGEL

Let me tell you a little bit about my own background because I think it's relevant to the topic. I've been in one way or the other involved in symphony orchestras for precisely now 40 years. In 1961 I was still a student at Syracuse University. I'd gone as a pre-med student, but the first time I dissected a frog I fainted so I decided that wasn't a good idea, and I switched to fine arts and musicology and piano, and sort of cobbled together a music education.

I went to work at an FM radio station, the only commercial FM radio station in Syracuse. It had a 90-minute classical music program, and I went in and auditioned to announce on that program and got the job. One of the other things it did was make an agreement to record and broadcast the Syracuse Symphony which was founded in 1961, so I actually taped

and broadcast the very first concert of the Syracuse Symphony Orchestra.

I have been involved in one way or another with orchestras ever since.

I became in the late '60s a board member of the Syracuse Symphony Orchestra and was on its board for 11 years until I left in 1978 to become the orchestra manager for the New York Philharmonic. I did that for three years and then was the executive director of the National Symphony Orchestra working with the great Mr. Rostropovich in Washington for four years and then in 1985 went to Chicago, which I hope will be my last job.

The interesting thing in this 40 years of involvement with orchestras is that I've seen cycles. In almost any decade there has been some authority figure in music who has predicted the demise of orchestras, whether it was Pierre Boulez, whether it was even famously once Leonard Bernstein who said they were all museums that probably couldn't live into the next century, or whether it was orchestra administrators like Ernest Fleischmann who said that if orchestras didn't completely change in ways that they still haven't in this country they wouldn't survive, and certainly also the press. That happened especially

around 10 to 12 years ago when a number of orchestras actually did go through some financial crises; a couple were threatened with going out of business, and a few did go out of business. It was said, "the death of orchestras is in front of us." Given that there have always been some problems with orchestras, and given that these are sort of old world institutions that have been plunked into the American culture, and given that there's no way to prove productivity ... you know, if you make automobiles you can make a lot more cars per hour than you could 50 years ago. It still takes 85 musicians 45 minutes to play the Brahms first symphony, and it always will. That's not going to change, and so that is not something that is available to our business.

Around a decade ago, at the time that this crisis looked like it was serious, the American Symphony Orchestra

League did a report to address some of the serious problems. The report was titled "Americanizing the American Orchestra," and the purpose of that title was to say, yes, we have taken this

European institution, we have plunked it into America, we didn't change it very much, and we need to think about that. We particularly need to think about it in terms of its relationship to all of our communities. Most European countries are a lot less diverse, ethnically diverse, than America is in most American cities. In fact, if you really were to look at the way orchestras run you can see certainly in their programming a big difference between a Swedish orchestra and a German orchestra. Orchestras do tend to try to relate to their own cultural backgrounds, and American orchestras weren't doing that; and there were a number of other problems as well. The report openly recognized these problems and openly recognized a racist history, an overtly racist history. Because it (the report) raised some unpleasant aspects of the way orchestras behaved in the first part of this century, it was criticized by many of our colleagues. I got into some quite violent arguments with some of them. Every one of them admitted in conversation that what the report said was true; they just said that you can't admit it – you aren't publicizing your orchestra very well to say, "we were racists." I kept saying you can't fix it until you admit it, and admit it publicly. That was just one aspect.

There were sociological issues also. What's interesting to me is that many orchestra managers and some of the press – *The New York Times* particularly – were quite critical of that report, and they accused the American Symphony Orchestra League of wanting to dumb down our orchestras by pandering to a broader

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Henry Fogel: "Most European countries are a lot less diverse, ethnically diverse, than America is in most American cities. In fact, if you really were to look at the way orchestras run you can see certainly in their programming a big difference between a Swedish orchestra and a German orchestra. Orchestras do tend to try to relate to their own cultural backgrounds, and American orchestras weren't doing that."

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appeal. The fact is that most orchestras have started to implement many of the recommendations in that report while never admitting it.

Today, 10 years later, orchestras are much healthier than they were, in fact healthier than they've been in decades. The number of orchestras with deficits has gone way down, the number of orchestras with balanced budgets has gone way up. Some of that, to be fair, is that some of the orchestras in trouble simply went out of business and then reconstituted themselves at a lower cost level; but not a lot, that's about 10 or 12 orchestras at most. Why is this not more publicized? Because it is not a national headline – "Orchestra Balances Budget." You'll never read that.

This is one of the problems that I think orchestras have had in this country. When there's an orchestra that's threatened to go under, it's national news; when there isn't, or when you have successes, that's not news. I'm not however, trying to say there are no problems in orchestras. I'm trying to say they're perhaps not as bad as the press might have you believe. But there are problems, and some of them do stem from that historic sociological nature that I talked about.

One problem is that we are now dealing with the first generation of adults over the age of 35 who have come out of major urban school systems with no music education. Music education in most of the major cities in America was just chopped out of schools sometime in the last 25–30 years, which means kids who were 10 then are 35 or 40 now. That's what should be the next generation of our audiences, and they don't have the musical background that people of my age have. In most of the big city schools that's gone; in fact, in Chicago they're beginning to talk about putting it back. You have a whole generation of people who've had no contact with this kind of music and think that it might not mean anything to them. This is one of the problems we have to figure out: How do we deal with that without dumbing down the art that we present? How do we make people understand that it can communicate with them? That is something that requires enormous thought from marketing departments, from managers, from musicians, and we

talk about that from boards.

I've had some terrifying experiences sitting in what are called focus groups. You sit a group of a dozen people around a table and get them to express their feelings about an institution or subject, in this case the arts in general and the Chicago Symphony in specific. We, the Chicago Symphony staff, can watch this behind a one-way mirror where they can't see us but we can see and hear them. They don't know we're there. We did a whole bunch of these focus groups. Some of them were with subscribers, some were

*When there's
an orchestra that's
threatened to go
under, it's national
news; when there
isn't ... that's
not news.*

with single ticket buyers. The most instructive and interesting ones were lists of people who attended other cultural events, particularly plays, museums, and even opera, but did not at all come to the symphony. I wanted to break down the glass window to listen to these people: "Well, yeah, but that's the fur-coat crowd, that's that stuffy, stiff, formal atmosphere. I wouldn't have any interest in that." You realize that there are many people who believe things about our music which we don't believe, and we in fact know are not true.

First of all, you want to ask yourself what have we done over the years to create that wonderful image, and we've done a lot to do it. There's a lot in American orchestra history that has been used to really separate people, classes, and people "in the know." Frankly, even one of the most obvious and accepted practices: not applauding between movements, and in fact glaring at

people who do. That's a 20th century convention. That would shock Beethoven. Read sometime Berlioz's essays about Beethoven's symphonies; read what he says about the seventh symphony: "*Clearly the public is most in love with the second movement because it gets the longest applause.*" Elgar, whose wife was too ill to attend the premiere of his second symphony wrote back to her that the audience so loved the slow movement that they had to play it a second time before they could proceed with the third and fourth movements, and he thought that was wonderful. We've written program notes that if you didn't graduate with a degree in musicology you couldn't understand. We call 25-year-old assistant conductors "maestro." That's ridiculous. First of all, they're not – the word means master. But secondly it's a distancing word. I certainly think that Georg Solti when he was in his 70s should be called Maestro Solti. We don't use that word about Daniel Barenboim at the Chicago Symphony. We call him Daniel Barenboim or Mr. Barenboim. "Maestro" is one of many ways that orchestras have put themselves upon a pedestal.

The people who supported orchestras in the first part of this century did the same thing. It's class separation, not to mention racial separation. American orchestras integrated, major ones, after baseball. Black musicians were overtly, openly excluded until about 1960. There's a player who just retired last year from the Cleveland Orchestra, a cellist named Donald White, a black cellist. He was the first black player of any major American orchestra. He was a graduate of our Civic Orchestra in the late 1950s in Chicago, and I'm sorry to tell you he was told by the Chicago Symphony, we don't take colored musicians. He was also told that by the Pittsburgh Symphony, the Philadelphia Orchestra, and the New York Philharmonic. He became a freelance cellist in New York. He got a call one day from George Szell, who knew exactly what he was doing. Those were the days before open auditions, when a conductor could audition one player and hire him. George Szell called him up and said, "Mr. White, I'm told you're a good cellist. Would you come to my hotel and play for me, because we need a cellist in Cleveland?" When Donald White tells this story he says, "You

know, I said, ‘Mr. Szell, you know I’m colored?’” Szell said, ‘I don’t care if you’re green; can you play the cello?’” He played the cello, and he got hired. The first one, and it was about 40 years ago.

And if there was one who got in, how many were there who were told, “We don’t have room for you”? If that was 40 years ago, you understand that we’re now dealing with the children who are 30 or 35 years old, of that generation of people. You can’t start to repair that bridge without beginning by admitting that we did that, and then saying, “OK, what can we do to fix it? We’re sorry, it wasn’t me personally, it wasn’t anybody who’s here now.” But if you don’t admit it why would anyone take you seriously? It’s not truly ancient history when you’re talking about institutions that told my father or mother, “We don’t want you.” I think boards, management, and musicians have to think about and understand this history to understand the depth of feeling that we have to overcome if we are in fact going to be meaningful and resonate with our whole community and not just the rich, white folk. We have said for 100 years, “We don’t need you, we don’t want you.” We want to change that but that’s going to take decades. If we put programs in place now to start to build bridges to communities that we have put walls up around, maybe long after I’m gone, and maybe even after my successor is gone we might see significant results. But if we don’t start now we won’t see those results.

The buzzword in the arts world in general today is “outreach,” and that’s a word that’s basically forbidden at the Chicago Symphony. We don’t use it; I don’t like it. I find it one-directional; I find it a little bit condescending – the big wonderful Chicago Symphony will reach out to you and give you something. The word we use is “community engagement.” We feel very strongly about that word; words symbolize a lot.

In 1994 or 1995, we engaged a consulting firm, an African-American arts consulting firm, Terry and Associates in New York City. We engaged them to do some real research in the African-American and Latino communities of Chicago. What do they think of us, and could they change that thinking, and what would we have to do to help bring about a change? They spent about a year putting together teams

of interviewers, going into various community organizations, and having discussions without us in the room. What came back was, as you would probably expect, not particularly flattering except that there was a clear openness to the idea that if the Chicago Symphony was seriously interested in relationships, many of those community representatives and groups would be interested in exploring it with us. The single most important message that came back was, “Don’t come in and tell us what you’re going to do for us. Come in, get to know us, sit down with us, and let’s talk together about what we might want.”

We did that. At their recommendation we formed a Community Relations Department that set up a series of town meetings in different community organizations, in churches, clubs, meeting rooms. There were about six or seven of these in different parts of the city, each attended by between 100–150 representatives of the community. I invited my staff to come along. Terry and Associates gave a summary of their findings and their recommendations. I then spoke about our hopes and said, “Let’s open it to questions. What would you like to ask us, and please don’t hold back.” They didn’t. What was fascinating to me was the degree of perceptual difference. In one particular community center called the People’s Music School in a largely Latino neighborhood, somebody said to me, “Mr. Fogel, I noticed you have a lot of staff with you.” Indeed, we had about 20 people from the staff. I had invited staff to come because I wanted the community to meet them and I wanted them to hear firsthand, not to hear a report, but to hear the dialog. This guy said, “You came with 20 people. Is that because you’re afraid to come into this neighborhood alone?” I was just amazed, but it was a genuine feeling on his part.

Fortunately right near, within two blocks, there are some wonderful Vietnamese restaurants and I was able to say, “My wife and I come into this neighborhood once a month to eat at these restaurants on Argyle Street. I wanted my staff to meet you and you to meet them. I’m not afraid to come in here alone. You invite me to come alone, I’ll come anytime.” But that just shows the gap that we had to overcome. The interesting thing was, we did start to develop relationships. We now

have a variety of residencies in different communities, each one shaped to a large degree by the members of that community.

There’s a huge Latino population in Chicago, so we have one residency that they helped to design – in fact, it was more their idea than ours. They had a Mexican folkloric group that performed music both written for them and transcribed and arranged for them. It was mostly some percussion and guitars and a few other instruments of that nature. They said, wouldn’t it be great if a brass group from the CSO and we could somehow get together. The program that they devised, which is now done about 15 times a year in the Latino community at different settings, is one-third CSO brass playing basically classical brass transcriptions and pieces, one-third the folkloric group playing its music, and the last third is the two groups playing together music composed for the combined groups by a Latino composer/arranger living in Chicago. The audience and following is now in its third year, and you see these adults and kids from the Latino community just sitting there and suddenly understanding that there’s all kinds of good music and there’s all kinds of things possible.

We have other programs where musicians from the Chicago Symphony teach kids in African-American churches, where members of the Chicago Symphony Chorus have formed a community chorus and cultural center on the south side of Chicago, and a children’s chorus there. Each residency has its own character and it’s shaped by the community. You start this now and each year it grows. It will still take us 25 years before we build back the trust and the respect on a broad basis, but there’s no question that it’s already much better than it was.

Another area that you have to deal with is the way the orchestra is promoted. How do you get rid of this image that people have? A furnace repairman came to my house once to fix my furnace, saw the record collection, and told my wife, “My God, that’s a huge amount of records! What kind of music is that?” She said, “It’s classical.” Turned out he loved classical music. He said to her, “Do you ever go to the Chicago Symphony?” She said, “Yes, my husband manages it.” He said, “You know, I would go, but I don’t own a tuxedo.” He thought you couldn’t go into

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the hall as a member of the audience without a tuxedo. I sent him some tickets, and I told him to come as he wanted, except not in a bathrobe. How do you start to promote – not to cheapen it – but how do you promote the orchestra? We’re using the results of the focus groups to position the orchestra a little bit differently. We’re telling more stories in some of our advertising about individual musicians. We have one whose passion is the Chicago Cubs; we have another whose passion is heavy metal music. We’re just telling these stories so people can start to get us down off that dumb pedestal.

The last thing I want to say about the changes that we all need to look at – and this one’s particularly important and not done very often – is that unlike businesses in the corporate world which regularly tend to invest money now for a payoff that might take place five years from now, most orchestras have a tendency to have to balance this year’s budget and they simply can’t spend money now that won’t pay off this year. But anybody who’s worked in the corporate world knows that not everything in marketing and research and development pays off in the same year that you spend the money.

I convinced our board last year to invest a million dollars from our endowment and put it into marketing research, focus groups, and new marketing initiatives that we believe will pay off two or three years down the road. We also took another half-million dollars and invested it in completely redoing our web site, making it even possible to buy a ticket online. I think more and more orchestras are thinking that way. In the early ’60s, one of the big things that happened in orchestras is the union got more powerful, orchestra players demanded (rightly so) a living wage, and in large orchestras a full-time, year-round wage. And that’s what has put the strain on orchestra budgets until they figured out how to match that expense with income.

Unfortunately, what also developed in that period was a very high level of mistrust between orchestra musicians and management. I can’t think of a university that runs without significant faculty input. I can’t think of a hospital that runs without significant doctor input. Yet, many orchestras run with almost no musician

input. It’s a two-way street: Managers haven’t wanted it and musicians have been unwilling to do it because they feel they might be co-opted. The orchestra of the future will not survive if musicians are not involved in the decision-making process, the governance of orchestras, and if they don’t think differently about their jobs.

Musicians, I think, in future orchestras are going to have to be willing to go out into communities and – whether it’s teach kids, or give ensemble performances in school – talk about the music a little bit. Musicians in American orchestras need to

Musicians ... in future orchestras are going to have to be willing to go out into communities and talk about music a little bit.

think about what they look like on stage. They get angry with me when I say, “How well you play your instrument is the most important part of your job, but it’s not the only part.” Risers. They would prefer not to play on risers. People actually don’t leave their eyes home when they go to a concert, and you can’t disconnect the senses. You sit on the main floor of a concert hall with an orchestra with no risers, and basically what you see is a front row of strings and maybe their socks. You might hear this wonderful oboe solo, but you never see who’s playing it. That’s not a complete experience. When orchestras stand up to bow, they talk to each other or they swab out the clarinet, or at the end of the concert, they actually start packing up. Excuse me, the audience is saying something to you, and you’re acting like you don’t care. Yet, I’ve heard those same musicians complain if they don’t think the applause is loud enough. It’s a two-way

street. The idea that at the end of a concert the musicians would actually stand up, all face the audience, and even smile a little bit – it’s shocking to me how strange musicians think you are if you suggest this, but it is a part of the relationship between an audience and an orchestra.

The committed music lovers will come. They aren’t enough to support orchestras at the levels to which musicians want to be supported. In Chicago, nobody last year in the orchestra made less than \$100,000. But there are 112 of them – you do the math. That’s a very expensive part of the budget. If the orchestra wants to only play to the committed music lovers, it needs to realize that it is cutting its very financial pipeline in half.

What we have to do is actually present the music in a way that makes people who have not started out to be committed music lovers actually understand that this music can speak to them. I think if we have musician involvement and musicians who are willing to be on the board of trustees, be on board committees, and meet in a consistent way with management, not only to fight about issues, we’ll always do that, that’s fine. It means that management has to be willing to compromise and listen to musician views, and it means that musicians need to understand that being part of a process doesn’t mean you get 100% of your way. It means compromise in all directions. We have to build that relationship with our musicians. It is starting to happen across the country.

I just want to close by saying I think you’re in this field because you believe in this art, you believe that it has the power to transform people. I believe that. I’m a proselytizer for music, whether it’s being on the radio for 15 years or as the manager of an orchestra, I believe that people’s lives are better when they are infected with this bug called great music. You haven’t chosen this because you think it’s a convenient career path. I suspect most of you are in it because you can’t think of doing anything else. I’m in it for the same reason. We have to find ways to work together and nurture this art, present it to the current generation, but pass it on to the next one and expand that audience so that it is passed on in a healthy condition. I hope we can all find ways to work together and do that. ♪

Variations on a theme by Horowitz

*Eastman students reflect on ideas of
Catherine Filene Shouse keynote speaker*

Following are excerpts of student essays written in response to Joseph Horowitz's Catherine Filene Shouse Keynote Lecture published in the Spring 2001 issue of Eastman Notes. The essays were chosen for publication by Horowitz.

A fanfare for the common man: Expanding our society's cultural understanding

BY ERIC DUDLEY (BM '01)

The indiscriminate propagation of culture (from whatever noble motives) can operate easily, if not inevitably, toward the destruction of that culture.

— Virgil Thompson

Not long ago, bad-boy of musicology Norman Lebrecht scandalized the field with probing inquiries and daring accusations as to “who killed classical music.” His 1997 book exposes the nasty underside of commercial music-making, blaming money-grubbing performers and power-hungry managers for the demise of music as a serious art.

Classical music is not dead, but the sound of its voice is scarcely more audible today amid the din of our continually evolving American culture than at its first utterances here centuries ago. From the

beginning, the American musical experience has been the sum total of diverse attempts to disseminate “great” music for a variety of motivations and with varying degrees of authenticity.

Before the advent of the radio and the phonograph, live performance was the only vehicle for the transmission of music, and its providers were as diverse as Theodore Thomas and Phineas T. Barnum. When Thomas created a touring orchestra in 1869, it was out of his personal devotion to music and his desire to spread awareness to those unacquainted with its beauty. One effect of Thomas' proselytizing was to encourage the formation of institutions for the frequent performance of classical music in population centers. The following decades were indeed the most important in the development of symphonic culture in the United States, encompassing the establishment of permanent orchestras in New York, Boston, Chicago, and eventually most major cities.

In contrast, P.T. Barnum's motivations in the realm of music, as in all else, were solely financial. Consequently, his goal was to reach the largest audience possible, not to edify, but to manipulate. When he carted the “Swedish Nightingale” across the nation in 1850, the focus of her appearances, notwithstanding Jenny Lind's notable talent, was not the music. Rather, it was the spectacle of something totally

foreign to a great many people, built up to a phenomenal level by the marketing genius of Barnum. The disparity between the intentions of Thomas and Barnum represents two extremes on a spectrum of ideals in American performance culture: to establish a tradition where none exists, or to capitalize on its absence.

The subsequent arrival of mass media made an obvious impact on the culture of performance, allowing for much broader and more frequent dissemination of music. However, in addition to shifting focus away from the community level, the propagation of music over air waves is the most indiscriminate of all means, exerting no direct influence on the listener's frame of reference. Furthermore, since the overriding goal of radio networks and record companies is to attract as many listeners as possible, the avoidance of extreme risks that stems from good business precludes most kinds of adventurous programming.

The music appreciation movement of the 1930s came on the coattails of the development of mass media, and remained inseparably tied. At its zenith was NBC's “Music Appreciation Hour,” a weektime daily broadcast reaching up to seven million students as well as several million adults nationwide. While the radio show exposed multitudes to great music who may have otherwise scarcely encountered it, its spokesperson dispensed dozens of faulty notions about the composers, coupled with banal associations that trivialized the music. The show's programming shared the same paucity of new music as network radio and mass media in general, delivering the terrible misconception that classical music was no longer a living art form applicable to modern society, but a continual reminder of the past.

In the wake of these conflicting messages, our modern-day understanding of classical music ranges from enthusiastic involvement to relative ignorance. There can be no doubt that some of our noblest efforts have produced the same sorrowful consequences as others' most ignoble, which brings us to our next question.

If the situation we have inherited is thus, what can we do to improve upon it? The idea of presenting music to a silent crowd in a darkened theater, with no attempt to involve it directly

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in the music, is long since obsolete, and has spelled certain doom for the presentation of much new music. Program notes alone are often insufficient. Instead, the overall concert format must be altered, so that the entire audience can fully absorb at least some of the many stimuli they encounter.

Several solutions present themselves, and have already been tested. From thematic programming to pre- and mid-concert talks and multimedia presentations, organizations have explored diverse means of relating new or little understood music to the experiences of their listeners. The difficulty lies in avoiding techniques that pander to the public or cheapen the emotional and/or conceptual content of the works. If an effective manner can be found for conveying these relationships, then no piece of good new music should seem entirely foreign.

Rather than another music apprecia-

tion movement, we need a music participation movement in which members of the community share the responsibility for their own cultural awareness. The targeting of young audiences is paramount for the future of our cultural health, and the quality of our music education as a whole is a determining factor. All children at least should be taught to read music.

These are but a few possible solutions to an age-old and all-important question. Theodore Thomas was right: The symphony orchestra should reflect the culture of the community, and its health the community's cultural awareness. Only by bringing music culture nearer to the active life experiences of our American community at large, can we aspire to expand its cultural understanding. ♪

Composition major Eric Dudley graduated in May with a bachelor of music degree and currently studies orchestral conducting at Yale.

came before. Ideally, a concert of music should be treated no differently than a three-course meal; with art music, a seven-course meal. The concert programs from many early conductors, and to some extent from the Seidl and Thomas eras of New York Philharmonicdom, appear more as gourmet buffets than meticulously planned and paced fine dining. Most have at least two large-scale works, and several other smaller works tossed in the middle, somewhat like a plate on which the presence of both a Beef Wellington and a lobster has only room for macaroni and hush puppies to be mashed in between. What is to keep the steak sauces from running into the lobster and completely obstructing the natural flavor of the fish? Perhaps an intermission of bread down the center of the plate would provide the necessary fortification. Or a cutting wine. This is not to say that Seidl and Thomas are not to be commended for exposing what could have otherwise been dying musical flames; it is simply to say that ideally, they could have done so more skillfully.

The culinary metaphors offer more than their somewhat distant association may suggest. Wine truly is served as a means of cleansing the palate and readying one so that alternate courses may be enjoyed with their deserved splendor. However, the wine itself is selected specifically to complement those foods for which it has been designed to cleanse the palate. Wine therefore simultaneously unifies and delineates, and musical concerts should strive for the inclusion of similar entities, with Beaujolais being paired with Babbitt, and Chardonnays with Chopin. One might say that such worries pander to the declining attention span of the modern concert-goer. To that it could be said that there is nothing meritorious or noble about having the inherent or learned ability to enjoy the roller coaster ride of three Beethoven symphonies performed consecutively; it simply speaks for attention span. But why fill one's stomach with three main courses, tainted with each other's residual flavors, if instead a solitary main course can be experienced by the complements of a more thoughtful menu? ♪

Pianist Robert Wood, an applied music major, is scheduled to graduate from Eastman with a bachelor of music degree in December.

2nd Movement: Broccoli au gratin

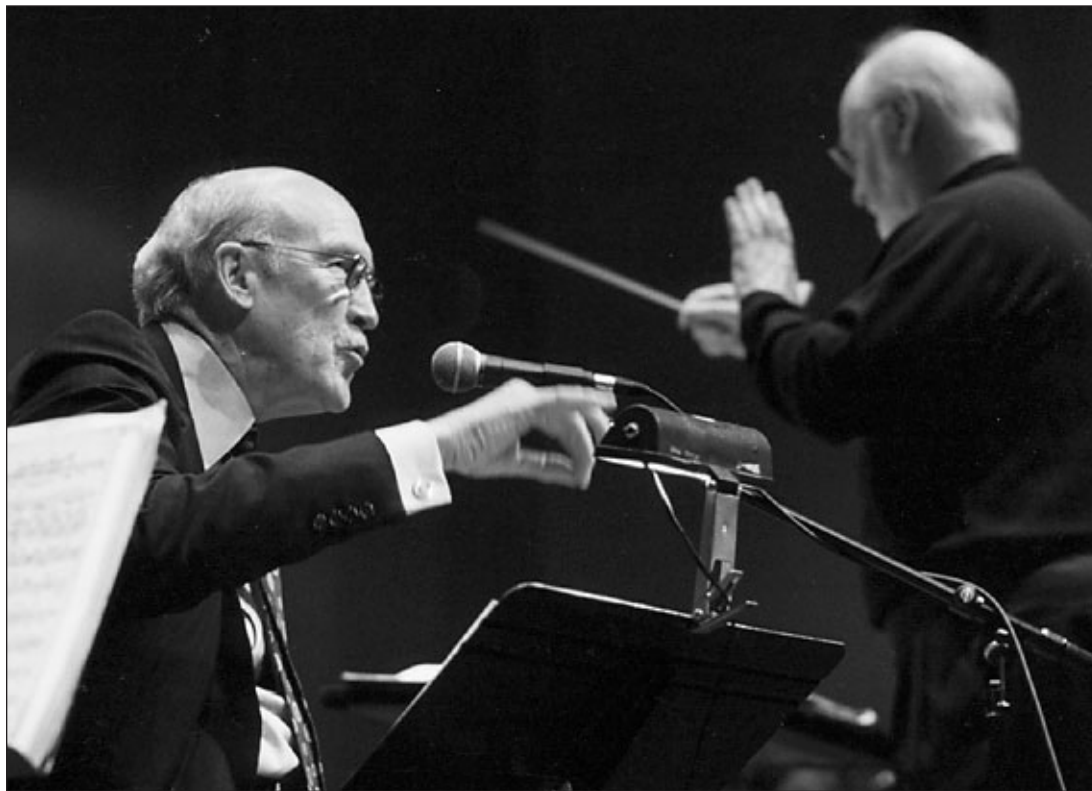
BY ROBERT WOOD

Be it cursed territory or not for one to invest many minutes in cross-relating, paralleling, and unifying art's different branches, one fact remains painfully applicable: Beauty can be divided into many forms, all wholly intangible and resultantly, wholly unified. For in the end, what is a work of art but a collection of assembled parts organized in an aesthetically pleasing manner?

Cooking begins with a unit of food, the final product resultant upon the proportions and choices of those units of food added thereafter. Painting begins with color, its final product similarly resultant upon the proportions and choices of those colors added thereafter. And music. Music begins with the note, its success following the same prescription. But as these processes all result in their respective dishes, paintings, and songs, nowhere is it said that these artistic statements cannot themselves serve a greater artistic purpose. A meal is not composed of a solitary salmon, but perhaps also of a dish of asparagus, potatoes, a salad, and a beverage, all owing their given successes to the care taken to arrange their individual

parts. But the collective whole of such a meal is certainly an even grander statement of the art at hand than each individual dish. Such an example is fairly obvious; other artistic areas are not. When groups of paintings are arranged in a complementary fashion, the action becomes interior design and thus removed from the responsibility of the original artist. But does a room decorated with a sensitivity to color have greater potential for aesthetic satisfaction than one singular contributor to this whole? No, ranking beauty is futile and dumb. But the macro structure certainly has its own statement to offer.

Of all of the arts, music seems to have more "aesthetic narcissism" built into its singular units; rarely is an impeccably programmed concert of complementary pieces acknowledged with deserved praise. Of course, rarely are there concerts deserving of such a reception. Regardless, the critical mechanisms of each audience member disengage and re-engage at the ends and beginnings of the pieces they may experience. It is as if intermission is a time in which the comparatively unorganized babble of sound coming from the lobby is used to cleanse one's aural palate, thus assuring that the following music will not be tainted by remnants of what



GELFAND-PIPER

U.S. Senator Alan Simpson (R-Wyoming), was guest narrator in an extraordinary performance of John Williams' Oscar-nominated suite from *The Reivers*, a coming-of-age film released in 1969.

Oscar-winning composer and U.S. senator visit Eastman Theatre

Rochester enjoyed the talents of two of the most highly regarded men in Hollywood and Washington when John Williams, composer of scores for many of the biggest films in movie history, paid an exciting visit to Eastman in April. He conducted the Eastman Philharmonia in a special, sold-out concert of his own music in Eastman Theatre.

The all-Williams program featured a wide variety of his film music: the themes from *Angela's Ashes* (winner of the 2000 Grammy Award for best instrumental composition) and *Schindler's List*; selections from *Far and Away*, *Hook*, *E.T.*, and *1941*; and a suite from *The Reivers*, his Oscar-nominated work for the 1969

"It was a tremendous honor to have John Williams visit Eastman, and an incredible opportunity for our students."

Southern coming-of-age movie. At Williams' request, former U.S. Senator Alan Simpson (R-Wyoming) provided narration for the selection from *The Reivers*.

"It was a tremendous honor to have John Williams visit Eastman, and an incredible opportunity for our students to

perform his internationally recognized music under his direction," said Eastman Director and Dean James Undercofler. "We were equally honored to have had Senator Simpson take part in the program," he added. "His spirited and warm narration was perfect."

After intermission, Williams

received an honorary doctoral degree from the School in recognition of his many achievements in music.

Williams concluded the concert with a rousing encore of music from *Star Wars* and *Raiders of the Lost Ark*, which brought the audience to its feet in appreciation.

Born in New York, Williams moved in 1948 to Los Angeles, where he eventually began his career in the film industry. He initially wrote music for many television programs in the 1960s, winning two Emmy Awards for his work. Since then, he has composed the music and served as music director for more than 80 films, including the *Star Wars* trilogy, the *Indiana Jones* trilogy, *Superman*, *Jaws*, *Home Alone*, *Presumed Innocent*, *JFK*, and more recent films such as *Jurassic Park*, *Saving Private Ryan*, *Star Wars Episode 1: The Phantom Menace*, and *The Patriot*.

Williams has been nominated for 39 Academy Awards – making him the most nominated living person – and has won five.

He also has been awarded 18 Grammys, three Golden Globes, one British Academy Award, and numerous gold and platinum records. His soundtrack album *Star Wars* has sold more than four million copies, making it one of the most successful non-pop albums in recording history.

In addition to his work in the film industry, Williams has written two symphonies and several concerti, including a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra. From 1980-1993, he was the conductor of the Boston Pops Orchestra, and now holds the title of laureate conductor. The recipient of several honorary degrees, he is also an artist-in-residence at Tanglewood. ♣

Focusing on the future, discovering our heritage

Eastman to host conference for EWE's 50th

Scheduled presentations

Presentations during the conference will reflect the musical diversity of the Eastman Wind Ensemble over the past half-century. From Mozart to Messiaen, Strauss to Schoenberg, and Benson to Bennett, "Focusing on the Future, Discovering Our Heritage" will feature thought-provoking and informative sessions on music and music-making. Some of the scheduled events include:

Richard Strauss' Final Works

Presenter: Brian Gilliam, Duke University

- *Serenade: "The Happy Workshop"*
- *The Four Last Songs*

Orchestration for the Wind Ensemble

Presenters: Donald Hunsberger and Mark Rogers

- *Theme and Variations. Op. 43*, Arnold Schoenberg
- *Suite Francaise*, Darius Milhaud

The Ithaca Connection

Presenters: Frank Battisti, Warren Benson, Gordon Stout

- Steven Peterson conducting the Ithaca College Wind Symphony
- *Theme and Fantasia*, Armand Russell
- *Concerto for Horn*, Dana Wilson
- *Remembrance*, Warren Benson

- *Concerto for Wind Ensemble*, Karel Husa

- *Candide Overture*, Leonard Bernstein/Walter Beeler

Ives and the Band

Presenters: Philip Lambert, James Sinclair, Jonathan Elkus

- *Calcium Night Light*
- *Over the Pavements*
- *Country Band March*
- *Overture and March, 1776*

1951 to 2002

Presenters: Frederick Fennell, A. Clyde Roller, Donald Hunsberger

- Music from the first wind ensemble concert

Rehearsing Chamber Ensembles

Presenters: Donald DeRoche, Frank Battisti; Rodney Winther coaching/ conducting the Cincinnati Conservatory Chamber Winds

International Repertory

Presenters: Timothy Reynish, Leon Bly, Dennis Johnson, Toshio Akiyama

Composers on Composing

Presenters: Richard Bennett, Warren Benson, Karel Husa, Bernard Rands, Verne Reynolds, Dana Wilson

The Expanded Harmoniemusic Ensemble

Presenter: Christopher Wiewat

- *Concerto for Clarinet and Harmoniemusic*, Mozart
- Larry Combs, clarinet

Special Saturday alumni ensemble

On the morning of Saturday, Feb. 9, a special playing session in Eastman Theatre will enable all Eastman Wind Ensemble alumni to once again play with their compatriots of bygone years. All three EWE conductors will lead the ensemble (augmented by

current EWE members where necessary) in repertory certain to bring back the richest of memories. All alumni are requested to inform the conducting and ensembles office of their desire to perform, so that adequate balances may be created.

The Eastman School is issuing an open invitation to alumni to revisit Rochester for a four-day conference on wind music to be held on February 6–9, 2002.

Celebrating the Eastman Wind Ensemble's 50th anniversary, conference highlights will include the world premiere of Bernard Rands' commissioned work, *Unending Lightning* and performances by the acclaimed percussion ensemble Nexus, as well as solo performances by Chicago Symphony Orchestra musicians Larry Combs (BM '61) and Gail Williams. The conference is being held in conjunction with meetings of the Eastern and North Central Divisions of the College Band Directors National Association (CBDNA), and the World Association of Symphonic Bands and Ensembles (WASBE).

In addition to the Eastman Wind Ensemble, other ensembles will perform during the conference, including the Ithaca College Wind Symphony, Cincinnati Conservatory of Music Chamber Winds, and United States Military Academy Band.

The USMA Band will be featured in sessions highlighting the works commissioned in 1952 for the 150th anniversary of the founding of the Military Academy, as well as the current commissions for their upcoming 200th anniversary. They will also participate in a special demonstration of rudimental drumming along

with Nexus.

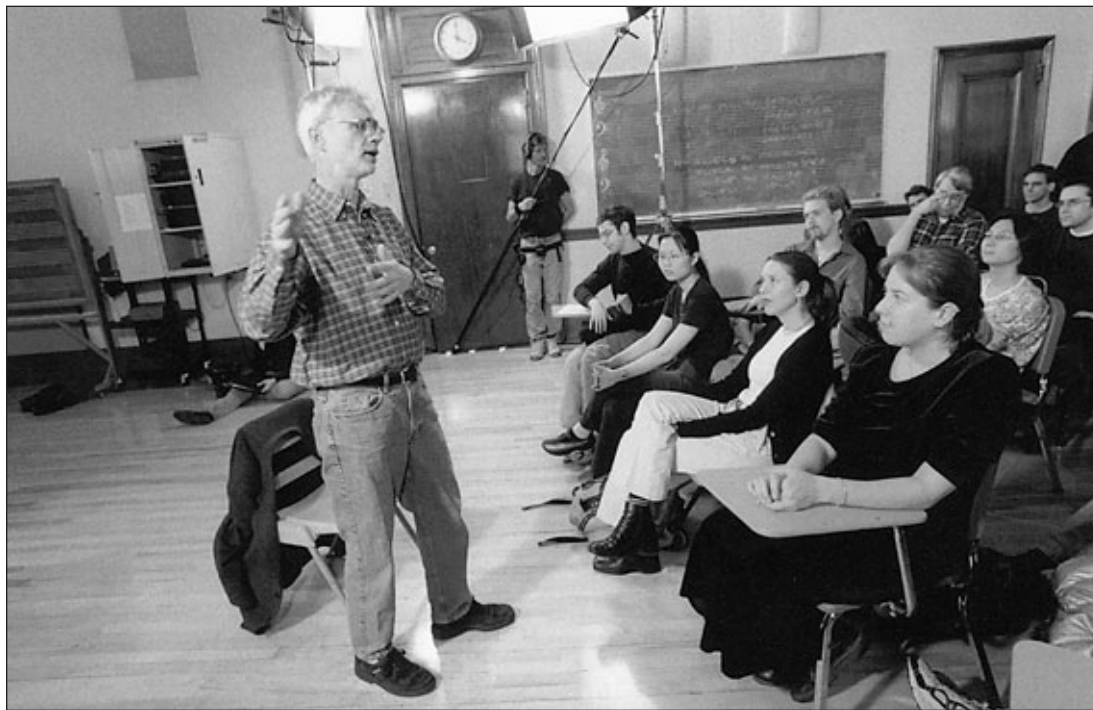
Several resource areas will be available to conference participants. There will be an extensive display of scores used by Eastman Wind Ensemble conductors Frederick Fennell, A. Clyde Roller, and Donald Hunsberger. Selected materials from the holdings of the Eastman Ensemble Library and Sibley Music Library also will be accessible. Selected archival



In addition to EWE's gala concert, ensembles from Ithaca College, the Cincinnati Conservatory, and the U.S. Military Academy will perform.

recordings of the Eastman Wind Ensemble are scheduled to be "broadcast" at various times in the main resource center. Shattinger Music also will provide a resource center of scores, recordings, and books available for purchase. ♡

Registration forms will be distributed via CBDNA and WASBE mailings, and also can be downloaded from the Eastman Wind Ensemble web site: www.rochester.edu/Eastman/FFDH. Forms also may be requested via phone, fax, or mail at: Eastman School of Music, Office of Conducting and Ensembles, 26 Gibbs Street, Rochester, NY 14604, (585) 274-1440, fax (585) 506-0138.



GELFAND-PIPER

John Adams speaks at a master class while a visiting film crew records.

Performances and master classes round out John Adams' Eastman visit

Prominent composer John Adams, whose orchestral works make him the most frequently performed living American composer, paid a visit to the School last March. In addition to working with composition students and presenting a master class at the School, he attended rehearsals and a concert presented by Eastman new-music ensemble *Musica Nova*, conducted by Brad Lubman.

The concert program featured Adams' *Chamber Symphony*, *Shaker Loops*, and *China Gates* for solo piano (featuring graduate student Thomas Rosenkranz), as well as *Studies 2 and 9* by Conlon Nancarrow. *Chamber Symphony*, for which Adams won the 1994 Royal Philharmonic Society Music Award for best chamber composition, is scored for 15 instruments. It com-

bines the expressionism of Schoenberg with the frenzy of cartoon soundtrack music. *Shaker Loops*, described as a work full of "rapturous lyricism" and as having "high-octane energy," was composed in the fall of 1978 using fragments from a string quartet, *Wavemaker*, written earlier that year.

While Adams was visiting Eastman, a London television director was here with a New York City and Rochester-based crew to film Adams as part of a 50-minute profile to air in the United Kingdom and possibly worldwide.

The crew shot footage of Adams in a composition master class listening to and giving feedback on students' compositions, at a rehearsal of his *Chamber Symphony* and *Shaker Loops*, and at a symposium with composition stu-

dents and faculty. The crew also conducted individual student interviews.

Adams' compositions encompass numerous genres, bringing a sense of the theatrical and the vernacular to his distinctive sound. They have been called a postmodern mixture of minimalism with expressive tonal elements reminiscent of late romanticism and early modernism.

Adams studied at Harvard and now is based in the San Francisco Bay area. He has taught at the San Francisco Conservatory and was the composer-in-residence for the San Francisco Symphony from 1979–1985. His most recent composition, *El Niño*, a dramatic oratorio on the theme of the Nativity, was premiered in December by the London Voices and the Halle Orchestra in Paris. ♪

Fennell inducted into Hall of Fame

Frederick Fennell (BA '37, MS '39, HON DOC '88), one of Eastman's most well-known alumni and revered faculty members, was honored this year as one of 10 individuals and two institutions inducted into The American Classical Music Hall of Fame.

The prominent conductor was recognized by the Cincinnati-based Hall of Fame for "significant contributions to classical music in America." Indeed, Fennell is considered the founder of the contemporary wind ensemble with his establishment in 1952 of the Eastman Wind Ensemble. Under his leadership, the group became known as the pioneering force in the symphonic wind band movement in the United States and abroad.

The 2001 Hall of Fame induction celebration was held in April at the University of Cincinnati's College-Conservatory of Music.

The other 2001 Hall of Fame honorees are William Billings, Van Cliburn, George Crumb, Antonín Dvořák, Arthur Fiedler, Paul Hindemith, Itzhak Perlman, Sergei Rachmaninoff, and Virgil Thomson, along with the Juilliard Quartet and the New York Philharmonic. They join 51 previous inductees who have furthered the growth, development, and appreciation of classical music in America.

Besides the Fennell induction, Eastman has another Hall of Fame connection: Samuel Adler, composition professor emeritus, serves as co-chair of the organization's National Artistic Directorate. ♪

Welcome new faculty

The Eastman community extends a warm welcome to the following new faculty:

Yehonatan Berick, visiting associate professor of violin (part-time)

John Covach, visiting professor of theory (part-time)

Peter DuBois, assistant professor of sacred music (part-time); director of Sacred Music Diploma program

Daniel Godfrey, visiting professor of composition (part-time)

Clay Greenberg, instructor of gamelan (part-time)

Benton Hess, distinguished professor of voice; senior vocal coach; music director, Eastman Opera Theatre

Anne Koscielny, professor of piano (part-time)

Mark Kellogg, associate professor of euphonium, trombone, and brass chamber music

Russell Miller, assistant professor of vocal coaching and repertory

William Porter, visiting professor of organ (part-time)

Ashley Putnam, visiting professor of voice (part-time)

Al Regni, visiting professor of saxophone (part-time)

David Rivello, instructor of jazz studies and contemporary media (part-time)

Ralph Sauer, visiting professor of trombone (part-time)

Steven Stucky, visiting professor of composition (part-time)

Robert Swensen, associate professor of voice

David Temperley, assistant professor of theory

James Willey, professor of composition (part-time)

Eastman hosts 4th annual Lotte Lenya competition – and provides a winner

For the third time in this prestigious event's four-year history, the Eastman School of Music was a host site for the Lotte Lenya Competition for Singers. Once again, Eastman also produced a prize winner.

Established in 1998 to honor the wife and foremost interpreter of the music of German composer Kurt Weill, the Lotte Lenya Competition for Singers is open to students enrolled in a degree program at any college, university, or conservatory in the United States and Canada. It recognizes excellence in the performance of music for theater, including opera, operetta, and American musical theater.

This year, Eastman was a host site for one of four regional auditions held in February 2001, and also host for the final judging on March 17. Other regional audition sites included the University of Cincinnati-Conservatory of Music; Symphony Space, New York City; and the University

of Southern California, Los Angeles.

Of the 13 finalists taking part in the March 17 competition, two hailed from Eastman: Jazmin Gorsline and Misty Ann Castleberry Sturm.

Judges were André Bishop (artistic director, Lincoln Center Theater), Welz Kauffman (president and CEO, the Ravinia Festival), and soprano Teresa Stratas. The first prize of \$3,500 went to soprano Jennifer Dyan Goode, Manhattan School of Music, New York City. In a tie for second prize, Raquela Sheeran, soprano (The Juilliard School, New York City) and Jacob Langfelder, baritone (Boston Conservatory of Music), won \$2,000 each. In addition, the judges singled out two contestants for special recognition: tenor Noah Stewart (The Juilliard School) received \$1,000 for Outstanding Vocal Potential; soprano and Eastman School student Misty Ann Castleberry Sturm received

\$500 for Outstanding Performance of a Single Number, Weill's "Surabaya-Johnny." All winners will be presented in a concert in New York City in November.

To show versatility in the performance of varied musical theater styles, each contestant was asked to prepare a 15-minute program including an aria from the operatic or operetta repertory, a selection from one of Kurt Weill's German stage works, a selection from one of Weill's American stage works, and a selection from the American musical theater repertory by a composer other than Weill. Criteria for adjudication included vocal technique and beauty of instrument as well as interpretation, acting, idiomatic performance, and stage presence.

Next year, Eastman once again will host the regional auditions (scheduled for February 16, 2002) and will present the national finals on April 13. ♪

Students perform Miller Theatre finale

On May 24th, Eastman's student-run new music group Ossia helped usher out the 2000–2001 season at Columbia University's Miller Theatre. The occasion also marked the launch of Alarm Will Sound, a professional ensemble whose founding members are Ossia musicians.

The program, *Reich Redux*, featured two pieces by modern music icon Steve Reich. Student conductor Alan Pierson led the ensembles in *Tehillim*, a significant vocal work based on Hebrew cantillation, and a

new version of *The Desert Music*. The latter work, composed in 1984 for full orchestra and large chorus, recently was reduced by Reich to employ chamber orchestra and 10 singers. Ossia's version, which was premiered at Eastman in a May 3 concert, is an integration of instrumental forces from the original version and the chamber version.

"We're excited to have been able to work with Reich, who reviewed and approved our ideas for this new instrumentation," said Ossia member and

graduate student Gavin Chuck. Reich was in attendance at the Miller Theatre event to hear his music being performed.

According to a review of the performance by web magazine *andante.com*, "An evening of music executed with flawless technical precision may easily be forgotten. But there are concerts that, if not note-perfect, put everyone present in frantically good spirits – events that linger in the memory and allow one to recall with pride, '... and I was there.' This concert was such an event." ♪

McPartland jazz concert features Roberta Piket

Jazz pianist Roberta Piket was this year's featured artist in the third annual Marian McPartland/Eastman Jazz Series, held in Kilbourn Hall in May. Called "one of the most accomplished and inventive young jazz pianists on the scene," by *Piano and Keyboard* magazine, Piket was selected by legendary jazz pianist McPartland and the Eastman jazz faculty. The McPartland concerts are designed specifically to shine the spotlight on exceptional jazz pianists who deserve wider recognition. Piket performed a variety of jazz standards, as well as some of her own compositions to a sold-out house.

"(Piket) is very original in her playing and will no doubt go far," said McPartland, who performed solo and with her featured guest. McPartland has featured Piket twice on her National Public Radio show, *Piano Jazz*.

Piket trained at the New England Conservatory and Tufts University, receiving bachelor's degrees in both music and computer science.



GELFAND-PIPER

Roberta Piket joined Marian McPartland as the featured artist in the third annual Marian McPartland/Eastman Jazz Series. "(Piket) is very original in her playing and will no doubt go far," McPartland said.

In addition to performing solo, she has played professionally with a number of artists including Lionel Hampton, Rufus Reid, David Liebman, the BMI/New York Jazz Orchestra, and others. She also leads two groups: The Roberta Piket Trio and Alternating Current. Her trio has toured Japan, New England, the Midwest, and elsewhere, performing at such notable places as the Blue Note Club (Fukuoka, Japan) and the Kennedy Center (Washington, D.C.). Piket has recorded both solo and with other artists. Her trio's CD, *Live at the Blue Note*, was named one of the five best recordings of 1999 by *Jazz Times*. Her latest CD, *Speak Memory*, was released last fall on the Fresh Sound New Talent label. Also an educator, Piket maintains an active schedule of lectures, master classes, and private lessons. She has taught at Long Island University and presented clinics at Duke and Rutgers, and throughout the United States, Europe, and Japan. ♪

Rouse clarinet concerto is premiered in Chicago

The work of two Eastman notables came together recently in Chicago, when a new concerto by Pulitzer Prize winner and Professor of Composition Christopher Rouse was premiered by the Chicago Symphony Orchestra last May. The piece, a clarinet concerto, prominently featured CSO principal clarinetist Larry Combs (BA '61).

In a review of the piece and the performance, the *Chicago Tribune* wrote, "Just as this music tests the virtuosity of the soloist – in this case, the aston-

ishing Larry Combs, the CSO's principal clarinet – to the limit, so does it dare the audience to hang on tight as it takes them on the high-energy roller-coaster ride of their lives."

Rouse's clarinet concerto, completed late last year, was commissioned for the CSO by the Hanson Institute for American Music at the Eastman School.

A member of Eastman's faculty since 1981, Rouse has gained particular notice for his growing series of concerti of the 1990s. Among these are his

violin concerto (1991), commissioned by the Aspen Music Festival for Cho-Liang Lin; his Pulitzer prize-winning trombone concerto (1991), composed for Joseph Alessi and the New York Philharmonic; his flute concerto (1993), commissioned by Carol Wincenc and the Detroit Symphony Orchestra; his violoncello concerto, premiered in 1994 by Yo-Yo Ma, with David Zinman leading the Los Angeles Philharmonic; his percussion concerto (1997), "Der gerettete Alberich," composed for Evelyn Glennie and a

consortium of orchestras – the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, and the Baltimore Symphony; his piano concerto (1998), "Seeing," composed for Emanuel Ax and the New York Philharmonic; and his "Concert de Gaudi" for guitar and orchestra (1999), composed for Sharon Isbin and the Norddeutsche Rundfunk and Dallas symphonies. In addition, Rouse will compose an oboe concerto for the 2004 season and another piano concerto for the 2006 season. ♪

Eastman announces Institute for Music Leadership

This fall, Eastman takes a bold next step in the evolution of its “Eastman Initiatives” by creating a new center at the School. The Institute for Music Leadership (IML) is the first center of its kind in the country, reflecting Eastman’s long-standing role as a leader in music.

Funded in part by a generous grant from the Andrew W. Mellon Foundation, the IML will be directed by Eastman Professor Ramon Ricker – a distinguished member of the Eastman faculty since 1972 and an acclaimed saxophonist who has performed as a member of



Ramon Ricker

the clarinet section of the Rochester Philharmonic Orchestra since 1973. Susan Wharton Conkling, a 1999–2000 Carnegie Scholar in the

Pew National Fellowship Program and associate professor of music education at Eastman, is the Institute’s new associate director for professional development. Both work under the guidance of Eastman Director and Dean

James Undercofler.

The IML’s primary role is to ensure that Eastman students obtain the broad education, specialized skills, and diverse experiences they’ll need –

along with their exceptional musicianship – to become the new generation of musical and cultural leaders. While separate from any individual degree program at Eastman, the IML helps strengthen and sustain core programs that prepare graduates to serve as artistic leaders. The Institute serves as a new umbrella structure for all of Eastman’s certificate, diploma, and partnership programs, which include:

- Catherine Filene Shouse Arts Leadership Program
- Orchestral Studies Diploma in Strings
- The new Sacred Music Diploma
- Music for All
- Components of the William Warfield Partnership with

the Rochester City School District

• A new certificate with the working title “The Art of Teaching”
The Institute also will be a center for the creation and implementation of new ideas related to music leadership and professional development. It will serve alumni and other practicing musicians, in addition to Eastman students.

“Consider this metaphor,” says Institute Director Ricker. “A music student graduates with a certain ‘toolbox’ that consists of skills and knowledge. It can vary slightly from student to student, but more often than not music schools continue to supply the same tools as they did 20 to 30 years ago. The Eastman certificate and diploma programs that make up the Institute for Music Leadership add new ‘tools’ that are designed to help our students better prepare for the challenges ahead. The underlying thread for all of the programs is an internship component and the basic philosophy that we learn best by doing. We hope that the IML and its various programs will help our students make a smoother transition from student to professional activities. I don’t know about you, but if I were going to be a carpenter I’d want to have more than just a hammer, a few nails, and a tape measure in my toolbox. I’d want to have access to every tool I could get my hands on. Thus, the IML is committed to identifying and offering those critical, expanded tools that are proving to be so necessary for today’s and tomorrow’s music professionals.”

Look for more information on the new Institute for Music Leadership in future issues of *Eastman Notes*. ♪

A healthy exchange, here and abroad

The Conservatory Exchange Program between Eastman and seven European conservatories continues to thrive. At Eastman, Murray Oliver, an undergraduate from the Royal Northern College in Manchester, England, is studying trombone for a year with Mark Kellogg, associate professor of euphonium, trombone, and brass chamber music. Rachel Helleur, an undergraduate from the Royal Academy in London, is studying cello for the fall semester with Professor Steven Doane; and graduate student Tomaz Sevsek, from the Staatlich Hochschule für Musik Freiburg (Germany), is studying organ for a year with Associate Professor David Higgs and harpsichord with Arthur Haas.

Eastman students studying abroad this academic year include: undergraduate Lisa



AMY GLOSSNER

Exchange students Murray Oliver (left), Rachel Helleur, and Tomaz Sevsek

Dixon, clarinet, Royal Northern College of Music; master’s student Brad Parker, piano, Conservatoire National Supérieur de Musique de Paris; and DMA student Sarah Chan, piano accompaniment, Conservatoire de Paris. Other

schools in the exchange program include the Royal College of Music, London; the Conservatoire National Supérieur de Musique de Lyon, France; and the Universität für Musik und darstellende Kunst Wien, Austria. ♪



KURT BROWNELL

Just passing through

Legendary jazz alto saxophonist Lee Konitz stopped by Eastman for an informal visit during a swing through upstate New York last February. While at the School, Konitz attended jazz performance workshops, played a duet with Associate Professor Harold Danko, and worked with individual students and groups. Jazz innovator Konitz remarked to Danko, "It was great to feel like a student again!" Above: Konitz listens to student Josh Rutner.

Eddins guest conducts and receives award at Eastman

William Eddins (B '83, MAS '86), who has rapidly established himself as one of America's most promising young conductors, returned to his alma mater last March to guest conduct the Eastman Philharmonia.

Eddins led Eastman's premier student orchestra in a program of Mahler's *Lieder eines Fahrenden Gesellen*, Tchaikovsky's *Variations on a Rococo Theme*, and Beethoven's *Symphony No. 3*. During intermission, School Director and Dean Jim Undercofler presented Eddins with Eastman's Alumni Achievement Award, recognizing his accomplishments and success since graduation.

"We were delighted to welcome Bill Eddins back to Eastman to lead the Philharmonia," said Undercofler. "He's a wonderful conductor and an accomplished musician."

A native of Buffalo, N.Y., Eddins received his bachelor's degree from Eastman in 1983 at the age of 18 – making him one of the youngest graduates ever – and received his mas-

ter's degree three years later. After dozens of guest conducting engagements with many of the country's most prominent orchestras, he earned positions as assistant conductor to Daniel Barenboim at the Berlin State Opera and assistant conductor of the Chicago Symphony Orchestra before

becoming its first resident conductor in 1999.

In demand as a guest conductor, Eddins was recently named principal guest conductor of the National Symphony Orchestra of Ireland, for which he will conduct four



William Eddins

weeks of concerts each season from September 2002 through the 2004–2005 season.

Other recent engagements include the Baltimore Symphony Orchestra, the St. Paul Chamber Orchestra, the Barcelona Symphony Orchestra, the Detroit Symphony Orchestra, and the Buffalo Philharmonic. In addition to his post with the CSO, he is also founder and artistic director for the Prospect Park Players, a chamber music series based in St. Paul, MN. ♪

Eastman Chamber Music Society debuts in New York City

The newly formed Eastman Chamber Music Society had an April performance debut in the Sunday Recital Series produced by The Cathedral Church of St. John the Divine in New York City.

The program included Mozart's *Clarinet Quintet* and Dvořák's *E-flat Major Piano Quartet*.

The Eastman Chamber Music Society is a group of some of Eastman's best graduate instrumentalists who are selected by competitive audition.

Its mission is to perform the masterpieces of the chamber music repertory, with a special focus on music for unusual combinations of instruments

such as strings and winds together, larger ensembles, etc., because such pieces of music are not performed as often at the School. The group presents an annual series of four concerts in Kilbourn Hall, as well as other concerts in the community.

"The ECMS helps to fill the gap left by the Intermusica

ensemble, which was appreciated by so many here at Eastman," said Timothy Ying, co-chair of Eastman's Department of Chamber Music. "So far the concerts have been quite successful, with very good performances and appreciative audiences. We're looking forward to the group's continued growth." ♪

Eastman marks Sept. 11 tragedy with reflection, volunteerism

The faculty and staff at the Eastman School wish to acknowledge and extend our deepest sympathies to those members of the Eastman community whose lives were affected by the events of September 11, 2001.

In the days following the World Trade Center, Pennsylvania, and Pentagon tragedies, Eastman rallied to provide support to students, faculty, and staff who lost friends and loved ones. Director and Dean James Undercofler organized a moving remembrance ceremony in Eastman's Main Hall, where more than 100 participants joined hands and listened to calming words by the Rev. Deborah Fae Swift from Calvary St. Andrew's Presbyterian Parish in Rochester. Professor of Violoncello Steven Doane performed as listeners reflected on the sad events of the week.

Students also organized to give aid. Many donated blood at the American Red Cross and placed collection containers around the School. On Sept. 23, more than \$9,000 in Red Cross donations were raised in a free concert organized by Associate Professor William Weinert, Professor Carol Webber, and other Eastman faculty, where Mozart's *Requiem* was performed by the Eastman Philharmonia accompanied by a chorus of almost 200 students, faculty, and staff, joined by singers from choruses of the Greater Rochester Choral Consortium. Another Red Cross benefit, "An Evening of Opera," was presented in early October by the voice department. ♪

Kneisel competition still strong

Thanks to some dedicated people, Eastman students over the past 20 years have had the opportunity to compete for cash prizes and to perform in a special concert.

Jessie Kneisel, who had a distinguished 40-year career at Eastman in German and German diction, was the beloved teacher of George T. McWhorter (BM '57). "Jessie Kneisel was the finest teacher I've ever had ... and I've had the best in several disciplines," McWhorter proudly states. Kneisel so influenced McWhorter's life that in 1982 he established an annual German lieder competition at the School in her name. Kneisel died in 1992 at age 88.

George McWhorter has led a distinguished career, including earning master's degrees in both voice and library science from the University of Michi-

gan, publishing five books, and working as curator for a special collection housed at the University of Louisville, KY. He also has performed as a soloist at universities and churches throughout the South.

The Kneisel Competition provides a second award in honor of an Eastman faculty member. Ann Clark Fehn was associate professor of German and associate dean of undergraduate studies at the College of Arts and Sciences of the University of Rochester until her untimely death at age 44 in 1989. Established in 1997, the Ann Clark Fehn Memorial Award recognizes excellence in the accompaniment of German lieder. This award is supported in part by a gift from Fehn's mother, Margaret V. Clark.

The competition is open to seniors and graduate students,

although with special permission of the voice faculty, juniors may be nominated.

The panel of judges comprises a cross-section of Eastman faculty and outside guest jurors including Mr. McWhorter, and awards cash prizes ranging from \$250–\$1,000. A concert by the winners is given the Saturday evening before graduation.

This year's winners included a tie for second place in voice:

Voice

- First Place: **Lucas Meachem**
- Second Place: **John Fulton**
- Second Place: **Melissa Kelly**
- Honorable Mention: **Amber Smoke**

Piano

- First Place: **James Myers**
- Second Place: **Joy Puckett**
- Honorable Mention: **Jeffrey Brown** ♪

Marvin named Dean of Academic Affairs

Elizabeth West Marvin, a longtime Eastman faculty member and acting dean of academic affairs for the 2000–2001 school year, was appointed dean of academic affairs effective last July.

As dean, Marvin is responsible for administering all academic aspects of the School, including developing and maintaining high-quality curricula, and establishing academic policies. The dean oversees and collaborates with other key administrators to recruit and enroll undergraduate and graduate students, and works with the director of the School to hire and retain faculty.



Elizabeth West Marvin

"Betsy has done a first-rate job as acting dean," Director James Undercofler said. "She has distinguished herself in all

aspects of her work as a teacher, a scholar, and an administrator."

Marvin, who received both her master's and doctorate degrees from Eastman, and her undergraduate degree with honors from The College of Wooster (OH), has been a member of Eastman's faculty since 1982. Prior to her appointment as interim academic dean, Marvin chaired Eastman's music theory department. She will continue to teach part-time in the the-

ory department and to serve as an affiliate faculty member in the voice department.

A widely published expert in the field of music theory, 20th century, Marvin has authored dozens of articles and papers. Her primary research areas include music cognition, analysis and performance, 20th century music analysis, and music theory pedagogy. Two textbooks she has co-authored, *A Musician's Guide to Theory and Analysis* and *A Musician's Guide to Aural Skills*, will be published by W.W. Norton in 2003. Recipient of numerous national and Eastman School honors, Marvin also is president of the Society for Music Theory, the preeminent national organization in her discipline. ♪

2000–2001 Report on Giving

It is with heartfelt thanks that we recognize all those who generously supported the Eastman School throughout the 2000–2001 academic year¹. Your extraordinary generosity continues to grow every year, with 2000–2001 gifts totaling in excess of \$12,000,000. This is even more remarkable given the fact that more than 50% of all dollars received were directed to a variety of endowment funds that will provide for the School in perpetuity. It is our hope that the following report reflects, in small measure, our sincere gratitude for your contributions, and our promise to be conscientious stewards of your gifts.

Eastman Fund

The Eastman Fund is the annual giving program for alumni, parents, and friends of the Eastman School of Music. Gifts to the Eastman Fund are unrestricted in nature and used during the year in which they are received to meet current needs, primarily unrestricted scholarship support for current students. Over \$230,000 was raised this year thanks to the more than 1,800 alumni and friends who participated in the campaign.

Director's Circle \$10,000 and above

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Conductor's Circle \$5,000–\$9,999

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¹ Lists include those individuals who contributed to the Eastman School between July 1, 2000 and June 30, 2001. Donors who have made both Eastman Fund and restricted contributions are included in both the Eastman Fund and restricted giving lists. If your name has been omitted or incorrectly listed, please notify the Development Office at (585) 274-1040.

† Deceased

♦ FROM PAGE 21

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 \$25–\$249**

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 Jeffrey Brillhart
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 Rex Britton
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 Katherine Brody
 Gwendolyn Brown
 Mary Brown
 Paul Brown
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 Shirley Brown
 Suzanne Brown
 Philip Browne
 Jerry Brubaker
 Marilyn Brunner
 Marilyn Brus
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 Lewis & Karen Buckley
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 Mildred Bumphrey
 Betty Burge
 Joan Burr
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 Ione Buyse
 Robert Buzak
 Joseph Byrd
 Mildred Caccamise
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Andrew Bogiages †
Janet Scott Bon †
Abram Boone †
Wallis Braman †
Lynne Clarke †
Carol Cloos †
Bonnie Jean (Tramp) Copeland †
Georgia Cowles †

David Craighead
Fay Stinson Craighead †
Jacqueline D. Cullen †
Jan DeGaetani †
John A. Dragone †
Jose Echaniz †
Jennifer Elowitch
Pattee Evenson †
Milford Fargo †
Michael Farris †
Mrs. William (Mildred)
Feinbloom †
Renée Fleming
Charles W. Fox †
Rich Funke, Jr. †
Herman Genhart †

Ernestine Flatt Goheen †
Catherine Gorton †
Robert and Gina Graham †
Jerald C. Graue †
Wallace Robert Gray †
Roger & Beatrice Greene
Thomas Griswold †
Dr. Richard Grunow
Peter Hadcock †
Howard Hanson †
Charles C. Hill †
Syd Hodkinson
Boris Hudadoff †
Julius Huehn †
Elsa T. Johnson †

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REPORT ON GIVING

Helen Mercurio
 Donald Messina
 Daniel M. Meyers
 David Miles
 Roberta Miller
 Jacek & Colleen Mokrzewski
 Ilene Montana
 Maureen Moore
 Charles Morgan
 Katherine Moriarty
 Martha Moyle
 James & Suzanne Mueller
 John & Annabel Muenther
 Maria Musone
 Beryl & Joan Nusbaum
 Su Mi Oh
 Elizabeth Osta & George D. Van Arsdale
 Bernard & Molly Panner
 May Pao
 Richard Pecora
 David & Marjorie Perlman
 Elizabeth Phillips
 Joanne Prives
 Margaret Proctor
 Herbert & Kay Rees
 Richard Reisem & Josef Johns
 Louise Wallace Reynolds
 Mr. & Mrs. George M. Rich
 Daniel & Nancy Robbins
 Lawrence & Lucia Root
 Richard & Margery Rosen
 Stephen & Elise Rosenfeld
 Margaret Russell
 Bruce R. Rychwalski
 Margie & Martin Sabath
 Peggy Savlov
 Susan Schilling

Alan & Jo Ann Schoenegge
 Russ Schultz
 Jon & Katherine Schumacher
 Jonathan Schwabe
 John & Karen Sebo
 Michael & Sharon Kay Sells
 Gretchen Shafer
 Malcolm & Janice Shaffer
 Ronald Sider
 Ruth Smith
 Mario & Catherine Sorge
 Lena Soricone
 Angelo & Gloria Spampinato
 Bessie Spector
 Allen & Suzy Spencer
 The Family of Charles R. Starke:
 • Kathryn Starke
 John & Sally States
 Dr. & Mrs. James M. Stewart
 Dr. & Mrs. Alexander L. Strasser
 Donald Sun
 Sue & Gary Tebor
 Elizabeth Thaler
 Joyce & Brian Thompson
 Laura Tripp
 Mrs. Richard L. Turner
 R.A. Unzicker
 Marianne Uszler
 Gary & Marie VanGraafeiland
 Sharon Vasquez
 Henry & Laura Viau
 George Wallace
 Mr. & Mrs. Norris L. Webster
 Carol Weed
 Harriet Whallon
 William Whallon
 Karen & Edward White
 John Elwood & Jade Williams

Mary Alice & Robert Wolf
 (Rochester Area Community Foundation)
 Carolyn Wolfe
 Jessie Woodward
 Gordon & Nancy Wright
 W.S. & Jessie Wright
 Patricia Yuzawa-Rubin
 Bernard & Virginia Zeifang

Associations and groups

Boces #1 EMCC Sunshine Fund
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 The Gleaners Class
 International Student Scholarship Committee
 Management Team of CVS 753
 Mu Phi Epsilon: Rochester Chapter
 John Myers Photography
 The Optimist Club of Winston-Salem
 Student Support Services/Committee on Special Education: Rochester City School District
 Tay House Troop #19 of the Boy Scouts of America
 U.S. Postal Service
 William Warfield Scholarship Fund, Inc.

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 Ronald McDonald House Charities
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 Surdna Foundation, Inc.
 Target Stores
 Fred & Floy Willmott Foundation

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Clifford Julstrom †
 Dr. Betty Kanable †
 Anna Kaskias †
 Jessie Kneisel †
 Barbara Koeng †
 Charles Krusenstjerna
 Max Landow †
 Robert Lauffer †
 Paul H. Laverty †
 Arthur Leo †
 Ernest F. Livingstone †
 Catherine Irene Martin Lopez
 Eileen Malone †
 Joseph Marciano
 Jack R. Mason †

David R. McConnell †
 Seth McCoy †
 Sarah Dudley McEnderfer †
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 E. McLeod Vance Thomas
 Marian McPartland
 Louise Messina †
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 Clyde Smith
 Charles R. Starke †
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 William Street †
 Robert Sutton †
 Millard Taylor †
 Kerstin Thorborg †
 Maxine Tillotson †
 Dr. Nelita True

David Turney †
 Francis Tursi †
 Sandor Vas †
 Gideon Waldrop †
 Lupercio Wallace Jr. †
 Dr. Ruth Watanabe
 Harry Watts †
 H. Richard Weissgerber †
 Evan Whallon †
 Raymond S. Wilson †
 Tim Ying
 Dorothy Ziegler †
 Oscar Zimmerman †

† Deceased



GELFAND-PIPER

Professor of Composition Robert Morris works with student Dennis DeSantis in the Computer Music Center, which provides computing and digital audio facilities for compositional, theoretical, research, and performance activities.

COMPOSITION

BY ROBERT MORRIS

The composition department experienced a fulfilling year of memorable and stimulating events. A number of eminent composers held forth on their music and ideas in our weekly Composer Symposium. Our visitors included Finnish composer **Magnus Lindburg**; **Martin Bresnick** from Yale and **Lisa Moore** (new music pianist and Eastman alumna); the impeccable pianist and composer **Yehudhi Wyner** from Brandeis and Harvard; **Peter Child**, also from Brandeis; **Robert A. Moog**, inventor of the Moog synthesizer and pioneer in electronic music; film and concert music composer **Paul Chihara**, professor at UCLA; **John Adams**, America's distinguished and most often performed concert-music composer; **John Williams**,

the most eminent film composer on the scene today and former director of the Boston Pops.

The musical environment for composers was especially exciting this past year. We heard many wonderful performances by Musica Nova, Eastman's new-music ensemble, performing works by Adams, Bresnick, Georgy Ligeti, Steven Stucky, and Stravinsky. Musica Nova is conducted by **Brad Lubman**, a composer of talent and originality.

Ossia, the student-run new-music organization, produced a number of great performances including **John Cage's** *Song Books*, **Harrison Birtwistle's** *Carmen Arcadiae Mechanicae Perpetuum*, and Steve Reich's *Desert Music*. Ossia also treated us to concerts including "Third Stream" music,

recent orchestral works and premieres of student compositions. Alarm Will Sound, a professional ensemble founded by several Ossia members, joined Ossia to perform *Desert Music* and Reich's *Tehillim*.

In December, The New York New Music Ensemble presented a delightful concert of music by **Elliott Carter**, **Jacob Druckman**, **Jonathan Harvey**, **David Rakowsky**, and **Melinda Wagner**. This year's Image-MovementSound festival, coordinated by **Allan Schindler** (director of the Eastman Computer Music Studios) and **Stephanie Maxwell** (of the Rochester Institute of Technology), presented mixed media works by Schindler, Maxwell, Eastman alumnus **Nicholas Scherzinger**, and grad students **Gavin Chuck** and **Kevin Earnest**. And Eastman's World Music Series continued to stimulate

and fascinate Eastman composers with concerts of Indian, Balinese, African, and Caribbean music. All this in addition to our series of Composer Forums and readings and performances of student works by the Eastman Philharmonia, Eastman School Symphony Orchestra, Eastman Wind Ensemble, and Musica Nova.

The Eastman composition faculty continues to shine. The Chicago Symphony Orchestra presented the world premiere of Pulitzer prize winner **Christopher Rouse's** clarinet concerto on May 17, 2001, alumnus **Larry Combs**, clarinet, and **Christoph Eschenbach**, conductor. Other premieres included his *Concert de Gaudi* (co-commissioned by the Norddeutsche Rundfunk and the Dallas Symphony Orchestra), *Rapture* (commissioned by the Pittsburgh Symphony), and *Raptured redux* (commissioned by the Royal Northern College of Music Manchester International Cello Festival). Rouse received an honorary doctorate from the State University of New York at Geneseo and the DuPont Award from the Delaware Symphony Orchestra.

David Liptak's music saw many performances this year. Eastman alumnus **Paul Merkelo** performed Liptak's *Trumpet Concerto* with the Montreal Symphony. The Eastman Opera Theatre presented four performances of Liptak's chamber opera *The Moon Singer* at Eastman, and then performed the work, written for young audiences, in elementary schools in the Rochester area. The Rochester Philharmonic Youth Orchestra, with conductor **David Harman**, gave three performances of Liptak's *Rush* as part of an April tour of France. Violist and Eastman Professor **John Graham** gave several performances of music by Liptak in

China and Taiwan.

Allan Schindler continues to collaborate with filmmaker Stephanie Maxwell. Their previous film/musical compositions have won many awards and are shown throughout the United States and Europe.

Their most recent piece is *LightPipe*, premiered at the ImageMovementSound festival mentioned earlier. Schindler's *Akhmatova Songs* for soprano, cello, and computer-generated sounds had its first performance with soprano **Pamela Jordan Schiffer** on the Washington Music Forum at the National Gallery in Washington, D.C.

Schindler's "A Csound Tutorial" is included in *The Csound Book* and accompanying CD-ROM, published by MIT Press.

Steven Stucky, from Cornell, filled in as visiting professor of composition while Christopher Rouse was away on leave in the winter term of 2001.

Stucky taught with Rouse at the Aspen Music Festival and School in June–July, where he was composer in residence. Stucky's *Double Concerto for Violin and Oboe*, performed by Orchestra 2001, was released last fall on CRI records (CD 847), as was his *Funeral Music for Queen Mary* on Albany Records (TROY 444). Other Stucky compositions will soon be released on Albany Records.

As for yours truly, my music was featured in a concert of the Cygnus New Music Ensemble in Merkin Hall in New York last October. My *Three Musicians* will shortly be released on Neuma Records. The first performance of my 10-instrument composition *In Concert*, written for Musica Nova, was simulcast over the Internet through the American Music Center's "New Music Box." By the time you read this, I will have experienced the premiere of my composition "Playing Outside"

Faculty engagements

Eastman faculty perform and lecture around the country and around the world. Here is a sampling of their plans for the coming year.

John H. Beck

Professor of Percussion

December 7–9, adjudicator, International Timpani Competition "Journées de la Percussion," Paris, France
February 9–17, 2002, adjudicator, International Percussion Competition, Luxembourg

Rebecca Penneys

Professor of Piano

Nov. 4, duo recital with Arie Lipsky, Canisius College Art Center, Buffalo, NY
Nov. 11, New Arts Trio, Ashland University, OH
Nov. 18, Salon Concerts, Rochester Academy of Medicine, Rochester, NY
Nov. 30–Dec. 1, solo recital and all-day seminar for teachers and students, St. Petersburg Junior College, FL
Jan. 10, 2002, New Arts Trio, Uni-

versity of Florida, Gainesville, FL

Jan. 13, 2002, solo recital, St. Mark's Episcopal Church, Marco Island, FL

Jan. 27, 2002, Salon Concerts, Rochester Academy of Medicine, Rochester, NY

Fred Sturm

Professor of Jazz Studies and Contemporary Media

Dec. 21, conductor, Eastman Jazz Ensemble at Midwest Clinic, Chicago Hilton Hotel, IL

Jan. 24–26, conductor, Georgia All-State Jazz Ensemble, GA

Feb. 15, conductor, "Miles Ahead: The Genius of Gil Evans" with the Eastman Jazz Ensemble and guest trumpet soloist Clay Jenkins, Eastman Theatre, Rochester, NY

March 8, conductor, "The Music of Harold Danko" with the Eastman Studio Orchestra and guest composer Harold Danko, Eastman Theatre, Rochester, NY

April 17–20, conductor, Pennsylvania All-State Jazz Ensemble, PA

May 9–11, conductor, Iowa All-State Jazz Ensemble, IA

for chorus and orchestra scattered in the woods and trails of Webster Park, NY. My new book, *Class Notes for Advanced Atonal Theory* (2 vols.), the material from a theory course I taught at Eastman up to 1998, is available from Frog Peak Music. I've also published two long papers on the music of John Cage and Milton Babbitt, respectively, in *The Open Space Magazine*.

Many of our grad composers have received awards, honors, and important performances this year. PhD candidate **Todd Coleman's** choral work *Trees* won the ScorchMusic Composing and Arranging Competition.

DMA student **Dennis DeSantis'** music received per-

formances in New York, Boston, Philadelphia, and the Midwest. His *The Things That Pass for Knowledge* was played on the North River Music Series at The Greenwich House in New York City. He plays percussion in a number of new music ensembles such as the Yesaroun' Duo, the The Kamellion Duo, and The Dogs of Desire.

DMA student **Kenneth Eberhard's** sextet *The Road to Las Cruces* was performed by eighth blackbird on their 2000–01 concert tour. His *Cross Section* was performed by the New England Chamber Orchestra in April.

PhD student **Kevin Ernste's** piece *Kajato* for trumpet/ fluegelhorn and electronics

has received many performances including concerts at the Lake Placid Institute and at Princeton University. He is working on commissions for a solo work for pianist Fang-Tzu Liu and for a work for viola and electronics for Eastman Professor John Graham.

Among DMA student **Stefan Freund's** many performances, his brass quintet *Metal* was played on multiple occasions in the Washington, D.C., area and in Chicago. His *On Fire* for violin and piano was heard at the Royal Irish Academy of Music and the Messiaen Festival in Dublin, Ireland. The New York Youth Symphony performed his *No Apologies* in May, a "First Music Commission," in Carnegie Hall in New York. Freund currently is working on commissions from the Phoenix Symphony Orchestra, the Pittsburgh New Music Ensemble, Pastiche, the McNeese State University Wind Ensemble, Paul York (professor of cello, University of Louisville) and Gary Hammond (professor of piano, Hunter College).

PhD candidate **Gregory Mertl** (PhD candidate) continues his association with choreographer Augusto Soledade and the Brazz Dance Company with the performance of *Stable Flux*, premiered at Smith College in April. This summer Mertl was composer-in-residence at the Chamber Music Festival of the East. Mertl's immediate projects include the Big Ten Band Commission, a commission from the Phoenix Symphony, and a work for Eastman Professor of Violin **Oleh Krysa**.

PhD student **Aaron Travers** received a commission for a new piece for the Chicago Civic Orchestra, conducted by Cliff Colnot, as part of the Chicago Symphony Orchestra's "First Hearing" program.

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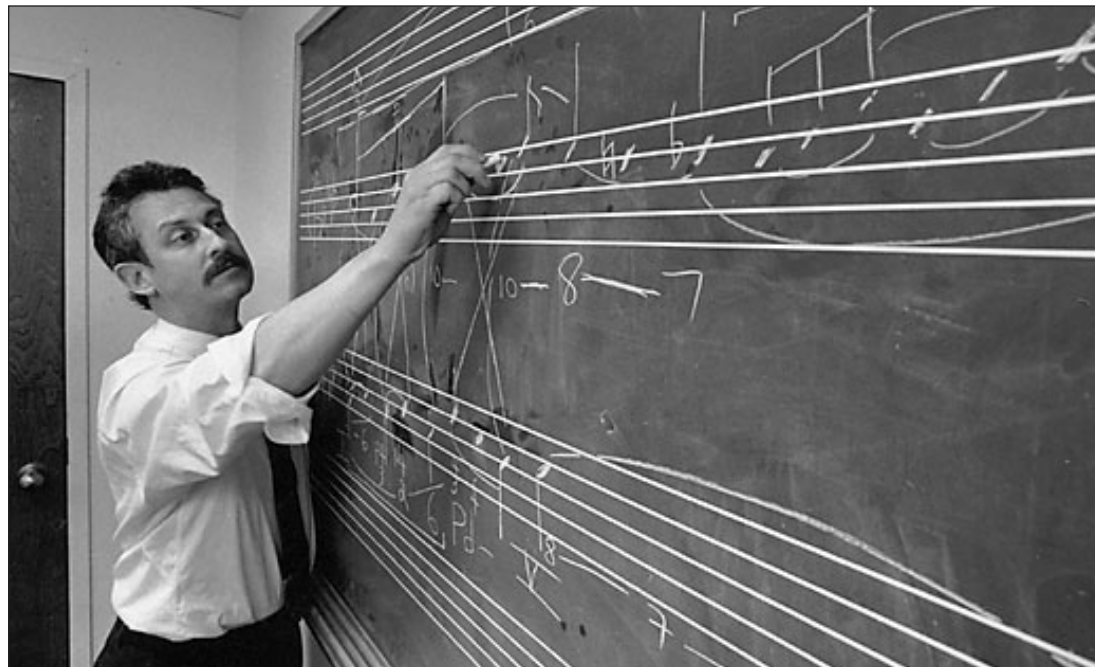
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DMA candidate **Greg Wilder** received a 2001 ASCAP Music Achievement Award. His *Concerto for Piano and Computer* was performed at the Lewis University Composition Competition. Wilder's music was also selected for performance at the Society of Composers Inc. 2000 National Conference and the MATA 2001 Midwinter festival. Wilder was invited to participate as guest in the annual 2001 Bowling Green New Music Festival.

But amid all of the engrossing and exciting events and achievements in and of the composition department, there is one sad note: **Augusta Read Thomas** decided to resign from the School and join the faculty of Northwestern University. Her demanding and complicated international schedule, her responsibilities as composer-in-residence at the Chicago Symphony, and a long list of commissions and other professional commitments led her to make this unhappy decision. She is very sorry to have to leave us and has repeatedly assured us that she will always love Eastman. As a result, we are holding a search for an eminent composer to take Thomas' place. In her stead and during David Lip-tak's leave in the winter of 2002, we look forward to three visiting professors in composition – **James Willey**, **Steven Stucky**, and **Daniel Godfrey** – all exemplary teachers, composers of note, and friends of the School.

For those of you who would like to obtain further information about the composition department, please visit our web page at <http://www.rochester.edu/Eastman/composition/>.

Composition Professor Robert Morris is chair of the composition department.



GELFAND-PIPER

Associate Professor of Theory Steven Laitz

THEORY

BY ROBERT WASON

The Eastman Department of Music Theory continues to thrive! Indeed, with the recent ascension of **Betsy Marvin** to the academic deanship, following **Marie Rolf's** appointment a few years back to the graduate deanship (a position she continues to hold, though she is on leave this year), it is difficult not to conclude that success in the Eastman theory department is a sure ticket to the top. However, Betsy's new assignment has left me the somewhat reluctant solo-chair of what seems like a shrinking department: Given the administrative responsibilities Marie and she have taken on, **Bob Morris'** recent full-time move to composition (as chair of the department), **Bob Gauldin's** retirement (though we are fortunate to have him teaching for us part-time), and **Aleck Brinkman's**

move at the end of last year to Temple University, there seem to be fewer senior colleagues each year as I look around the room at department meetings. (I do hold such meetings on occasion, though I am famous for trying to do as much department business as possible via email.) Fortunately for us, **Steve Laitz** joins the senior ranks, having made tenure last spring. Bravo, Steve!

Still, we must do some energetic searching to build up our ranks, and the Eastman administration clearly recognizes that fact. After interviewing the very best applicants in the field for our junior position last year, I'm happy to announce that we settled unanimously on **David Temperley**, who had been teaching for us on a one-year appointment. We are fortunate indeed that he will be joining us this year in a tenure-track position. Davy brings both solid musi-

cianship and impressive scholarly accomplishment in his studies in music perception and cognition, and will certainly strengthen our program at all levels. Our senior search, on the other hand, was inconclusive; we'll return to it this year to try for a final cadence. We're conscious of the dearth of senior-types around here, however: Professor **John Covach** of the University of North Carolina will take up the slack by visiting us this fall to give a PhD seminar in "Analysis of Popular Music." We all welcome him, and look forward to the extraordinarily versatile scholarly expertise he brings to us. **Gabriela Ilnitich** of our musicology faculty will also give a PhD seminar for us this fall (cross-listed in musicology) titled "Topics in Medieval and Renaissance Music Theory." As part of our revised PhD program, we hope to be able to offer two PhD seminars per semester on a regular basis.

Gabriela's course is evidence of the closer collaboration between the departments of

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musicology and theory that **Ralph Locke**, chair of musicology, and I hope will mark our tenures as department chairs. To this end, we've started off our regimes by reorganizing the office staff: No longer will there be a "musicology secretary" and a "theory secretary." **Amy Bray** (former musicology secretary) had left to assume an administrative assistant position in the philosophy department at The College some time back (we made do with temps this year), and **Roseanne Scheuermann**, who needs no introduction to any interested reader of this column, decided to retire at the end of the spring term, after nearly 20 years of service – often beyond the call of duty – as theory secretary. We will all miss her. In planning for the future, Ralph and I managed to upgrade one of the positions to an "administrative assistant," who will be in charge of the office and all the work carried out in it. We are thrilled to welcome our new administrative assistant, **Kathy Buechel**, who has her own office next to Ralph's, and in time, will certainly know more about the day-to-day operation of both of our departments than we do. Kathy is joined by **Deanna Kirisits**, who works in the space between Ralph's office and mine, now a bit less cramped than it was previously.

The theory department welcomes back **Ciro Scotto**, who was off all of last year: **Ciro** had a Junior Leave in the fall, and then a Bridging Fellowship to the mathematics and engineering departments at The College in the spring. We'll put **Ciro's** enhanced technical expertise to work very soon: He'll be giving a PhD seminar this coming spring on "transformational theory." A mark of our success is that we continue to get such leaves for our fac-

ulty: This year **Norman Carey** has a Junior Leave in the fall, and **Steve Laitz** has a Bridging Fellowship in the spring. **Steve** will be our ambassador to applied studies at Eastman, having conceived a bridging project with the relatively new Department of Chamber Music, in which he will explore connections between music theory and various aspects of applied music study.

Our series of visiting lecturers was a particularly rich one last year. Eminent visiting scholars included **John Roeder** (UBC), **Wayne Slawson** (UC, Davis), **Sandra Trehub** (University of Toronto), **Ethan Haimo** (Notre Dame), **Jonathan Bernard**

(University of Washington), and **Brian Alegant** (Oberlin). To give some idea of the extraordinary range of topics, I'll describe the first and last lectures of the series: In October, Professor **David Cohen** of Harvard University spoke on the origin of the notion of a "note" in Carolingian treatises of the ninth and 10th centuries, and in April, Professor **Franz Krieger**, editor of *Jazzforschung/Jazz Research* and professor at the University of Music and Dramatic Arts in Graz, Austria, spoke on Miles Davis' fusion music from *Bitches Brew* (1968) up to *You're Under Arrest* (1985). We look forward to another stimulating series

of visitors this year, which will begin with **Allen Forte** lecturing on, and **Madeleine Forte** performing piano music of Messiaen (early October), and conclude with a lecture and performance by **Victor Rosenbaum** (early April). Though as of this writing I look forward to a couple of weeks in which to try to catch up on my many projects (and have a little vacation, since I did teach summer school), I also look forward to what I am sure will be an exciting and musically fulfilling year at Eastman. ♪

Professor of Theory Robert Wason is theory department chair.

KEYBOARD

BY DAVID HIGGS

This fall, Eastman began to offer a new Sacred Music Diploma, designed to equip students with the knowledge and tools necessary to meet the challenges of the rapidly changing and diverse settings in which sacred music is practiced today. The 24-credit diploma "will ground students in a vari-

contemporary, classical, jazz, and world music, in order to reflect those styles of worship. The curriculum stresses both an understanding of historical perspectives in liturgy and music, as well as practical skills that will meet the variety of styles in today's worship." The diploma's requirements include a unique two-semester supervised internship in a local church or synagogue, adminis-

year – the visiting professor of organ improvisation. This fall semester, **William Porter** holds this position, which will rotate among several organ improvisation experts in future years. Widely known as a virtuoso and scholar, Porter has achieved international recognition for his improvisation skills in a variety of styles, and for his leading role in the recovery of this historical approach to the instrument. "Improvisation is a one-time event," said Porter. "Whenever people realize what is happening, that it is being done 'just for them,' people pay attention. That kind of music-making creates community, and helps people define what they are about on that particular Sunday morning." Porter will visit Eastman from the New England Conservatory of Music in Boston, where he also is artist-in-residence at that city's prominent First Lutheran Church.

The entire Eastman School organ department will be tak-

"Improvisation is a one-time event ... That kind of music-making creates community."

ety of worship traditions, both liturgical and non-liturgical," said newly appointed Program Director **Peter DuBois**, who is also director of music at Rochester's Third Presbyterian Church and an Eastman alumnus. "Today's leaders in sacred music need to be conversant in

tered by DuBois and an advisory committee of Eastman faculty. Students enrolled in any undergraduate or graduate degree program at Eastman may apply for the diploma program.

A permanent faculty position has been reinstated this

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ing a two-week “field trip” to Göteborg, Sweden to see firsthand what the future holds for their instrument. The trip was postponed this fall because of recent international events, but will be rescheduled soon. The trip is made possible in part by the recent addition to the Eastman faculty of noted Swedish organist **Hans Davidsson**, the founder, artistic, and research director of the Göteborg Organ Art Center (GOArt), an international center for research in historical organ building and performance practice.

Through GOArt, the Eastman visitors will have private lessons, attend lectures, seminars, lessons, master classes, and concerts on 10 historical instruments, in addition to exchanging ideas with students from the School of Music at Göteborg University. To learn more about GOArt, check their web site: <http://www.hum.gu.se/goart/>.

“Much of the European organ music we play today contains indications referring to original instruments,” said

Davidsson. “These indications are possible to realize on the Göteborg organs. It’s as if one had access to a cookbook with wonderful recipes, but without the appropriate ingredients. Our fall trip will allow us to ‘cook and taste’ original and delicious ‘musical meals,’ so important for our understanding and interpretation of our common musical heritage.”

Our goal is to equip Eastman students to become leaders in the field, and this trip will allow our students to experience firsthand the kinds of organs that were the genesis of so much of our standard repertory.

Organ students at Eastman did quite well on the competition scene this past spring. In the American Guild of Organists Regional Competitions, held during each of the nine Regional AGO Conventions throughout the United States, three current undergraduate students won first prizes, and two won second prizes. First prize winners were: Region II Binghamton, NY: **Timothy Pyper**; Region III Allentown, PA:

Christian Lane; Region VIII Eugene, OR: **Rico Contenti**. Second Prizes went to **Lee Wright**, Region II Binghamton, NY; and **Daniel Hahn**, Region IV Jackson, MS. **Fred Teardo** and **Rico Contenti** also won the first and second prizes, respectively, in the first Augustana Arts/Reuter National Undergraduate Organ Competition, held in Denver this past February. **Fred Teardo** also was a semi-finalist in the St. Albans International Competition held in St. Albans England in July, and was the youngest of 15 competitors to be chosen to compete in St. Albans from a pool of 80 entrants worldwide. **Sonia Kim** won first prize at the Ft. Wayne National Organ Competition. **Timothy Pyper** won first prize in the Royal Canadian College of Organists National Competition in Toronto. Congratulations to all of our fine young players! ♪

Associate Professor of Organ David Higgs is co-chair of Eastman’s keyboard department and head of its organ program.

since the William Warfield Partnership began five years ago. Congratulations, Devon! We welcome Donna back into the department with a full-time teaching load. As you read on, you will see that she has been busy outside of the department as well.

In addition to the music education department’s continuing commitment to the greater Rochester community and to New York state, the faculty is involved in a variety of activities throughout the country and abroad. This has been an unusually rewarding year both in terms of global outreach and notable publications. Following are but a few contributions:

Associate Professor **Louis Bergonzi**, immediate past president of ASTA, continues an active conducting schedule with six all-state presentations and an appearance with the Melbourne Youth Music Summer Orchestra in Melbourne, Australia. The Australia trip included workshops and presentations in Adelaide, Brisbane, Melbourne, and Townsville. Louis also presented in China (Beijing Conservatory, Shanghai Conservatory, Nanjing Childrens’ Palace, and Suzhou Governor’s School) as a part of the String Instrument Education Delegation to China, People to People Ambassador Program. Bergonzi’s recent publications include *Rounds and canons for strings: Shaping musical independence* (Kjos Publishers); “What String Matters Matter?” chapter in D. Elliott (Ed.), *Deciding matters in music education* (Oxford University Press); “Teaching traditional contemporary classical music in school orchestra: Let’s not be too polite,” chapter in D. Littrell (Ed.) *Teaching music through performance in orchestra* (GIA Publications); and a collaboration with J.B. Smith titled “Americans’ musi-

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MUSIC EDUCATION

BY RICHARD F. GRUNOW

Greetings from the Music Education Department. As I write my first column in *Notes*, I am pleased to reflect on the many accomplishments of my predecessor, **Donna Brink Fox**. Following are a few of the highlights during her nine-year tenure that have not only impacted the undergraduate and graduate programs, but also have extended far beyond the walls of Eastman.

Admissions procedures for undergraduates have been upgraded to include a skills

assessment and an essay, and we have also instituted a sophomore review. Double major or double degree students in the undergraduate program may choose the FORTE program and receive a ninth semester of full tuition support for student teaching. At the graduate level, we have established a qualifying examination for the PhD in Music Education. With two additional faculty coming on board (**Susan Conkling** and **Kathy Robinson**), we have added expertise in choral music and multicultural perspectives, and the department has returned to the six full-time faculty posi-

tions that existed in the early ’70s. Donna established the Gibbs Street Connection, a professional development program for local teachers in collaboration with the RPO.

Under her leadership, we also have a new partnership with the Rochester City School District music programs. Speaking of the partnership, we are pleased to announce that **Devon Tramell**, a graduate of the School of the Arts (SOTA) in Rochester, is a freshman at Eastman this fall majoring in Music Education (trumpet). Devon is the first RSCD student to enroll at Eastman

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cal preferences: Changes and choices. An analysis of the 1985–1997 surveys of public participation in the arts” (The National Endowment for the Arts, Research Division).

During the past year, Associate Professor **Susan Conkling** completed her residency as a Carnegie Scholar in the Pew National Fellowship Program for Carnegie Scholars. In addition to presenting at ISME, she was elected a commissioner from the United States to the ISME Commission on the Education of the Professional Musician. Susan’s recent presentations also included the “Scholarship of Teaching and Learning in Music” at the 20th Annual Lilly Conference on College Teaching (Miami of Ohio); the American Association for Higher Education Forum on Faculty Roles and Rewards (Tampa, FL); and the College Music Society International Conference (Limerick, Ireland). Conkling presented research on professional development partnerships in music at the Desert Skies Music Education Research Symposium (Tucson, AZ); and with doctoral student **Michele McCall**, she presented at the American Choral Directors Association national conference (San Antonio, TX). Articles by Professor Conkling also appeared recently in *Choral Journal* and *Journal of Music Teacher Education*.

“Music for Life,” an article by Professor **Roy Ernst**, appeared as a part of the prestigious Grand Masters Series of the *Music Educators Journal* (July 2001 issue). During the last year Roy made presentations at the national Orff conference and the conference of the Florida Music Education Association. His travels in the coming months include conducting New Horizons bands in Chautauqua, NY; Sydney,

A note from the School Historian

BY VINCENT LENTI

I am very happy to have been appointed the new historian at the Eastman School of Music, with plans for a number of publications that will relate the fascinating history of the School. Having been continuously at Eastman since 1956 when I arrived as a freshman, I feel privileged to have witnessed a great deal of the School’s history. I have been able to experience Eastman as an undergraduate and graduate student, a member of the faculty for 38 years, and a member of the administration for 26 of those 38 years.

To assist me in my work, I would like to ask the assistance of fellow alumni. At the present time, I am most interested in any recollections of faculty members who were appointed in the 1920s

and early 1930s, several of whom were still teaching in the 1940s and 1950s. Among these members of the faculty would be people such as Rufus Arey, Samuel Belov, Lucy Lee Call, Harold Gleason, Effie Knauss, Max Landow, Emory Remington, Gustav Tinlot, Sandor Vas, and Jeanne Woolford. If you have any stories and impressions concerning any of these people – or their colleagues from the earlier decades at Eastman – please contact me.

You can reach me by mail, phone, fax, or e-mail: Vincent Lenti, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, 585-338-1784 (home phone), 585-274-1594 (School phone), 585-338-7503 (fax), vleni@aol.com (e-mail).

Australia; and Cambria Pines, CA. As director of the national New Horizons Music Project, he will travel to many locations this year to plan for additional bands and orchestras.

Donna Brink Fox, Eisenhart Professor of Music Education, consulted on the design of an early childhood music program for the Santa Fe Chamber Music Festival last fall, and she presented two demonstration classes of infants and parents for the national Orff convention. During the last semester, she did a two-day residency at Pasadena City College on early childhood music methods and a daylong workshop for the Los Angeles Chapter of the AOSA. Donna traveled to Phoenix in the spring where she spent two days with early childhood classroom teachers who are involved in one of the Texaco grant projects. In June and July she directed seminars on early childhood music educa-

tion at Central Missouri State University and Central Connecticut State University.

Richard Grunow, professor of music education, presented workshops for the New York City Public Schools and Oakland, CA, Public Schools. In addition to appointments at Duquesne University, the University of South Carolina, and SUNY at Buffalo, he was a clinician at the Orff and OAKE national conventions. Foreign travel took Richard to Asia in May where he presented *Jump Right In: The Instrumental Series* at the American Institute for Music (AIM) in Kiryu, Japan. AIM was founded by Eastman graduates, **Todd and Chandra (Fortune) Lowery**. He also lectured at the two-week seminar for the Gordon Institute for Music Learning of Poland in Bydgoszcz, Poland, with Eastman graduates **Edwin Gordon** and **Christopher Azzara**. The revision of *Jump Right In: The Instrumental Series* – for

Winds and Percussion and *Jump Right In: The Instrumental Series* – for Strings was released in 2000–

2001. The revision includes a *Teachers Guide*, *Student Book One / CD* and *Student Book Two / CD* for winds, percussion, and strings. Recordings feature faculty artists and students at Eastman, members of the Rochester Philharmonic Orchestra, and members of Rhythm & Brass.

Assistant Professor **Kathy Robinson**, continues to co-direct the Kimberley Project, a 6- to 8-week summer collaborative music teaching/learning project involving Rochester, Philadelphia, and Kimberley, South Africa. In addition to directing the Rochester All-City Elementary Chorus and presenting Orff workshops in Rochester and Northern New Jersey, Kathy was a clinician at the National Association for the Study and Performance of African American Music (NAS-PAAM) Biennial Conference in Birmingham, AL; Mountain Lake Colloquium for Teachers of General Music in Mountain Lake, VA; and for the Loudon County School District in Reston, VA. In fall 2001 she will travel to Germany for an invited presentation at the European Music Educators Conference (EMEA). She also will attend the American Orff Schulwerk Association convention in Cincinnati, OH, and present at the New York State School Music Conference in Rochester.

As we enter the 21st century, it is obvious that the music education department is expanding its educational commitment on a global scale and in a variety of venues. I look forward to updating you on many innovations to come. ♪

Professor Richard Grunow is chair of the Department of Music Education.



The Jazz Performance Workshop honors unit performed in New York City at the 18th annual JVC Jazz Festival in June. From left: Jia Xia, piano; Jose Encarnacion, tenor saxophone; Eli Asher, trumpet; Jon Hamar, bass; Ted Poor, drums.

JAZZ STUDIES & CONTEMPORARY MEDIA

BY RAY RICKER AND HAROLD DANKO

Down Beat honors jazz at Eastman

In words and by action, *Down Beat* magazine, one of the country's most respected jazz publications, is heaping praise on the jazz program at the Eastman School of Music.

The magazine extended a special invitation to Eastman's Jazz Performance Workshop honors unit to perform at the 18th annual JVC Jazz Festival held in New York City in June. The ensemble, coached by **Harold Danko**, consisted of **Jose Encarnacion**, saxophone; **Eli Asher**, trumpet; **Jia Xia**, piano; **Jon Hamar**, bass; and **Ted Poor**, drums. They performed a set of original compositions in a noon-hour outdoor concert at Bryant Park.

"We're very selective about the schools we choose," said

Tom Alexios, director of special projects at *Down Beat*. "We choose schools that consistently place well in our student awards, but also consider the overall reputation of their jazz programs and the strength of their faculty. Eastman's got it all. They're turning out some outstanding students."

This year *Down Beat* also named the Eastman Jazz Ensemble, directed by **Fred Sturm**, the best collegiate-level jazz big band in the country. This is the fourth time in six years and the second consecutive year that Eastman's premier jazz band has taken or shared the top spot in the magazine's annual student music awards competition. Also honored was Eastman graduate student **Jamey Simmons** as this year's winner for best jazz arrangement.

Introducing the Jazz Doctor of Musical Arts Degree

The Jazz Studies and Contemporary Media Department is pleased to announce its new Doctor of Musical Arts degree. Applications are being accepted, with the first student in the program expected to begin study in September 2002. Each year the department receives numerous inquiries about doctoral work in jazz studies, but until now serious jazz students who wanted to work on a doctorate at Eastman had to "massage" their program of study, stretching requirements here and there, to make it fit with their jazz interests. This new degree opens the door for bona fide jazz DMA work and places Eastman at the forefront in this area.

The new DMA degree represents high broad-based attainments in the field of jazz, with

special emphasis on performing, composing/arranging, and teaching, and is not specifically centered in the two usual academic jazz tracks – performance or composition. The student has freedom to create a program that suits his or her needs, interests, and career goals.

It is modeled after other Eastman DMA programs, so an important component is research and writing seminars. These are commonly called 590s at Eastman. Typical jazz 590s under discussion for adoption include: *The History and Significance of the Blues*; *The Music of Duke Ellington*; *Jazz Insights: The Saxophonists, the Swing Tradition, and American Popular Song*; *Bebop/Atlantic-Prestige Era*; *Blue Note Era/Modal Experimentation*; *ECM Era/Bitches Brew and Beyond*; and *Ragtime's Relationship to Jazz*.

A major hurdle for all doctoral students is the Comprehensive Examination. At Eastman, this is a two-day test that consists of a written examination in the fields of music history, literature, and theory followed a few weeks later by an oral examination. All students must pass this test to satisfy major department and Graduate Professional Committee requirements that they have attained broad competency as practitioners of music.

Working with our colleagues in the music history and music theory departments, it was decided that DMA-JCM students will take the same test as other DMA students. However, the written examination will be restructured to include jazz history, theory, and literature questions in addition to non-jazz questions. Moreover, it will be designed in such a way that jazz students will be on equal footing with non-jazz

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students. This approach is in keeping with the Eastman spirit and tradition of broad competency.

We hope that within the next few years the degree program will have 4 to 6 students in residence. This coupled with 12 to 15 master's students and 40 undergraduates will make an already healthy department

even more well-balanced and vital. We're excited about it.

Upcoming fall highlights

November 7: World-renowned bassist and Eastman alumnus Ron Carter and his group, in the Chamber Jazz Series at Kilbourn Hall, 8 p.m.

November 26 and 30: Marian McPartland will conduct an afternoon workshop for

pianists on November 26, and pianist/composer and Eastman alumna Ellen Rowe will perform with the New Jazz Ensemble at Eastman Theatre November 30 at 8 p.m. ♪

Professor of Saxophone Ramon Ricker and Associate Professor Harold Danko are co-chairs of the Department of Jazz Studies and Contemporary Media.

acted, directed, made props (including mechanical eye-balls), and recorded a CD of appropriate background noises, including barking dogs. Over the course of the semester they followed an important intellectual strand of 20th-century thought and culture in a wide variety of artistic and intellectual forms. Students read surrealist and existentialist fiction in their historical contexts and studied paintings by Max Ernst and Salvador Dali. The course required open-mindedness and a willingness to work hard, both of which are in abundant supply among our students here, as everyone knows.

Many of our offerings last year emphasized the connections among diverse art forms. **Joan Saab's** course on America in the twenties, *The Decade that Roared*, took students on a journey through the jazz age, a world of the new woman, the Harlem Renaissance, speak-easies, avant-garde art movements, and an emergent mass consumer culture. The course covered novels, film, jazz, the theatre, and show tunes. Students also sought out primary sources such as newspaper and magazine articles and advertisements with the aim of studying how politics and culture influence each other. In her course on *The History of Photography in America*, which covered developments in documentary as well as art photography, students explored the collections of the International Museum of Photography at the George Eastman House, including the recent show on Vietnam.

The population of our department remained even last year for the first time in a decade. In the midst of teaching three new courses in the spring semester, Joan Saab somehow found the time to give birth to a beautiful

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HUMANITIES

BY JONATHAN BALDO

Ernestine McHugh's moving ethnographic memoir of her time among the Gurung people, *Love and Honor in the Himalayas: Coming to Know Another Culture*, was published this spring in the distinguished anthropology series of the University of Pennsylvania Press. Ernestine, who had lost her own mother at a young age, found another, Ama, in a steep mountainside village in the Himalayas. Ama invited her to become the adopted daughter of their household shortly after she arrived. Describing the Gurungs' strong sense of community and sense of kinship from within the network of relations in which she was embraced, Ernestine narrates, in compelling and balanced prose, the family's experiences, losses, affections, acquisition of knowledge, strong sense of honor, and ways of maintaining equanimity. It is addressed to non-specialists as well as anthropologists in her field, and should be of interest to anyone who has sought to know another culture. **Kirin Narayan**, an anthropologist at the University of Wisconsin, Madison, describes it as "a



REINHILD STEINGRÖVER

Caroline Stutzman as a water-gun assassin, Renee Riegler as a "stock Beckett character," and Dan Iannantuone as a sound-man in William Bolcom's farce *Theater of the Absurd*.

stunning, emotionally charged, intellectually stimulating, and aesthetically crafted fieldwork memoir. This is a book I will teach often, recommend to colleagues, and share with family and friends for its multifaceted delights."

For one semester, at least, our new assistant professor of German, **Reinhild Steingröver**, redefined for the Eastman School of Music the "three Bs." In her course these were Bernhard, Beckett, and Borges – with some Buñuel and Bolcom thrown in. This past spring Reinhild offered a lively and innovative course titled "Read-

ing the Absurd: Explorations in Modern and Postmodern Literature," an interdisciplinary smorgasbord comprising literature, philosophy, painting, film, and theater. At the end of the semester the class performed William Bolcom's score from 1969–70, *The Theater of the Absurd, or: Something Didn't Happen and You Don't Know What it Wasn't, Do You, Mr. Jones*. Reinhild contacted the composer for permission and for performance advice. The third performance in 30 years took place this past April in an Eastman classroom. Students conducted,

DEPARTMENT NEWS

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baby boy named Phineas, nicknamed "Finn." A hearty congratulations to Joan and her husband, **Steve Brauer**. On the flip side, **Doug Dempster**, our erstwhile resident philosopher as well as dean of academic affairs, has moved to Austin, TX, to take on the responsibilities of senior associate dean in the College of Fine Arts at the University of Texas at Austin, and Marie and Joseph D.

Jamal Senior Regents Professor in Fine Arts. (I guess academic titles are as large as everything else in that state. They fit on his new business card only in very diminutive type.) Doug has been an exemplary and beloved teacher, colleague, and administrator over the years, and we will sorely miss him. I hope I have learned enough philosophy under his tutelage to cope with his loss. At the same time, we applaud

his richly deserved promotion and wish him all the best.

Doug is the third member of our department to move to Texas in the past decade. As I mentioned in an earlier column, **Ruth Gross** and **Aimée Israel-Pelletier**, formerly professors of German and French, respectively, at the Eastman School, are teaching at the University of Texas at Arlington, only a few miles from the stadium where **Alex Rodriguez**

currently plays baseball. It may seem that Texas is buying up more than its fair share of our superstars. For the time being, I'll refrain from spinning a conspiracy theory, though Texas seems to breed those as well, as anyone knows who has visited the Dallas book warehouse overlooking a certain grassy knoll. ♪

Jonathan Baldo is chair of the Department of Humanities.

IN TRIBUTE

Mitchell Stern

The Eastman community was saddened by the April death of former Associate Professor of Violin Mitchell Stern from complications after surgery for a brain aneurysm. He was 45. Stern graduated from the Curtis Institute and studied at the Juilliard School, Philadelphia Musical Academy, and Cleveland Institute of Music. His teachers included Dorothy DeLay, Ivan Galamian, Arnold

Steinhardt, Charles Castleman, David Cerone, Margaret Randall, Felix Galimir, and Karen Tuttle.

After winning the Leventritt Award in 1978, he went on to perform with many of the country's major orchestras including the Atlanta, Baltimore, Boston, Cleveland, and Philadelphia symphony orchestras. He served as concertmaster of the Orpheus

Chamber Orchestra and the American Symphony, and was first violin of the American String Quartet.

He performed as a soloist with the Atlanta, Baltimore, Boston, Cleveland, and Philadelphia symphony orchestras among others. He also served on the faculties of SUNY-Stony Brook, the Hartt School, the Manhattan School, Peabody Conservatory, the Taos and Aspen schools of music, SUNY-Purchase, and the Philadelphia Musical Academy. He taught at Eastman in 1997 and 1998. ♪



Mitchell Stern

In memoriam

1930s

Charles Clayman Hill (BM '30),
February 2001

Eric Lewis (BM '30),
April 2001

Phyllis Rosamond (Marble) Stone
(BM '32), May 2001

Robert W. Winslow (BM '34,
MA '39), May 2001

Estelle Bennett (BM '35),
May 2000

David Arthur Berger (BM '35,
MM '39), March 2001

Donald W. Allton (BM '36,
MA '38), July 2001

Harry B. Peters (BM '36, MM '40),
April 2001

Harry M. Jacobs (BM '38),
June 2001

Loren B. Crawford Jr. (MM '39),
November 2000

1940s

Charles A. Lutton (BM '41),
November 2000

Dorothy Duerson Horn (MA '42,
PhD '53), February 2001

Virginia Wood (BM '45, MA '46),
June 2001

Rosalie Allison White (BM '46,
MA '47), July 2001

Sigfred C. Matson (PhD '47),
February 2001

Suzanne Axworthy (MA '48),
May 2001

Ronald Jesson (MA '49),
May 2001

Byron B. McCulloh (BM '49,
MM '51), March 2001

Sr. M. Cecilia Nieters (BM '49),
June 2001

Betty Howard Waterbury
(BM '49), April 2000

1950s

Roger C. Hannahs (MA '50),
December 2000

Earl Wilson Compton (MM '52,
DMA '74), April 2001

Bruce Baird Butler (BM '53),
July 2001

P. Peter Sacco (MA '54, PhD '59),
August 2000

Robert L. Oppelt (DMA '57),
March 2001

William H. Keller (MA '58),
October 2000

1960s

Carolyn Parks (BM '67),
March 2001

1980s

Ruth Ann Wiley Epstein (BM '80),
February 2001

Peter Kenneth Zaporinuk
(MM '89), October 2000

The following news is based on information received from January 1–July 31, 2001. News received after July 31 will appear in the next issue of Eastman Notes.

1930s

Albany Records recently issued a CD of vocal music by composer **Gardner Read** (MM '37). It was recorded by D'Anna Fortunato, mezzo-soprano, and John McDonald, pianist. Read's compositions also were included on a Gasparo Records issue in November.

Last March, an all-Reed program was performed in the Cincinnati area, including **H. Owen Reed's** (PhD '39) early orchestral works *Symphony No. 1*, *Overture 1940*, and *La Fiesta Mexicana*.

Pulitzer Prize-winning composer **Robert Ward** (BM '39) has had two works premiered this past year. *Cherish Your Land* marked the inauguration of the North Carolina Museum of Natural Sciences in Raleigh, NC. *Bayou Rhapsody*, commissioned by Pastiche, was performed on tour at the Universities of Indiana, Illinois, and Louisville, and McNeese State University.

1940s

The Chilkat Center for the Arts in Haines, AL, hosted a performance of the Brahms horn trio by hornist **Louis O. Nelson** (BM '40), violinist Linda Rosentahl, and pianist Nancy Nash, in April '98.

American composer **Gordon Ware Binkerd** (MA '41) cele-

brated his 85th birthday in May. Binkerd is known especially for his choral and vocal music; the *Choral Journal* remarked of his cycle *To Electra*, "Because of Binkerd's extraordinary ear for vocal color, the effect of these pieces far transcends any possible verbal description of them, and they must be regarded as among the most significant works of the twentieth century."

Conductor **A. Clyde Roller** (BM '41), an Eastman professor of ensembles from 1961–65 and a former director of the Eastman Wind Ensemble, recently was honored by the University of Houston's Moores School of Music by having an annual award named for him. The A. Clyde Roller Orchestra Award will be presented to an outstanding member of the University Orchestra each year.

E. Earnest Harrison (BM '42, MM '46), professor emeritus of oboe at Louisiana State University School of Music, was honored with an Oboe Heritage Weekend last April. The Earnest Harrison Scholarship of Excellence for Oboe and Chamber Winds has also been established in his honor.

Flutist and teacher **Robert Willoughby** (BM '42) was recognized in June with an 80th birthday gala concert at the Longy School of Music in Cambridge, MA. After graduating from Eastman, Willoughby served briefly in the U.S. Air Force before beginning a musical career that has included positions in the Cleveland Orchestra and Cincinnati Symphony, and professorships at the Oberlin Conservatory of Music (40 years), Peabody Conservatory, and at the Longy School of Music. In addition, he is a recipient of the Lifetime Achievement Award

from the National Flute Association. The Longy School concert, which celebrated his continuing career as a performer and pedagogue, featured a newly commissioned work by flutist/composer John Heiss.

Harpist **Emily Oppenheimer** (BM '43) participated in "Make a Joyful Noise," a community concert at Temple Israel in Westport, CT, which benefited the Interfaith Housing Association's Facilities Renovation and Refurbishing Campaign. In April, Oppenheimer played in "I Hear Music!" another benefit concert, for Habitat for Humanity of Greater Bridgeport and the Pollitt Fund of the First Presbyterian Church of Fairfield, CT.

Retired flutist **Glennis Stout** (BM '45) continues to tour with her lecture/recital titled *The Flute: From Baroque to Boehm*. The lecture includes her collection of 30 antique flutes and focuses on educating flutists on the history of the flute from c. 1750 to the present.

Nazareth College in Rochester, NY, presented the first Raymond Shiner Jazz Award this summer. The award was established in memory of **Raymond Shiner** (BM '46) and, in the future, will be given to talented individuals to further private jazz studies.

Walter F. Moeck (BM '47) was recently featured in an article by the *Sun City Daily News-Sun* (AZ). Moeck was named "Outstanding Man of the 21st Century" by the American Biographical Institute and also was profiled in the 2000 editions of *Who's Who in Entertainment*, *Classical Music in America*, and *International Music*.

Mary Jeanne van Appledorn (BM '48, MM '50, PhD '66), Paul Whitfield Horn Professor

of Music at Texas Tech University School of Music and composer, received her 22nd consecutive ASCAP award last June. Her composition *Rhapsody* had its world premiere by Charles Rex, solo violin, and the Reading Symphony Orchestra (PA) in November 2000. One of her most recently commissioned works is *Fanfare and Postlude*, written for the inauguration of President David Schmidley at Texas Tech University last January.

Robert W. Thayer (BM '49), a music educator and French hornist, has been named interim dean of the school of music at DePauw University, Greencastle, IN.

1950s

Composer and percussionist **Stanley Leonard** (BM '54) has had several works for percussion and solo timpani published and released by Ludwig Music, Drop6 Media, and Studio 4 Percussion. The works include *Antiphonies*, *Ex Machina*, *Skies*, *Winged Chariot*, *Winter Fantasy*, and *Good Christian Men Rejoice*.

Composer **George Walker** (DMA '56) has recently premiered several works with such orchestras as the Chicago Symphony, the Detroit Symphony, and the North Texas Wind Ensemble. His CD *Lilacs*, released last fall by Summit Records, was named one of the 10 best recordings of 2000 by the *Denver Post*. Recently, an extensive interview about his career appeared in *The Musical Quarterly*, and in May he was given an Honorary Doctor of Fine Arts degree from Spelman College in Atlanta, GA.

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Vincent Frohne (MM '59, PhD '63) was one of seven Rome Prize-winning American composers featured on WFMT radio (Chicago) in May. Frohne's *Emergence*, Op. 44 for piano and vibraphone, commissioned by the Merit Music School in Chicago, was heard in the broadcast.

After 40 years of service to the Kalamazoo Symphony Orchestra, **Harrison G. Orr** (MM '59) retired as principal clarinetist, and enjoyed a ceremony at his final subscription concert. He will continue as staff arranger for the orchestra.

Last April, **Donald L. Panhorst** (MM '59, DMA '68), professor emeritus at Edinboro University of Pennsylvania, attended the China International Ceramics Exposition in Zibo, Shandong, China. The exposition included numerous artistic and cultural events, and focused on the history of the ceramic industry in Zibo.

1960s

New York Philharmonic English hornist **Tom Stacy** (BM '60) was featured on CNN.com in the seventh of a 10-part series on the working lives of musicians who play in the philharmonic.

Philip J. Swanson (BM '62, MM '64) retired in June 2000 after an active career as a professional flutist, and as a university professor and administrator. Swanson and his wife now reside in Oro Valley, AZ.

Diane Gold Toulson (BM '62) spent her summer playing in the flute section of the Penns Woods Festival Orchestra at Penn State University, and touring Spain

with the American Flute Orchestra. She and her husband, Smith Toulson, are collaborators in a newly completed work for flute, clarinet, and piano by Libby Larsen.

Janice Musgrove Thomas (BM '63) was recently appointed to the board of the Nanaimo Conservatory of Music (BC, Canada).

John Buccheri (MM '65, PhD '76) was the winner of the first Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Pedagogy and Scholarship last November. He is also the newly appointed president of the University of Oklahoma's College Music Society.

Western Oregon University Emeritus Music Professor **A. Laurence Lyon** (PhD '65) received a commission to compose a major sacred oratorio for the Ricks College (ID) Sacred Music Series. The work will be presented by the Ricks College choirs and symphony orchestra in April 2003.

A 10-CD boxed set of the complete piano sonatas of Ludwig van Beethoven recently was released by **Robert Silverman** (MM '65, DMA '70). Silverman is the first Canadian pianist in almost 25 years to record all 32 sonatas.

Soprano **Joyce Castle** (MM '66) performed the role of Augusta Tabor in *The Ballad of Baby Doe* at the New York City Opera in April.

After teaching viola da gamba and baroque cello at Oberlin Conservatory since 1977, **Catharina Meints** (BM '66) has been appointed to the school's modern cello faculty. She continues to play cello in the Cleveland Orchestra and will celebrate her 30th season with the orchestra next year.

The Charlotte Symphony (NC) appointed **Frederick Boyd** (BM '69, MA '71) as orchestra personnel manager. He had served the Syracuse Symphony Orchestra as bass trombonist since 1970, and as personnel manager. He continues to play in the Chautauqua Symphony Orchestra and teach in the Chautauqua School of Music during his summers.

1970s

Composer **Frederick Koch** (DMA '70) recently released a new CD titled *Contrasts*, featuring the Cleveland Orchestra String Quartet. Koch's *Concertino for Piano and Chamber Orchestra* had its orchestral premiere in the spring by the Cleveland Heights Chamber Symphony with Coren Estrin Kleve as piano soloist. His *String Quartet No. 2 with voice on a Sandburg poem, "Wind Song"* had its New York premiere at the Kosciuszko Foundation under the auspices of Downtown Music Productions.

The summer 2001 issue of the *Journal of the National Association of College Wind and Percussion Instructors* featured an article co-authored by **Geary Larrick** (MM '70), titled "Music as Therapy: A Bibliography." Larrick wrapped up 50 years of playing marimba last year by performing solo works at St. Paul's United Methodist Church in Stevens Point, WI.

Composer **Samuel Sanders** ('70) recently released his new CD *Music from Y2K*.

Peter Jonas ('73, '74) has extended his contract with the Bavarian State Opera and will remain their Staatsintendant until August 2006. He also is

the chairman of the German Opera Intendant's Conference.

Reed College (OR) has appointed **Ellen K. Stauder** (BM '73) as the acting dean of faculty for the 2001–02 academic year. From 1989–93, she served as associate provost at the college and currently is professor of English and humanities. Stauder specializes in modern poetry, Victorian literature, prosody, and literature and the arts.

Baritone **Jason Stearns** (BM '74) sang numerous roles in the 2000–2001 season: Scarpia in DiCapo Opera's *Tosca* in New York City, Sharpless in Mississippi Opera's *Madama Butterfly*, Peter in Washington, D.C.'s Capital City Opera production of *Hansel and Gretel*, Billy Bigalow in Peoria, Illinois Opera's *Carousel*, Enrico in the Ft. Lauderdale Gold Coast Opera's *Lucia di Lammermoor*, Montano and Iago in Cleveland Opera's *Otello*, the title role in Verdi's *Macbeth* with the Boston ProMusica and Concert Opera, and twice with the National Symphony Orchestra, in Kurt Weill's *The 7 Deadly Sins*, and with conductor Emil Le Cou in an all-Mozart program. Stearns' successful year was further highlighted by an invitation to join the Metropolitan Opera Chorus.

In June, **John B. Larrere** (MA '75) was appointed general manager of the Boston office of Hay Group, a global human resources and organizational behavior consulting firm.

Last September, **Andrew Peruzzini** (BM '76) was appointed director of instrumental music at the Buffalo Academy of Visual and Performing Arts (NY).

Janet Emery (BM '77), executive director of the Community Col-

lege of Allegheny County (PA), was honored by the Allegheny County Medical Society Alliance with its Avanti Award last February. The award honors an individual who advances the ideals of community service for medicine and public health, fundraising for medical education, research and benevolence, and camaraderie among medical families.

James Higdon (DMA '77) was inaugurated in April as the Dane and Polly Bales Professor in organ – a new professorship established with the couple's gift to the Kansas University Association. In addition, Higdon was a 1997 recipient of a William T. Kemper Fellowship for Teaching Excellence, an award given to outstanding KU instructors.

New York Philharmonic flutist **Mindy Kaufman** (BM '78) was featured on CNN.com in the first of a 10-part series on the working lives of musicians who play in the philharmonic.

Barbara Berman Wray ('78-'81) is now a special education teacher working with students with multiple handicaps. She resides in Newfields, NH.

Brian Stotz (BM '79) has earned the permanent position of second percussionist of the Rochester Philharmonic Orchestra, after having served the orchestra for 23 years as part-time fourth percussionist. Stotz continues to operate Repaircussions, a percussion instrument service business.

1980s

In an April edition, *The Carthage* (MO) *Press* profiled **A. Phillip Waite Jr.** (BM '80), who is commander and conductor

of the United States Air Force Band of Mid-America. The band performed a concert in Carthage.

Soprano **Susan Whitenack** (MM '80) was a winner in the finals of the New York Singing Teachers Association Competition for Vocal Gymnastics last December.

Greg Danner (MA '81) received the vocal category award and grand prize for his composition *Time*, for soprano, clarinet, and piano, in the 2001 Delius Composition Competition. Danner is a professor of theory and composition at Tennessee Technological University.

Dan Locklair (DMA '81) has had world premieres of many choral works this year.

A DuBose Heyward Triptych was performed at the 2001 Piccolo Spoleto USA by the Carolina Chamber Chorale; *Freedom* was commissioned and toured by the New York City Gay Men's Chorus; and *Te Deum laudamus* was sponsored by the St. Paul's Chamber Music Society and performed by St. Paul's Choir in Houston (TX).

Composer **Margi Griebing-Haigh** (BM '82) was appointed to the faculty of the Cleveland Institute of Music this year. She has served as chairman of the Cleveland Composers Guild for four years, and currently is the president of the Bascom Little Fund Board of Advisers, which funds a unique radio show on WCLV-FM 95.5 called "Not the Dead White Male Composers Hour." Among Griebing-Haigh's recent commissions is *Bocadillos Floridianos*, written for John Mack, principal oboist of the Cleveland Orchestra. Griebing-Haigh continues to perform both on oboe and English horn.



From left to right, Bernard Rands, Jackie Leclair and Richard Killmer following the world premiere of *Memo 8* in Carnegie Hall.

Oboe students arrange for a momentous 'Memo' for Killmer

Last year, a consortium of 93 former and current students from Professor Richard Killmer's studio commissioned Bernard Rands to write *Memo 8*, a work for oboe alone, in tribute to their teacher.

Jacqueline Leclair (BM '88) coordinated the commission of this solo oboe piece between April and December 2000. She corresponded with oboists who studied with Killmer over a span of 18 years. Leclair said she heard from just over 100 current and former students of Killmer's Eastman studio. "The warmth and enthusiasm about Mr. Killmer that I heard over the nine months – email by email, and phone call by phone call – from that group of oboists was *amazing*, really overwhelming. It's safe to say that Mr. Killmer is a very well-loved teacher!"

Killmer and Rands attended the world premiere of *Memo 8* by Leclair

at Carnegie Hall's Weill Recital Hall in December. The "group premiere" performance date for the 93 commissioning oboists was in April, and resulted in several separate performances. Killmer plans to record *Memo 8* this fall.

"*Memo 8* is the latest in Bernard Rands' series of solo works under the title 'Memo,'" according to the program notes, "each of which seeks to explore contemporary virtuosity and its attendant expressivity." Rands is a Pulitzer Prize-winning composer and currently the Walter Bigelow Professor of Music at Harvard University.

"*Memo 8*, published by Helicon Music Corporation, includes a dedication to Mr. Killmer and lists the 93 commissioning oboists," said Leclair. "In this way, the piece will be a tribute to Mr. Killmer from his Eastman alumni that musicians all over the world will see for many years to come." ♪

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Eastman alumni joined former teacher Frederick Fennell in Oklahoma City. Front row (left to right): John McLaughlin (BM '48), Stanley Green (BM '49, MAS '50), Fennell, Sandy Flesher (BM '60, MM '66), George Seltzer (BM '48, MM '49, DMA '56), Ray Luke (PhD '60). Back row (left to right): David Ward (MM '60, DMA '66), Apgar, Joan Templar Smith (MM '52, PhD '76), Jerry Smith (PhD '63).

Alumni join Fennell for mini-reunions

Frederick Fennell (BA '37, MS '39), distinguished former faculty member and founder of the Eastman Wind Ensemble, visited Oklahoma City last March to conduct the Oklahoma Youth Orchestra. On the evening of the concert, Horace V. Apgar (BM '49) arranged a get-together for several Eastman alumni who worked with Fennell in the '40s and '50s.

Also, as part of the Library of Congress Concert Series in Washington, D.C., Fennell conducted a wind band concert of American music.

Five of the participating musicians in the May concert had played in the EWE under Fennell's direction: Phillip Kolker (MM '67), Carl (Jeff) Bianchi (BM '64), Ronald Barnett (BM '60), Robert Sheldon (BM '60), and Thomas Miller (BM '53, MM '54).

Other former EWE members in the wind band were



Eastman alumni gathered on the stage of Coolidge Auditorium at the Library of Congress. In the front row are Fennell, Sandra Flesher, Phillip Kolker, Rosemary Crawford Fetter, and David Fetter. Behind Fennell is Elizabeth Twaddell Ferrell, and behind Kolker and Rosemary Fetter is Carl (Jeff) Bianchi.

Albert Merz (BM '64), Donald King (BM '64, MM '65), and Christopher Tranchitella (MM '82), as well as Sandy Flesher and Jerry Neil Smith (PhD '63), who flew from Oklahoma City for the event.

As a gesture to honor the maestro, the organizers augmented the ensemble for Fennell's three closing Sousa marches with a surprise

appearance by more EWE members from the Fennell years: Elizabeth Twaddell Ferrell (BM '56), David Fetter (BM '60), Keith Kummer (BM '54), Albert Regni (BM '58), and Robert Silberstein (BM '53). Sheldon, a Library of Congress staff member, was an organizer for this impressive collaboration of 16 alumni. ♪

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Conductor **Brenda Lynne Leach** (MM '83, DMA '88) completed a tour of Eastern Europe where she guest conducted the Pleven Philharmonic Orchestra (Bulgaria), the Pskov Symphony and Kaliningrad Philharmonic Chamber Orchestras (Russia), and the Shumen Philharmonic Orchestra at the Madara Music Festival (Bulgaria). In addition, she performed organ concerts at the St. Petersburg State Capella Concert Hall and Sochi International Organ Festival (Russia).

TR: A "*Bully*" *Portrait*, a commissioned work by composer **Bruce C. Roter** (BM '84), was premiered in March by the Albany Symphony Orchestra (NY) under the direction of David Alan Miller. The piece is for narrator and orchestra, and is based on texts by Theodore Roosevelt. This piece was the composer's second commission in two years, following *Spiritscapes*, written for the National Endowment for the Arts. *Spiritscapes* was premiered in Sioux Falls, SD, as part of national millennium celebrations.

Louise Shackelton (MM '84) joined the violin section of the London Symphony Orchestra in May. She also plays in the City of Birmingham Symphony Orchestra as co-principal second violin.

Trumpeter **Donald Sipe** (BM '84, MM '85) and his wife, Jennifer, announce the birth of their daughter, Emmeline Rose, in August 2000. Sipe is the president of Omicron Artist Management, Inc.

Composer **Jeff Beal** (BM '85) was commissioned to write the film score to the recently released film *Pollock*. Beal previously has won 11 student

awards from *Down Beat* magazine for trumpet, composition, and arrangement. He currently resides in southern California where he writes orchestral and film scores, performs on trumpet and piano, and records jazz.

Antonio J. Garcia (MA '85) has accepted the post of director of jazz studies at Virginia Commonwealth University in Richmond. He currently is the editor of the International Association of Jazz Educators *Jazz Educators Journal*, co-editor and contributing author of *Teaching Jazz: A Course of Study*, and a member of the board of The Midwest Clinic.

J. William Greene (MM '85, DMA '85) is the recipient of the 2000 Palestrina Award. He currently serves as organist-choirmaster at Holy Trinity Lutheran Church in Lynchburg, VA.

Flutist **Christine Gustafson** (MA '85) won a professional Fulbright Scholar award for the year 2001–2002 to perform selected music of contemporary American composers in Taiwan and mainland China. Gustafson also plans to work with Taiwanese and Chinese composers, and bring repertory back to the United States to perform and teach it to American flutists.

Conductor **Heather Buchman** (BM, PC '87) recently completed professional studies in conducting at the Juilliard School, and has been appointed assistant professor at Hamilton College and conductor of the Hamilton College Orchestra in Clinton, NY.

The Toledo (OH) Symphony Orchestra has appointed **Amy Chang Simon** (BM '87, MM '90) to the position of associate principal cello.

Pianist **Maria Eugenia Tapia** (BM '87) recently released a CD on Genesis Records featuring music of Emil von Sauer.

Last January, pianist **Julie Cheek** (DMA '88) appeared on the TV show *Breakfast with the Arts* on the A&E network. She played works of Franz Liszt.

Jackie Leclair (BM '88) was a soloist on Maurizio Pollini's Carnegie Hall "Perspectives" concert series last March at the 92nd Street Y in New York City.

Pianist **Jeffery Watson** (MM '88) was a featured soloist in a performance of Astor Piazzolla's operita *Maria de Buenos Aires* held last spring in New York's Lisner Auditorium. The concert was part of a symposium on Piazzolla's compositions held at the City University of New York.

Young-Yul Kim (DMA '89) currently is associate professor of music at Seoul National University College of Music, Korea.

Pianist **Thomas Lanners** (MM '89, DMA '91) presented a lecture-recital at the MTNA national convention last March. He also performed solo recitals at the Lawrence Conservatory of Music (WI) and the University of Northern Iowa as well as other universities in the Midwest. In June, Lanners was granted tenure and promoted to the rank of associate professor at Oklahoma State University.

Clarinetist **Michael Lowenstern** (BM '89) finished his first season as bass clarinetist with the New Jersey Symphony this year. Lowenstern serves on the clarinet faculty at the Juilliard School, and is the head composer for Grey Advertising's e-marketing division. He has released two solo bass clarinet

CDs, the most recent of which, *1985*, was released in December 2000 on Capstone Records.

1990s

Tenor **George DeMott** (BM '90) performed at Penfield (NY) High School last December to benefit the Robert DeMott Memorial Vocal Scholarship.

In June, the Cathedral Choir of the Basilica of Saint Mary (Minneapolis, MN) premiered *You Must Pray for the City* by **Chris Gennaula** (BM '90). Gennaula's choral anthem was inspired in part by the Jeremiah Program, a collaborative community initiative that provides housing and support for single mothers completing their education.

The New York City Opera recently cast **Nancy Allen Lundy** (MM '90) as Poppea in Handel's *Agrippina*, to be performed in the upcoming season.

Pianist **Anthony Padilla** (MM '90) was named the top prizewinner of the 2000 Concert Artists Guild International Competition. In December he gave a New York City recital debut at Merkin Concert Hall. Padilla also was the recipient of the prestigious Beethoven Fellowship by the American Pianists Association last fall.

Pianist and music educator **Margaret Lai** (BM '91) recently was awarded the MTNA Teacher's Enrichment Grant 2001, and was listed in *Who's Who in American Women Millennium*. She also was musical director of *Fatima* at St. Thomas Seminary (CT).

Islam: Empire of Faith, a three-hour epic series on the history of Islam, aired last

May on PBS. The series was scored by Academy-recognized composer **Leonard Lionnet** (BM '91), who received acclaim for the score on a national press tour in January. Lionnet is scheduled to score *Arab and Jew: Wounded Spirits in a Promised Land*, another PBS series, and *Elie Wiesel: First Person Singular* with Elie Wiesel and Lives and Legacies pictures. Currently, he composes for the National Geographic/CNBC series *Out There*, produced by Noel Dockstader. Lionnet also collaborated with director Robert Gelber on Oscar-winning *Erosion*, an experimental short film consisting exclusively of visual images and music.

Associate Conductor of the Phoenix Symphony **Robert Moody** (MM '91) appeared as guest conductor of the Minnesota Orchestra, Buffalo Philharmonic, Indianapolis Symphony, and Greenville (SC) Symphony last year.

Byung Hyun Rhee (BM '91) was appointed associate conductor of the Nashville Symphony Orchestra in May.

Composer **Ye Xiaogang** (MM '91) was recently profiled in an article in *New York Times.com* about prominent Chinese composers. He currently teaches at the Central Conservatory (China) and is kept busy with commissions from film studios, orchestras, and government bodies such as the Shenzhen Propaganda Bureau and the Beijing Culture Bureau.

The Hardin-Simmons University School of Music in Abilene, TX, appointed **Peter Isaacson** (BM '92) to the faculty for the fall term. He now serves as instructor of violin and orchestra conductor. Isaacson also is currently a candidate for the

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doctor of musical arts degree at the University of Kentucky.

Pianist **Marilyn Nonken** (BM '92) recently released her solo CD *American Spiritual* on CRI records. The disc features works written for her by Milton Babbitt, Michael Finnissy, Jeff Nichols and Jason Eckardt. Nonken's recitals were named "Best of 2000" in the year-end round-up by the *Boston Globe*.

In summer 2001, **Randall Scarlata** (BM '92) attended the Marlboro Festival, and also performed several concerts at the Associazione Festival De Due Mondi in Spoleto, Italy. Scarlata looks forward to presenting the world premiere of a one-man opera by Thea Musgrave with Boston Musica Viva.

Principal Oboist of the National Arts Centre Orchestra (Ottawa) **Charles Hamann** (BM '93) was recently the featured soloist with the chamber orchestra Thirteen Strings in a concert at St. Andrew's Church in Ottawa.

Scott O'Neil ('93, '94) was named assistant conductor of the Utah Symphony last summer. He is the conductor of the Utah Symphony's outreach concerts as well as conductor of occasional pops, family, youth, and special-event concerts in Abrahams Hall, Salt Lake City.

Harpist **Jung Kwak** (PC '94) recently released her second album, *Jewels*. Mark Gibson, principal conductor of the Alabama Symphony Orchestra, remarked, "Jung is a compelling and exciting performer with an innate ability to (draw) the audience into the music through the sheer pleasure she takes in playing it."

Michael Missiras (MM '94) completed a PhD in music compo-

sition and jazz studies at New York University in 1998, and began his fourth year on the music faculty at Minnesota State University-Moorhead this fall.

A work by composer **Kevin Puts** (BM '94), commissioned for the Boston Pops by the Hanson Institute for American Music, was premiered in June with Keith Lockhart conducting. The Cincinnati Symphony Orchestra also will premiere a work by Puts on its 2001–2002 season. The BMI Foundation, Inc. recently awarded the first Carlos Surinach Fund Commission to him. Puts was awarded the Prix de Rome in April from the American Academy in Rome, and has been named a Guggenheim Fellow for 2001–02.

The Knoxville Symphony Orchestra has appointed **Mark C. Hanson** ('95) as its new executive director. He assumes this position after a two-year post at the Rockford Symphony (IL).

French horn player **J.D. Shaw** (MM '95) was featured artist at the 33rd International Horn Symposium at Western Michigan University in Kalamazoo (MI), the 2001 International Trombone Association Convention at Belmont University in Nashville (TN), and at the International Trumpet Guild Convention in Evansville (IN). Shaw has been touring extensively with Boston Brass, and has been actively recording on the Loft, Lark, and Summit record labels.

Louise Vickerman (MM '95), principal harpist in the Utah Symphony, was presented last November with the Ambassador Award for extraordinary service to the orchestra.

Second Prize in the Scholarship Competition by the Keynotes of Music for Mt.

Lebanon (PA) was given to **Samuel Buccigrossi** (BM '96) last May. His tuba performance earned him the cash award of \$2,500 in the 31st annual competition. Buccigrossi is now pursuing a master's degree at the University of Maryland.

Baritone **Troy Cook** ('96) performed in the opening recital of the 92nd Street Y's third season in New York City. He sang compositions by composer Theodore Roethke including *Elegy* and *It Was Beginning Winter*.

Lee Koonce (MM '96) left his post as director of community relations at the Chicago Symphony Orchestra last summer to become the executive director of Chicago's Sherwood Conservatory of Music.

Pianist **Joel Schoenhals** (MM '96, DMA '98) has accepted a tenure-track assistant professor of piano position at Eastern Michigan University in Ypsilanti.

Allen Tinkham (BM '96) has been appointed music director of the Chicago Youth Symphony Orchestras beginning with the 2001–02 season. Tinkham also served as apprentice conductor of the Oregon Symphony for two seasons.

Harpist **Courtney Bress** (BM '97) won the only open position in the Chicago Civic Orchestra last year, in addition to finishing her master's degree at Roosevelt University, Chicago. She also successfully auditioned as a substitute/extra harpist with the Chicago Symphony, and performed with the orchestra at the Ravinia Festival last August.

In April, French hornist **Neil E. Chidester** (BM '97) joined "The President's Own" United

States Marine Band. Chidester left his position as principal horn in the Springfield Symphony (OH) to play in the elite band.

Patrick Long (DMA '97) was appointed assistant professor of composition, theory and music technology at Susquehanna University (PA). Previously, he was an instructor of composition at Syracuse University.

Saxophonist **David Pope** (MM '97) and his wife, Jennifer, announce the April birth of their first son, Noah Joseph.

The BMI Foundation, Inc. announced in June that the first Boudleaux Bryant Fund Commission was awarded to **DJ Sparr** (BM '97). Sparr will write a piece for the new music chamber ensemble, eighth blackbird, which will present the premiere in Chicago in 2002.

In May, vocalist **Lisa Tarantino** (BM '97) presented an exhibition titled *A Night of Fashion Art* at the Nan Miller Gallery in Rochester. She enjoys a modeling career in New York City, and has been recognized by the Fashion Institute of Technology for her pen-and-ink fashion sketches.

Composer and jazz artist **Damon Zick** (BM '97) recently released his debut solo CD, *The Outing*, featuring 10 eclectic tracks of original jazz music.

Pianist **Jonathan Coe** (MM '98) was featured in a concert series to promote an exchange of artists between Korea and the Philippines, including performances at several halls in the Philippines and a telecast.

Master's student **Matt Curlee** (BM '98) recently played with

the Jacksonville Symphony Orchestra in the inaugural concert of its new pipe organ. He played the Saint-Saëns *Symphony No. 3* in C minor, the Jongen *Symphonie concertante*, and several solo organ works.

The Rockford (IL) Symphony Orchestra appointed percussionist **Scott Provancher** (BM '98) as executive director, effective July 2001. Previously, Provancher served as co-founder and general manager of the Innergroove Percussion Trio and as associate director of development for the Syracuse Symphony Orchestra.

The University of Richmond (VA) recently awarded **Jeffrey Riehl** (DMA '98) tenure and promoted him to associate professor of music and director of choral activities.

Robert Smith (MM '98) gave a community outreach concert at the New York Botanical Gardens in May. The performance was featured on *CBS Sunday Morning* with Charles Osgood.

Rhodes College in Memphis has appointed **Michael Sidney Timpson** (MA '98) as assistant professor, with responsibilities to head the music theory program and start curricula in music composition and music technology. Over the last year, he has enjoyed frequent performances of his compositions around the world. Among others, his *Chasin' Bill* for Chinese silk and bamboo ensemble was premiered by Music From China in New York City; his *Refracting Timbre for Chinese zheng* was premiered in Taipei, Taiwan; and his *RIP* was selected for the CMS conference compositions concert in Manhattan, KS. Last December, Timpson put on a full-length composition recital at the University of Kansas.

The Arkansas Symphony announced the appointment of **Daniel Cline** (BM '99) as section cellist and Arts Partner for the 2001–02 season.

Katia Escalera (MM '99) performed as Petrovna in the San Francisco Opera's production of Rimsky-Korsakov's *The Tsar's Bride* last fall. Escalera is a member of the Opera Center's Adler Fellowship Program.

The Great Falls Symphony (MT) has named **Amy Eyles** (BM '99) principal flutist beginning with the 2001–02 season.

Pianist **Melody Fader** (BM '99) has been accepted to the Juilliard School, where she is pursuing a master's degree in accompanying.

2000s

The Harold Hyam Wingate Foundation awarded pianist **Silvia Fraser** (BM '00) a scholarship to continue her position as the Goodhew Scott Junior Fellow at the Royal College of Music in London. The foundation provides annual scholarships for original work and advanced training.

Animato Project for the Performing Arts, a chamber ensemble of four people including violinist **Michael Klotz** (BM '00), debuted in Los Angeles this past May. The group is based in Los Angeles, and is dedicated to the performance of traditional chamber works with an emphasis on the Romantic era. Klotz currently is pursuing a master's degree in violin and viola at the Juilliard School.

Canadian soprano **Elizabeth McDonald** (MM '00) had her professional operatic debut as Elettra in *Idomeneo* with the Canadian Opera Company last

spring. After performing the role while seven months pregnant, McDonald gave birth to her daughter, Victoria Mae Lippitt. In August, she will return to singing with the COC Orchestra in the Altamira Summer Opera Concerts. McDonald also will understudy various roles for the 2001–2002 season: the Woman in Robert Lepage's production of Schoenberg's *Erwartung*, Madama Cortese in Rossini's *Il Viaggio a Reims*, and the soprano soloist in Verdi's *Requiem*.

Soprano **Misty Ann Castleberry Sturm** (BM '00) recently was given a Special Judges' Award for Outstanding Performance of a Single Number for her performance of "Surabaya Johnny" at the Lotte Lenya Singing Competition, hosted at Eastman.

Jeongsoo Kim (DMA '01) has accepted a tenure track position as assistant professor of piano at Northern Illinois University in DeKalb.

Harpist **Marguerite Lynn Williams** (BM '01) appeared as guest artist last February in the University of Cincinnati College-Conservatory of Music's Main Stage Opera production of *The Rape of Lucretia* by Benjamin Britten. ♪

Duos & Trios

Emily Oppenheimer (BM '43) was joined by fellow alumni **Patti Monson** (BM '84), **Todd Simmons** (BM '96), and **Christopher Hisey** (BM '96) in a chamber music concert presented by the Westport School of Music (CT).

Trumpeters **Vince DiMartino** (BM '70, MM '78) and **Byron**

Stripling (BM '83) were featured in concerts at Singletary Center for the Arts Recital Hall in Lexington, KY, last March. The performances marked the 50th anniversary of the banning of jazz music from the University of Kentucky campus.

Margaret Quakenbush (DMA '82) and **Dean Ekberg** (MM '87) were recipients of the 2001 RPO Musicians' Awards for Outstanding Music Educators. The awards honor individuals who contribute to school music programs in the Rochester area. Quakenbush, president and executive director of the Hochstein Music School, won the special award. She is an active clarinet soloist, chamber and orchestral musician, and a founding member of the Antara Winds. Ekberg, vocal instructor in the Gates Chili Central School District since 1970 and director of musical theatre at Gates Chili High School since 1982, received the choral music award. Currently, he serves as an all-state adjudicator for the New York State School Music Association and is director of music at Gates Presbyterian Church.

The Prism Brass Quintet, including **Sam Buccigrossi** (BM '96), **Matthew Bickel** (BM '99), **Steve Haase** (BM '99), **Erik Kofoed** (BM '99), and **Aaron Moats** (BM '00), presented a recital at the University of Maryland's Memorial Chapel.

The Phoenix Symphony will debut works by composers **Gregory Mertl** (PhD in progress), **Kevin Puts** (BM '94) and **Stefan Freund** (MM '99, DMA in progress) in the 2001–2002 season as part of its Beethoven Festival. The festival will include all nine symphonies and the world premiere of these works written in tribute to Beethoven. ♪

FACULTY NOTES

Composition Professor Emeritus **Samuel Adler** was elected to membership in the American Academy of Arts and Letters. The honor of election is considered the highest formal recognition of artistic merit in this country.

Jean Barr, professor of piano and accompanying, was featured in Japan's premiere classical music magazine, *Musica Nova*, after she taught last summer at the Eastman School of Music Summer Seminar in Hamamatsu, Japan. Barr was praised for her creative approach to song interpretation as well as for her energetic and focused teaching style.

Last March, Professor of Harp **Kathleen Bride** gave a recital titled "A Tribute to Marcel Grandjany Celebrating the 110th Year of his Birth" at Wellesley College (MA).

Professor of Violin **Charles Castleman** gave a series of classes and a recital at the Vienna Hochschule für Musik und darstellende Kunst last March. He also gave a spring recital with colleagues at Eastman for his 25th anniversary at the School. Castleman was prominently profiled in the Aug./Sept. 2001 issue of *Strings* magazine.

Pianist **Harold Danko**, associate professor of jazz studies and contemporary media, released a new recording with the Harold Danko Quartet last spring titled *Nightscares*.

Professor of Viola **John Graham** embarked on a tour of China and Taiwan last May. He gave master classes, lectures, lessons, and six solo recitals at the Shanghai Conservatory of Music; the Central Conservatory of Music, Beijing; National Chiao Tung Univer-

sity Art Center, Shin-Chu; Providence University, Taichung; Taoyuan Cultural Center, Taoyuan; National Recital Hall, Taipai; Tunghai University, Taichung; National Taipei Teachers College; and the Affiliated Senior High School of National Taiwan Normal University.

The *Winston-Salem Journal* featured an article last February on music and Black History Month, focusing on the importance of increasing performances of works by black composers and bringing classical music to black youth. Associate Professor of Music Performance and Community Education **Armenta Hummings** said in an interview, "It is very encouraging to see the number of knowledgeable black artists who are willing to (enhance) the visibility of our composers. They've become ambassadors. They are championing works."

Peter Kurau, professor of horn, was a featured soloist at the International Horn Festival 2000 held at the Detmold (Germany) Musikhochschule.

A piece by Eastman Professor of Composition **David Liptak** was played by Beijing Cellist Jing Li in the 16th annual Irving M. Klein International String Competition at San Francisco State University. The Allen R. Weiss Memorial Prize was given to Li specifically for "best performance of the commissioned work by David Liptak."

A. Joan Saab, assistant professor of American studies, presented a paper titled "Political Business and Intellectual Ballyhoo: Thomas Hart Benton and The Arts of Life in America" at the Carnegie Mellon conference "Beyond Good and Evil: 100 Years of Mass Culture." ♪

STUDENT NOTES

At a convention of the American Choral Directors Association in San Antonio, TX, DMA student **Dan Bara** won the National Competition for Conductors.

Kristian Bezuidenhout, fortepianist, recently released a CD of Mozart sonatas subtitled *Sturm und Drang*. The web site Classical Net reported that Bezuidenhout's playing is "full of dramatic contrasts and, at times, even savage expressiveness." The CD was produced by Eastman Professor of Piano Rebecca Penneys.

DMA student **Aaron Brock** won first prize in the Appalachian Guitar Festival's International Competition last April. He was

also selected as a finalist in the Stotsenberg International Competition (CA).

In March, composer Bernard Rands invited **Katie Buckley** to be guest harpist of the Society of Composers 35th National Conference, held at Syracuse University. At the conference, Buckley played Rands' *Concertino for Oboe and Ensemble* with the University of Iowa Center for New Music ensemble. She is a student of Kathleen Bride.

Eastern Washington University has given **Lisa Campi** (DMA in progress) a full-time tenure track position as assistant professor of piano. Campi studied with Rebecca Penneys while at Eastman.

Organist **Rico Contenti** won second prize at the Augustana Arts/Reuter Undergraduate Organ Competition in Denver, CO. He received \$2,000 and a solo recital opportunity in Denver.

In May, the New York Youth Symphony premiered composer **Stefan Freund's** *No Apologies*, earning a favorable review in *The New York Times*.

Mimi Furuya, cello student of Alan Harris, won second prize at the 41st International Sorantin (TX) Young Artist Competition held last November.

Last March, **Jazmin Gorsline** was a finalist in the 2001 Lotte Lenya Competition for Singers held at the Eastman School of

Music. Gorsline is from the studio of Ashley Putnam.

Mark Houghton, a student of Peter Kurau, has been appointed principal horn of the Harrisburg (PA) Symphony. He also was given a full fellowship at the Sarasota Music Festival.

BBC Young Musician of the Year and Eastman junior **Guy Johnston** opened this summer's Proms Festival in England as soloist in Elgar's hauntingly beautiful *Cello Concerto*. The concert, with Leonard Slatkin conducting the BBC Symphony Orchestra, was presented to a capacity crowd of 6,000 at London's Royal Albert Hall and was broadcast live on England's Radio 3 and BBC2. In a pre-concert interview that

ran in the British newspaper *The Guardian*, reporter Stephen Moss said, "It's hard not to admire the warmth and honesty of Johnston's musical personality." A MusicalAmerica.com review noted that Johnston's performance "gave a sense of creating something new, with a beautifully understated performance notable for its quiet reflection." Johnston currently is a student in the studio of Steven Doane.

Flutist **Sophia Gibbs Kim** was invited to play a series of concerts last spring with the American Russian Chamber Ensemble, touring New York City, New Mexico, Florida, and Washington, D.C. She also was selected for a Jack Frank Flute Instructorship position in Eastman's Community Education Division.

Bassoonist **Rebecca Levy**, student of John Hunt, has been awarded a three-year, full-tuition fellowship to attend the Aspen Music Festival & School in Aspen, CO.

Pianist **Sergio Monteiro**, student of Nelita True, represented Brazil and won first prize in the Maria Campina Competition in Portugal in May. As a result, he will be giving recitals and performing with orchestras throughout Portugal, and will give recitals in Brazil. Monteiro gave a solo recital in Paris following the competition.

Master's student **Thomas Rosenkranz** presented a piano concert at Albright College (PA) in January, which featured contemporary music.

Keideans, the Senior Honor Society at the University of Rochester, chose one member from each discipline in the University to speak at a spring 2001 college fair at Barnard



LOU OUZER

Bassoonists abound

While Associate Professor of Bassoon John Hunt (BM '72) was on sabbatical last spring, his teacher K. David Van Hoesen (BM '50), Eastman professor emeritus of bassoon, came back to teach. The bassoon studio thought it a good opportunity to assemble the three generations for a photo. Row 1: Lynda Paul (seated), Van Hoesen, Eric Goldman, Hunt, Ann Walton (seated). Row 2 at left: Laura Hollander, Lynn Hilemann, Vanessa Reynolds. Row 2 at right: Rebecca Levy, Lisa Timm, Jenny Mann. Row 3 at left: Nick Rogers, Amy Lange, Michael Kokus. Row 3 at right: Ryan Van Liere, Asa Roach. Absent: Thaddeus Crutcher.

College in New York City along with competing schools Barnard College, and Cornell, New York and Columbia universities. Harpist **Megan Sesma** represented Eastman. Over the summer, Sesma attended the Los Angeles Henry Mancini Institute.

Omri Shimron presented a lecture recital at the April meeting of the Northeast Chapter of the College Music Society at Bates College (ME).

Violinist and DMA candidate **Solomia Soroka**, from the studio of Charles Castleman, married Arthur Green, chairman of the piano department at the University of Michigan, in May. The day after their wedding they gave a "wedding recital" at the Memorial Art Gallery in Rochester.

Organist **Fred Teardo** won first prize at the Augustana Arts/Reuter Undergraduate Organ Competition in Denver, CO. He

received a scholarship and gave a performance of Handel's *Concerto Op. 4 No. 4* with the Denver Musica Sacra Chamber Orchestra.

The Classical Music Society of Oakmont (PA) presented violinist **Boris Zelichenok** in a recital at Berger Auditorium. Zelichenok is an undergraduate student of Zvi Zeitlin.

The **Eastman Trombone Choir** led by John Marcellus won the 2001 International Trombone Association Remington Trombone Choir Competition. After a unanimous vote from the judges, the choir received free tuition to attend the International Trombone Festival in Nashville, TN in May.

Violinists **David Wish** and **Caleb Burhans**, violist **John Prickford Richards**, and cellist **Susannah Kelly** recently played a concert at Cornell University sponsored by the music department, performing works by

Earle Broan and Cornell composers Diego Vega and Daria Dobrochna Kwiatkoaska.

Doctoral students **Jeff Choque**, **Joe Rackers**, and **Dariusz Terefenko** recently presented a recital at the First Universalist Church (Rochester) improvising fugues in the style of J.S. Bach. The concert included a selection in which audience members proposed fugue subjects, the students discussed their plan for improvisation, and then performed a fugue on the spot.

Several Eastman students won the opportunity to perform with the Rochester Philharmonic in its "Stars of Tomorrow" Casual Sunday Matinee concert this October. Winners of the RPO Concerto Competition are **Justin Berrie**, flute; **Kristian Bezuidenhout**, piano; **Katie Buckley**, harp; **Hee-Jung Nam**, piano; **Elizabeth Priestly**, saxophone; and **Hae-Jung Shin**, mezzo-soprano. Trumpeter and arranger **Jamey Simmons** of the jazz and contemporary media department has arranged a piece that will include bassist **Ike Sturm**, percussionist **Brady Miller**, and pianist **Steven (Red) Wierenga**. ♪

CORRECTIONS

Due to a University database error, alumna Betty Burnett (BM '44) was mistakenly listed in the "In Memoriam" section of the Spring 2001 issue of *Eastman Notes*. We regret the error.

As part of a United States Department of State project to bring American arts and music to Mongolia, Bernard Rubenstein (BM '58) conducted a version of George Gershwin's *Porgy and Bess* in Ulaanbaatar. We regret the misspelling of Mr. Rubenstein's surname as well as the name of the capital city of Mongolia. ♪



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JOHN SMILLIE

Alumni are invited to a four-day conference celebrating the Eastman Wind Ensemble's 50th anniversary – **PAGE 14**

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26 Gibbs Street
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