

# NOTES



## Doctor Brubeck

A jazz legend is honored at Eastman Weekend

## EROI 2008

A 1776 organ honors two 20th-century masters

## Stephen Hough

The articulate, award-winning pianist visits Eastman



## FROM THE DEAN

# Preserving the Eastman “essence”

GIVEN THE GLOBAL economic tremors of the past few months, it seems as if there is no such thing as “business as usual.” So it is not surprising that we are frequently asked what the effect is of the present economic situation on our work here at Eastman. The prudent response is that in order to balance our accounts, we are modifying our operational behaviors, pretty much like everyone else. Yet we are also committed to maintaining the aims and objectives that got the Eastman School where it is today. More to the point, we are redoubling our commitment to our strategic objectives, especially as they relate to imagining Eastman’s future. Though it’s tempting to veer off course from an ambitious tra-

jectory when we are surrounded by unprecedented uncertainty, we feel strongly that we must stay the course, focusing on themes that will continue to differentiate Eastman’s “essence.”

You will read in this issue of *Notes* that the Eastman Theatre Renovation and Expansion Project is proceeding as planned; that our entrepreneurial energies continue unabated (our January conference on the 21st Century E-Musician); that our global reach continues to expand and engage with vital purpose (Eastman Broadband and Arabesque Winds in Mexico, and the Arabesque Winds winning the grand prize in the 2008 International Chamber Music Competition); that our commitment to the School’s historical legacy—in particular that power-



Douglas Lowry

ful alchemy of scholarship and performance—remains strong (the dedication of the Craighead-Saunders Organ at Christ Church during the EROI Festival this past fall). These achievements bear a singular quality: musical leadership energized by taking something traditional and trying it out new. This characteristic can be traced directly to the school’s namesake, George Eastman, an inveterate tinkerer. His inexhaustible spirit of invention set the stage for entrepreneurship at his Eastman School of Music.

In that spirit, we have announced the establishment of the Eastman Center for Music Innovation (CMI). Building on the platform of ground-breaking work in our Institute for Music Leadership, the CMI, once fully funded and operational, will serve as a music project incubator. More than symbolic, this initiative will convert talk to action. Think of it as the Eastman School’s own R&D unit for new ideas in music creation, performance, presentation, science, scholarship, teaching, and commerce.

I think you will agree that our vision of the unique Eastman “essence” can’t be abridged by current events, but may well be inspired by them.

PHOTOGRAPH BY GELFAND-PIPER PHOTOGRAPHY (CHUCK DAELLENBACH OF CANADIAN BRASS)

# NOTES

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 **EASTMAN**  
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UNIVERSITY of ROCHESTER

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**ON THE COVER:** In a highlight of Eastman Weekend 2008, jazz pianist and composer Dave Brubeck received an honorary doctoral degree from ESM. The stole was bestowed on him by one of his biggest fans, University of Rochester President Joel Seligman. (Photograph by Brandon Vick.)

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**ON THE WEB:** More news about the Eastman School of Music, including an Adobe PDF file of *Notes*, can be found online at [www.esm.rochester.edu](http://www.esm.rochester.edu).



EROI Festival 2009

## Coming Events

### March 23–27, 2009

- Women in Music Festival 2009, with composer-in-residence Judith Lang Zaimont

### April 2–5, 2009

- Eastman Opera Theatre: Mozart: *Le Nozze di Figaro*

### April 23–26, 2009

- Annual meeting of the Society for Seventeenth-Century Music hosted by the Eastman School in Rochester

### May 22, 2009

- Eastman at the Kennedy Center with Arabesque Winds

### June 28–August 7, 2009

- Summer at Eastman 2009: Alumni and matriculated student discount! Visit [www.esm.rochester.edu/summer](http://www.esm.rochester.edu/summer)

### October 28–November 1, 2009

- EROI Festival 2009: *Mendelssohn and the Contrapuntal Tradition*

*Le Nozze di Figaro*



THE FREDERICK FENNELLS

# EASTMAN *W*IND ENSEMBLE FUND

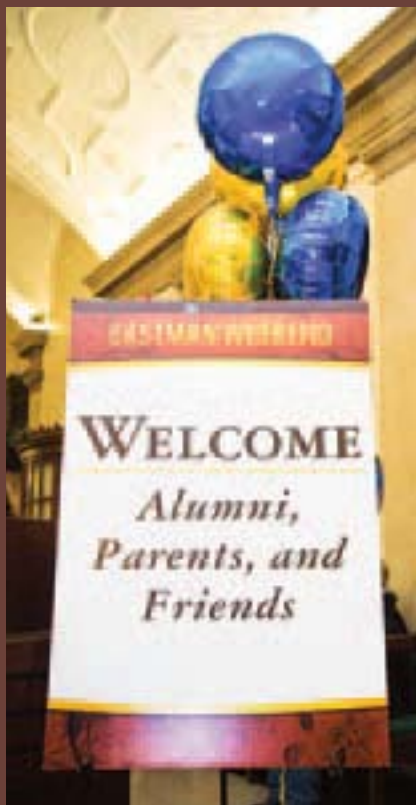
Established in 2007 through estate provisions made by the legendary founder and conductor of the EWE, the Fennell Fund provides support and helps to advance the excellence of America's finest wind ensemble.

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# *Cause for celebration*

*We put on a happy face for the kind of gala weekend only Eastman could produce*

Eastman Weekend (October 16–19, 2008) began with a Friday night reception in the Miller Center's Sproull Atrium, where classmates, friends, and spouses got together to catch up on old times. Posing for a picture (left to right) are Alan Tew, Elizabeth Oehle (BM '65), Delores Mather-Pike Tew (MM '57, DMA '61), Iram Weinstein, Carol Buerklin Doran (MM '62, DMA '78), Marjorie (Polly) Comstock Hunsberger (BM '58, MM '60), Lynn Mauser Weinstein, Susanna Mauser Nason (MM '58), and Michael Doran. (Thanks to Polly Hunsberger for her help in identification.)



On Friday night, Eastman Dean Douglas Lowry had an informal conversation on the stage of Kilbourn Hall with Charles Strouse (BM '47), composer of such Broadway hits as *Bye Bye Birdie*, *Golden Boy*, *Applause*, and *Annie* (his latest, *Minsky's*, recently opened in Los Angeles). The event celebrated the publication of Strouse's autobiography, *Put on a Happy Face*, and the composer's 80th birthday—with cake!



**Jazz Goes to College: Everybody wanted to meet Dave Brubeck!** The jazz legend visited Eastman as recipient of an honorary doctoral degree before Saturday night's concert. The creator of *Take Five* autographed his original Columbia album for University President Joel Seligman, and posed for a photo with freshman David Meder—taken by Alumni Relations Director Russell Scarbrough (MM '04, DMA '08).

**ON THE WEB** For a photo gallery with more pictures of Eastman Weekend, a list of attendees, and more information, visit the Eastman Alumni Relations web site: [www.esm.rochester.edu/iml/alumni/weekend](http://www.esm.rochester.edu/iml/alumni/weekend)





Saturday night's concert featured Neil Varon conducting the Philharmonia in Holst's *The Planets*, and Mark Davis Scatterday (DMA '89) leading the Wind Ensemble in a very Eastman-oriented selection of pieces by Sam Adler, Jeff Tyzik (BM '73, MM '77), and new professor of percussion Michael Burritt (BM '84, MM '86). Alums could attend an open rehearsal of Burritt's *Duo Concertante*; shown here are Scatterday and the soloists: Burritt and clarinet professor Ken Grant (BM '73).

Saturday night's Gala Dinner featured fine food, and for dessert, presentation of two awards: the Dean's Medal to Betty Strassenburgh (BM '52), an indefatigable and influential advocate for Eastman in Rochester community; and the Distinguished Service Medal to Jeff Tyzik, composer and pops conductor extraordinaire.



Eastman honored its 50-year graduates (classes of 1957, 1958, and earlier) with a medallion ceremony in the Miller Center Atrium, followed by a festive brunch on Cominsky Promenade. Shown here are longtime Eastman organ professor David Craighead (seated at center), with his assistant Charles Fitzgibbon (seated to Craighead's right), and, standing behind Craighead, Lorene Osborn (BM '41, MM '44) and Jefferson Fraser (MM '58).







Samuel Adler, professor emeritus of composition, returned to Eastman for an 80th birthday celebration: a concert of his music on Saturday afternoon. Performers included the Eastman Horn Choir, flutist Bonita Boyd, and (pictured) the Ying Quartet (l-r, Timothy and Janet Ying, violins; David Ying, cello; Philip Ying, viola) and pianist Elinor Freer, shown taking a bow with Adler after a performance of his Piano Quintet. The memory of another Eastman composer, Wayne Barlow (1912–1996), was honored with a concert tribute earlier that morning in Kilbourn Hall.



Among Eastman Weekend's honored guests were the parents of Eastman students—often Eastman graduates themselves. Students showed off their skills to their proud parents in a series of afternoon recitals, and later enjoyed a dessert reception with Dean Lowry.

# A Musical Monument

*The Craighead-Saunders Organ sounds the keynote  
for EROI Festival 2008*

*By David Raymond*





The Craighead-Saunders Organ was painstakingly modeled after an 18th-century European original, right down to the paint and gilding—which were recreated according to original formulas. The gold star is one of several that spin when the organ is played.



W

HAT BECOMES TWO EASTMAN legends most? Russell Saunders and David Craighead, who taught organ at Eastman for a combined total of 62 years, definitely qualify as legends, and as a tribute, nothing less would do than a festival centering on a uniquely beautiful instrument.

The result of an eight-year research and construction project conducted on two continents, the Craighead-Saunders Organ replicates an instrument built in 1776 in Vilnius, Lithuania by Adam Gottlob Casparini. Installed in Christ Church on East Avenue, the new organ is the first one in the United States to be built completely in the late-eighteenth-century central and north European style. An international team of organ builders meticulously researched the original instrument—the only remaining example of a large organ by Casparini—in an effort to duplicate historic organ-building processes that could capture the grand, en-

**Left: Eastman's William Porter plays the Craighead-Saunders Organ. Center: A standing-room crowd attended the dedication of the organ, which dominates the back wall of Christ Church; its crown moldings frame the church's rose window, and a statue of King David is placed front and center, above the keyboards.**

veloping sound characteristic of late Baroque organs.

The style and sound of this particular instrument, designed only 26 years after J.S. Bach's death, are considered ideal for historically informed performance of the music that is the cornerstone of the organist's repertoire. In many ways, the Craighead-Saunders Organ "preserves and gives life to an important artifact of musical and cultural history," to quote Dean Douglas Lowry's words at the organ's debut concert on October 16.

The instrument also salutes two great organists and teachers. Russell Saunders, who died in 1992, had taught at Eastman since 1967; his legacy now includes a biography, *The Silver Fox*, written by his student Martha Sobaje (MM '75), who was at the Festival to speak about



it. David Craighead, who retired from Eastman in 1997, was able to attend the EROI Festival, which coincided with Eastman Weekend.

Besides the gala opening night on October 16 featuring guests from the Boston Early Music Festival Chamber Ensemble (including Eastman professor Paul O’Dette) and special invited quests from Vilnius, the festive and very full weekend included recitals by students, faculty, and guest artists; the 2008 Glenn E. Watkins Lecture by the distinguished musicologist Christoph Wolff; symposia on the Craighead-Saunders legacy, the organ music of Bach, and the reconstruction of the Casparini Organ; and events coinciding with the American Guild of Organists’ worldwide Organ Spectacular on October 20.

**ON THE WEB** For more details about EROI 2008 and previous festivals, and for a photo history of the creation of the Craighead-Saunders Organ, visit [www.esm.rochester.edu/eroi/festival](http://www.esm.rochester.edu/eroi/festival). For more information about Martha Sobaje’s *The Silver Fox: The Life and Legacy of Russell Saunders* (including ordering information), visit [www.wayneleupold.com](http://www.wayneleupold.com).

**Top:** Eastman’s organ professors (William Porter, Hans Davidsson, David Higgs) celebrate the inaugural concert of the Craighead-Saunders organ. Guests for this concert included The Radvilishis Catholic Church Girls Choir of Vilnius (center), and the Boston Early Music Festival Chamber Ensemble, including Eastman professor Paul O’Dette on the lute (bottom).

# “A happy medium”

## *The ET/ESM expansion project continues on schedule*

By David Raymond

**F**OLLOWING AN ANNOUNCEMENT in April 2008, the Eastman School embarked on an unprecedented construction project. In a November 2008 interview for the *Rochester Business Journal*, Dean Douglas Lowry called this two-year project, which will add 37, 620 square feet of space to the School and the Theatre, “the first significant improvement in facilities since George Eastman built the place.” *Notes* offers an update on the construction progress and future plans, with illustrations from the last three issues of the magazine.

### **STAGE I** (completed October 2008)

#### **An upgrade of the existing theater’s infrastructure, including:**

- new air-conditioning and heating units
- sound attenuated ductwork
- foundation and masonry work

### **STAGE II** (July-October 2009)

#### **Inside the theater:**

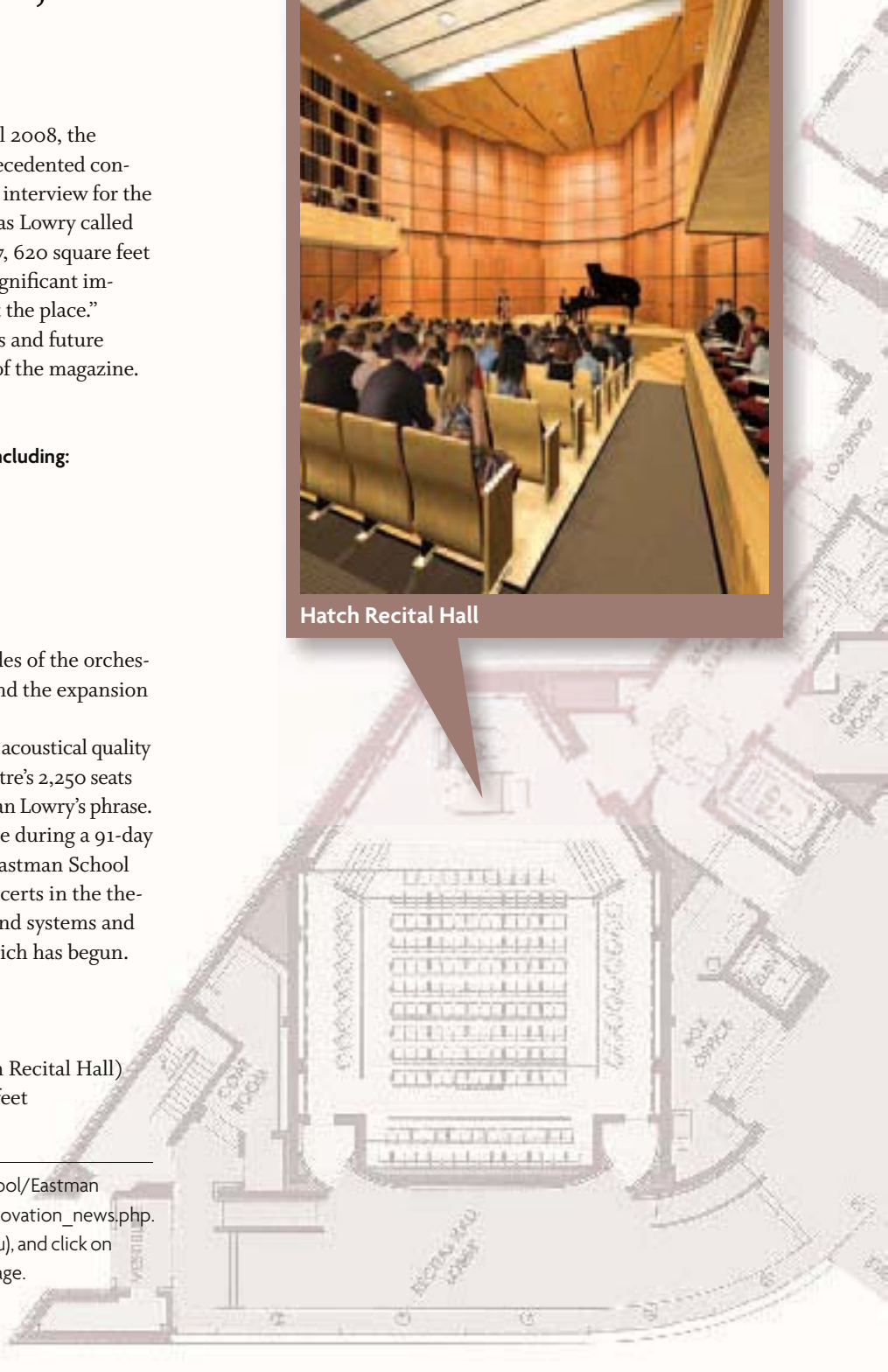
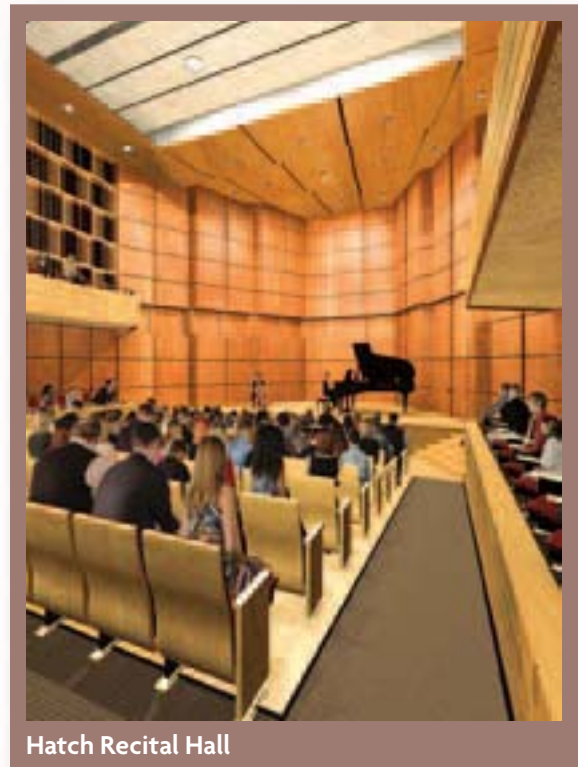
- 800 seats will be removed from the back and sides of the orchestra level to allow for the addition of box seats, and the expansion of the lobby
- 2,200 seats is considered an optimum number for acoustical quality and audience comfort; the redone Eastman’s Theatre’s 2,250 seats will be “a happy medium for a concert hall,” in Dean Lowry’s phrase.
- This portion of the renovation is set to take place during a 91-day window from July to October 2009, when the Eastman School is not in session and the RPO is not holding concerts in the theater. It also will include the addition of new sound systems and refurbishing of seats in the mezzanine level, which has begun.

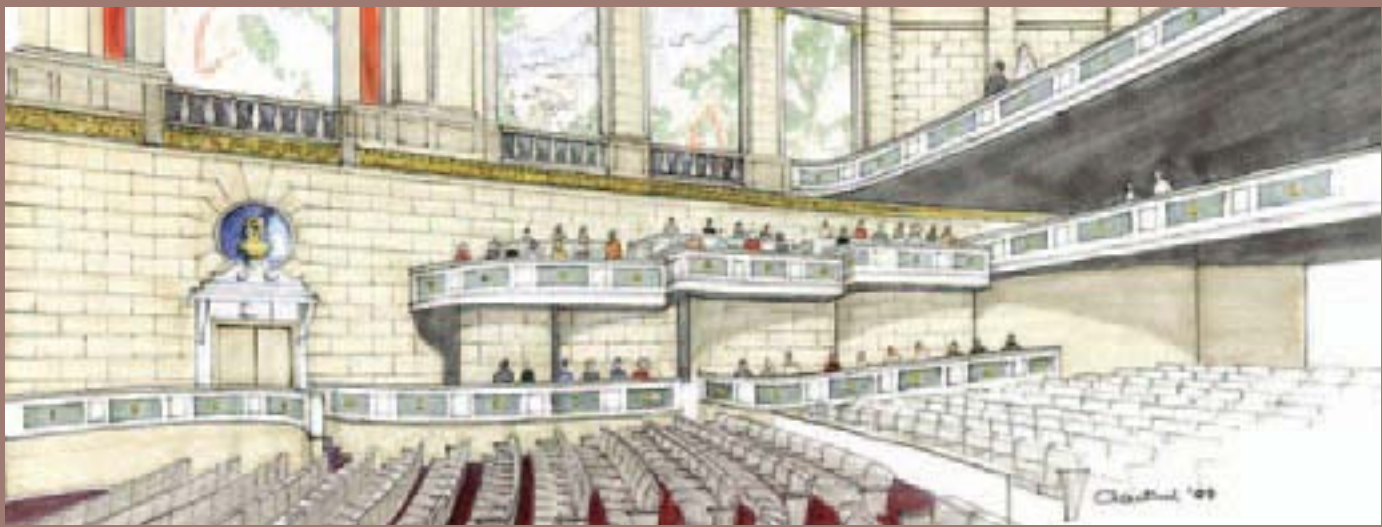
### **STAGE III** (October 2009-October 2010)

#### **The addition will include:**

- A 2,782-square-foot, 230-seat recital hall (Hatch Recital Hall)
- A rehearsal hall of approximately 3,200 square feet
- New faculty studios

**ON THE WEB** For ongoing updates on the Eastman School/Eastman Theatre project, visit [www.esm.rochester.edu/news/renovation\\_news.php](http://www.esm.rochester.edu/news/renovation_news.php). Or visit the Eastman homepage ([www.esm.rochester.edu](http://www.esm.rochester.edu)), and click on Completing George Eastman’s Vision at the top of the page.

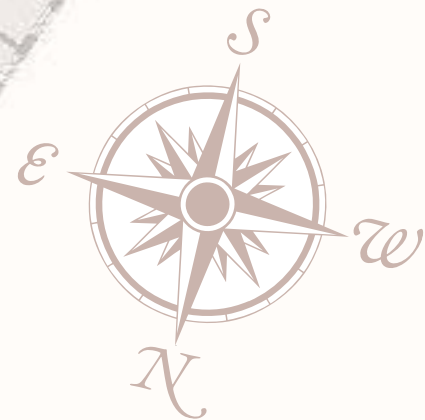




Proposed interior of Kodak Hall at Eastman Theatre



Atrium space for Eastman Theatre, including a glass sculpture by Dale Chihuly.



# “Anything predictable ... is the worst crime”

*Pianist, teacher, composer, writer:  
Stephen Hough’s career  
is about crossing boundaries*

By David Raymond

**B**EST KNOWN AS A PROMINENT CONCERT PIANIST AND recording artist, Stephen Hough is also in the select group of MacArthur Foundation “Geniuses.” With good reason: in addition to a flourishing performing and recording career, Stephen recently resumed his interest in composing, and has a growing list of chamber and choral works to his credit; his catalogue ranges from elaborate piano transcriptions of selections from *Carousel* and *The King and I*, to masses written for Westminster Abbey and Westminster Cathedral. He also writes many of the booklet notes for his recordings, as well as other essays on music, and his fame is growing as a writer on religious subjects. In 2007 he published *The Bible as Prayer* (Paulist Press), and he is now at work on a book about the Bible and homosexuality.

Stephen Hough made his first “real” visit to Eastman (see below) early in December, for a Kilbourn Hall recital (Bach-Cortot, Fauré, Franck, Copland, Chopin) and a master class. And, we’re happy to say, for a wide-ranging interview with *Notes*.

## **Is this your first visit to Rochester and to Eastman?**

My second, actually. The first was many years ago, when the Cleveland Quartet was resident at Eastman. We needed to rehearse the Brahms Piano Quintet; the quartet was in Rochester and I was in Toronto, so I traveled down, we rehearsed in a practice room, and I went back, all in one day. A very pleasant trip, too.

## **You are not a full-time teacher, but do you enjoy teaching?**

I don’t teach at a university, and I don’t give private lessons. There is an element of musical parenting to teaching, and it is time-consuming. I do love master classes, though, and the format suits me: listening to a student, then offering lots of general ideas and a few pointers.





**“The fun thing about playing is alerting a person to something special, to stimulating the brains of your audience.”**

**Have you always been active as a composer?**

I was always very interested in it, but when I went to Juilliard I couldn't take a double major, and after winning the Naumberg Award [1983] I got very busy playing concerts, so I just stopped. Then about eight years ago I played my arrangement of Richard Rodgers' "Carousel Waltz" on a recital, and John Corigliano said to me afterwards, "You know, that was good, you should compose more!"

**What is your musical style? (In 20 words or less!)**

Well ... it's tonal, there are definitely tonal roots in everything I write. So in that sense it is conventional, but what I hope makes it unconventional is the sense of irresolution and surprise, the sort of thing that a composer like Janáček can do to create an unspeakable

poignancy. In a piece like his Second Quartet, the notes on the page don't tell the full story: it is a matter of timing, of spacing chords, of encountering a melody when you least expect it. Composers used to shock with a loud discord, but that doesn't surprise people anymore; what is more shocking now, I think, is a direct romantic gesture.

You also hear this in many other composers: Debussy, Fauré, Britten, Poulenc. And in so much contemporary American music, which is not afraid to be honest about this—Del Tredici, Corigliano, Glass, Reich.

**Judging from your compositions and recordings, you also appreciate the intersection between classical and popular styles.**

Only in a limited way—I like to use popular styles in my own music



“The format suits me”: Hough’s December 3 master class began with him coaching junior Zhang Zuo in the first movement of the Tchaikovsky First Concerto.

for slightly risqué, camp-ish qualities. There really is a thin line between pop and classical, and while I greatly admire a composer like Gershwin or William Bolcom who can cross to the other side of the barrier, I don’t really do that myself.

**You played an interesting program here. Can you tell me how you put it together?**

The Bach *Tocatta and Fugue in D Minor* has been arranged many times, by Busoni, Tausig, and so on, but I encountered this version by Alfred Cortot—who is probably the one pianist I would pick as a favorite, if I had to—and had never heard it, and I found it much the best one.

I chose to follow it with some pieces by Fauré, whose piano music is not often encountered on programs—and the Franck piece is mod-

eled on Bach’s style, yet in the language of Fauré. I wanted to play the Chopin B Minor Sonata, which I will be recording later this year. Now with all this luscious Romantic piano writing, I felt my program needed some teeth.

**And it got them!**

Yes—the Copland *Piano Variations* [1930] is definitely a landmark in a “modern,” bare, percussive piano style. But there is a connection with the rest—Copland sketched some of it while studying with Nadia Boulanger in the 1920s, which makes him a grand-pupil of Fauré. [Hough included the Copland *Piano Variations* with music by John Corigliano, George Tsontakis, and Ben Weber on his 1998 CD *New York Variations*.]



### **Do you prefer solo recitals or concerto performances?**

Well, they are very different. There's a special technique to performing with an orchestra: you need to develop a chamber-music-like ability to play with other instrumentalists, and to balance it with rhetoric—the ability to project over an orchestra in a large hall. But of course, it's easier to play for 20 minutes than for two hours!

However—the palette of colors you can use in a full recital is so much greater. And there is something about standing in the wings, waiting to go on, and realizing you can take your program anywhere you want. You can take that Fauré nocturne and make it reflective and nostalgic, or shape it so that it is a more intense experience. It's up to you. It is like an artist facing a white canvas.

The fun thing about playing is alerting a person to something spe-

cial, to stimulating the brains of your audience. If there is anything predictable about your recital, from the pieces you play to the way you play them, I think that is the worst crime.

### **Is it easier for you to go your own way in programming and performing now than it was for you as a young musician starting out?**

That is true—the older I get, the less I could care what people think! One piece of advice I would give young musicians is to get out of the mindset of doing everything as if you're preparing for a final exam. So many younger pianists plan their programs like their jury recitals—the Bach piece, the Classical piece, the Romantic piece, the 20th-century piece. But you can mix things up in crazy ways. Do a program of pieces that are all two minutes long. Or a program with one huge piece. Or an all-Menotti program, if you like! Though perhaps the audience wouldn't.

### **Fans of you as a pianist may not be aware of you as writer. How did you get started writing on religious subjects?**

[Some time ago] I was invited to write an essay on Catholicism and homosexuality (included in the book *The Way We Are Now*, edited by Ben Summerhill). Based on that, the Paulist Press asked me to write a book, but I chose to write something based on the *Lectio Divina* (a traditional Christian practice of daily prayer guided by a selection from Scripture). This is a Catholic practice, but you can find something similar in most world religions from Judaism to Islam, which made me think the book could be an ecumenical gesture. The concept leaps over all the religious divisions we have now, and goes back to a type of worship closer to the ritual of the early Church. I wondered, well, what about a book that would gather all the passages in the Bible that are meant to inspire prayer—a handbook for *Lectio Divina*.

When I was writing *The Bible as Prayer*, I had in mind as a reader someone in hospital perhaps, someone in a weak state, who would be able to find something inspiring or comforting on every page.

I had never read the Bible from beginning to end, and particularly enjoyed rediscovering the Old Testament, especially the prophets. As I read, it occurred to me that what was remarkable about the prophets was that they didn't mind admitting their mistakes! God chose these obviously flawed characters, which made me think that God loves individuals—his love is inclusive, personal, and specific.

### **Will there be a follow-up?**

Well, the first book wasn't exactly a big best-seller, you know! But I did sign a contract for a second book, this time on being gay and Catholic, which I hope to start working on soon. Reading Scripture in its context, with an awareness of what people like Paul were thinking about when they wrote, and without two thousand years of what our culture has imposed on it—you find that in the Bible, the concept of sin is all about social justice.

To me, if I recognize that God loves me as a unique individual, then He must love everything within me as unique and individual. As someone once told me, when you're a Catholic you should start conservative, and then become radical!

# The place of constant edges



Eastman Dean Douglas Lowry gave his Convocation Speech for the opening of the 2008–2009 academic year on Thursday, September 4, 2008 in Kilbourn Hall. Passages from his speech are printed here; for the full text visit [www.esm.rochester.edu/news/lowry\\_douglas.php](http://www.esm.rochester.edu/news/lowry_douglas.php)

Rather than sitting idly by and watching the music world define itself, or remaining stuck in the way it's always defined itself, we owe it to you, the students, to be *inventing, innovating, and inspiring* . . . We must utilize Eastman's historic initiatives and premier legacy, not just so music can retain its "necessity" or its "urgency", but also so that our culture feels compelled to experience the music we make in the way we make it. Like you, I don't want music to become just one more entertaining distraction—or worse, a

sonic accompaniment to other distractions. Rather, I want great music to be a cultural and social force that inspires and binds a terribly fragmented world.

So, what about this "e-space?" Well, it's no mystery that electronic messaging in every form, be it text, e-mail, graphic design, music composition, music editing, video, or any form of multi-media, is the medium of choice for getting pretty much any word out. But what should be clear as day for the musical establishment . . . is that opportunities for musical artists of every stripe—performers, composers, scholars, teachers—to build whole new audiences are truly abundant . . . The days of the traditional models of promotion are over. And I would challenge you that the *most imaginative presenters* will have the best shot at advancing their own artistic work. Be it on Facebook or on a website, opportunities for engagement are bigger than anything any PR firm or record company could furnish you. I encourage you—no, implore you—to seize this moment immediately. Many of you already have.

. . . There's another aspect to this discussion, however, that's a little more difficult to get our arms around. Promotion alone doesn't really do the trick. Changing *music* will, though. Changing *music* will require us to push some edges, including our own—to open up our own cultural gates. This futuristic look is our responsibility because that particular frontier is the one you, our students, will occupy.

It's in this spirit that I address you today: this spirit of innovative energy, of not only creating your own authentic e-space at

*Changing music will require us to push some edges, including our own.*

Eastman, but of *energizing* your e-space at Eastman. A few years down the line . . . your success in terms of accomplishments will be highly unpredictable, and a lot of it frankly will be out of your control. But how you go about what you do, the way you dealt with challenges, the sometimes dreary day-to-day necessities of warm-ups and scales and etudes, yes, discipline and ritual, the way you shaped your behavior, this process is integral to the Eastman experience.

Yet this also means that we have to be very wary of cultural boundaries and biases and borders—those created by others, and those created by us. Strict, historically accepted definitions of what great music is and should be are no longer valid, especially in a world coming to terms with its incredibly empowering ethnic, intellectual, and artistic diversity, a realization due, in part, to this web connectivity.

We know that the Eastman School of Music will give you a formidable foundation in music. As a faculty, though, we're wary of blind allegiance to forms and conventions . . . At Eastman we'll teach you about forms, and a decent respect for tradition and its formidable riches. If we do our job right, we won't lash you to the mast of their conventions, but rather encourage you to deploy those conventions inventively.

. . . Although we can give you our opinions on what music means and is, how it should be performed and composed, you all walk in here with an individual DNA, an individual perspective, an individual voice that must, if you are to survive and flourish in the world outside of Eastman, be cultivated, nourished and, yes, pushed to the limits.

Great artists always talk about these spatial edges, what I call the "discomfort zone." So do poets, scholars, creators, thinkers, leaders. Inevitably the discussion turns to energy, and pushing against edges, about how life is made up of bursts of energy. How that energy gets formed and expressed in one sense forms the image of our lives. The place of constant edges.



CB meets EWE at a rehearsal for *Manhattan Music*: hornist Jeff Nelson, trombonist Shakar Israel, conductor Mark Davis Scatterday, and tuba player Chuck Daellenbach. The album was recorded in September 2007 and released in October 2008.

## One for the Arkivs: EWE, Canadian Brass join forces

IN SEPTEMBER 2007, A LITTLE *Manhattan Music* brought the Eastman Wind Ensemble and the Canadian Brass together to the Eastman Theatre stage for their first joint recording, released this fall by the online classical music retailer ArkivMusic. It's the latest in the series of distinguished EWE recordings begun in the 1950s by Frederick Fennell and continued by Clyde Roller, Donald Hunsberger, and current EWE director Mark Davis Scatterday (DMA '89).

*Manhattan Music* (Opening Day 7368) not only celebrates New York City, but also celebrates Eastman: it's a festival of ESM alumni, including Canadian Brass tuba player and co-founder Chuck Daellenbach (MM '68, MM '71), producer Dixon Van Winkle (BM '69), conductor Mark Scatterday, and composer

Jeff Tyzik (BM '73, MM '77), whose *New York CityScape* is included on the program, along with Bramwell Tovey's *Manhattan Music*, a suite from Leonard Bernstein's *Mass*, and the *Shaker Suite* by Rayburn Wright, former director of jazz studies at Eastman. Tovey's composition was recently nominated for a 2008 Juno Award (Canada's national recording award) as "Classical Composition of the Year."

The idea for a joint album was envisioned by Chuck Daellenbach and Dixon Van Winkle, a recording producer/engineer who has worked with Frank Sinatra, Stan Getz, Paul Winter, and Paul McCartney. Both Chuck and Dixon played tuba in the Eastman Wind Ensemble under Donald Hunsberger in the 1960s. Daellenbach and

Scatterday came up with this groundbreaking project to create new repertoire for the combination of brass quintet and wind ensemble during discussions they had in 2006, when Daellenbach returned to Eastman to receive an honorary doctorate.

"This recording project continues the long tradition of the Eastman Wind Ensemble to bring fresh sound ideas and interesting works to the public," says Scatterday. "It gave Eastman students the experience of working professionally alongside musicians from one of the world's leading brass ensembles."

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**ON THE WEB** To order *Manhattan Music*, visit [www.arkivmusic.com](http://www.arkivmusic.com). Brief excerpts from all the pieces on the CD are available at [www.esm.rochester/ewe/manhattan\\_music.php](http://www.esm.rochester/ewe/manhattan_music.php)

# Around the world in

The world comes to Eastman,  
and Eastman is heard 'round the world

**W**hether or not you believe the old description of music as “the universal language,” there is no doubt that Eastman is a musical presence all over the world. This was certainly true in 2008: Eastman students, faculty, and alumni exported some high-quality musical performances—and the School also hosted outstanding musicians of all ages, from all over the globe.

ATLANTIC



MEXICO

■ **Mexico's Chihuahua International Festival** is becoming a leading arts festival, with a lot of help on the musical side from Eastman. In September professors Carlos Sanchez-Gutierrez and Carlos Zohn-Muldoon guided a large group of Eastman students to Chihuahua for several concerts: featuring Eastman BroadBand, guitarist Dieter Hemmings, and the Arabesque Winds, as well as the JACK Quartet, a string quartet made up of Eastman graduates John Pickford Richards (BM '02, MM '04), Ari Streisfeld (BM '05), Christopher Otto (BM '06), and Kevin McFarland (BM '04). BroadBand's Chihuahua Festival concerts included two programs of contemporary music, including recent works by Zohn-Muldoon and Sanchez-Gutierrez. The group received standing ovations, press acclaim, and even a few requests for autographs.



Eastman BroadBand in concert



Mbira Masters of Zimbabwe

■ 21st century “globalization” is musical as well as economic, as Western musicians draw on Africa, Asia, and other cultures. Eastman tackled the issue this fall, with the symposium *Music and Globalization: Cultural Representation through Changing and Overlapping Musical Styles*. One of the guests, the Chinese-American composer Chen Yi, exemplifies this theme: her music combines contemporary Western composing techniques with traditional Chinese melodies and sounds in a form accessible to listeners of both cultures. *Music and Globalization* included presentations and panel discussions, but the fun part, of course, was the music itself, which included performances by Cosmas Magaya and Beauler Dyoko, the Mbira Masters of Zimbabwe; African Alchemies—a group founded at Eastman, whose members perform on Western instruments using traditional African techniques; and various musicians in a Chen Yi program, featuring the premiere of her *Wind Quintet No. 3* by the Antara Winds. Major funding for *Music and Globalization* was provided by the Central New York Humanities Corridor.

# a semester



## Houston Grand Opera: *The Refuge*

■ As with other American cities, Houston's immigrant population has come from all over the world: Africa, Vietnam, Central America, India, and many more countries. The immigrants' stories, and their distinct musical voices, merged in the music theatre piece *The Refuge*, written by Christopher Theofanidis (MM '92) to a libretto by Leah Lax. Houston Grand Opera presented *The Refuge* in November 2007 to some rave reviews, and an Albany Records CD soon followed. Other Eastman alums involved in *The Refuge* were mezzo-soprano Faith Sherman (BM '03) and chorus master Richard Bado (MM '83).

**ON THE WEB** Musical excerpts from *The Refuge*, and interviews with the creators, are available at [www.houstongrandopera.org](http://www.houstongrandopera.org).

■ The reputation of the **Eastman Young Artists International Piano Competition** has grown steadily over the last nine years. Last summer's roster of young musicians included 23 teenage pianists from China, Korea, Canada, the USA, and the Czech Republic—not to mention judges from Argentina, Russia, and China. All three finalists performed in an August 9 recital in Kilbourn Hall.

This year's top winners were:

- First Prize (\$4,000)—Tie-Dan Yao, age 16 (Calgary, Alberta)
- Second Prize (\$2,000)—Min-Soon Hong, age 15 (Seoul, Korea)
- Third Prize (\$1,000)—Peter Klimo, age 17 (Northridge, California)

NORTH KOREA

PACIFIC



## New York Philharmonic in Pyongyang

■ A year ago, the **New York Philharmonic** became the first western orchestra to perform in The Democratic People's Republic of Korea, bringing along a good number of Eastman alumni who play in the orchestra (see the Summer 2008 Notes for a complete list). The historic trip is documented on a DVD from Medici Arts, *The Pyongyang Concert*. Besides the February 26 concert itself, the DVD includes the documentary *Americans in Pyongyang*, detailing the response of the American musicians (including conductor Lorin Maazel) to a very different culture. They'll do it again later this year: the NYPO recently announced upcoming visits to Hanoi and to Abu Dhabi.

**ON THE WEB** Photo slideshows of the NYPO trip to North Korea can be viewed at <http://nyphil.org/about/virtualtours/0708/korea/index.cfm>

JUNE 28–AUGUST 7

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# Summer at Eastman 2009



The Eastman Theatre cherubs watched over a stimulating Summer Session 2008.

## Echoes of an Eastman Summer

By Ruth Cahn

THE THREE MUSICAL CHERUBS ON OUR Summer at Eastman 2008 catalogue cover (their original home is the north frieze of the Eastman Theatre) performed their duties well, and attracted a wonderful group of collegiate and pre-collegiate students to our summer programs.

Our graduate musicology courses were definite favorites and were completely filled: *The Russian Symphony* (Truman Bullard); *Mozart's Concertos* (Gretchen Wheelock); *The Artist in the Third Reich* (Anne-Marie Reynolds). Our summer graduate students enjoyed focusing on unique topics, and appreciated the opportunity to work on a more personal level with our outstanding faculty members.

Music Education welcomed seven new "Summers Only" Masters Degree students. Theorists Steven Laitz and Ciro Scotto engaged their students with topics in Theory Pedagogy and Analytical Techniques. We warmly welcomed the new international students in Caterina Falli's English as a Second Language course. And we enticed students and professionals with such topics as Technology for Music Teachers, Balinese Gamelan, Non-Jazz Improvisation, African Drumming, Improvising at the Harpsichord, and Music Preservation, as well as viola, harp, trombone, trumpet, jazz guitar, and vocal performance, and an interesting new

entry: *Plays Well With Others*. (If you guess that *Plays Well ...* focused on the pedagogy of accompanying, right you are!)

Orff Schulwerk Teacher Training offered two levels of certification and a special "Conga Jam" for elementary and middle school teachers. Most of the Orff students were experienced teachers, who left Eastman saying, "I should have taken this course years ago, it stimulates my creativity!" If you are an educator, please consider joining us for the 2009 Orff Schulwerk courses.

Eastman's conducting programs—Choral Music with William Weinert and Instrumental Conducting with Neil Varon—continued to attract experienced students launching the next phase of their careers. Student professionalism is now enhanced by the opportunity for Choral Institute participants to conduct Voices, a professional choir, and for the Instrumental students to conduct the Rochester Philharmonic Orchestra.

The Eastman Community Music School's award-winning residential programs, Music Horizons and Summer Jazz Studies, each attracted 65 students considering a musical career. The faculties of both programs not only shared topics in music history, theory, and ensembles, but also assisted these exceptional young musicians in planning their futures.

**ON THE WEB** Information about Summer Session 2009 is at [www.esm.rochester.edu/summer](http://www.esm.rochester.edu/summer).



## Leading the orchestra's future

KEY LEADERS FROM 21 OF THE COUNTRY'S largest orchestras came to Eastman in September to discuss the impact of Polyphonic.org, a website for professional orchestra musicians and aspiring students launched in 2006 by Eastman's Institute for Music Leadership. The site now boasts more than 1,650 registered users and averages more than 8,000 unique visitors (visitors only counted once) per month.

More than 20 American orchestras were represented at the day-long conference, including the National Symphony Orchestra, the Minnesota Orchestra, the Utah Symphony Orchestra, the New Jersey Symphony Orchestra, the Rochester Philharmonic, the North Carolina Symphony, and orchestras in Columbus, St. Louis, Baltimore, Hartford, Indianapolis, Cincinnati, Syracuse, Fort Worth, Buffalo, Milwaukee, Detroit, Kansas City, Pittsburgh, Houston, and Cleveland. "To the best of our knowledge, this was the first time a group of top orchestra committee chairs—the representatives of musicians to orchestra management—has been assembled in such a meeting," said Ramon Ricker, senior associate dean for professional studies and director of the Institute for Music Leadership.

"Orchestras and the arts world in general seem to always be facing challenges," said Ricker; "Polyphonic.org is committed to providing musicians with information to help them become more knowledgeable and involved in all aspects of orchestra life and be effective stakeholders in their organizations. The discussion not only told us how Polyphonic.org has served the needs of musicians, but identified future topics we need to examine to ensure that orchestras remain vibrant and viable."

**ON THE WEB** "The orchestra musician's companion" offers news and features on orchestra life, the business of orchestras, health and injury prevention, entrepreneurship, and other topics of interest to orchestral musicians at [www.polyphonic.org](http://www.polyphonic.org)



Marc Iacona, Evan Henry, Adrian DiMatteo, Daniel Ziemann, John Nugent, Howard Potter, Harold Danko

## Pathways to Eastman, and a visit to the White House

This fall, three musicians joined Eastman's freshman class as this year's recipients of the Rochester International Jazz Festival/Eastman School of Music scholarship: guitarist Adrian Di Matteo; trumpeter Evan Henry; and bass player Daniel Ziemann. All are veterans of the Eastman Youth Jazz Orchestra, directed by Howard Potter, associate dean for community and continuing education. RIJF producers John Nugent and Marc Iacona have sponsored the scholarship in each of the seven years since the Festival was launched in 2002.

In addition, Adrian and Evan are Eastman's first Pathways Fellows, winning full tuition scholarships to study jazz and contemporary media. Eastman Pathways, a partnership between the Eastman Community Music School and the Rochester City School District since 1997, offers talented RCSD students the opportunity to take lessons at Eastman with financial assistance.

Another outstanding ECMS student, violinist Gabrielle Monachino, traveled to the White House in December to play a 90-minute holiday recital, including traditional Christmas songs like "Silent Night" and "O Holy Night," along with music by Fritz Kreisler. The 16-year-old violinist was selected based on a performance DVD she submitted to the White House. Gabrielle, who has played the violin since she was four, is a student of Jeremy Zhu. After the recital, Gabrielle and her accompanist Jeffrey Lawlis were treated to a tour of the White House.



Gabrielle Monachino

# Eastman welcomes eight new faculty members

The Eastman School of Music has announced the following faculty appointments:

## MICHAEL BURRITT

*Professor of Percussion*

Professor of Percussion Michael Burritt is an active performer, teacher, and composer, in frequent demand performing concert tours and master classes, and has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, and percussion ensembles in Taiwan, Germany, and Sweden). Burritt has three solo recordings: *Perpetual*, *Shadow Chasers*, and *Waking Dreams*. In 1992, he made his New York solo debut in Weill Hall at Carnegie Hall and in 1998 made his London debut in the Purcell Room at Queen Elizabeth Hall. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008.



## KATHERINE CIESINSKI

*Professor of Voice*

Professor of Voice Katherine Ciesinski has sung leading mezzo-soprano roles at the Metropolitan, Covent Garden, Paris, San Francisco, Santa Fe, and Houston Grand Operas. A soloist with the Berlin, Vienna, London, Staatskapelle Dresden, Philadelphia, Chicago and Los Angeles Philharmonic Orchestras, among many others, she has served as artist-in-residence at major festivals in the United States, France, Taiwan, Austria, Finland, and Italy. She was a Grammy Nominee in 1992 and has recordings on the Decca, Erato, BMG, Music Masters, RCA, Columbia, Nonesuch, and CRI labels. Ciesinski was on the faculty of the Moores School of Music for 14 years.



## CAROL RODLAND

*Associate Professor of Viola*

Carol Rodland, Associate Professor of Viola, made her solo debut with the Philadelphia Orchestra as a teenager, and enjoys an international career as a concert and recording artist and pedagogue. Recent performances have taken her to Brazil, Germany, and throughout the United States, and her solo recordings on the Crystal and Neuma labels have been critically acclaimed.

A Fulbright Scholar, she received degrees with highest honors from the Juilliard School and the Musikhochschule Freiburg, where she studied with Karen Tuttle and Kim Kashkashian.

Before joining Eastman, Rodland was on the viola faculty of the New England Conservatory, where she received the Krasner Award for Excellence in Teaching. She also taught at the Musikhochschule Hanns Eisler (Berlin), Arizona State University, and the Juilliard School.

## MICHAEL ANDERSON

*Assistant Professor of Musicology*

Michael Anderson, Assistant Professor of Musicology, specializes in a wide range of issues related to sacred music from the central Middle Ages through the 16th century. He received his undergraduate degree at the University of Notre Dame and his PhD from the University of Chicago, with a dissertation on symbolism in late medieval music for John the Baptist and St. Anne.

Still an active performer, Anderson directs the Schola Antiqua of Chicago, a professional vocal ensemble he founded in 2000 that is dedicated to the study and perfor-



mance of medieval plainchant and early polyphonic music. He also sang baritone with the Chicago Symphony Chorus for three seasons.

## JOHN FETTER

*Assistant Professor of Music Education*

John Fetter, Assistant Professor of Music Education, holds a BM degree in string music education from the University of Northern Iowa and a MM degree in music education from Eastman, where he is completing his PhD.

Previously, he taught music in the public schools in Greeley, Colo. Fetter has been on the faculty of the Hochstein School of Music and Dance since 2002 and on the faculty of the Eastman Community Music School since 2006.

## JOSÉ OLIVEIRA MARTINS

*Assistant Professor of Music Theory*

José Oliveira Martins, Assistant Professor of Music Theory, has degrees in music theory and violin performance from the University of Chicago (PhD '06), Northwestern University (MM '96), and Instituto Politécnico do Porto, ESMAE, Portugal (BM '92). His current research interests include the modeling



of musical systems, involving in particular medieval scale-theory and 20th-century modality; analytical approaches to the music of Bartók, Milhaud, Kurtág, and Lutosławski; and musical structure and expression in Portuguese Fado.

Oliveira Martins is the recipient of the Arthur J. Komar Award from Music Theory Midwest and the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State. He has presented his research at various national and international venues and has been a fellow at the John Clough Memorial

Symposium and the Mannes Institute for Advanced Studies in Music Theory.

## SETH MONAHAN

*Assistant Professor of Music Theory*

Seth Monahan, Assistant Professor of Music Theory, received his BM in music composition from Philadelphia's University of the



Arts in 1998 and an MS in music theory at Temple University in 2002. In 2008, he completed his PhD in music theory at Yale University, with a dissertation on the in-

tersection of form and meaning in Gustav Mahler's music. His other research interests include musical kinetics and gesture in the music of Wagner; intersections of music and narrative theory; critical theory; and the uses of metaphor and figurative language in music-analytic discourse. He regularly presents research on these and other topics at regional and national conferences. His "Inescapable Coherence and the Failure of the Novel-Symphony in the Finale of Mahler's Sixth" was published in *19th-Century Music*.

## JAN OPALACH

*Visiting Teacher of Voice*

Bass-baritone Jan Opalach, Visiting Teacher of Voice, is one of America's most versatile operatic and concert singers. He has



been a principal artist of the New York City Opera since 1980, singing the title role of Verdi's *Falstaff* during the 2008 spring season. He has also appeared with the Metropolitan

Opera (*War and Peace*), Opera Theater of St. Louis (*Nixon in China*), and Santa Fe Opera (*La Bohème*), Seattle Opera (*Così fan tutte*), among many other companies in Europe and America.

**ON THE WEB** Full biographies of our new faculty members are available at [www.esm.rochester.edu/faculty](http://www.esm.rochester.edu/faculty).



## "You see, I am bad"

Eastman Opera Theatre took a walk on the dark side this fall with its production of *The Turn of the Screw*, Benjamin Britten's uniquely eerie adaptation of the Henry James novella. Director Steven Daigle set this much-adapted tale of ghosts, evil influences, and questionable sanity as the reminiscences of a governess who is a patient in a Victorian lunatic asylum. Benton Hess conducted 14 top student instrumentalists in Britten's intricate score. Shown here are Amanda Rae Matson as the Governess (seated), and Natasha Drake as her unsettling charge, Miles.

Shortly after the *Turn of the Screw* performances, Amanda won first prize (the Lynne Clarke Vocal Prize) at the Friends of Eastman Opera Voice Competition, held on November 22 and adjudicated by an alumnus, Thomas Lausmann (MM '98) of the Washington and Wolf Trap opera companies. Soprano Julia Bullock took second prize, and baritone Brent Arnold the third prize.



A teenaged Oleh Krysa performs for David Oistrakh: “I am trying to transfer his tradition and his approach to my own students.”

## Celebrating a 20th-century master

IN EARLY OCTOBER, THE EASTMAN SCHOOL resounded with memories of the Russian violinist David Oistrakh (1908–1974). Oistrakh was one of the great musicians of the 20th century, and he was also one of the teachers of Eastman professor of violin Oleh Krysa—the guiding light behind the weekend of concerts and presentations observing Oistrakh’s centenary.

Almost of all Eastman’s string faculty, and some guest artists (including alumni Grace Lee BM ’06 and Ainur Zabenova MM ’04), gathered for a weekend of violin showpieces, chamber music, and a concluding program of concertos by Vivaldi and Mozart.

Russian musicologist Victor Yuzefovich put it all in context with a lecture on the many sides of Oistrakh’s career, but the most moving tribute came from his former student.

*I first met the great David Oistrakh in Kiev, when I was an 18-year-old student, at a meeting organized by Professor Olga Parkhomenko, a former student of his. After hearing me play, he said to me, in a very diplomatic way: “You can come to my studio.” I was shocked—never in a million years would I have dreamed this could happen. I studied with Oistrakh for seven years, and was also his official assistant just before his death in 1974.*

*I can simply say that he was not only a teacher of the violin or of music, but also a godfather to me. I learned everything from David Oistrakh: how to play, how to behave, how to understand music, how to understand life. I am trying to transfer his tradition and his approach to my own students.*



**Oleh Krysa**

*Aesthetically I believe Oistrakh is unique. For me he represents harmony in every aspect of his art. As an artist I would rank him with Mozart or Raphael: absolute beauty and perfection.*

*Thank you, David Fyodorovich, for everything you have done.*

—Oleh Krysa

# ALUMNI NOTES

## 1930s

**Robert Ward** (BM '39) premiered his *In Praise of Science*, for soprano and brass ensemble, on November 7 at Syracuse University, with soprano soloist **Laura Enslin** (MM '01) and conductor James T. Spencer (who, appropriately, is SU brass ensemble director and a chemistry professor).

## 1940s

**Jack Beeson** (BM '42, MM '44) recently published *How Operas are Created by Composers and Librettists* (Edwin Mellen Press). The book, an autobiography in all but name, tells of Jack's upbringing in Indiana, his years as an Eastman student of Howard Hanson and Bernard Rogers, his distinguished career as a teacher and administrator at Columbia University, and of course the inside stories of creating such familiar operas as *Lizzie Borden* and *My Heart's in the Highlands*. (See also "Alumni on CD," p. 30.)

**Carol Tinker Aldridge** (BM '45, MM '50) sent us news about another ESM graduate from the 1940s, **Alyce Crawford Christ** (BM '46), who lives in Cocoa Beach, FL: "33 years ago, Alyce, with her husband Joe, founded the Brevard Symphony Orchestra. For the last 21 years it has been known as the Space Coast Pops. Currently, the Pops employs local professional musicians from central Florida. Conductor **Robert Coleman** (BM '59) came from the St. Louis Symphony in 1999 and brought the Pops to its current level. In 2007, because of illness, Bob handed the baton over to Maestro Richard Hayman, who is conducting his second season in 2008–2009." 2009 concerts include tributes to Frank Sinatra and the Boston Pops.

**Robert Willoughby** (BM '42) received the 2008 George Seaman Excellence in the Art of Teaching award from Longy School of Music. Robert joined the Longy faculty in 1997, having served as a distinguished member of the Oberlin

Conservatory faculty for nearly 40 years and at the Peabody Institute for ten years. He has performed with the Smithsonian Chamber Players, played with the Cleveland Orchestra and the Cincinnati Symphony, and was a founding member of the Oberlin Woodwind Quintet and the Oberlin Baroque Ensemble. In 1996 the National Flute Association (NFA) bestowed on him its prestigious Lifetime Achievement Award. Robert's former students include principal flutists of the Detroit, San Francisco, Minneapolis, St. Louis, and



Houston Symphonies. Among Robert's recent recordings are *Mostly French* (Boston Records 2006) and the NFA Historic Recording Series Volume 3, *Robert Willoughby* (2004).

**Robert A. Wykes** (BM '49), professor emeritus at Washington University in St. Louis, took part in a panel discussion at the Second Annual Charles Guggenheim Tribute program on September 24 at the National Archives in Washington, D.C. This year's program focused on the film *Robert Kennedy Remembered*. Wykes composed the music for the film, which was first shown at the Democratic National Convention just two months after Kennedy's June 1968 assassination, and later won an Academy Award for Best Live Short Subject.

## 1950s

**Ned Corman** (BM '59), who has been closely involved with jazz concerts in Rochester, added another musical string to his bow as executive producer of the first Rochester Indie Music Fest, which took place on October 4. The event, modeled on the *South by Southwest* fest in Austin, TX, hopes to capitalize on the strong pop/rock/indie musician base in Rochester, and to appeal to young professionals in the area.

In May 2008, **Rita (Danowski) Gilley** (BM '52) was honored as Woman of the Year in Merrick, NY, where she and her husband **Richard** (BM '51, MM '56) have lived since 1959. Rita is a founding member (in 1975) and current president of the

## “The real world”: from nostalgia to networking



Russell Scarbrough

Think about when you were a student at Eastman.

What probably comes to mind are long nights spent studying and practicing, or rehearsing in an ensemble on the Eastman Theatre stage, or exploring the stacks in Sibley Library. Perhaps you think of fellow students, ones who inspired you even as they befriended you.

Or maybe you think of mentors: studio teachers, theory professors, administrators, or advisors, who shared their experience and wisdom about how to live as a musician in this ever-changing world. They looked beyond the requirements of your recital, imparting those things that just aren't taught in a class or a book.

Many of us sorely missed our mentors when we set out on our own into “the real world”. Of course, this is part of maturing as a musician: coming out from under the wings of those who nurtured us, and using that gained wisdom to forge a career, to make great music, to have a life and livelihood in music. Wisdom and perspective are still valuable commodities, but what we learned in school 10, 20, or 50 years ago may no longer be sufficient. In the 21st century, we constantly need new advice, updated perspective.

Eastman is committed to the lifelong growth and support of its graduates. We are exploring new ways of communicating and networking, and upgrading and improving the old ways. Our online Alumni, Careers & Professional Development, and other resources can be found on the Institute for Music Leadership website at [www.esm.rochester.edu/iml](http://www.esm.rochester.edu/iml). There you can find an array of helpful items: the Eastman Online Community, Employment Opportunities listing, guides to effectively documenting your career in music, and much more. Some of these are being significantly upgraded in 2009 to become even more useful.

As a student, you had everyday access to great insight and musical knowledge. We invite you to revisit us on the web, and take advantage of the tools that Eastman offers you now for continued growth and musical prosperity.

Best Regards to you in 2009,

A handwritten signature in black ink that reads 'Russell Scarbrough'. The signature is fluid and cursive, written over a white background.

Russell Scarbrough  
Assistant Director of Alumni Relations

Merrick Symphony, a retired teacher, and remains active in musical, church, and community activities. Originally a violinist, she now plays viola—and still tunes the instruments in the Merrick Schools Music Department. (Notes thanks **Carolyn Whaley** (BM '52) for sending this information.)

**Helen Bovbjerg Niedung** (BM '58, MM '59) received the Florida State Music Teachers Association's



highest honor, the Excellence in Teaching Award. With Julius Huehn, her voice teacher at Eastman, as her inspiration, she taught voice in Southwest

Florida since 1979, in addition to her duties as Professor of Voice at Edison College. She has also been the Director of Music at the Edison Congregational Church since 1980. Helen enjoyed a 20-year singing career in opera houses throughout Germany and Denmark, singing over 460 performances of 35 roles.

**Benjamin N. Smith** (BM '58, MM '60, DMA '69), won Hibbing Community College's "Teaching and Learning Award" in July 2008, at the Desire2Learn Users Conference held in Memphis, TN, for developing the online course "America's Popular Music." The course is designed to effectively integrate an interactive learning experience for students in a course reliant on audio files. This competition represented entries from Canada, the United States, and England.

## 1960s

The members of the percussion quintet Nexus—including **Bob Becker** (BM '69) and **Bill Cahn** (BM '68)—are featured on the soundtrack of the award-winning documentary film *Inside Time*, produced by the National Film Board of Canada. The film, released in 2007, has won several Canadian film awards. In early November, Nexus performed the world premiere of *The Eternal Dance of Life* by **Eric Ewazen** (BM '76) with the SMU Meadows Wind Ensemble.

In April 2008, **David Borden's** (BM '61, MM '62) *Four Flute Fugues* was

## Send your news!

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

**Fax:** 585-274-1089

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

We reserve the right to edit submissions for clarity and length. The deadline for the Summer issue of *Notes* is May 16, 2009.

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

[www.esm.rochester.edu/alumni](http://www.esm.rochester.edu/alumni)

premiered by the Fingerlakes Flutes in Ithaca. A longtime resident of Ithaca, David recently retired as the director of the Digital Music Program at Cornell University. The Fingerlakes Flutes, a recently formed professional flute choir, includes ESM alumni **Joyce Catalfano** (BM '65) and **Susan Trainer Stolov** (BM '61).

**Robert Cowan** (DMA '64), faculty Emeritus of the University of Montevallo (AL), played three concerts last season in the Alabama cities of Fort Payne, Athens (Athens University), and Decatur (Decatur Concert Association). Composers represented on the program included Chopin, Grieg, Debussy, and Gershwin.

**David B. Levy** (BM '69, MA '71, PhD '80) held the Endowed Chair of Musicology at the University of Alabama from January 20–22, 2009. He presented a lecture, "The Sublime Sounds of Silence: Decoding 'Late' Beethoven," taught classes, and coached chamber music. Levy is a professor at Wake Forest University, and chairs the SE Chapter of the American Musicological Society. His article on Beethoven's *Grosse Fuge*, "'Ma pero beschleunigend': Notation and Meaning in Ops. 133/134," was recently published in *Beethoven Forum*.

**Steven Wasson** (BM '69, MM '71) writes: "**Leora Martin Kline** (MM '68) and **Daira Skriblis** performed the Violin Sonata No. 3 by Grieg, and I performed my Piano Sonata No. 3, *Eclectics*, on the Dayton Music Club Morning Musicale, May 20, 2008."

## 1970s

**Niel DePonte** (MM '76) made his Washington, DC conducting debut last June, 2008, directing the Kennedy Center Orchestra in Martinu's *Sinfonietta La Jolla* for the ballet *Rush* by choreographer Christopher Wheelton, as danced by Oregon Ballet Theatre. Niel, who lives in Portland, OR, has been the music director and conductor of OBT since 1985 and continues a varied career as principal percussionist of the Oregon Symphony, a concerto soloist (he was a 2003 Grammy Award Nominee in the category of Best Instrumental Solo Performance with Orchestra for his world premiere recording of Tomas Svoboda's *Concerto for Marimba*), composer, arranger, and educator. Niel is the founder of MetroArts Inc, a non-profit arts education organization, and has done considerable research on the use of the arts for teaching cognitive strategies in the classroom.

In October 2008 **Michael Isaacson** (PhD '79) presented a guest lecture to Eastman Professor Adrian Daly's Entrepreneurship class. Later that evening, he spoke at Rochester's Temple B'rith Kodesh on his new book *Jewish Music as Midrash: What Makes Music Jewish?* He returned for Eastman Weekend to celebrate the 80th birthday of his teacher, Samuel Adler.

**James W. Kosnik** (DMA '79), Professor of Music History and Organ at Old Dominion University (VA), recently received the Robert L. Stern Award, the outstanding teach-

ing prize in the College of Arts & Letters. It is the first time the Stern Award has been given to a professor in the music department. James has been a faculty member since 1982, has recorded six CDs, and has edited ten volumes of organ repertoire for Concordia Publishing House.

**Geary Larrick** (MM '70) was recognized the summer 2008 issue of the *National Association of College Wind and Percussion Instructors Journal* for his many articles and reviews since 1968, most recently a review of the second edition of *Encyclopedia of Percussion* by **John Beck** (BM '55, MM '62).



**Phil Markowitz Trio**—Jay Anderson, Phil, Adam Nussbaum—at Copenhagen Jazz House, March 2007

**Phil Markowitz** (BM '74) can be heard as part of the all-star group Saxophone Summit (with Joe Lovano, Dave Liebman, and Ravi Coltrane) on the newly released *Seraphic Light* (Telarc Records 83673). He embarked on a world tour this summer with that group, and he released *Catalysis*, his new trio recording on Sunnyside Records. Phil's trio toured the United States and Europe this fall, with stops at the Earshot Jazz Festival in Seattle and the London Jazz Festival. Phil continues his professorship at the Manhattan School of Music in the graduate and doctoral divisions. Keep up with Phil at [www.philmarkowitzjazz.com](http://www.philmarkowitzjazz.com)

**Ted Moore** (BM '73) is staying in touch with ESM friends. As Director of UC Jazz at UC Berkeley, he had **Phil Markowitz** (BM '74) visit UC Berkeley in November to give a trio workshop, in which they played trio music along with master bassist Kai Eckhardt. Also in November, Ted joined **Jeff Tyzik** (BM '73, MM '77), in the "Nothin' But the Blues" concert with the Vancouver Symphony.

Choral music by **Brad Nelson** (MM '75, DMA '76) was performed

# Eastman alumni on CD



Delos records has repackaged several of the 1990s Gerard Schwarz/Seattle Symphony recordings of American music in a 6-CD set called

*Great American Composers Series* (Delos DE 6012). The offerings are heavy on the music of **Howard Hanson**, with four symphonies and numerous short works, but also include two works by **David Diamond**, and music by five mid-century composers championed in Eastman's Festivals of American Music: Aaron Copland, Roy Harris, Alan Hovhaness, Paul Creston, and Walter Piston.



*Stories from The Human Village: War and Peace* (Ninetydays Classical), by **Susan Ferré** (MM '71), combines original narrative and organ

music to tell the 400-year history of a mythical global village, Europa, and expresses longing for peace through the story-telling power of music. The CD, which features Susan at the organ and her son Carl Ferré-Lang on the "birds", has already won Susan Gold Artist status from Radiolndy.com. Visit [www.ninetydays.com](http://www.ninetydays.com) or [www.CDbaby.com](http://www.CDbaby.com).



Along with lots of other news about **Renée Fleming** (MM '83)—see pp. 32 and 33—we can announce two new CDs featuring the star soprano's

singing of a specialty, the music of Richard Strauss. Decca 1185102 offers Renée in *Four Last Songs*, other Strauss orchestral songs, and scenes from his *Ariadne auf Naxos* and *Die ägyptische Helena*, with the Munich Philharmonic Orchestra conducted by Christian Thielemann. You can also get the Strauss program in a "deluxe edition" (Decca 1185202) with previously released arias from

Renée's signature roles in *Eugene Onegin*, *Rusalka*, *Otello*, *Thais*, and *Capriccio*.



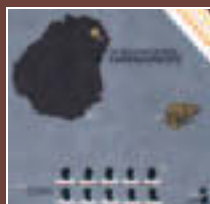
Composer **Vincent Frohne** (MM '59, PhD '63) offers a CD of his music for pipe organ (G&F FR-012). Vincent himself performs

*Two Fanfares, Liturgical Prelude, and Hymn*; organist Gerhardt Blum and mezzo-soprano Hilary Bartlett perform *Three Songs from "Adam's Chains."* For information, write to G&F Associates, 12965 E. 900th St., Macomb, IL 61455.



When she is not directing concerts and programs at New York's Music Kitchen, violinist **Kelly Hall-Tompkins** (BM '93) is a busy soloist and

chamber musician. Kelly now presents a new CD, *In My Own Voice* (MSR Classics 1278) in which she is joined by pianist **Craig Ketter** (BM '91, MM '93) and harpist Anna Reinersman for music by Bach, David Baker, William Grant Still, Kreisler, Saint-Saëns, Suk, and Šyase.



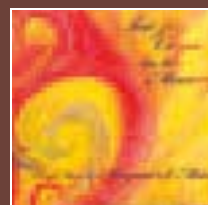
**Cory Combs** (BM '93, MM '96) recently released *Fairfax in the Pacific*, a collection of 15 new compositions which he describes as "a

salute to maverick iconoclasts like Frank Zappa, Charles Ives, and Ornette Coleman, and a personal tribute to the deep threads of family history." The ensemble includes drummer **John Hollenbeck** (BM '90, MM '91). It is available at [www.CDbaby.com/cd/corycombs3](http://www.CDbaby.com/cd/corycombs3). We heard about *Fairfax in the Pacific* not from Cory, but from **Kayo Miki** (BM '94, MM '96), who wrote "I thought as a proud wife I would circulate word about Cory's new CD."



Composer **Tom Herman** (BM '69) recently released *Music for Voice*, featuring soprano and noted Broadway singer Rebecca Luker.

The CD contains *The Owl and the Pussy-Cat and Other Songs of Love; Four Songs of Edna St. Vincent Millay*; and *Sanctus*, set to the Mass text. *Music for Voice* is available at [www.cdbaby.com/cd/rebeccaluker](http://www.cdbaby.com/cd/rebeccaluker).



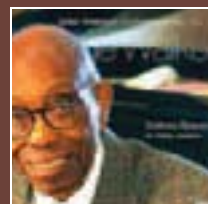
...but Joy Comes in the Morning: Choral Music of **Margaret S. Meier** was recently released by Albany Records (TROY 1026). The selections by

Margaret (BM '58) include the cantata *A SOCSA Quilt*, expressing the horror and heartache of childhood sexual abuse and the long road to recovery; *Te Deum* for chorus and brass quintet; and two a cappella pieces. More information at [www.AlbanyRecords.com](http://www.AlbanyRecords.com).



Violinist **Madeleine Mitchell** (MM '81) is featured in a new Naxos CD of chamber music by Howard Blake, the prolific British composer

best known for his score to the animated movie *The Snowman*. Madeleine is soloist with Blake at the piano in his 2007 Violin Sonata (Op. 586!), *Penillon*, and *Jazz Dances*. (Naxos 8572083)



Fans of the music of **George Walker** (DMA '56) will enjoy a new release by conductor Ian Hobson and Sinfonia Varsovia on Albany TROY 1061 in

a new series, *Great American Orchestral Works*. The program includes George's

*Address for Orchestra, Overture: In Praise of Folly, Sinfonias nos. 1 and 3, and Hoopla (A Touch of Glee)*, all in premiere recordings.



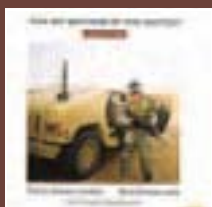
Pianist and conductor **Lee Musiker** (MM '81) is the music director for the latest CD by legendary Broadway and cabaret singer

Barbara Cook, *Rainbow 'Round My Shoulder* (DRG 94782). Cook sings, and Lee conducts, a program of "Great American Songbook" classics by Richard Rodgers, George Gershwin, Burton Lane, and others, along with newer items by Peter Allen and John Bucchino.



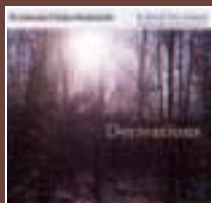
Cellist **Morgan Shawn Sanders** (MM '81) keeps busy as a freelance musician and teacher in Austin, TX, but he also found time to record the CD *Cel-*

*losophy*—a program of pieces by Bach, Bartók, Harold Arlen, John McLaughlin, and Shawn's own composition *See You Later*. Download *Cellosophy* at iTunes, or contact Shawn at shawnsanders3@sbcglobal.net.



*Was My Brother in The Battle?*, a new Albany release (TROY 1056) by baritone Stephen Swanson and pianist David Gompper, includes

songs on the theme of the individuals involved in America's historic military conflicts by Bob Dylan, Charles Ives—and, among others, **Gene Scheer** (BM '81, MM '82); his *Voices from World War II*.



**Glenn D. Price** (MM '81, DMA '86) conducts the University of Calgary Wind Ensemble in a contemporary program titled *Derivations*

(Albany TROY 999). But the Eastman connec-

tions don't end with Glenn: music on the CD includes *A Kiss* by **Michael Torke** (BM '84), and the *Concerto for Percussion* by longtime Eastman faculty member **Joseph Schwantner**, performed by **Michael Burritt** (BM '84, MM '86—now Professor Michael Burritt—see School News, p. 24).



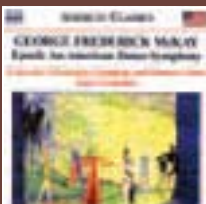
More choral music by an Eastman graduate from Albany Records: *In Praise of Singing*, a collection of works by **Jack Beeson** (BM '42, MM '43). The CD

is a retrospective of choral works by Jack from the past half-century, all sung by the Gregg Smith Singers. According to Jack, Albany also plans to reissue recordings of his operas *Captain Jinks of the Horse Marines*, *Hello Out There*, and *Dr. Heidegger's Fountain of Youth*, which will make seven of his ten operas represented on CDs. (See p. 27 for news about a new book from Jack.)



A tribute to prolific contemporary composer Charles Wuorinen, who celebrated his 70th birthday in 2008, features Da Camera of

Houston. The roster includes trombonist **Jim Pugh** (BM '72, MM '75), one of the soloists in Wuorinen's song cycle *Ashberyana*, as well as two names familiar from past teaching at Eastman: soprano **Lucy Shelton** and pianist **Alan Feinberg** (Naxos 8559377).



**George Frederick McKay** (BM '32) was one of the first people to receive a degree in composition from Eastman, and became an

important figure in music in the Pacific Northwest till his death in 1970. Naxos Records has produced two CDs of McKay's music and recently released a third, of McKay's *Epoch: An American Dance Symphony* (Naxos 8559330). This unusual

1935 work for orchestra, women's chorus, and dancers, is inspired by four American poets: Edgar Allen Poe, Sidney Lanier, Walt Whitman, and Carl Sandburg. John Nardolillo conducts the University of Kentucky Symphony and Women's Choir.



**Mariusz Smolij** (DMA '98) conducts two releases of music by notable Polish composers: music of Andrzej Panufnik (Naxos 8570032),

which includes his *Old Polish Suite* and *Concerto in modo antico*, with the Polish Chamber Orchestra; and a selection of concertos and other orchestral works by a composer surely new to most Americans, Tadeusz Szeligowski (1896–1963), with the Poznan Philharmonic Orchestra, on Naxos 8570371.



More from **Michael Torke**: the prolific composer recently released a "single"—the seven-minute piano piece *Blue Pacific*—on his own

Ecstatic label (92209) performed by Hana Chu. For details on this CD and on Michael's other music, visit [www.michaeltorke.com](http://www.michaeltorke.com).

► Do you have music or performances on a recent or forthcoming CD? Notes wants to know! Send promo copies to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; or just alert us that it is available.

Check "Alumni Notes" for additional CD releases not mentioned here.



in Venice, Florence, Rome, and the Vatican. The Colorado Children's Chorale toured with his music in Spain and France, and performed it at the dedication of the Ellie Caulkin Opera House in Denver. The Southwest Florida Symphony Orchestra Chorus sang his music on European tour. Brad recently completed a new Alma Mater for Granite Hills High School in San Diego, CA, where his wife is beginning her 16th year as Choral Director. Brad's entire choral catalogue can be seen and heard at [www.GladdeMusic.com](http://www.GladdeMusic.com).

**Allan R. Mosher** (MM '79) served on the voice faculty of the Opera Theatre and Music Festival of Lucca (sponsored by the University of Cincinnati) last summer. Allan is a Professor of Voice and Director of the Opera Program at Youngstown State University's Dana School of Music.

In July 2008, **David Myers** (MM '73) was named Director of the School of Music at the University of Minnesota, effective September 29. David came from the School of Music at Georgia State University, where he was Director of the Center for Educational Partnerships in Music and doctoral program coordinator.

**Peter Rothbart** (BM '79) writes: "My *Two Modern Motets* for woodwind quintet has just been published by Brixton Publications. In recent years, my trilogy of works for chorus and orchestra or piano has been published by Roger Dean Publications. The works *Mayim*, *Hineni Muchan*, and *Ayzehu* all premiered in Carnegie Hall and continue to be performed in the United States. I am completing a book entitled, *Film and Music: The Synergy of Sight and Sound* for the University of Texas Press. I am also the contrabassoonist for the Binghamton Philharmonic Orchestra and freelance throughout central New York, where I am a Professor of Music and Director of the Electroacoustic Music Studios at the Ithaca College School of Music."

**Hollis Thoms's** (PhD candidate, '77-'79) *Requiem for 9/11* (2003) for soprano and string ensemble, was performed at Concordia University New York (Bronxville, NY), and at the Church for All Nations during



Pictured from left to right: accompanist Keiko Ohnuki Andrews, Diane Bishop, Julie Fox, Laura Hauser, Ted Shistle and David Schillhammer.

the week of September 11, 2008. On February 15, Hollis's opera *The Moustache* premiered at St. John's College, Annapolis, as part of the Lincoln bicentennial celebration. The 90-minute opera is based on a fictitious meeting on March 24, 1865, at Baltimore's Barnum Hotel, between Cipriano Ferrandini, the central figure in the Baltimore Plot to kill Lincoln in 1861, and John Wilkes Booth. Hollis's son Jason Thoms, and his daughter-in-law, Treva Foss, performed in both works.

## 1980s

**Jeff Beal** (BM '85) added another Emmy (his third) to his awards shelf in September, for his original score for the miniseries *The Company*. Jeff also wrote the score for the recent film *Appaloosa*, starring Ed Harris and Renée Zellweger.

The Orlando Philharmonic Orchestra presented an all-bassoon program entitled "Bassooner or Later" as part of its 2008 *Sounds of Summer* series. The program was conceived and programmed by OPO Principal Bassoonist **Diane Bishop** (BM '83). The other bassoonists were OPO Second Bassoonist Julie Fox, along with **Laura Hauser** (BM '00) and **Ted Shistle**. The program was hosted by OPO Executive Director and bassoonist **David Schillhammer** (BM '87). Diane and David are both students of K. David Van Hoesen; Laura studied with John Hunt. The concert featured some of the greatest hits of the bassoon quartet repertoire, as well as solo work by Diane. David and Diane dusted off their

bassoon and piano skills to perform Sol Schoenbach's arrangement of *The Sorcerer's Apprentice*. (See photo above.)

**Paul Brantley** (BM '88) recently received two New York premieres that were enthusiastically reviewed by *The New York Times*: the Philharmonic Orchestra of the Americas, conducted by Alondra de la Parra, premiered *Electric Fan* at Town Hall in April; and in May, SONYC premiered *verse, chorus, bridge* for string orchestra at The Kitchen. Alex Sopp and Arielle Leviuff gave the premiere of *Syrinx-double* for flute and piano in November. Paul's arrangements for jazz musician Christian Scott were performed in July by the Reno Philharmonic, and he toured Germany and the Netherlands last May as cellist with the Vienna Teng Quartet. Paul presented a program of his music on the 2008-2009 North Rivers Series at NYC's Greenwich Arts in February. See more at [www.paulbrantley.com](http://www.paulbrantley.com).

**Richard Elliott** (MM '84, DMA '90) was named Principal Organist for the Mormon Tabernacle Choir in January 2008. He has served as an organist at the Mormon Tabernacle in Salt Lake City since 1991, accompanying the choir on its weekly TV and Radio broadcasts and participating in the daily recital series on the Tabernacle's 206-rank Aeolian-Skinner organ. (See "Alumni on DVD," p. 33.)

**J. William Greene** (DMA '85), organist-choirmaster at Holy Trinity Lutheran Church in Lynchburg, VA,

won a shared first prize in the composition competition co-sponsored by the San Jose, CA, Chapter of the American Guild of Organists and Campbell United Methodist Church for his *Variation Prelude on "Dunlap's Creek."* An active composer, Bill has more than 100 choral and organ compositions in print and recently received an ASCAP Award for his publications and performances.

**Margi Griebing-Haigh's** (BM '82) *Romans des Rois*, a trio for oboe, horn, and piano commissioned by Cleveland Orchestra Principal Hornist Richard King, was premiered by Mr. King with oboist Danna Sundet and pianist **Randall Fusco** (BM '81) in Cleveland on November 9, 2008. Also on the concert was Margi's *Night Swimming* for soprano, English horn, and piano. Margi's *Askelad and the Seven Silver Ducks* for the Erdahl/Vecchione Duo (double bass, oboe/English horn, and narration by both performers), premiered at the International Double Reed Society convention in Provo, UT, in July, and was repeated in Minneapolis, MN and Morgantown, WV. Last March, Margi and Scott Haigh's daughter Gabrielle sang with the Laurel School Choir under the direction of **Nathaniel Motta** (MM '06) in Kilbourn Hall, in the premiere of her own choral composition, *The Road to Avrielle*. The piece won first prize in the MTNA Senior Composition Contest and was also performed in Denver at the MTNA convention.

**Dana T. Marsh** (BM '79) was appointed Director of Chapel Music and Assistant Director of College Music at Girton College, Cambridge (UK). He will conduct and oversee the college's prize-winning chapel choir, a mixed-voice ensemble comprising 24 undergraduates and two organ scholars. The group has concertized worldwide and will tour the United States in July 2009. Dr Marsh will also teach medieval and Renaissance music history.

**Michel Nadeau** (BM '88) recently released *Band Brilliance: Complete Band Method, Book I*. After 20 years of creating and field-testing materials for his students, Michael wrote and self-published this all-inclusive method. As a result, his band received the coveted "Gold with



## Renée-ssance

Even for such an in-demand artist, soprano **Renée Fleming** (MM '83) had a remarkable fall and winter. In September 2008, Renée opened the Metropolitan Opera's 125th-anniversary season with a gala evening in which she performed separate acts from *La Traviata* and *Manon*, and the final scene of Richard Strauss's *Capriccio* (the role of the Countess in this rarely-done opera is generally considered one of her finest portrayals). This hot ticket event also featured three centuries' worth of glamorous finery: elaborate new couture costumes specially designed for the show by Christian Lacroix (*Traviata*), Karl Lagerfeld (*Manon*) and John Galliano (the Garboesque getup for *Capriccio*, shown above). And to add the right note to all that operatic high fashion, this fall Coty introduced a new perfume inspired by Renée, *La Voce*. Renée returned to the Met (and an HD movie-theater broadcast) in December as Massenet's *Thaïs*, with baritone Thomas Hampson.

Distinction" honor at the NYSSMA major organization festival. Michel is completing Book II in the *Band Brilliance* series.

In August, composer-vocalist **Akmal Parwez** (PhD '81) presented a lecture-performance of several of his vocal and instrumental works at the Pakistan Friendship Society in Fountain Valley, CA. He also performed five of his vocal compositions at the Sikh Cultural Center, Buena Vista, CA. On August 24, Akmal was invited by the Guru Nanak Society of Central Ohio to sing three of his *Shabads* at the Columbus Gurdwara. He won another ASCAP Award for his compositions this year.

**Lauren Puckett** (BM '80) was honored by the Abilene (TX) Music Teachers Association as Teacher of the Year for 2007–2008. Lauren is associate professor of piano at Hardin-Simmons University, and an active chamber musician. She and her husband Mark founded the Abilene Summer Piano Camp, have appeared with the Abilene Philharmonic Orchestra in Poulenc's *Concerto for Two Pianos*, and have recorded a duo-piano CD, *Rendezvous*.

**Andy Schmidt** (BM '87) has for over twenty years operated a thriving private piano studio in Jamestown (NY). He is active in the National Guild of Piano Teachers, as a certified teacher and as a travelling adjudicator. For the past 15 years, he has also been the organist and choir director at First Congregational United Church of Christ in Jamestown.

**David Evan Thomas's** (MM '83) *Lyric Preludes* was premiered by David Baldwin, trumpet, and Timothy Lovelace, piano, at the University of Minnesota on September 15, 2008.

**Robert Thompson** (MM '86, '87, DMA '92) recently published *Baseball's Greatest Hit: The Story of "Take Me Out to the Ball Game"* (Hal Leonard, 2008), co-written with Andy Strasberg and Tim Wiles. The song has been part of American pop culture for a century, and the book traces its history as well as other strands of 20th-century American history. Robert is director of the Arts Management program of SUNY

Purchase, heads the Thompson Music Group, LLC, which publishes and produces music, was Chief Executive Officer and President of Universal Edition, and has produced two Grammy-nominated recordings.

## 1990s



**Shizuo "Z" Kuwahara**

Alumnus **Shizuo "Z" Kuwahara** (BM '98) won First prize in the 2008 Sir Georg Solti International Conducting Competition in Frankfurt am Main, one of the world's most important conducting competitions, which had 540 applicants from more than 70 countries. "Z" won after conducting Weber's "*Oberon*" Overture and Stravinsky's "*Firebird*" Suite, and concluded the final round by leading Glinka's "*Ruslan and Ludmilla*" Overture. First prize consists of a cash prize of 15,000 Euros and invitations to conduct several German orchestras. The competition judges included Solti's widow, Lady Valerie Solti.

On September 21, 2008, The House of Hope Presbyterian Church celebrated **Aaron David Miller's** (BM '95) installation as director of music and organist. Aaron served as Visiting Professor of Organ at St. Olaf College, Northfield, MN, during the spring semester of 2008.

**Keith Redpath** (BM '93) joined the artist faculty at the Sewanee (TN) Summer Music Festival in June and July 2008. Keith was the featured soloist on the Festival Orchestra's opening concert, performing Dvorák's *Romance in F minor*. From July 23–26, Keith collaborated with world-renowned guitarist Pepe Romero at the Third Annual Quartz Mountain Music Festival, near Altus, Oklahoma. He took part in the second performance of Kenji Bunch's viola quin-

tet *String Circle*, written for the Harrington String Quartet in 2005.

**Susan Spafford** (BM '97, MM '01) recently became Vice President of The Music Paradigm, an international organization based in New York City that works with orchestras to help them reach new audiences and donors. She continues to play with the Richmond Symphony and a number of other ensembles while maintaining a private studio.

**Elizabeth Wells** (MA '96, PhD '04) won Mount Allison University's (New Brunswick, Canada) Tucker Teaching Award in May 2008. In August she gave the annual Tucker Talk, titled "The Show Must Go On: Scripts from a Teaching and Learning Life." Also this year, Elizabeth received the Association of Atlantic Universities (AAU) Distinguished Teaching Award.

## 2000s

**Emily Britton** (MM '08) was recently appointed Principal Horn of the Northwest Florida Orchestra.

Composer, singer, and instrumentalist in many musical styles, **Caleb Burhans** (BM '01), was profiled in a *New York Times* article, "A Man of Many Talents, Eager to Use Them All" (October 5, 2008). Writer Allan Kozinn called the versatile Caleb "a musician whose career exemplifies the path chosen by many of his generation."

**Andre Canniere** (MM '03) relocated from New York City to London in January 2008. In addition to continuing his career as a freelance trumpet player, he also teaches in the jazz department at Trinity College of Music and is Head of Brass at London's Highgate School. On November 7, 2008, Andre and his wife Bridget became the proud parents of Jonas Alexander Canniere.

**Young-Hyun Cho** (DMA '08) writes "to share the news that I accepted the position of Assistant Professor of Piano at the University of Texas at Arlington, beginning August 2008."

Pianist **Gregory DeTurck** (BM '04) was accepted into The Academy, a program of Carnegie Hall, The

Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education, for the 2008–09 season. Cellist **Caitlin Sullivan** (BM '03) is completing her second year of the fellowship. This prestigious program is an innovative, highly competitive two-year fellowship for post-graduate musicians from leading music schools.

**Meghann Eckenhoff** (BM '01) has been appointed Director of Artistic Operations for the Hartford (CT) Symphony Orchestra.

**Sarah Frisof** (BM '04) won the \$2500 second prize in the National Flute Association's Young Artist Competition. The Competition, which is open to flutists worldwide who are age 30 or younger, was held at the NFA convention in Kansas City August 7–10. The new work commissioned for this year's competition was *Inside Morning*, by Wayne Horvitz. Sarah currently studies flute with Amy Porter at the University of Michigan.

**David Gerstein** (BM '06) writes: "Just wanted to let you know that I recently won a job with the Arkansas Symphony in Little Rock (at the end of August) . . . I'll be playing in the orchestra as well as presenting chamber concerts and educational concerts around Arkansas with the Sturgis Quartet."

**Kristen Keating** (MA '07) and **Nathan Swift** were married June 21, 2008, in Farmingdale, NY. Kristen is a music teacher for Arrowhead Elementary School of The Three Village Central School District; Nathan is pursuing a master's degree in music education at Eastman. They live in Bohemia, NY.

*Stalk*, by **Hannah Lash** (BM '04), was featured on the American Modern Ensemble's September 29 concert *Women Who Rock*, along with works by seven other women composers. AME's conductor is **Robert Paterson** (BM '95).

**Su Yin Mak** (PhD '04) recently won the 2008 Emerging Scholar Award from the Society for Music Theory, for her article "Schubert's Sonata Forms and the Poetics of the Lyric," published in the *Journal of Musicology* in 2006.

## Alumni on DVD



**Richard Elliott** (MM '84, DMA '90) is featured as soloist and accompanist on *Rejoice and Be Merry*, a new CD and DVD by the Mormon Tabernacle Choir and guest artists The King's Singers. Selections are taken from the Choir's 2007 Christmas concerts, which were shown on PBS in December 2008. For information on ordering DVD or CD versions of the concert, visit [www.mormontabernaclechoir.org](http://www.mormontabernaclechoir.org).



"The definitive Strauss interpreter of our time" (*Chicago Sun-Times*—or as *Notes* prefers to call her, **Renée Fleming** (MM '83)—shows off one of her signature Strauss roles in a recent Zurich Opera production of *Arabella* (Decca 1138009). This production is set in the 1920s—around the time the opera was written—and is conducted by the Cleveland Orchestra's Franz

Welser-Möst, with soprano Julia Kleiter as Arabella's sister (or is it her brother)?



Speaking of signature roles, tenor **Anthony Dean Griffey** (MM '01) has made the tortured main character of Britten's *Peter Grimes* a calling card around the world—recently, and very successfully, at the Metropolitan Opera. The DVD of the Met *Peter Grimes* minimizes John Doyle and Scott Pask's gloomy, static production, and maximizes the powerful

performances by Griffey, soprano Patrica Racette, and especially the stunning Met orchestra and chorus.

**Grammy update:** Both Renée Fleming and Anthony Griffey took part in Grammy-nominated recordings this year: Renée in Tchaikovsky's *Eugene Onegin*, Tony in Brecht and Weill's *Rise and Fall of the City of Mahagonny*. At the 2009 Grammy Awards on February 8, *Mahagonny* won for Best Classical Album and Best Opera Recording.

Teri Koide (right) and Bevan Manson



## Eastman jazz, California style

On November 16, 2008, the Alumni Relations Office sponsored *An Afternoon of Great Eastman Jazz* in Los Angeles, hosted by **Steve Bramson** (MM '83) and featuring eight ESM alumni: **Bevan Manson** (x '77), **Teri Koide** (BM '86), **Kaveh Rastegar** (BM '01), **Bernie Dresel** (BM '83), **Ben Wendel** (BM '99), **Rick Shaw** (MM '81), **Bill Reichenbach** (BM '71), and **Brian Scanlon** (BM '81, MM '83). The event was chronicled in photographs by **Wade Culbreath** (BM '87).

Bevan Manson recently made his mark in another area of showbiz, appearing on the December 9 episode of the hit TV series *House*. Bevan played (in his words) “a hapless and apparently reviled jazz pianist/music teacher who must help a victim of some truly craven preppies during their chorus rehearsal (is life true to art or what?). The whole thing . . . is about 25 seconds. But hey, for 6 hours of filming that ain’t bad.”

Brian Scanlon



Bill Reichenbach



Ben Wendel



Classical guitarist **Michael Patilla** (DMA '03) received a Fulbright Lecture/Research Award for 2007–2008. He taught guitar courses at the National Autonomous University (UNAH) in Tegucigalpa, Honduras and worked with Honduran composers to establish a repertoire of new guitar works. He also performed Rodrigo's *Concierto de Aranjuez* with the Orquesta Filharmonia de Honduras. In addition to working as an Assistant Professor of Music at Mississippi State University, a position he has held since 2001, Patilla is a frequent recitalist throughout North America, Central America, and Europe.



**Wendel and Kuney**

**Thomas Rosenkranz** (MM '01, DMA '06) recently founded the Hawaii Institute for Contemporary Music, a week-long festival in Honolulu consisting of master classes, concerts, symposiums, and a piano competition. Tom recently performed as part of the Shanghai New Music Week 2008; at the International House of Tokyo; and in Tunisia as part of the Festival of the Medina. He is on the summer faculty of the SoundScape Festival in Italy, and recently joined the piano faculty at Bowling Green State University.

**Julie Fagan Thayer** (BM '04) was appointed fourth horn of the Houston Symphony Orchestra.

**Ben Wendel and Marisa Lynn Kuney** (both BM '99) were married in Santa Monica, CA on August 31, 2008. Marisa works as a freelance violinist; she has taught for the Los Angeles Philharmonic Artist-in-

Residence program, recorded with Christina Aguilera and Michael Buble, and toured with Kanye West. Ben works as a freelance saxophonist and producer. His first solo album, *Simple Song*, was released on Sunnyside Records. Ben won the Chamber Music America "New Works" grant, and produced the *Under the Radar* series at the Edye Theatre in Los Angeles.

**Marguerite Lynn Williams** (BM '01) was appointed acting Principal Harpist of the Chicago Symphony for the 2008–2009 season following an audition held by Bernard Haitink, Sarah Bullen, and Lynne Turner. Marguerite is a member of the New World Symphony and on the faculty of the Frost School of Music at the University of Miami, and just published her second volume of harp ensemble music, *HarpScores Vol. 2*, through Lyon & Healy.

In the article on Jerseyband printed in the Summer 2008 issue of *Eastman Notes* (pp. 13–15), the section entitled "The Jerseyband Sound" was wrongly attributed to **Chris Van Hof**



(who did indeed write the rest of the interview). *Notes* also erred in listing Chris's graduation information: he received his *Master's* degree in Trombone Performance in 2008, not his Bachelor's degree. We apologize for both errors, but are happy to give an update on Chris's

**Van Hof** career: he teaches privately and at Nazareth College, plays in the Emerald brass Quintet and Po'Boys Brass Band, and in August 2008 was hired as afternoon host and producer on Rochester's classical music station, WXXI-FM (Classical 91.5).

## William Pottebaum



Eastman was saddened to learn of the passing of **William G. Pottebaum**, Ph.D., recently retired Ensemble Librarian at Eastman School of Music, who died Monday, August 18, 2008, at Lutheran Convalescent Home in St. Louis, Missouri. After being diagnosed at

Strong Memorial Hospital in Rochester with inoperable brain cancer, Dr. Pottebaum was flown on August 6 by Wings of Hope to St. Louis. He was able to spend his final days with his surviving two brothers and two sisters.

In 1974, Dr. Pottebaum received his doctorate in music composition from Eastman. His musical career included creating a variety of compositions for orchestra, piano, and clarinet, as well as liturgical music for organ and choir. He played French horn in the Army Band in Germany, and taught in the music department at the State University of New York in Brockport before returning to Eastman, where he served as Ensemble Librarian from 1986 until his retirement in 2006.

## In Memoriam

### 1930s

**Barbara Carter**

(BM '37), Nov. 2008

**Thelma Hanau**

(BM '39, MM '41), Aug. 2008

**Oliver Zinsmeister**

(BM '35), Nov. 2008

### 1950s

**Robert Glasgow**

(BM '50, MM '51), Sept. 2008

**Sam Minasian**

(BM '52), July 2008

**Cline W. Otey, Jr.**

(BM '52), Aug. 2008

### 1940s

**Charles O. Bowers**

(MM '48, DMA '64),  
Jan. 2009

**Oscar A. Cooper**

(BM '40, MM '41), May 2008

**Robert Anders Emile**

(MA '49, DMA '57),  
Sept. 2008

**Virginia Hildreth**

(BA '44), Dec. 2007

**Anna Lupkiewicz**

(BM '40), Oct. 2008

**Walter F. Moeck**

(BM '47), Jan. 2009

### 1960s

**Paul S. Guzzetta**

(BM '60), Jan. 2009

**Joseph J. Packales**

(BM '69), Oct. 2008

### 1970s

**James Lewis Clark**

May 2008

**Mikel Jonathan Dean**

(BM '77, MM '79), Feb. 2008

**Francis E. (Bud) DeTar**

(MA '72, '74), Nov. 2008

**Gerry Niewood**

(BM '70), February 2009

Last year, Assistant Professor of Music Education **Christopher Azzara** performed and presented workshops on improvisation and music literacy at Columbus State University (GA), the University of South Carolina, Hartt School (CT), Duquesne University (PA), and the MENC Conference in Milwaukee. He was also featured presenter and keynote speaker for the Washington, DC Public School District Music Conference. In June, Chris performed a concert of jazz standards, *Postcards in Jazz*, with poet Wyn Cooper and Eastman colleagues **Mark Kellogg** (trombone) and **Jeff Campbell** (bass), at the Rochester International Jazz Festival.

The Operetta Foundation recently produced a recording of Emmerich Kálmán's *Marinka*, as reconstructed by Eastman's Director of Opera, **Steven Daigle** (Operetta Archives OA-1021). Kálmán, best-known for *Countess Maritza*, wrote the music for this operetta based on Vienna's Mayerling affair, which ran briefly on Broadway in 1945. After a concert version in Los Angeles in 2006, *Marinka* was staged by the Ohio Light Opera last summer.

Instructor of Clarinet and Woodwind Chamber Music **Robert DiLutis** explores music of the "French School" of classical clarinet and more in his new release *Arlequin* (available at CDBaby.com). The varied program includes music by Schumann, Stravinsky, Finzi, and Prokofiev.



On September 18, the University honored faculty members who hold named professorships or other distinctions. Each received a medal inscribed with the motto *Meliora* and his or her name, presented by President Joel Seligman. The recipients included Eastman's **Donna Brink Fox**, Eisenhart Professor

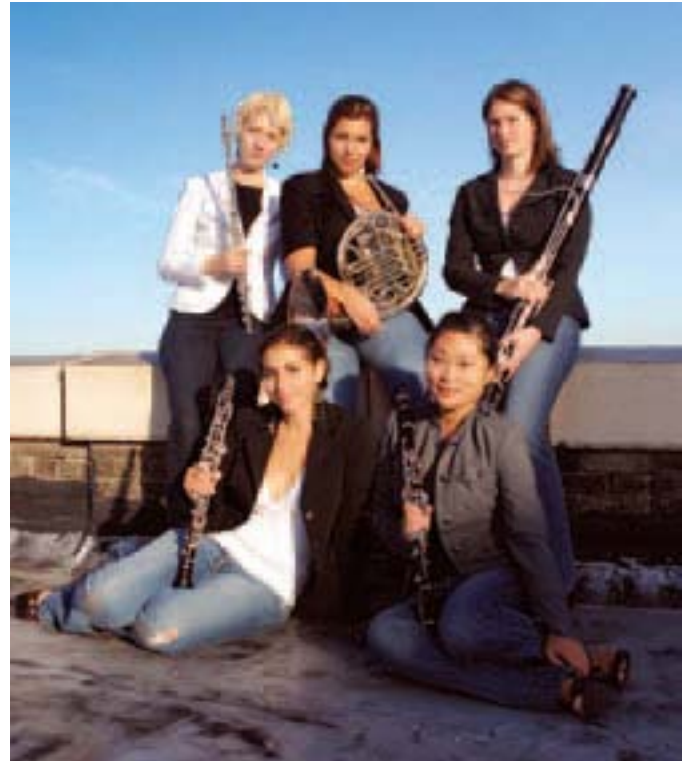
of Music Education (pictured); and Professor of Musicology **Kim Kowalke**, the University's Turner Professor of Humanities.

Professor of Violin **Mikhail Kopelman** is featured in a program of string quartets by Tchaikovsky and Shostakovich performed by the Borodin Quartet (Medici Arts 2072298). Recorded in London's Henry Wood Hall in October 1987, the leading proponents of Russian chamber music perform two of Tchaikovsky's three quartets, as well as the third and eighth Shostakovich quartets—all works closely associated with them.

Professor of Lute **Paul O'Dette** received his fifth Grammy nomination this winter, as conductor (with Stephen Stubbs) of Lully's opera *Psyché*, performed by the Boston Early Music Festival. Paul and the BEMF were also nominated last year for Best Opera Recording for their CD of Lully's *Thésée*.

In January, Associate Professor of Composition **Carlos Sanchez-Gutierrez** received a commission from the Fromm Music Foundation at Harvard University. He is one of only 12 composers selected for one of the most prestigious awards in musical composition, which includes a \$10,000 prize. (Eastman professor **Allan Schindler** won a Fromm award in 2007.) Carlos will write a work for the new-music ensemble eighth blackbird to perform at the 2010 Look and Listen Festival in New York.

Eastman welcomed two visiting scholars during 2008–2009. **Mylène Dubiau-Feuillerac**, from Toulouse, France, is working with Professor of Theory **Marie Rolf** in her doctoral seminar on Debussy and Verlaine, and on her critical edition of Debussy songs, in addition to teaching and working with other Eastman faculty members. Composer and organist **Martin Herchenroder**, of Germany's Universiteat Siegen, was at Eastman last fall on a Fulbright fellowship, giving lectures in the organ studio, performing a recital at Sacred Heart Cathedral, and hearing the first performance of a new work at the 2008 EROI Festival, performed by professor of Organ **Hans Davidsson**.



In December, the **Arabesque Winds** (**Deidre Huckabay**, flute; **Liz Spector**, oboe; **Isabel Kim**, clarinet; **Eryn Bauer**, bassoon; **Sophie Goluses**, horn) won the 2009 Arthur W. Foote Prize from the Harvard Musical Association. In June, Arabesque Winds won the Grand Prize in the 2008 International Chamber Music Ensemble Competition, presented by the Chamber Music Foundation of New England.

Junior **Michael Alexander** was a finalist for the position of Principal Horn with the Minnesota Opera.

MM student **Nathan Davy** won First Prize in the Albert Schweitzer Organ Competition, resulting in a cash prize and an appearance on a concert series in Wethersfield, CT.

This fall, **Sophie Goluses** was named Co-Principal Horn of the Glens Falls (NY) Symphony Orchestra.

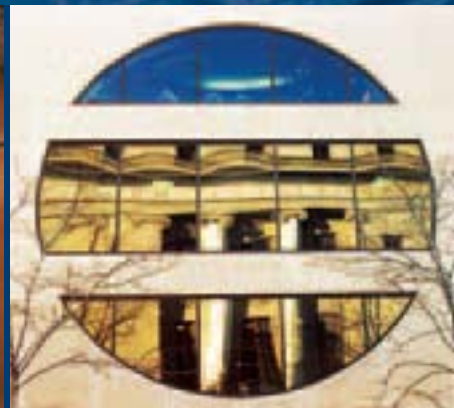
At the first **Aaron Brock** (DMA '03) International Guitar Competition, held this fall in Toronto, Eastman students **Dieter Hennings** and **Aimée Piché** won the First and Second Prizes, respectively. Aaron was a talented Canadian guitarist who died in 2006.

In the 2008 Seattle International Piano Competition, **Joon Hee Kim** (DMA student of Rebecca Penneys) received the Special Award for best performance of a work by Olivier Messiaen.

Senior violinist **Ka Chun Gary Ngan**, a student of Charles Castleman, was one of 14 students from the nation's leading conservatories performing in the fifth anniversary of the Kennedy Center's Conservatory Project on October 5. Gary performed with the Anniversary Ensemble Chamber Orchestra in Copland's *Appalachian Spring* and in *The American Suite* with the string trio Time for Three.

**Kevin Pearl**, a junior oboe major from the studio of Richard Killmer, won the First Prize in the International Double Reed Society's Young Artists Competition, held in late July.

DMA student **Michael Unger** won two prestigious organ competitions last year: First Prize and Audience Prize in the American Guild of Organists National Competition in Minneapolis in June; and First Prize and Toyota Mayor's Award in the International Organ Competition Musashino-Tokyo in September.

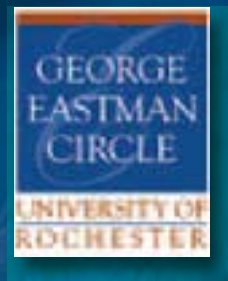


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## *Cerulean Skies* in wintry Rochester

Composer **Maria Schneider** (MM '85), shown here with jazz department chair Harold Danko, returned to Rochester with her Jazz Orchestra for a concert in the Eastman Theatre on January 23. Her *Cerulean Skies*, which won a Grammy in 2008, concluded the concert; the next morning, she spoke on the growing role of entrepreneurship in music at Eastman's "Generation E" conference, presented by the Institute for Music Leadership. Maria outlined her recent success marketing her

albums solely on the internet, adding: "You can't just put something up on the internet; you have to be out there playing, building an audience and developing a nuanced, blended way of playing together." As she and her band (which includes accordionist **Gary Versace** MM '93 and saxophonist **Charles Pillow** MM '84) had amply demonstrated.

A report on the "Generation E" conference will appear in the summer 2009 issue of *Eastman Notes*.