

An abstract, colorful painting featuring a violin and a piano keyboard. The violin is rendered in vibrant colors like purple, pink, and orange, with its body and f-hole clearly visible. The piano keyboard is shown in shades of blue, green, and yellow. The background is a complex, multi-colored composition of brushstrokes and geometric shapes. The word "NOTES" is written in large, white, serif capital letters across the top of the image.

# NOTES

*Eugenia '05*

JUNE 2005

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC



## FROM THE EDITOR

# Loss, love, and legacies

## NOTES

Volume 23, Number 2  
June 2005

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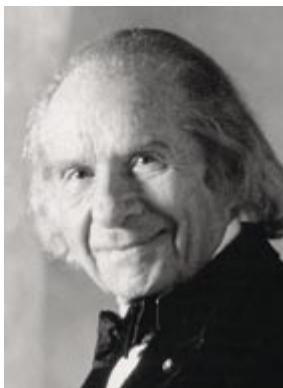
DEAR EASTMAN ALUMNI:

More than any time since I began editing *Eastman Notes*, the winter and spring of 2004–2005 was marked by a sense of loss, with the deaths of two inimitable figures in Eastman’s history: Frederick Fennell and Ruth Watanabe, who died in December 2004 and February 2005 respectively.

It’s representative of their importance, not just to the School but to the musical world in general, that everyone reading this magazine, no matter when they attended, knows who Frederick Fennell and Ruth Watanabe are. Both are indelibly associated with two monuments of the School—the Wind Ensemble and the Sibley Library. Fennell built a new model for wind band playing—and a repertory—pretty much from scratch; while Ruth Watanabe didn’t found the Sibley Library, she certainly developed it to its present eminence over a 40-year career. (See

pages 6 and 8 for more on their remarkable careers.) Both continued to be generous with their time and talent well after retirement—Fennell visiting Eastman numerous times to conduct, Watanabe as the School’s historian.

These two people were definitely respected as professionals, but they were also loved as people—



Frederick Fennell



Ruth Watanabe

see the brief tributes to Fennell by his successors Don Hunsberger and Mark Scatterday, or the letter about Watanabe from Beatrice Caro Roxin BM ’49 (page 3). Sadness at their passing is tempered by the knowledge that they had long lives, well lived. Indeed, their lives are far from over; their intellectual and musical legacies can be seen and sensed, not just in this issue of *Eastman Notes*, but every day at the Eastman School.

*Notes* welcomes all of your reminiscences of these two great figures in Eastman’s history.

David Raymond

Editor



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**ON THE COVER:** This issue's cover design is by Eugenia Jeong '08, a student of Nelita True. It was inspired by the phrase "Music for All," and by words she says it suggested to her: "Harmony, powerful, close, live, communication, connection, gift, share, interaction, healing."

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**ON THE WEB:** More news about the Eastman School of Music, including the full text of *Notes* and expanded alumni information, can be found online at [www.rochester.edu/Eastman](http://www.rochester.edu/Eastman).

## Coming Events

### October 2, 2005

- Tribute to Ruth Watanabe,  
2 p.m. Sibley Music Library

### October 8–16, 2005

- EROI Festival  
Opening event: dedication  
of Italian Baroque organ in the  
Fountain Court of University  
of Rochester's Memorial  
Art Gallery (see ad opposite)

### October 22, 2005

- Dedication of Messinger Hall,  
new location for Eastman  
Community Music School,  
at 10 Gibbs Street

### October 23, 2005

- Inauguration of University  
of Rochester President  
Joel Seligman

### November 3–6, 2005

- Eastman Opera Theatre:  
*Claudia Legare* by  
**Robert Ward** (BM '39)

### February 2006

- Composer Louis Andriessen  
visits Eastman

### April 6–9, 2006

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

## Eastman Weekend

### October 20–22, 2006

Save the date and make your  
plans to return to Rochester.

For the entire Eastman com-  
munity: alumni, students and  
parents, faculty and staff.

Combining the best of Alumni  
Weekend, Reunion, Family Week-  
end, and Eastman Community  
Music School Open House. You  
won't want to miss the music,  
the reconnections, and the fun!

*Eastman School of Music & Westfield Center  
present the*

Eastman Rochester  
Organ Initiative

# *Inaugural festival for the Italian Baroque Organ*

October 8–16, 2005,  
Rochester, New York, U.S.A.

SATURDAY, OCTOBER 8 – SUNDAY, OCTOBER 9

### **The newly restored 18th-century Italian organ (anonymous builder) at the Memorial Art Gallery**

*Inaugural Concerts*

Hans Davidsson, David Higgs, William Porter and others  
Monteverdi *Vespers* by Tragicomedia and Concerto Palatino  
(Paul O'Dette, director)

MONDAY, OCTOBER 10 – WEDNESDAY, OCTOBER 12

### **Performances and master classes**

*Frescobaldi · Pasquini · Concertos · Improvisation*

Edoardo Bellotti, Hans Davidsson, David Higgs,  
William Porter, Harald Vogel, Paul O'Dette,  
members of Tragicomedia and Concerto Palatino

THURSDAY, OCTOBER 13 – SUNDAY, OCTOBER 16

### **Symposium on the Italian Baroque Organ**

*Context · Instruments · Repertory · Performance*

- Art and Music in Baroque Italy
- Organ and Harpsichord
- Organ and Clavichord
- The Italian Organ in the Liturgy

Mats Arvidsson, Hans Davidsson,  
Steve Dieck, Eastman School of Music  
students, Paul Fritts, Bruce Fowkes,  
David Higgs, Martin Pasi, William Porter,  
Annette Richards, Pamela Ruiten-Feenstra,  
Alexander Silbiger, Joel Speerstra, Kerala J. Snyder,  
Christopher Stemberidge, George Taylor, Gerald Woehl,  
David Yearsley, Munetaka Yokota, Daniel Zager,  
Christ Church Schola Cantorum (Stephen Kennedy,  
director), and others

**For more information and registration,  
visit [www.rochester.edu/Eastman/EROI](http://www.rochester.edu/Eastman/EROI)**

**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

*Westfield*  
CENTER



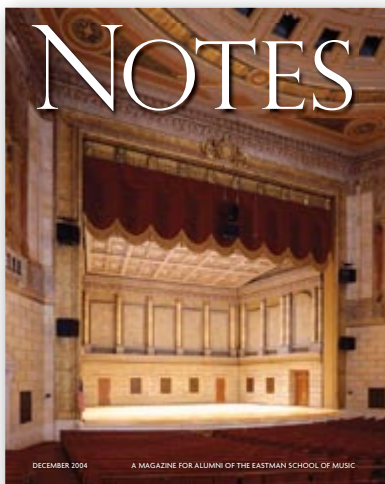


## Souzay celebrated

Our last issue of *Notes* featured a photo of the great French baritone Gerard Souzay, who died in the summer of 2004, during a master class at Eastman. As the file photo was undated and the student in it unidentified, we asked readers if they could enlighten us—and they did.

THE SINGER APPEARING in the photograph with Mr. Souzay is Jeff Fahnestock. Jeff and I were in the studio of Seth McCoy. It was a wonderful experience for all that were participating and in attendance. Mr. Souzay provided us all with wonderful ideas and insights regarding the French art song repertoire. Dr. Ben King, who is now Chair of the Voice and/or Music department at Houghton College, impressed Mr. Souzay greatly. So much so that he (Souzay) invited Ben, in front of all of us, to come study with him in France. I do believe that my recollections of that day are accurate. Seeing this photo has brought back some very pleasant memories of my time at Eastman.

—CHRISTOPHER JONES (MM '85)  
Rochester, NY



I AM THE student in the picture printed on page 4 of the latest *Notes*. I must have been the first singer that day, as that was usually when Louis Ouzer was around to take photos.

Gerard Souzay was coming from Toronto, I think, and had a bad cold, hence the microphone. Somewhere in a box I have a program from that day; I sang Fauré's "Prison," not "Chanson Triste" of Duparc as listed on the program.

—JEFFREY FAHNESTOCK (BM '83)  
Baltimore, MD

## Watanabe remembered

IT WAS WITH a deep sense of loss that I learned of the death on February 26 of one of Eastman's treasures, Dr. Ruth Watanabe.

Her vitae was fairly well known: rescued by Dr. Howard Hanson from near-imprisonment in one of the horrid encampments set up for Japanese-Americans following Pearl Harbor, he invited her to begin study on a PhD at the Eastman School. She served as the director of the Sibley Music Library on Swan Street for four decades, with her usual grace and delicious sense of humor.

Her History of Music course, a freshman requirement, would have been a highly sought after elective had it not been a required subject. Here too, Dr. Watanabe infused the subject matter with wit and clarity which students could quote verbatim many years later.

Ruth Watanabe's last position with Eastman was as archivist for the School, and we are indebted to her for her ability to transfer the School's history into a meaningful record for the future.

In the general Rochester community, Dr. Watanabe's program notes for the *Bravo* guide to the Rochester Philharmonic Orchestra concerts were a compendium of must reading. Her musicology background shone through with scholarly insights as well as the joy that the listener would soon encounter.

Speaking as one Eastman alumna, I am so proud of Dr. Hanson's action in a shameful period of our country's history. I am so glad to have wonderful memories of Ruth on a one-to-one basis, as well as to her connection with the Eastman family.

—BEATRICE CARO ROXIN (BM '49)  
Rochester, NY

## Free the Fennell Five!

In searching through the Frederick Fennell files in our office after his recent death, we found this photograph from (we assume) the early 1950s, showing Fennell with five other percussionists.

We recognize Fennell, at the far left, but would love to know who the other, unidentified men are. If you have a clue, please contact *Eastman Notes*.





What's in a brass quintet? Second graders at Rochester's School #15 found out—and got to peer into the depths of the tuba. Hornist Juliann Welch and tuba player John Elliot are pictured. Note the good advice on the sign above the cupboards!



Eastman Community Music School's award-winning High School Jazz Band (directed by Howard Potter) visited the Boys & Girls Clubs of Rochester. Pianist Nefetari Pinnock and bassist Jim Munch play for a crowd in the bleachers.

# MUSICIANS ON A MISSION

For the past ten years, Eastman students have given their music to all

By David Raymond

*"We'll show you how high we can play—get ready to cover your ears!"*

*"Bassoon players use their thumbs a lot. So if you play video games all afternoon and your mom asks, 'Why aren't you practicing?', you can say, 'I am!'"*

*"While we're playing, imagine a pirate story—this part has lots of churning waves and seasickness."*

THESE ARE NOT statements you usually hear musicians make during a concert. At an Eastman "Music for All" presentation, they're not unusual at all. The audience could be teenagers in a school gym, senior citizens in a hospital, or—in the case of the Destino Winds whose members made all the above remarks in a recent "Music for All" performance—toddlers and their parents at a Barnes & Noble store.

In March, Eastman's "Music for All" program celebrated ten years of bringing chamber music to—well, if not to all, at least to—people and places that seldom hear live classical music.

In 1985, Jon Engberg, then Associate Director, proposed that each Eastman student develop a project, "the intent of which would be to initiate or foster an interest in music in an audience ... which does not normally attend concerts." The presentation was to be held somewhere outside the confines of Eastman where concerts are not normally held, and would have "as a significant element discussion by the presenter about the music, the instrument(s), the performers, the composer, etc." The mission: to help build a new and receptive audience for classical music.

Ten years later, a pilot project was directed by Concert Manager Andy Green and Professor of Harp Kathleen Bride. "Music for All" (a name suggested by Professor of Viola John Graham), recruited eight student chamber music groups to perform locally at a school or community site.

The program grew steadily: last year, Music for All sent 42 chamber music groups out into the community, performing 84 concerts for 2,000 people, from preschoolers to senior citizens.

The program's tenth anniversary year kicked off with the Ying



Music among the books: after the Destino Winds' Barnes & Noble Storytime, preschoolers and parents got an up-close and personal look at the flute (played by Hilary Abigana). This was one of nearly 50 free Music for All concerts this spring.

Quartet in two "Music for All" concerts at Rochester's Strong Museum. On Tuesday, March 22, "Music for All Day," Eastman chamber groups presented interactive programs at elementary, middle, and high schools around Rochester, followed by nearly 50 more free performances from March 26 to April 10 at non-traditional concert sites: nursing homes, libraries, college campuses, and bookstores. It all added up to the most extensive and comprehensive music conservatory outreach program in the country.

"Eastman is currently the only conservatory that requires chamber music students to participate in community performances as part of their curriculum," explains Elinor Freer, assistant professor of chamber music, who has coordinated the program since 2003. "Other music schools and conservatories around the U.S. see 'Music For All' as a model for training their students to play for new audiences, and for giving them opportunities to practice their skills by performing in the community."

All brass, harp, piano, string, and wind chamber music groups are required to perform two concerts in the community during

the spring semester, one for a school-aged audience and one for an adult audience.

This training begins with a seminar in January, as a young professional chamber music group demonstrates the skills necessary to connect with audiences of all ages. In February, the student groups prepare their own school and community presentations under the guidance of Eastman faculty members. They finally take their shows "on the road" in the spring.

Barnes & Noble may not be Carnegie Hall, but "playing down" to a Music for All audience is no more an option than talking down to it. The students' playing is top-notch (of course), the patter is engaging, and the music can be surprising; for example, the Destino Winds played very grown-up music by Paquito D'Rivera, Nielsen, and Villa-Lobos, and the toddlers loved it.

"Music for All" is designed to help build audiences, while helping our young artists realize that there is more to a great performance than just mastering the music," says Freer. "It is a program well worth celebrating." And, as our photos prove, worth enjoying.

# A CLASS ACT IN EVERY WAY



A young but already dapper Fred Fennell leads a 1930s precursor of the Eastman Wind Ensemble.

PHOTOGRAPH COURTESY EASTMAN SCHOOL OF MUSIC ARCHIVE

By David Raymond

**A**N ERA IN American music came to an end with the death of Frederick Fennell on December 7, 2004, in Siesta Key, Florida. Fennell was born July 2, 1914 in Cleveland, Ohio, and attended the Eastman School of Music as a percussion major, receiving his BA in 1937, and joined the Eastman School's conducting faculty after receiving his MS in 1939, remaining here until 1962.

Fennell conducted the Eastman Opera Theatre and the Eastman Chamber Orchestra, but will always be remembered as the creator of the Eastman Wind Ensemble. In 1952, encouraged by Director Howard Hanson, Fennell developed a model for wind band performance with one player to each part, a "chamber music" approach that proved there was much more to band music than Sousa marches.

"The innovation that is the Eastman Wind Ensemble was in no way radical," he wrote; "it simply merged from the music that led me to it." The Ensemble's repertory included Sousa marches, to be sure, but also works by European masters from Gabrieli and Mozart to Schoenberg and Stravinsky, and many works by Americans: Barber, Thomson, Hanson, Schuman, and many others. Starting with *American Concert Band Masterpieces* (1953), Fennell and the Ensemble recorded 22 albums for Mercury records. In 1977, *Stereo Review* selected the Fennell/EWE recording of Percy Grainger's *Lincolnshire Posy* as one of the "Fifty Best Recordings of the Centenary of the Phonograph."

After he left Eastman, Fennell was Associate Music Director of the Minneapolis Symphony, then conductor in residence at the University of Miami and principal guest conductor of the Interlochen Arts Academy and Dallas Wind Symphony. He was appointed Conductor of the Kosei Wind Orchestra in 1984.

During his lifetime, Frederick Fennell received innumerable academic and professional honors, from induction into the National Hall of Fame for Distinguished Band Directors, to induction as an Honorary Chief of the Kiowa Tribe, to induction in the Classical Music Hall of Fame. In 1992, Frederick Fennell Hall was opened in Kofu, Japan.

Frederick Fennell received an Eastman Alumni Citation in 1977, the University of Rochester's "Distinguished Alumnus" Award in 1981, and an honorary doctorate in music in 1988, describing him as "a man whose career and accomplishments have enhanced the School's reputation and the place of music in our times." He visited Eastman frequently, conducting the Eastman Wind Ensemble one final time on the newly renovated Eastman Theatre stage during Alumni Weekend 2004.

Frederick Fennell is survived by his wife, Elizabeth Ludwig-Fennell, and his daughter, Catherine Fennell Martensen.

"SINCE THE EARLY 1950S, THERE CAN HARDLY BE A WIND PERFORMER OR CONDUCTOR WHO HAS NOT BEEN INTRODUCED TO OR AFFECTED BY THE INNOVATIONS OF FREDERICK FENNEL AND HIS EASTMAN WIND ENSEMBLE APPROACH TO MUSICALITY IN THE WIND BAND WORLD."

**DONALD HUNSBERGER**  
BM '54, MM '59, DMA '63  
EWE DIRECTOR, 1965-2002

"FRED FENNEL CHANGED MUSIC. HE WAS THE CONSUMMATE PROFESSIONAL AND ENTERTAINER—AND A CLASS ACT IN EVERY WAY. HE WILL BE DEEPLY MISSED, BUT NEVER, EVER FORGOTTEN."

**MARK SCATTERDAY, DMA'85**  
EWE DIRECTOR, 2002-



Though she traveled widely to enrich the Library, Ruth Watanabe was never long away from the Sibley stacks.

# The Ruth Watanabe Years

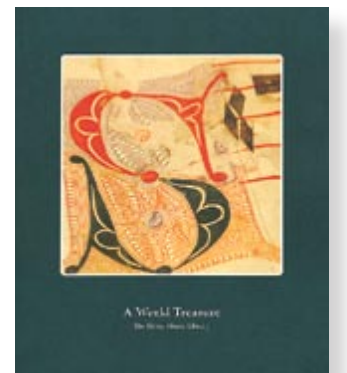
*The late Sibley Librarian left an unparalleled legacy*

*Ruth Watanabe, librarian of the Sibley Music Library for nearly four decades, died on February 26, 2005. During those years, she built the Sibley Library into one of the world's great collections of musical scores and research materials. Current Sibley Librarian Dan Zager details "The Ruth Watanabe Years, 1947-1984", in a chapter from A World Treasure, published by the Sibley Library to celebrate its centennial in 2004.*

*By Daniel Zager*

**I**F [WATANABE'S PREDECESSOR Barbara] Duncan was the great builder of Sibley's rare books collection, Watanabe was the architect of the book, score, and recordings collections ... Watanabe recalled that Hanson once told her: "You will buy everything, I mean everything." By Watanabe's own admission "it wasn't quite everything," but it clearly was impressive development of the collections. In a "Reminiscence" written in the year of her retirement, Watanabe recalled that until the early seventies she took advantage of favorable exchange rates and traveled to Europe summer after summer "to rummage happily ... among the shelves of precious books and scores in France, England, Scandinavia, Germany, and particularly Austria.... While I knew the shelves would soon overflow and the cataloging backlog would grow in proportion, I also knew the bonanza could not last, and future research had to be provided for. I bought and bought and bought. There were riches to be had and it was simply delightful beyond words to spend the University's money for such a magnificent cause!"

CONTINUED ON PAGE 10



*For Sibley Music Library's centennial in fall 2004, Eastman produced a historical overview entitled A World Treasure. The handsome volume, with text by Daniel Zager, includes 30 photographs of select Sibley holdings. It is available from the Eastman School Bookstore.*





**Not only did Ruth Watanabe “buy everything” for the Sibley Library, she also saw that it was properly (and cheerfully) catalogued.**

CONTINUED FROM PAGE 9

While the Sibley collection numbered 55,000 volumes when Watanabe was named Librarian, by 1962 the collection included 120,000 volumes of books and scores, in addition to 12,000 LP recordings. By 1984 Watanabe had once again more than doubled the number of books and scores and increased the recordings collection by a factor of four. Such impressive growth was achieved in part through the use of “blanket-order” plans established directly with American and European music publishers. Implemented particularly in the 1960s, this acquisitions practice brought the Library nearly complete coverage of the most prominent music publishers. Burgeoning growth of the Sibley collections meant that the 1937 building was rapidly becoming inadequate. Watanabe



**View from the second floor of the new Sibley Library.**

**ON THE WEB** A complete biography of Ruth Watanabe is available at [www.rochester.edu/Eastman/news](http://www.rochester.edu/Eastman/news); check the February 28, 2005 news release.

wrote that “The only solution was storage, and the library’s overflow was housed in five different places in the Eastman School building and at Rush Rhees Library. . . .” Renovations of the Sibley Music Library building took place during a series of projects extending from 1974 to 1977, providing some relief in space needs. Only the next decade, however, would provide the new building that would resolve more completely the various requirements of collections, staff, services, and library users.

**A**S THE COLLECTIONS grew, Watanabe led efforts both to share and to preserve the content of the Library. The Sibley Music Library Microprint Service was for decades one of the best ways for other libraries to purchase copies of important primary source documents (such as music theoretical writings) that had been acquired by Sibley. Particularly in the days before the proliferation of reprint and facsimile publishing in music, Sibley was often the only place outside of Europe to make these sources available in microform. Further, during the last few years of her administration Watanabe took important steps toward implementing a preservation program for the Sibley Music Library. In 1982 she created a full-time position to oversee the conservation program. She also provided time and money to support training and education of staff and to purchase necessary supplies. Building on this foundation, Sibley continues to devote staff and financial resources to preserving collections built over the past century; in fact, Sibley is the only music library in this country to maintain its own conservation lab, headed by a full-time conservation librarian.

The legacy of Ruth Watanabe is a distinguished one: massive building of collections, continued attention to special collections and archives, and the inception of a preservation program (which is, of course, really the final step in the process of building collections—preserving them for posterity). But apart from all of these achievements, and more than anything else, one simply hears from students of the time how fondly Ruth Watanabe was regarded by her contemporaries—students and faculty alike. In 1996 the Library celebrated Ruth Watanabe’s eightieth birthday by officially renaming Sibley’s special collections department the “Ruth T. Watanabe Special Collections.”

# Making her garden grow: Maria Schneider

By David Raymond



**Maria Schneider** (MM '85) has built an impressive reputation as composer and arranger, highlighted earlier this year with a Grammy Award for Best Large Ensemble Jazz Performance, for *Concert in the Garden*.

Maria also made a splash recently by joining the roster of musicians on ArtistShare, a web platform that offers a new model for music distribution, bypassing the middlemen of retail sales. In fact, *Concert in the Garden* won its Grammy without a single retail sale—all were online, and the recording was financed completely by participants in Maria's site. As Maria explains here, ArtistShare also give her the chance to offer something less tangible to her fans: the experience of seeing how an artist conceives, writes, and interprets music.

*Downbeat* recently described Maria as "articulate, intriguing, and always ready to talk about music." After talking to her for *Notes* this spring, we agree.

## ON THE WEB

For more information, visit [www.mariaschneider.com](http://www.mariaschneider.com).

## Tell me about your early years and training.

Windom, Minnesota, where I was born, is a typical agricultural town. When I was five years old, a woman came from Chicago to live here with her daughter. She played jazz piano and really put her personality into her music. Hearing her play was like a magnet for me. I really knew nothing about jazz, or improvisation, or jazz history. A kid in the dorms at the University of Minnesota used to play through his record collection for me, and that was how I discovered modern jazz. I eventually became a theory major—I really wanted to be a composer, but it seemed presumptuous of me. Then someone saw the theory exercises I was working on and told me, "You've got a flair for writing music; why don't you become a composition major?"

## I understand you did not make it into Eastman on your first try.

I applied and didn't get in. But I really thought Eastman was the place to go because I had read *Inside the Score*, by Rayburn Wright [legendary Eastman jazz professor], and admired that book so much. Even though I didn't get in, Ray wrote me a personal letter, suggesting that I come and study during the summer session. Of course I was thrilled that he wrote!

That first summer at Eastman was heaven and hell all at once, three sleepless weeks of fear and ecstasy. The pressure was enormous, but I was so impressed by the place. I originally planned to go on to Berklee, but realized I'd be starting again from scratch, so I went to the University of Miami instead. That was great, but I realized I needed a more traditional, historic approach—I lacked rootedness and understanding. So I came back to Eastman, for a year and a half.

## Did you remain close to Ray Wright?

With all the demands of my first semester, I was ready to bail, but Ray was almost like a father to me—so kind and so generous, and he was like that to everybody. He had a way

of being really warm, without force. Very demanding, but you wanted to please him. And such a brilliant musician: I remember him in sessions with the studio orchestra, pointing out some tiny mistake in an inner part in the back of the orchestra, that nobody else heard.

## Can you tell a bit about your involvement in ArtistShare? Is it a new model for the music business?

In the old distribution system, if you sell a CD at a record store for, say, \$16, first the record store takes a cut, then the distributor, the credit card company, the manufacturer—and the artist gets paid last. Selling my music exclusively through the Internet, I am really in control, and my piece of the pie is much bigger. Records have exploited musicians' desperation to be noticed. With older musicians, there's often an ego thing about a contract with a major label. The Internet gets rid of that whole idea—it's very powerful.

I always hear people say, "Oh my God, the business is so bad!" It's always gloom and doom time. Well, I think it's a much better time for the business, because you don't have to depend on record companies to get your music out. And there are no anonymous sales—I know the name and e-mail address of everyone who buys one of my CDs. If you don't abuse it, this is a tremendous tool in building an audience.

## Your site on ArtistShare offers much more than just downloadable music.

Participants can find scores, lectures I have prepared about exactly how to rehearse a piece, interviews, and session photos. I have mix versions of pieces without the solos, so you can play along. The site has expanded to be about much more than just music—it's sharing the process and the artist's experience. People have said to me, "But you're putting all your ideas out there!" My response was, "Well ... why not?"



## JACOB AVSHALOMOV

# “Father of Peace”

Observing the 85th birthday of a pioneering composer and music educator—with praise from some distinguished fellow alumni

By Susan Hawkshaw

**W**HETHER IT WAS the singsong voice of a storyteller accompanied by the three-stringed, plucked sanxian, the passing sounds of winds and percussion accompanying a funeral procession, or the song-like cries of street merchants, composer and conductor Jacob Avshalomov's childhood in China was filled with local music.

He recalls, “In a way, the most telling to me and the most lasting in my memory were the cries of the street vendors. Some of them were so songful and so musical. I remember, for example the knife grinder. He says, “I sharpen scissors; I sharpen knives.” And Avshalomov sings it, in authentic Mandarin Chinese. Growing up in Tiensin (now called Tianjin) in a foreign enclave, he also heard Western music, including a performance of Verdi's *Aida* in Beijing at age six.

Today Avshalomov (BM '42, MA '43), who celebrated his 85th birthday in 2004, is a respected composer who has produced an important body of large-scale works, songs, and chamber pieces which bear the stamp of Chinese history, poetry, and music, and, after he emigrated to this country in 1937, draw on American folk song and geography to create a sense of place.

Avshalomov's music was championed by Leopold Stokowski, who conducted *The Taking of Tung Kuan*, about the fall of a pass crucial to the protection of Emperor Hsuan Tsung in 755, and Robert Shaw, who commissioned *Phases of the Great Land*, a symphonic work about Alaska. Shaw also gave 125 performances of his choral work *Tom*

**Jacob Avshalomov and his wife, Doris, with their dog Birdie, hold music and poems they composed together and printed at home in Portland, Oregon.**

*O'Bedlam* (on the story of a wandering mad beggar), which won the New York Critics Circle Award.

Robert Ward (BM '39), composer of the Pulitzer Prize-winning opera *The Crucible* (1961), calls Avshalomov “a fine composer of vocal and large instrumental works—handsome soundscapes of great originality.” Avshalomov is also recognized as the conductor, for forty years, of the country's first youth orchestra—the Portland Youth Philharmonic, founded in 1924. Ward adds, “In his long tenure with his group in Portland, Oregon, Avshalomov also developed and maintained perhaps the finest youth orchestra in the world.”

Jacob is the son of Aaron Avshalomov (1895–1965), a Russian composing in China who pioneered the synthesis of Chinese and Western musical elements. “I remember being enchanted by waking up to the sounds of father improvising and testing his compositions at the piano, early in the morning,” he recalls. “It seemed like a ritual,

something one did naturally to start the day. And so in my own moments of quiet I set down something. In imitation of father, I used the pentatonic scale and 2/4 time. That also just seemed natural.”

Aaron wrote a very successful opera called *The Great Wall*, which was sponsored by Madame Sun Yat-Sen, second wife of the Chinese political figure active in the founding of the Chinese Republic, and her younger sister, Madame Chiang Kai-Shek, wife of the leader of the Chinese Nationalists. After Aaron immigrated to the United States in 1947 to escape unrest between Nationalist and Communist forces in China, his music was conducted by Serge Koussevitzky and Leopold Stokowski.

Jacob's recent book, *Avshalomov's Winding Way* (XLibris Books), chronicles his and his father's careers, as well as those of his two sons, David and Daniel. Following in his father's footsteps, David is also a composer and conductor. Daniel, who gave a master class at Eastman

CONTINUED ON PAGE 14

in 2002, has been the violist of the American String Quartet for 28 years. *Three Generations Avshalomov*, an Albany Records compact disc issued in 1996, features one of David's compositions, as well as Daniel playing the music of his grandfather, father and brother.

Jacob's life, like his father's, has followed the "winding way" in the title of his book. After his birth in Tsingtao in 1919, his family moved to Tientsin, then to Beijing. When Beijing was attacked by warlord Chang Tso Lin, Jacob and his father found the way home blocked by soldiers. Jacob recalls, "Nothing daunted, I engaged several of the soldiers in my fluent Mandarin, and they were so charmed by this six-year old foreign devil explaining that we were within a few feet of our front door, that they let us by."

When Jacob was twelve, his father left the family to pursue his musical career in Shanghai, and his parents subsequently divorced. In 1935 Jacob began a correspondence with his father, sending him compositions to critique, but in 1937 mother and son forsook China because of the Japanese invasion and relocated to the United States, where Jacob met Edgard Varèse and studied with Ernst Toch.

After initial study at Reed College, Jacob entered the Eastman School, working at the Sibley Library to make ends meet. He profited from the many opportunities for performance in Howard Hanson's American Music Festivals, and for his master's thesis wrote *The Taking of Tung Kuan*—the piece later performed by Stokowski.

**A**FTER EIGHT YEARS of teaching, composing, and performing at Columbia University, Jacob went to Portland in 1954 to assume the directorship of the Portland Youth Philharmonic, then called the Portland Junior Symphony. The orchestra, which celebrated its 80th anniversary in

2004, has had many triumphs, including a 60th anniversary concert in which it performed jointly with Leonard Bernstein and the New York Philharmonic—which was also celebrating the 60th anniversary of its Young People's Concerts—and six highly acclaimed international tours.

Most significant, the orchestra introduced generations of young people to classical music. Avshalomov recalls, "For over a decade, the enrollment in school music groups had declined, not just in Portland, but nationwide. In many states school instrumental groups were dropped from the curriculum and relegated to before- and after-school voluntary periods. Students and their parents found youth orchestras to be their musical salvation."

He continues: "I found that often if you have the enthusiasm for something and believe in the beauty and importance of a work, you can impart that to students and help them transcend their own limitations."

He has been skilled and imaginative in involving the community. When the orchestra performed Mussorgsky's *Pictures at an Exhibition*, he says, "The original pictures by Victor Hartmann had been reproduced in the San Francisco Symphony's program and we were able to borrow the cuts to do likewise. I then invited students from the Portland Art Museum to make their own drawings prompted by the music, which they listened to at our rehearsals. Some forty student pictures were shown in the lobby at the concert, for all to compare with Hartmann's."

Avshalomov invited musical luminaries to inspire the young musicians. Isaac Stern did a working rehearsal of the Beethoven Violin Concerto, Claude Frank performed Beethoven's *Piano Concerto no. 1*, and Aaron Copland came to celebrate the 40th anniversary of the orchestra, playing, lecturing, and conducting his *Red Pony Suite*.

No less important are Avshalomov's dissemination of American music and his aid to emerging American musicians. Avshalomov commissioned six works from contemporary composers—besides Robert Ward, William Bergsma (BM '42, MM '43), David Diamond (x '37), Roy Harris, Benjamin Lees, and Goffredo Petrassi. In 1994, Avshalomov composed his *Symphony of Songs* for the Portland Youth Philharmonic's 70th anniversary.

He is still actively composing. The choral piece *When Summer Shines* was premiered by Volti in November 2003. He also recently completed a piece for mezzo-soprano and string quartet. His wife Doris, with whom he celebrated a 60th anniversary in 2003, is a poet whose texts he has set (as have his father and his son David) at several points in his career, including the 25th anniversary concert of the youth orchestra; their 50th wedding anniversary, with a work which he

called *Songs in Season*; and again in 1996 with *Doris Songs*.

David Oppenheim (BM '43), respected clarinetist and Dean Emeritus of the Tisch School of the Arts of New York University, to whom Avshalomov dedicated his *Evocations*, says: "The name means 'father of peace,' which describes him well. He is deserving, richly so, of his name, being a deeply caring and peaceful person, and he is an inspiration to those who know him. He is intelligent beyond smart, warm and giving. I respect and love him."

► Susan Hawkshaw is Assistant Director of Yale University's Oral History American Music Project. Quotes from Mr. Avshalomov are taken from a 2003 interview.

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*"Jacob Avshalomov has an evenness of temper which comes from an innate sense of grace, humor, and precise observation more on the positive side, balanced (his Russian heritage?) against the unavoidable negatives experienced in his life. His composing has often heroic, epic proportions, but I also enjoy the smaller, tender, poetic pieces, too. In his conducting, he recreates works of other composers, making a successful and deeply valuable contribution to next-generation players, leading them in his 'other-life work,' the Portland Youth Symphony."*

—DORIS ANTHONY DWYER, (BM '43)

*"For almost 60 years, Jacob Avshalomov has been a great inspiration to me. As a young professor at Columbia University, as coach of his own chamber music, as 'father' and conductor of the Portland Youth Symphony, as committee chairman at the National Endowment for the Arts: his expertise, taste, acuteness, and eloquence have been extraordinary. Jacob Avshalomov is an eternally youthful musician, teacher, colleague, friend."*

—CLAUDE FRANK

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In Charles Strouse's *Nightingale*, the Emperor (Sam Haddad) is revived by the music of the *Nightingale* (Laura Rosen Puzio) and the love of his Maid (Kathryn Cordelia Davis).

## Eastman Opera: Season of contrasts

EAST AND WEST, Baroque and Broadway, light and dark, ancient and modern: Eastman Opera Theatre's 2004–05 season ran the gamut musically and dramatically.

*East and West*, performed last November in Kilbourn Hall, brought composer-librettist Charles Strouse (BM '48) back to Eastman for a double bill combining his 1985 one-acter *Nightingale*, set in China (the "East"), with a brand-new companion piece commissioned by the Hanson Institute for American Music—*The Future of the American Musical Theatre* (a subject on which the composer of *Bye Bye Birdie* and *Annie* has some well-informed opinions).

The "Western" setting is a new performing arts center in Tallahassee, hosting the 25th anniversary of the landmark Broadway musical, *The Grass is Greener*. The show's creators re-

unite for soul searching and a few surprises—and since Strouse has written an *opera à clef*, they also recall several real-life Broadway composers, directors, and choreographers.

*East and West* received national attention in *American Record Guide*, whose reviewer stated: "We forgot we were watching students ... great singing coupled with solid character development paved the way for a cohesive ensemble performance."

"The Eastman School was where it all began for me," says Strouse. "With the performance of *East and West* at Eastman, a lovely little circle is completed."

Eastman Opera followed Strouse's dynamic double bill with a studio production of Monteverdi's *Coronation of Poppea* in

CONTINUED ON PAGE 16



Emperor Nero (Pamela Terry) and Poppea (Mary Elaine Stefanec) create some Roman scandal in Monteverdi's masterpiece.

CONTINUED FROM PAGE 15

February. Ted Christopher's interpretation of this Baroque masterpiece made overt parallels between ancient Rome, where Poppea intrigues her way into the Emperor Nero's affections, and the rise of Fascism in Italy before World War II. Christopher's stage direction combined ancient and 20th century costumes, and was forthright in portraying the opera's amoral characters.

What better way to wind up an opera season than with Puccini? For the spring Eastman Theatre production, however, stage director Steven Daigle and musical director Benton Hess chose a Puccini rarity, *La Rondine* (1917). A simple, romantic story of doomed love between a Parisian courtesan and a young man from the country, *La Rondine* has been described as *La Traviata* without the tragedy. Puccini's light-textured score uses the orchestra sparingly, but this intimate love story also calls for many secondary characters and a full chorus. The sets and costumes handsomely conjured up 19th-century Paris and Nice, and the large cast sang—and danced—wholeheartedly.



### ► A PUCCINI HEROINE

Magda, the leading role in Puccini's *La Rondine*, isn't usually considered a star-making opportunity, but soprano Jennifer Gliere (DMA '05) was front-page news after her performance in Eastman Opera Theatre's spring production. *Democrat and Chronicle* critic John Pitcher called Jennifer's voice "sumptuous, silvery, and splendid," and the singer "a sensitive artist who knows how to turn a phrase while giving urgent meaning to the text."



Susan Conkling led the Eastman Women's Chorus in Roxanna Panufnik's *Olivia*.

## A week of musical discoveries

EASTMAN'S FIRST WOMEN in Music Festival was presented, with support from the music publisher Universal Edition, from March 21–25. Over 100 Eastman students and faculty, male and female, and guests, performed daily concerts in the School's Main Hall, Schmitt Organ Recital Hall, or Miller Center Atrium. The Sibley Music Library complemented the festival with a special exhibit highlighting achievements of women in music.

It was a week full of musical discoveries: chamber, keyboard, vocal, and choral music by women ranging from Barbara Strozzi (1619–1664) and Clara Schumann (1819–1896) to such contemporary composers as Libby Larsen, Joan Tower, and the Festival's featured composer, Roxanna Panufnik (the daughter of Sir Andrzej Panufnik). Not to mention Eastman students Abigail Aresty, Winnie Cheung, Sarana Chou, Beata Golec, Vera Ivanova, Rachel Kincaid, and Ching-Mei Lin—and two Eastman alumnae, Pauline Alpert (BM '27) and Katherine Hoover (BM '59).

Each concert had a theme, such as "Poetic Women" or "Yesterday Meets Today," and each selection was introduced by the reading of a female poet's work. Among the faculty

artists involved were Tony Caramia (piano), Christel Thielmann (viola da gamba), Susan Conkling (leading the Eastman Women's Choir), and Ruth Cahn (leading the Eastman Percussion Ensemble).

"This new Festival is a celebration of women involved in all aspects of music—composition, performance, and scholarship," said Sylvie Beaudette, assistant professor of chamber music, who coordinated the festival with graduate student pianist Sophia Ahmad, and who also performed on two programs. "There is an amazing body of

musical works by women that is rarely performed or talked about. Our goal is to showcase some of them."



► Sylvie Beaudette asks Eastman alumnae composers to send published scores and/or commercial recordings of their chamber, vocal, and instrumental music for consideration in next year's Women in Music Festival. Please limit the number of pieces to three; most selections are less than 10 minutes long. Send to: Sylvie Beaudette, Artistic Director, Women in Music Festival, Eastman School of Music, 26 Gibbs St., Rochester NY 14604.

## Unlocking secrets: Modern music icons visit Eastman

“IT’S LIKE HAVING one of Bach’s sons here to talk about his music,” said assistant professor of conducting Brad Lubman about the late November visit by Nuria Schoenberg Nono—daughter of Arnold Schoenberg, for many the central figure in 20th-century music, and widow of the Italian modernist composer Luigi Nono (1924–1990).

The focus of her visit was on the life and music of her famous father; she talked about Schoenberg’s relationships as a musician and teacher in an informal conversational format with her fellow visitor, pianist Stefan Litwin—who also performed the solo piano version of Schoenberg’s seminal *Chamber Symphony no. 1*.

In early February, Eastman was honored to host another prominent figure in modern music: the British composer Sir Harrison Birtwistle, who celebrates his 70th birthday in 2005. During a three-day residency,



The daughter of the man who changed 20th-century music: Nuria Schoenberg Nono.

Birtwistle took part in rehearsals and master classes, but the highlight of his visit was a performance of his celebrated work *Secret Theatre* by Musica Nova, conducted by Brad Lubman before an enthusiastic crowd in Kilbourn Hall. Lubman had also conducted two Birtwistle works at Carnegie Hall’s Zankel Hall on January 31.

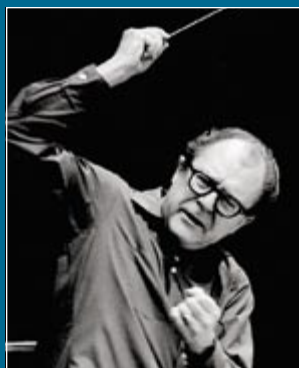
Birtwistle frequently draws inspiration for his music from contemporary art,



Sir Harrison Birtwistle and Brad Lubman at a rehearsal of *Secret Theatre*.

classical mythology, and pre-history. In the performance of his 1984 *Secret Theatre*, 12 student musicians performed an esoteric “ritual,” with soloists playing “roles in a hidden drama” on one side of the stage, next to the seated ensemble. For all its dramatic effect, it is a meticulously planned work on all levels; as Birtwistle commented in a master class, “my intuition can only take me so far.”

## Hendl’s homecoming



On the podium in 1964

composers as Stravinsky, Khachaturian, and Penderecki, establishing the Musica Nova ensemble, encouraging innovative curricula in accompanying, conducting, jazz, and electronic music. But he will always be remembered as one of the outstanding American conductors of his generation.”

The distinguished American conductor Walter Hendl, director of the Eastman School of Music from 1964 to 1972, returned to the School—and the podium—in April, leading the Philharmonia in Rachmaninoff’s *Symphony no. 2*—his first appearance here since 1982. “Walter Hendl accomplished some great and enduring things at Eastman,” said Dean James Undercofler in introducing the 88-year-old conductor, “inviting such prominent



In rehearsal, Hendl confers with timpanist Colin Tribby.



During a rare bit of free time, EWE members experienced “The Gates,” the renowned Christo-Jeanne Claude installation in Central Park.

## An EWE celebration at Carnegie Hall

ON FEBRUARY 26, 2005, the Eastman Wind Ensemble, directed by Mark Scatterday (DMA '89), performed in one of the world's great concert venues—New York's Carnegie Hall—as part of “A Celebration of the Contemporary Wind Band,” presented by the 2005 College Band Directors National Association Conference.

The demanding program of contemporary music included works by David Maslanka,

Jeff Tyzik (BM '73, MM '77), and Robert Sierra and Karel Husa (who both attended), presented in tribute to the memory of EWE founding director Frederick Fennell (BA '37, MS '39, HNR '88).

Trombonist Mark Kellogg performed as soloist in the concerto written for him by Tyzik.

Preceding all these on the program was the Bach chorale “Come, Sweet Death,” an

homage to Fennell and “one of his signature pieces,” according to Mark Scatterday.

The festive weekend also included an alumni brunch with guest Maria Schneider (MM '85). The week before, Maria won a “Best Large Jazz Ensemble Performance” Grammy for her CD *Concert in the Garden*, so naturally there were attentive ears for her words! (See “Conversation,” p. 11 for more from Maria Schneider.)

## Hitting high notes

Four gifted Eastman School singers hit the high notes in the fourth annual Friends of Eastman Opera Voice Competition, held November 20, 2004 in Kilbourn Hall. From left to right: Munenori Sugetani, student of Robert Swensen—second prize; Margaret Gawrysiak, student of Carol Webber—honorable mention; adjudicator Robert L. Larsen, artistic director of Des Moines Metro Opera; Annamarie Zmolek, student of Robert Swensen—third prize; and Marc Webster, student of Carol Webber—Lynne Clarke Vocal Prize.







Caramia



Arlen

## Gettin' happy with Harold

2005 MARKS THE centenary of one of America's great composers of popular music, Harold Arlen. February 15 was a red-letter day for the composer of "Over the Rainbow," recently named Number One Song of the Century, as well as such standards as "Blues in the Night," "Get Happy," and "Stormy Weather." In New York City, Mayor Bloomberg declared February 15 "Harold Arlen Day"; in Rochester, Associate Professor of Piano Tony Caramia presented a multimedia centennial tribute to Arlen.

Besides playing and commentary by Caramia, the show included vocal performances by ESM alumnus Jody Graves (DMA '93) and former faculty member Thomas Paul, and a guest appearance by faculty trombonist Mark Kellogg. Besides the sterling musical performances, Caramia's tribute included rare photographs and film clips of Arlen, and such interpreters of his songs as Tony Bennett and Barbra Streisand.



Sixty years in the business and counting: Clark Terry played several Bill Dobbins arrangements in his Eastman Theatre concert.

## Terry jazzes up February

"I HAVE ALWAYS been a huge fan of Clark Terry," says professor of jazz studies Bill Dobbins, who calls Terry "A great source of encouragement and support to me, and to countless aspiring jazz musicians. Since returning to Eastman in 2002, one of my top priorities was to arrange for Clark to return once again, and I was really excited to give the Eastman community the priceless opportunity to experience his unique gifts as both musician and human being." The legendary

84-year-old jazz trumpeter did indeed make it back to Eastman in February, performing with the Jazz Ensemble and with faculty members Dobbins, Harold Danko, Jeff Campbell, and Rich Thompson. Also along for the ride was Terry's regular saxophone soloist since 1995, Dave Glasser (MM '86).

"It was an absolute honor and a thrill to welcome Clark Terry to Eastman, and for our students to have the chance to play alongside him," said Danko.

## A princely award

In April, junior Jonathan Michie won the first prize of \$7,500 in the Lotte Lenya Competition for Singers, held annually in Kilbourn Hall. Jonathan (shown here as Anthony in Eastman's 2003 production of *Sweeney Todd*) is, at age 20, the youngest person ever to win the Lenya Competition, established in 1998 by the Kurt Weill Foundation for Music (directed by ESM Professor of Musicology Kim Kowalke) to recognize young singer/actors who can perform convincingly in a broad range of musical theatre styles. Jonathan's blue-chip judges were Pulitzer Prize-winning composer William Bolcom, singer/actress Angelina Réaux, and—in his first visit to Eastman—Hal Prince, the original director of *Sweeney Todd* and many other musical theater classics.



## Gladys Leventon

THE EASTMAN COMMUNITY was saddened to learn of the recent death of Gladys Leventon, a long-time faculty member.

Gladys Leventon studied at the Eastman School, receiving a Bachelor of Music degree in 1929.

After graduation, she served on the Eastman faculty from 1929 until her retirement in 1974. Mrs. Leventon also taught at the National Music Camp in Interlochen, Michigan, for several summers.

Mrs. Leventon's husband Alexander Leventon (1896–1950) was the concertmaster of the Rochester Philharmonic Orchestra from 1923 to 1944, and also a notable photographer. In 1984, Mrs. Leventon gave 42 original photographs by Alexander Leventon, of such great musicians as Jascha Heifetz, Fritz Kreisler, Charles Munch, and Sergei Rachmaninoff, to the Sibley Music Library. Along



Leventon

with other prints and negatives, they form the Leventon Collection.

“I have vivid memories of returning to Eastman in 1955 after serving in the military as a Korean veteran. I was looking for a place to stay and met Gladys Leventon, who informed me she rented rooms to Eastman students and had an extra room available,” writes Joseph Scianni (MM '53, DMA '59). “I remember the rent was \$25 a month. What a great deal! And she let me use her piano and the kitchen.

“Every so often I made a pasta sauce for dinner, and once painted the kitchen for her. One room was a gallery of her husband's photographs. There was a great picture of a young Leonard Bernstein, whom I later worked with at Columbia Records.

“My years at Eastman were the best years of my life, and knowing Gladys and being her friend at 61 Milburn Street helped make this possible. She will be missed.”

“In addition to collegiate piano teaching,” says Eastman School Historian Vincent Lenti, “Gladys taught an elementary theory pedagogy class which was, for many years, a requirement for Eastman piano majors. In the Preparatory Department, she taught piano and theory, and coordinated the theory program for many years. Former community students, however, would best remember her for a class called ‘Listening to Music.’ It was a marvelous theory and music appreciation class which was thoroughly enjoyed by countless numbers of high school seniors.”

## Janice Naccarella

THIS YEAR, THE Eastman community mourned the death in July 2004 of Janice Naccarella, who served the School as an administrative assistant for a remarkable 42 years, from 1956 to 1998—starting as a secretary for Howard Hanson, and concluding with the Institute for American Music (now the Hanson Institute) under Robert Freeman and James Undercofler.

## In memoriam

### 1920s

#### Gladys Leventon

(BM '29), April 2005

### 1930s

#### Theodore Applebaum

(BM '30, MM '31), April 2005

#### Grace Baas

(BM '36), December 2004

#### Hoyle D. Carpenter

(MM '32), April 2005

#### David Leo Diamond

(x '37), June 2005

#### Nellie Clarke Douglas

(BM '35), March 2005

#### Pauline Evans

(x '31), April 2004

#### Frederick Fennell

(BA '37, MS '39, HNR '88), December 2004

#### Loretto W. Leonard

(BM '34), January 2005

#### Margaret Stallman

(BM '34), January 2005

#### Doris Waterman

(BM '30), October 2004

### 1940s

#### Eugene Cunningham

(BM '42, MAS '49), May 2005

#### Virginia D'Amours

(BM '47), January 2005

#### Charles Doherty

(BM '42, MAS '43), September 2004

#### Arline Feder

(BM '40), December 2004

#### Jean Hawk

(BM '48), October 2004

#### Samuel Krachmalnick

(x '47), April 2005

#### Terry L. Martin

(BM '41), May 2004

#### Donald Morrison

(MAS '42), January 2005

#### Ruth (Mulkey) Muller

(MM '46), February 2005

#### William Henry Presser

(PhD '47), August 2004

#### Ruth Ralston

(BM '48), January 2005

#### Milton Sandel

(x '40), January 2005

#### John J. Silber

(BM '44, MAS '47), March 2005

#### John A. Spurgeon

(BM '40), December 2004

### 1950s

#### James Ray Burnett

(x '54), November 2004

## Remembering Faini

MARIA LUISA FAINI, ESM Professor of Piano from 1966–1982, who passed away during retirement in Rome in the autumn of 2003 (see *Eastman Notes*, December 2003), is being honored by alumni, friends, and colleagues at a memorial website created by former student Timothy Mueller (BM '73, MA' 75). Personal remembrances may be posted directly to the site at [www.rochester.edu/Eastman/faini](http://www.rochester.edu/Eastman/faini).

Visitors are also encouraged to post their e-mail addresses in the interest of facilitating communication for the future creation of a more lasting tribute to Faini's important teaching legacy at Eastman. Scanned photographs or memorabilia may be sent to Mueller for consideration for posting to the "Album" section of the site at [tjmueller@mindspring.com](mailto:tjmueller@mindspring.com). General queries may also be sent to former Faini student Gregory Galligan at [gregory.galligan@gmail.com](mailto:gregory.galligan@gmail.com).

Persons wishing to donate Faini-related papers or photographs to an archival file in the



**Maria Luisa Faini taught piano at Eastman from 1966 to 1982.**

ESM Archives (recently established to receive materials donated by surviving family members through longtime friend and colleague Vincent A. Lenti, Lecturer in Piano and Eastman School Historian; [vlenti@esm.rochester.edu](mailto:vlenti@esm.rochester.edu)), may mail such materials, certified mail (at risk

of sender), to David Peter Coppen, Special Collections Librarian and Archivist, Eastman School of Music Archives, Sibley Music Library, Room 407, 27 Gibbs Street, Rochester, NY, 14604; [dcoppen@esm.rochester.edu](mailto:dcoppen@esm.rochester.edu).

—GREGORY GALLIGAN, BM '82

**Sister Mary David Callahan**

(BM '52), March 2005

**James A. Frankus**

(BM '50, MM '51), December 2004

**Phyllis S. Grant**

(MA '50), November 2004

**Herbert Hawk**

(x '53), November 2004

**Margaret Schofield**

(BM '53), January 2005

**Peter Synnestvedt**

(BM '57, MM '59), July 2004

**Anthony Taffs**

(MAS '52), February 2005

**Marjorie Van de Poel**

(BM '54), November 2004

**Ruth Watanabe**

(PhD '52), February 2005

### 1960s

**Jerry L. Bowder**

(PhD '60), February 2005

**Larry Lee Cortner**

(MM '67, DMA '78), March 2005

**Fred B. Gary**

(MM '61), November 2004

**Judith Ann (Colip) Riffin**

(BM '60), February 2005

**Herbert Spencer**

(BM '64), April 2004

**James F. Stuart**

(DMA '69), March 2005

**Hyacinthe Tlucek**

(BM '64), December 2004

**Judith Workman**

(BM '64, MM '89), February 2005

### 1980s

**Emily Bernstein** (MM '81), January 2005

### 1990s

**William Bomar**

(BM '93), January 2005

**James Coleman**

(BM '95), March 2005

**David Griffioen**

(MA '90), April 2005

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

## 1930s

**Dorothy Eshelman** (BM '30) writes that at the age of 97, "I am still using my music and hope to be playing the day I leave the earth ... I still play piano three times daily in our dining room at Beechwood Residence (Getzville, NY), and four or five times on Sundays (including another dining area and church service). I do not mean to boast nor brag—just to let you know that I am still singing Eastman's praises (or playing) proudly daily!"

**Carolyn Raney** (BM '38) sends notice of her second collection of poems, *Portals and Portents* (Xlibris). Carolyn has served as dean of the Graduate School at Schiller International University, and has had a notable career as a musicologist, particularly in research on women composers.



## 1940s

In December 2004, flutist **Doriot Anthony Dwyer** (BM '43) took part in a program of Alea III, Boston University's contemporary music ensemble, performing the world premiere of *Study for Flute* by longtime Eastman composition professor **Bernard Rogers**.

Prolific theater composer **Charles Strouse** (BM '47) is having a busy year. In fall 2004, Eastman Opera Theatre produced his *East & West* (see "School News"); on January 7, his new musical *Real Men* opened at Miami's Coconut Grove Playhouse; and in April, Trinity Playhouse in Providence, RI presented another musical, *You Never Know*. Strouse wrote music and lyrics for all three shows.

## 1950s

**Ronald T. Bishop** (BM '56) joined his colleagues in the Neotuba Quartet (two tubas and two euphoniums) for an April 14 recital at Cleveland State University.

The sixth cycle (72nd) birthday of **Khunying Malaival Boonyaratavej**

## 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, NY 14604.

**Fax:** 585-274-1089

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

Deadline for the December issue of *Notes* is November 22, 2005.

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

(MAS '56) was celebrated with a grand concert at the National Theatre, Bangkok, featuring solo singers, groups, and choirs who have been trained or influenced by her. Khunying Malaival has tutored Thailand's royal princesses, and is recognized as a pioneer of the art of choral singing in Thailand.

### Wally Comfort

(BM '56), bassist in the Roberts Wesleyan College Community Orchestra, was featured in a profile of the orchestra in the March 21 Rochester *Democrat and Chronicle*. When asked to describe Comfort, director **Paul Shewan** (MM '83, DMA '04) said, "The words that come to mind are 'consistency,' 'loyalty'"

**Walter Hartley** (BM '50, MM '51, PhD '53) was honored with a program of chamber compositions performed by Buffalo's Friends of Vienna on November 21, 2004. The compositions included two from 2003: *My Shepherd's Sacred Throne* and *Fantasy Pieces for Alto Saxophone, Cello, and Piano*. Performers included **Patricia Chiodo**, trumpet (MM '75), and **Paul Hartley** at piano and organ (BM '57, MA '60).

In November 2004, **Sydney Hodkinson** (BM '57, MM '58) was awarded two prizes at an international concert band competition in Harelbeke, Belgium, for *Monumentum pro Umbris* (2003).

In April, Syd also heard his *Symphony no. 9 ... epiphanies* performed by the Symphonic Band of Stetson (FL) University, where he is professor of composition. The 1993 work was written in memory of composer Stephen Albert.

In January, tenor **Earnest Murphy** (MM '55) was heard in concert at Stetson University (FL) with harpist-chordist Boyd Jones. Murphy's career has included work with New York Pro Musica and the Robert Shaw Chorale.

**Dorothy Payne** (BM '56, MM '67, DMA '74) was recently awarded the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. The \$10,000 prize is awarded every two years to an outstanding music theory pedagogue; Dorothy received it at the annual meeting of the Society for Music Theory in November 2004.

The Percussive Arts Society inducted **Gordon Peters** (BM '56, MM '62) into the PAS Hall of Fame on November 12, 2004 in Nashville, TN. Peters and fellow inductee, former *Tonight Show* drummer Ed Shaughnessy, joined such Hall-of-Famers as Lionel Hampton, Gene Krupa, Tito Puente, Buddy Rich—and Peters' teacher at Eastman, the legendary William Street.

Flutist **Margaret Redcay** (BM '57) was joined by her daughter, Andrea Graves, for an April concert entitled "A Festival of Flutes" at Herral Memorial Auditorium, Plainview, TX.

**Lewis Rowell** (BM '55, PhD '58) presented "Gesture in the Musical Languages of India" at the Eighth International Conference on Musical Signification at the Sorbonne in October 2004. His article "Musical 'Icons' and the Semiotics of Familiarity" was published in spring 2005 by the International Semiotics Institute (Imatra, Finland), and he delivered the keynote address at the May 2005 meeting of Music Theory Midwest. Lewis retired from Indiana University at the end of the 2004-2005 academic year.

Composer **Nancy Van De Vate** (x '52) is the subject of a new book, *Journeys Through the Life and Music of Nancy Van De Vate*, by Laurdella Foulkes-Levy and Burt J. Levy (Scarecrow Press). The book includes an audio CD containing five Van De Vate works and portions of lesser-known compositions.

**George Walker** (DMA '56, '57) was recently commissioned by the Las Vegas Philharmonic to compose a work in honor of the orchestra's centenary. He was also a guest composer for Hawaii Public Radio's recent "New Music Marathon" live concert. (See "Alumni on CD," p. 24.)

## 1960s

The Picasso Ensemble of Cabrillo College, including cellist **Karen Andrie** (BM '65), performed in a recital in April at the College's Sesnon House. "The group performed with clarity and fine musical understanding," said the Watsonsville (CA) *Register-Pajaronian*.

Conductor **Donald Barra** (BA '61) celebrated one of his mentors in "A Tribute to Leonard Bernstein," an April concert of excerpts from Bernstein's *Candide*, *West Side Story*, and *Mass* with the San Diego Chamber Orchestra and San Diego Master Chorale. This was Barra's finale as music director of the SDCO; he plans to guest conduct, and to finish his second book, to be called *Shaping Music*.

Percussionist **Bill Cahn** (BM '68) visited Eastman for a residency from December 1-9, 2004, consisting of the workshop "What to Listen for

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# Eastman alumni on CD



One of the first classical releases of 2005 came from pianist **Thomas Lanners** (MM '89, DMA '91), whose CD of *The Completed Pub-*

*lished Piano Music of Leonard Bernstein* was released on January 2 (Centaur CRC 2702). The disc of mainly short pieces includes Bernstein's first published work, a piano transcription of Copland's *El Salón México* of legendary difficulty.

**Raymond Egan's** (BM '67) recent CD of original choral and vocal music, *Ancient Partners*, is available at [www.RaymondEgan.com](http://www.RaymondEgan.com).

**Andrea Kapell Loewy** (BM '75) announces the release of *Apparitions and Whimsies* (Centaur CRC 2689), a collection of contemporary flute works that includes first recordings of pieces John Heiss and Jindřich Feld, as well as music by Toru Takemitsu and Charles Koechlin—and flute duets by Robert Muczynski, with fellow flutist and alumna **Leone Buyse** (BM '68). *Apparitions and Whimsies* has received outstanding reviews in *American Record Guide* and *Flute Talk*.



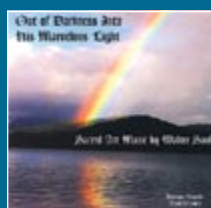
Speaking of **Leone Buyse**, the versatile flutist can also be heard with her husband, clarinetist **Michael Webster** (BM '66, MM '67,

DMA '75), on *World Wide Webster* (Crystal 357), a delightful collection of arrangements including Debussy's *Petite Suite*, dances by Dvořák and Brahms, and several pieces by Louis Moreau Gottschalk. Robert Moeling is the pianist.

Soprano **Carmen Pelton** (MM '80) is the soloist in a new recording of Barber's perennial *Knoxville: Summer of 1915*, with the Pro Musica Chamber Orchestra of Columbus (Summit DCD 1023). The CD, titled *American Originals*, also includes music by Michael Daugherty, Peter Schickele, and David Noon.

For ordering information, visit [www.summitrecords.com](http://www.summitrecords.com) or [www.promusicacolumbus.org](http://www.promusicacolumbus.org).

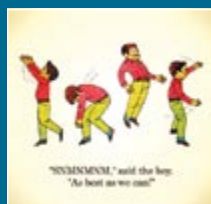
Eastman is well represented on a recent CD of chamber music by Lowell Liebermann (Albany 684); the performers include the **Ying Quartet**, violinist **William Terwilliger** (BM '84, MM '86, DMA '90) and violist **Erika Eckert** (BM '87), who team up in Liebermann's *Two Pieces for Violin and Viola*, op. 4; Terwilliger is heard in a violin sonata, two trios, and (with the Yings) a *Concerto for Violin, Piano, and String Quartet*, op. 28.



Pianist and composer **Walter Saul** (MM '79, DMA '80) recently released two CDs of his work. *Out of the Darkness Into His Marvelous*

*Light* (Tarsus 1001), includes several works for different media, including the piano solo *Cry of the Untouchables*, inspired by the ministry of Covenant House to street children. *From Alpha to Omega* (Tarsus 1002) is a series of 24 preludes and fugues in all the major and minor keys, inspired by J.S. Bach and by Saul's mentor George Rochberg. For information on the CDs, write to Walter at [waltersaul@juno.com](mailto:waltersaul@juno.com).

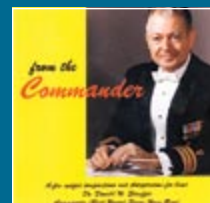
**Arthur Frackenhohl** (MA '49) reports a new CD of his brass music: *The ART Collection*, by the Carolina Brass (Summit 406). It contains two quintets, two pop suites, and a fanfare by Frackenhohl, as well as music by Joplin, Poulenc, Handy, Berlin, and others.



True fans of "libertine lyrical liberalism" will want to pick up the new CD by SNMNMNM, *As Best As We Can* (Unschool'd 015).

Three-fourths of SNMNMNM has an Eastman pedigree: **Seamus Kenney** (BM '98; vocals, accordion, trombone); **Matthew Kennedy** (BM '99; electric guitar/vocals, trumpet); and **Mark Daumen** (amplified tuba/vocals). (The

fourth SNMNMNM'er is drummer/vocalist Matthew Vooris.) "Treat your ears to 11 songs that you won't be able to get out of your head," says the group; "Your brain will thank you." We liked the booklet pictures too.



**Donald W. Stauffer** (BM '41, MM '42), who led the U.S. Navy Band from 1969 to 1973, sent us *From the Commander*, a CD of original composi-

tions and arrangements of such composers as Franck, Chabrier, Bach, and Haydn recorded live with the Navy Band in the early '70s. It is available from Walking Frog, Barnhouse, Oskaloosa, Iowa, who also handle Stauffer's published works for band and orchestra, or from Stauffer Press (205-951-3881).



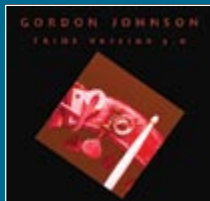
Soprano **Melissa Fogarty** (BM '91) can be heard on two recent CDs: Alessandro Scarlatti cantata *Agar et Ismaele Esiliati (The Exile of Hagar and Ishmael)*, with members of Seattle Baroque including baritone **Nathaniel Watson** (BM '80) (Centaur 2664); and *Forbidden Dance: Dances and Diminutions of the Italian Baroque* (Musicians Showcase 1073), a collection of songs and dances with Ensemble for the Seicento ([www.seicento.org](http://www.seicento.org)). Classics Today.com gave the Scarlatti CD a 9/9 rating, stating, "Melissa Fogarty ... delivers her arias with a marvelous range of color and nuance." *Early Music America* called *Forbidden Dance* "racy good fun," and Fogarty's singing "emotional and cavalier." For more news from Melissa, see "Alumni Notes," p. 35.

*The Far Field*, a CD of music for voice, chamber orchestra, and chamber ensembles

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by **Clement Reid** (BM '77), is available at [luteworld.plu.edu](http://luteworld.plu.edu). Reid currently teaches composition at Pacific Lutheran University, Tacoma, Washington.



### Gordon Johnson

(BM '74) has produced three jazz piano trio CDs over the last decade:

*Trios* (1996), *Trios V. 2* (2002), and *Trios Version 3.0* (2004).

Among the Eastman alumni in the series are pianists **J. Thomas “Biff” Hannon** (MM '93) and **Phil Markowitz** (BM '74), and percussionists **Steve Gadd** (BM '68) and **David Mancini** (BM '75). All three CDs are available from [www.tonalities.com](http://www.tonalities.com).

Soprano **Susan Marie Pierson** (BM '74), who has impressive Wagnerian credentials in Europe and America, headlines a new live recording of the most demanding female role of them all, *Isolde in Tristan und Isolde* (Titanic 261), joined by tenor Marc Deaton as Tristan and the Bulgarian Festival Orchestra and Chorus conducted by Glen Cortese. For more information of this fascinating joint American-Bulgarian production, visit [www.tristanundisolde.com](http://www.tristanundisolde.com).



### Rick DiMuzio

(MM '89), associate professor at Berklee College of Music in Boston, has released his first solo CD, *First Offerings*. It

showcases Rick's skills as saxophonist and composer, and also includes alumnus **John Hollenbeck** (BM '90, MM '91) on drums. For more information, visit [www.rickdimuzio.com](http://www.rickdimuzio.com).

**Gary Bordner** (MM '77), first trumpet of the St. Paul Chamber Orchestra, has just released a CD of virtuoso trumpet works, including popular concertos by Vivaldi and Telemann, Hovhaness' *Prayer of St. Gregory*, and Persichetti's *Hollow Men*. It is available from [www.artegra.com](http://www.artegra.com).

The much-loved and still fondly remembered voice of baritone **William Warfield** (BM '42,

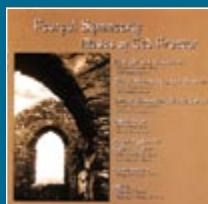
HNR '88) can be heard on *Famous Voices of the Past: William Warfield* (Preiser 93438); the mono recording includes performances of songs by Loewe, Schumann, and Brahms.

**Bill Cunliffe** (MM '81) recently appeared on *Tomo* (Torii Records) as pianist and arranger in music by Reed Cotler. AllAboutJazz.com admired Cunliffe's “ability to play bebop piano as a soloist or feeder, and ... fine sense of shading in his arrangements.”



Violinist **Jean Rayburn** (BM '48, MM '50) sent us his latest CD, *Just a Little More*. The program of 47 standard

tunes, performed by Jean and a combo at the historic Bevo Mill Restaurant in St. Louis, ranges from “Unforgettable” to a Cole Porter medley. For more information, call Bevo Mill at 314-481-2626.



Composer **Ted Frazeur** (BM '51, MM '56) has just released *Fearful Symmetry: The Musics of Ted Frazeur* (Mark 4798),

a collection of choral, instrumental, and vocal pieces, including a setting of William Blake's *The Tyger* (hence the title). For more on the CD, visit [www.markcustom.com](http://www.markcustom.com).

Violinist **Kate Stenberg** (MM '88) writes that the Del Sol Quartet, of which she is a member, just released a CD of the complete string quartets by George Antheil (1900–1959), the “Bad Boy of Music” of the 1920s. For more information, visit [www.otherminds.org/shtml/Antheilcd2.shtml](http://www.otherminds.org/shtml/Antheilcd2.shtml).



### “Global Maestro”

#### Paul Freeman

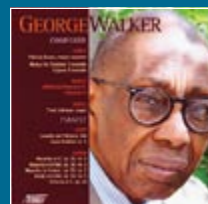
(BM '56, MM '58, PhD '63) conducts three recent CDs with the Czech National Symphony

Orchestra, of which he is music director. Albany Records 706 features organ soloist Marilyn Mason in a program that includes

a concerto by **Emma Lou Diemer** (MM '49, PhD '60); *Cedille 79, 20th-Century Oboe Concertos*, features soloist Alex Klein in works by Martinu, Pawel Sydor, and Marco Aurélio Yano; *Cedille 80* comprises wind concertos by Cimarosa, Molique, and Moscheles, with Klein and flutist Mathieu Dufour.

In May 2005, violinist **Madeleine Mitchell** (MM '81) gave a concert to launch *In Sunlight* (NMC D098), a new CD of recent works written for her by contemporary British composers, including Michael Nyman, James MacMillan, and Nigel Osborne. *In Sunlight* was released by the Royal College of Music, where Mitchell has been a professor since 1994. For information, visit [www.nmcrec.co.uk](http://www.nmcrec.co.uk).

Drummer **Ted Poor** (BM '03) and his Quartet—which also includes bassist **Ike Sturm** (BM '00, MM '03) and tenor saxophonist **Matt Blanchard** (BM '01)—just released their first CD, *All Around* (Trier). In a favorable review, AllAboutJazz.com commented, “This recording is filled with creative compositions and a highly adventurous spirit ... This is one record by a drummer who is not afraid to drive the bus.” **Eric Biondo** (BM '00) is guest trumpeter on one track.



One of America's distinguished composers, **George Walker** (DMA '56, '57), was recently honored by Albany Records with the release of

*George Walker: Composer-Pianist* (Albany TROY 697). Walker, a notable pianist, performs on many tracks of this collection of songs, chamber music, piano and organ music, as well as in solo pieces by Chopin and Liszt. Among the instrumentalists on the disc is violinist **Calvin Wiersma** (MM '85).

► 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.

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in Cymbals,” private lessons with percussion students, and rehearsals and the premiere of his new work *Wright’s Lessons*, for percussion, string quartet, and children’s chorus, with the Eastman Marimba Ensemble and the Amadeus Chorale. The 20-minute composition is based on the 1846 reading and spelling book, *Wright’s Primary Lessons*.

Pianist **Constance Carroll** (MM ’62) performed Mozart’s Concerto no. 21, K. 467, with the Louisiana Sinfonietta and Dino Constantinides, at the First Baptist Church, Baton Rouge, LA, on April 17. In January, she gave a solo recital at Mississippi State University. Constance is Barineau Professor of Keyboard Studies at Louisiana State University.

Mezzo-soprano and New York City Opera mainstay **Joyce Castle** (MM ’66) spent the fall and early winter performing three very French, very different roles. She played the Mother Superior in Poulenc’s *Dialogues of the Carmelites* at NYCO in October; a character based on the turn-of-the-century Parisian chanteuse Yvette Guilbert, in Martha Clarke and Charles Mee’s theater piece *Belle Époque*, which opened November 21 at Lincoln Center’s Mitzi Newhouse Theater; and in January sang the role of Geneviève in the U.S. premiere of the original version (with piano accompaniment) of Debussy’s *Pelléas et Mélisande* by L’Opéra Français de New York.

**Joseph Henry** (BM ’52, MM ’53, DMA ’65) is in his 20th season as Music Director of the Missoula Symphony Orchestra, which celebrates its 50th anniversary this year. Soloist for the opening concert was violist **Maria Lambros Kannen** (BM ’85), playing Berlioz’s *Harold in Italy*. In the final concert, **Allen Vizzutti** (BM ’74, MM ’76) teamed with his early mentor, Doc Severinsen, for a Trumpet Spectacular. **Margaret Nichols Baldridge** (BM ’87, DMA ’95) is MSO concertmaster; **Fern Glass Boyd** (BM ’75) is principal cellist.

**Richard Kilmer** (BM ’61, MM ’64) performed a duet recital with pianist Eugene Rowley at Southwestern College (KS), of violin sonatas by Mozart, Prokofiev, and Fauré. Richard

is principal second violin of the Austin Symphony, and concertmaster of the Laredo (TX) Philharmonic.

In January, bassist **Tony Levin** (BM ’68) joined the California Guitar Trio for two shows in Poughkeepsie, NY. The trio is known for its wide-ranging repertoire; Tony likened the experience to playing with a chamber ensemble. For more on Tony’s performances, visit [www.tonylevin.com](http://www.tonylevin.com).

In October, **Bob Ludwig** (BM ’66, MM ’01), president of Gateway Mastering and DVD, won his unprecedented 12th Technical Creativity and Excellence (TEC) Award for his mastering of Radiohead’s album *Hail to the Thief* (Capitol).

On April 12, the General Board of Global Ministries of the United Methodist Church commissioned **Lee Dawson Manns** (BM ’68) as a Deaconess. She will serve St. Andrew’s Methodist Church, Cherry Hill, NJ, as a Parish Support Worker, and will serve the United Methodist Women as the Gateway South District Coordinator for Membership, Nurture, and Outreach.

**Annette Stanton** (MAS ’66), vocal music teacher at East Irondequoit’s Laurelton-Pardee Intermediate School, received the Rochester Philharmonic Orchestra’s Classroom Specialist Award for 2005. Annette’s fourth-grade chorus was treated to a guest rehearsal with RPO music director Christopher Seaman. Annette plays French horn in the Eastside Brass with her husband Harry.

In January, **Max Stern** (BM ’69) was invited as a guest composer from Israel to participate in the 60th anniversary of Auschwitz on European Holocaust Day by the Jewish community of Gothenberg, Sweden. The interfaith program included performances of Max’s *Terezin Songs* by soprano Monica Danielsson and pianist Bernt Wilhelmsson. Max is Associate Professor at the College of Judea and Samaria, and music critic for the *Jerusalem Post*.

Pianist **Carolyn Stoessinger** (MM ’60) joined bass-baritone Terry Cook in a performance of Schubert’s *Winterreise* at the Newberry (SC) Opera House on March 6.

**Michael Webster** (BM ’66, MM ’67, DMA ’75) and **Leone Buysse** (BM ’68) are in their eighth year at Rice University’s Shepherd School of Music, where Michael teaches clarinet, Leone teaches flute, and both coach wind chamber music. Michael also serves as artistic director of the Houston Youth Symphony, and in March hosted and performed in recital with Berlin Philharmonic principal clarinetist Karl Leister. This summer, Michael will perform at the Skaneateles Festival and the International ClarinetFest in Tokyo. Leone recently performed for the New York Flute Club, and during the summer will return to the Sarasota Music Festival and Domaine Forget in Quebec. After appearing with Michael in Tokyo, she’ll appear at the National Flute Association Convention in San Diego. (See “Alumni on CD”, p. 23.)

## 1970s

**Susan Avery** (BM ’76, PhD ’02) presented “The Faculty-Staff Chorus: A Win-Win-Win Scenario” at The Music and Lifelong Learning Symposium, held April 14–16 at the University of Wisconsin at Madison.

**Roger Briggs** (MM ’76, PhD ’78) was recently awarded a Goddard Lieberon Fellowship from the American Academy of Arts and Letters, given to mid-career composers of exceptional gifts. **Goddard Lieberon** (BM ’35, HNR ’74) was director of Columbia Records Masterworks Division in the ’50s and ’60s, and a legendary producer of Broadway cast albums.

**Ken Brown** (BM ’75) reports, “This is my 34th year of teaching in the Fairport, NY school district as director of the Fairport High School Orchestra and instructor of violin for the district.” Ken also sends news about his daughter Amanda—see “2000s”.

**Ronald Caravan** (MM ’73, DMA ’75) presented a recital of music for clarinet and saxophone to celebrate the Year of the American Composer at Syracuse University, where he is a faculty member. Ronald’s program included *Liquid Ebony* by **Dana Wilson** (PhD ’82).

On March 1, trombonist **Jim Daniels** (BM ’75) and the University of

Buffalo’s Slee Sinfonietta performed Jonathan Golove’s *The King in Yellow*, for solo bass trombone and chamber orchestra, based on a 1930s novella by Raymond Chandler in which a trombonist/bandleader is found murdered in his yellow silk pajamas. (Jim notes that he merely wore a yellow tie for the performance.)

**Vince DiMartino** (BM ’70, MM ’78) was named CASE Kentucky Professor of the Year in November 2004. DiMartino is Matton Professor of Music at Centre College, and Distinguished Alumni Professor of Trumpet at the University of Kentucky. Said DiMartino, “The reward for teaching is knowing what you’ve done has made a difference in the future of your students.”

**Michael Drapkin** (BM ’79) recently published *Symphonic Repertoire for the Bass Clarinet: Volume 2* (Roncorp), a compendium of difficult passages and important solos for the instrument taken from works by Bartók, Copland, Mahler, Shostakovich, and many other composers. Volume 3 will be released in Summer 2005.

**Robert Gant** (PhD ’76) played a recital on the restored 1800 David Tannenberg organ at the Old Salem Visitor Center, Winston-Salem, NC, in April.

In February, **Tiiu Haamer** (MM ’75) took part in the 24th annual Kiwanis Music Festival of Guelph, Ontario, Canada. Tiiu was junior piano adjudicator, and has her own piano studio in Burlington.

In June, Transcontinental Music Publications, NY, the largest publisher of Jewish music, will publish *The Michael Isaacson* (PhD ’73, ’79) *Songbook II*, containing Nos. 51–100 of his sacred music settings. The songbook includes a CD of 27 of the musical works in the book. Volume I sold out its first edition, and will be re-released in the fall.

**Carolyn (Rodgers) Kessler** (BM ’74) announces her graduation on May 14 from Catholic University, Washington, DC, with a DMA in violin performance. Carolyn also has an MA in Jewish Studies from Baltimore Hebrew University.

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A symphony to bring people together: David Harman rehearsing Beethoven's Ninth with Eastman, University of Rochester, and community musicians.

## Golden opportunities

A clarinetist who received his performance DMA from Eastman in 1975, **David Harman** has also become one very busy conductor. In his post as Director of Orchestral



**David Harman**

Activities at the University's River Campus, Harman is currently leading the University Symphony Orchestra, founded in 1954, in its golden anniversary season. In February, Harman led a free community performance of Beethoven's Ninth Symphony in the Eastman Theatre, with choruses from the UR and Nazareth Colleges and soloists from Eastman. In October, Harman will lead the URSO in the first performance of a work commissioned for the orchestra's anniversary.

"This concert shows our mission to bring together groups and individuals from the University and across the community who enjoy performing," said Harman before the concert. "We all share a profound dedication to and love of symphonic music."

Harman brings his dedication not only to the UR's orchestras and chamber ensembles, but also to the Rochester Philharmonic Youth Orchestra and the Penfield (NY) Symphony Orchestra, not to mention numerous guest-conducting gigs. Not surprisingly, the Monroe County School Music Association recently chose Harman as the 2005 recipient of the Richard H. Snook Award for significant contributions to music education in the Rochester community.

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In January 2005, Hay Group, a global organizational and human resources consulting firm, appointed **John Larrere** (MM '75) as General Manager of its Metropolitan New York office.

**Geary Larrick** (MM '70) has published his eighth book, *Annotated Bibliography of Percussion Music Publications* (Edwin Mellen Press), and is working hard on his ninth, *An Interdisciplinary Study in Percussion Music*. His *Theory and Composition of Percussion Music* (2004), contains profiles of fellow Eastman alumni **Steven Wasson** (BM '69, MM '71) and **John Beck** (BM '55, MM '62). Geary continues to perform percussion and piano freelance in Stevens Point, WI, including a musical celebration of Black History Month in February and a tribute to African American composers in April.

Lt. **Kenneth Megan** (BM '73) has welcomed several alumni to concerts by the United States Coast Guard Band, of which he became music director in 2004. In November, soprano **Nicole Cabell** (BM '01) sang in a tribute to George Gershwin; and saxophonist and band alumnus **Chris Vadala** (BM '70) performed in a Saxophone Conference in April.

**Manny Mendelson** (MM '79) has retired from music after 18 years composing and orchestrating music for almost 5,000 television commercials. In that time he won three Clios, two Ad-age Awards, 4 Mobius Awards, and was best known for over 100 arrangements of Gershwin's *Rhapsody in Blue* for United Airlines. He also served as CEO of Com/track, one of the Midwest's largest producers of music for TV commercials, a connection first made thanks to Professor Rayburn Wright at Eastman. Since 2001, Manny has entered the field of trading system design and programming.

**Edward "Ted" Moore** (BM '73), Director of Jazz Ensembles at the University of California at Berkeley, was profiled in the January 26 issue of *UC Berkeley News*. Ted, who has performed worldwide, directs six part-time teachers and 70 students. "I think jazz teachers ought to be players," says Ted. "It's a living,

breathing art form that needs to be practiced and not just discussed."

**Bradley Nelson** (MM '75, DMA '76), whose choral music has been widely performed, won the 2004 Choral Composition Competition sponsored by the California American Choral Directors Association for his *Gladde Things* (see [www.GladdeMusic.com/gladde.htm](http://www.GladdeMusic.com/gladde.htm) for Brad's entire choral catalogue). Brad was commissioned to write a new work for 50th anniversary of the Fresno Community Chorus in 2006.

**Alvin Parris III** (BM '73) and **Debra Bryant Parris** (BM '76) send word of a January performance with the Greensboro Symphony: *Touched by the Gospel*, which combined hymns and spirituals (sung by more than 200 choristers from local churches) with Copland's *Lincoln Portrait*. Alvin was the chorus master and arranger; the conductor was Isaiah Jackson, longtime assistant conductor of the Rochester Philharmonic Orchestra.

**Clement Reid's** (BM '77) *Adventure for String Orchestra* was commissioned and premiered in June 2004 by Matthew Underwood and the Stadium High School Chamber Orchestra. His *Morrell Variations for Piano and Toy Piano* was premiered in September 2004 by **Walter Kovshik** (BM '77) and the composer on the Seattle Composers Salon at Soundbridge-Benaroya Hall. Clement has taught composition at Pacific Lutheran University since 2002. (See "Alumni on CD, p. 24.")

**Jeff Renshaw** (MM '77, DMA '90) conducted the University of Connecticut Wind Ensemble and Chamber Orchestra in a performance of new music at Carnegie Hall on November 3, 2004.

**Walter Saul** (MM '79, DMA '80) is now Academic and Co-curricular Chair of the Music Department and Chair of the Humanities Division at Fresno Pacific University (CA). Tadeu Coelho presented the premiere of *Walter's Come, Amazing Grace* for alto flute at the Slippery Rock Flute Festival in November 2004; his new piece for flute choir, *Wings of the Dawn*, was premiered in February at FPU. (See "Alumni on CD," p. 23.)



In March, **Kimberly Schmidt** (BM '72, MM '75) was soloist with the Grand Rapids Symphony in Shostakovich's Piano Concerto no. 1—given its American premiere in 1934 by Schmidt's teacher at Eastman, Eugene List (then 16 years old), with Leopold Stokowski and the Philadelphia Orchestra.

**John Serry** (BM '75, MM '90, '91) performed a concert of original solo and duo-piano compositions at Covent Garden Opera House, Floral Hall, on January 23. It was recorded and broadcast on BBC Radio 3's *Jazz Legends Live* in April. John's many London appearances included the Italians of London Jazz Festival at Earl's Court, on April 10; read more at [www.johnserry.com](http://www.johnserry.com).

**Marcia Sheremeta** (BM '72, MM '77) was named Teacher of the Year by the Hilton (NY) Central School District, and honored at an April 7 Rochester Philharmonic Orchestra concert. Marcia has taught vocal music for 22 years at Merton Williams Middle School, leading 10 choruses and 442 singers.



Sheremeta

The Nevelson Duo—violinist **Elizabeth Reed Smith** (BM '79, DMA '83) and pianist Leslie Pettys—gave a recital at Brown Chapel, Muskingum (OH) College. The duo, named after the American artist Louise Nevelson, is committed to performing music by American composers. Both Smith and Pettys teach at Marshall University.

In March, **Michael Walsh** (BM '71) lectured on "Arts in the Real World" at the University of Kentucky. Michael is writing a screenplay based on his award-winning novel *And All the Saints* for MGM.

**Janice Weber's** (BM '74) recent concert appearances have included a performance of Mozart's *Piano Concerto no. 21* on November 7 in a "World of Wellesley" concert, and a recital with former Eastman professor of violin Ilya Kaler at the Boston Conservatory on February 8.

**Paul Worfel** (MM '79) recently joined the faculty of Huntington

College (IN) as assistant professor of education. He previously taught at Indiana University (2001–04) and Indiana Wesleyan University (2003–05).

Organist **Terry Yount** (MM '75, DMA '80) gave a recital at the First Presbyterian Church, Lake Wales, FL, in January. Terry is currently music director of St. Paul's Presbyterian Church, Winter Park, FL.

## 1980s

**Brady Allred** (MM '87, DMA '90) conceived and conducted *Children of Abraham*, a concert celebrating music from the Jewish, Islamic, and Christian traditions, with his Utah Choral Artists in May, in Salt Lake City. Brady is currently director of choral conducting at the University of Utah.

**Diane Belcher** (MM '83) gave the 24th annual Carroll Henshaw Hendrickson Organ Recital at the Mercersburg (PA) Academy Chapel in February.

**John Bodinger** (MM '89, DMA '91) recently moved to Spokane, WA, as organist and interim choir director of Manito Presbyterian Church.

**Paul Brantley** (MM '88) has received recent commissions from Slee Sinfonietta, St. Mary the Virgin (at Times Square) Choir, and Golliard Ensemble. Recent performances include: *On the Pulse of Morning* by the University of Michigan Symphony; *dux, comes by Music of the Spheres*; *My Dream of the Lost Schumann Romances (which Clara burned)* and *Jew's Harp and Arabesque*, performed by Paul on his Manhattan School of Music faculty cello recital in January. Paul appears on the recent CDs *Little Worlds* (Béla Fleck) and *Bloom* (Jeff Coffin). See [www.paulbrantley.com](http://www.paulbrantley.com).

**Jeremy Brown** (MM '82) was profiled in a recent edition of *La Scena Musicale Online*. Jeremy teaches saxophone and is chair of the music department of the University of Calgary.

**Heather Buchman** (BM '87) guest conducted the brass section of the United States Coast Guard Band in a "Holiday Brass" concert of sacred and secular music on December 5, 2004 at the U.S. Coast Guard Academy. In March, she presented *Brainstorm! An Exploration of Music and Nature* with the orchestra of Hamilton College, where she is assistant professor of music.

Clarinetist **John Cipolla** (BM '84), assistant professor of music at Western Kentucky University, was a guest soloist with Wayland Baptist University's concert band in April, performing in a tribute to Benny Goodman. John has been part of the Radio City Music Hall Orchestra since 1985.

**Richard Cohn** (PhD '87) was recently appointed to a tenured professorship in theory at Yale University. For the last 20 years, Richard taught at the University of Chicago.



Eddins

**Donna Coleman** (DMA '87) recently published a personal tribute to Charles Ives in the *Australian Financial Review*. When told as a student that Ives' two piano sonatas were "too hard to play," she decided she would master them, encouraged at Eastman by her teacher, former professor of piano David Burge; she is now a recognized interpreter of both works. You can hear excerpts from her recordings of Ives' sonatas on [www.donnacolemanpianist.com](http://www.donnacolemanpianist.com).

Pianist **Craig Combs** (MM '85, DMA '88) has relocated to London and recently performed with a vocal duo in Amsterdam and Northern Ireland; he also started a chamber music series/association in his home town of Bristol, TN.

**Tim Conner** (BM '85) is now on the full-time faculty at the Miami Frost School of Music, where in addition to teaching the trombone studio, he directs the UM Trombone Choir. This appointment follows 18 years as principal trombone of the Florida Philharmonic.

**Bruce Curlette** (MM '81) received promotion and tenure at Cedarville

University (OH). Bruce has taught at Cedarville since 2001.

Violinist **Melanie Dexter** (BM '84) gave a recital with harpsichordist Victor Hill on January 23 at Clark Art Institute, Williamstown, MA. The program consisted of sonatas by J.S. Bach, Vivaldi, and Handel.

**Paul Dickinson** (BM '87) writes, "I was awarded a \$10,000 commission from the Fromm Music Foundation to compose a string quartet for the Quapaw Quartet of the Arkansas Symphony Orchestra." Paul is Assistant Professor of Music Theory and Composition at the University of Central Arkansas.

**William Eddins** (BM '83, MM '86) was named artistic director of the Edmonton (Alberta, Canada) Symphony Orchestra after a two-year search. Bill is former resident conductor of the Chicago Symphony Orchestra and principal guest conductor of the National Symphony of Ireland. "Eastman graduates are welcome to come up and spend some time," says Bill. "Just bring your long johns."

Ferdinand the flower-loving bull is as popular with kids as ever, as violinist **Sarah Briggs-Cornelius** (BM '83) discovered when she and narrator Keith Smith performed a piece by English composer Alan Ridout, based on Robert Lawson's story, at the Ketchikan (AK) Public Library's Story Time in February.

**Bradley Ellingboe's** (MM '83, '84) choral piece *Be Music, Night*, written for the Santa Fe Desert Chorale, was featured on NPR's *Performance Today* on March 18, 2005.

Tenor **Jonathan English** (BM '82, MM '84) performed a recital of "Songs From America" in March at the Marlborough (MA) Public Library. Jonathan recently relocated to Syracuse, where he teaches with the Syracuse Children's Theatre, is music director of Northminster Presbyterian Church, North Syracuse, and serves on the boards of Civic Morning Musicals and the Ernst Bacon Society.

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Organist **Douglas Frew** (BM '80) was recently appointed to the faculty of the Wausau (WI) Conservatory of Music.

**Darrell Grant** (BM '84) and **Anne McFall** (BM '85) are pleased to announce the birth of their first child, Malcolm Sterling Grant, on December 11, 2004, in Portland, OR.

**Marek Harris** (BM '83) heard the premiere of his *New Angels* with the Austin Symphony Orchestra in March. The soloist was a friend from Eastman School days, **David Brickman** (BM '83), principal second violinist of the Rochester Philharmonic Orchestra, who has performed the premieres of a dozen of Marek's compositions. The piece is a reflection on the terrorist attacks of September 11, 2001, but also is focused on healing.

In February, **Mark Hierholzer** (MM '84) heard the first performance of his *Missa Brevis* by the Ambleside Choir, a group of third-through sixth-grade singers, in Fredericksburg, TX. Mark is currently director of music at Zion Lutheran Church, teaches piano, and directs the Arion and Hermann Sons Choirs.

**Paul Hunt** (DMA '89) was the soloist in Rota's Trombone Concerto with the Black Hills (SD) Symphony in March. Paul is professor and head of the music department at Kansas State University.

**John Kramar** (BM '85) performed in recital with pianist John Keene at Louisiana State University in January, in songs by Brahms, Chausson, Thomson, and Sidney Homer. John is assistant professor of voice and opera at East Carolina University.

**Ann Margaret Lamoureux** (BM '81) writes that she has served as Staff Accompanist at the Boston Conservatory, the University of Rhode Island, and the New Bedford Ballet. She also teaches 40 students at the JPB Piano Studio in Swansea, MA, and has been Minister of Music at St. Peter's Episcopal Church in South Dartmouth since 1995.

Violist **Mark Landson** (BM '89) and his brother, cellist **John Landefeld**

(BM '93), joined forces with a violinist and a pianist to form Neo Camarata, a chamber group that plays original music by Landson in unusual venues like Baltimore's Funk Box. "My greatest dream," says Landson, "is to figure out how classical music can fit into popular culture." Neo Camarata will record a CD this summer for Well-Tempered Productions.

Pianist **Thomas Lanners** (MM '89, DMA '91) presented his New York solo debut in Weill Recital Hall at Carnegie Hall in October. Thomas presented a master class at the University of Colorado-Boulder in February, and a lecture-recital session at the Music Teachers National Association Conference in Seattle in April. (See also "Alumni on CD," p. 23.)

The director of the Annual Augustana Arts/Reuter National Undergraduate Organ Competition is **Cindy Lindeen-Martin** (DMA '88), who was interviewed in the April 22 *Denver Post* to observe the Competition's fifth anniversary. Also interviewed was the 2002 winner, **Christian Lane** (BM '04), who was recently hired as assistant organist at St. Thomas Church, Fifth Avenue in New York City.

Prolific composer **Dan Locklair** (DMA '81) recently celebrated two premieres: *The Gift of Music*, with text by North Carolina Poet Laureate Fred Chappell, performed by the Winston-Salem Children's Chorus on Mother's Day 2005; and, the month before, his Harp Concerto, with soloist Jacquelyn Bartlett and the Western Piedmont Symphony under John Gordon Ross.

**Eric Mandat** (DMA '86) was recently named Professor of Music and Distinguished Scholar at Southern Illinois University at Carbondale. He received a 2005 Illinois Arts Council Artist Fellowship for Composition, and performed with the Chicago Symphony's MusicNOW Ensemble, Pierre Boulez, conducting, as part of the CSO's celebration of Boulez's 80th birthday.

Soprano **Claron McFadden** (BM '82) sang the UK premiere of Henri Dutilleul's *Correspondances* with the City of Birmingham Symphony Orchestra under Sakami Oramo in February. Andante.com found the

piece "rich and gorgeous," and praised Claron's "crystalline, high-flying coloratura." Claron is also heard on a recent release of Mozart's early opera *Ascanio in Alba* (Brilliant Classics).

Music at the First Congregational Church, New London, CT, has been transformed since the arrival of **Mary Morreale** (MM '81). As Director of Music Ministries, she saw an increase in the choir from 15 adults to 50, and added a bell choir. With her organization Empower Innovations, Mary also leads workshops and retreats in music therapy and spirituality.

Composer **Maria Newman**'s (BM '84) chamber work *Pennipotenti* was first performed at a Pacific Serenades concert in Pasadena, CA, in January 2005. As a violinist and violist, she is heard on the soundtracks of the recent films *The Incredibles* and *Meet the Fockers*, and on TV's *Alias* and *American Idol*.

**William Chapman Nyaho** (MM '84) gave a free public concert on February 20 at the University of Mississippi, as part of the University's Black History Month Celebration. The program of music by black composers included a piece by **Nathaniel Dett** (MM '32).

**Roger Nye** (BM '86) writes: "My wife, **Caroline Park** (BM '85), and I are the proud parents of Jonathan Esekia Nye. He turned 2 on April 9, and we adopted him from Samoa in the fall of 2003, when he was six months old. Esekia is the Samoan form of Ezekiel; we call him "Zeke" for short. Caroline and I have been members of the Omaha Symphony for over 10 years, but we will soon be moving to the New York City area. In February of this year I won the second bassoon position with the New York Philharmonic, and will join fellow alums **Judith Leclair** (BM '79), principal bassoon, and **Mindy Kaufman** (BM '78), piccolo, in the wind section."

Soprano **Nicole Philibosian** (BM '81) was a guest soloist in the Dick Johnson Concert Series in Traverse City, MI, in November 2004. Accompanied by Donna Brunsma, Nicole sang songs by Rachmaninoff, Dvořák, Bernstein, and Rorem, as well as the monologue

*La Dame de Monte-Carlo* by Francis Poulenc and Jean Cocteau.

**Glenn D. Price** (MM '81, DMA '86), Professor of Conducting at the University of Calgary, will return to Rochester in December 2005 to conduct the New York All-State Wind Ensemble in the Eastman Theatre. Upcoming engagements include the 50th anniversary of the California All-State Wind Ensemble, where he'll premiere a piece by **Michael Torke** (BM '84). As a percussionist, Glenn recently recorded the Concerto for Timpani and Wind Orchestra by Ney Rosauro with the composer conducting.

Tenor **Andrew Richards** (BM '87) received rave reviews from Miami critics for his performance as Pinkerton in last December's Florida Grand Opera production of Puccini's *Madama Butterfly*. A few months later, Andrew sent *Notes* the good news that he will be joining Daniel Barenboim at the Berlin Staatsoper next season, singing Don Carlos, Don José, Cavaradossi, Macduff—and Pinkerton. "My wife and three children (ages 12, 9, and 6) will be moving to Berlin this summer (and) get to have some semblance of a home life ... My son's name is Seth, after Seth McCoy." Andrew will be back in Miami as Radames in *Aida* in 2006.

**Evan Rothstein** (BM '82) was appointed Chargé de mission (Project Director) of training programs of ProQuartet-Centre européen de musique de chambre. ProQuartet has been organizing the highest levels of master classes and concerts in order to promote string quartet playing in France since 1987; the CEMC, which will open in 2007, will be a chamber music center with a highly international profile. Evan has been teaching music history at the University of Paris since 2001, and chamber music interpretation in the summer at the String Academy of the University of Indiana (Bloomington).

**Gene Scheer** (BM '81, MM '82) is the librettist for Tobias Picker's *An American Tragedy*, based on Theodore Dreiser's novel, which has its premiere at the Metropolitan Opera on December 1. The A-List cast includes Patricia Racette, Susan Graham, Nathan Gunn, and Jennifer Larmore; James Conlon will conduct.

Half of the world's only professional flute-and-tuba duo is Eastman trained: in 1989, tubist **Patrick Sciannella** (BM '86, MM '88) teamed with his wife, Amy Ridings, to form Double Play, which performs music from Bach to Broadway.

**Kristin Shiner McGuire** (MM '83), Director of Percussion Studies at Nazareth College (Rochester, NY), was guest conductor, composer, and performer at Eastman in December. Kristin performed two of her own compositions, *Declaration, Song, and Dance* for timpani and *'Dis is How Her Songo* for drum set quartet (KSM Publishing). She also conducted the Eastman Percussion Ensemble in Lynn Glassock's *No Exit*, as well as teaching private lessons and a master class.

In December 2004, **Gretchen Shyne** (BM '86, MA '91) coordinated TubaChristmas at Aviation Mall in Queensbury (NY)—a holiday musical event in which massed tubas play arrangements of Christmas carols. Shyne initiated the event in Queensbury two years ago, but the first TubaChristmas was in 1974, in Rockefeller Plaza's Ice Rink, with arrangements by none other than Alec Wilder. This season, 203 TubaChristmases were performed throughout the United States and in four other countries.

**Mark Stewart** (BM '84) is a member of the Bang on a Can All-Stars and Steve Reich and Musicians—and also of Polygraph Lounge, a pair of “musical pranksters” in which Mark is joined by Rob Schwimmer on such homemade instruments as the saxophone and uboingee. Their repertoire includes a Moby-Dick medley, an operetta based on the *Nutcracker Suite*, and “50 Ways to Blow Your Nose Flute,” in which Mark and Rob were joined by Paul Simon.

Trumpeter **Byron Stripling** (BM '83) is having a festive season: in November 2004, he played at a fundraiser for the Ottawa International Jazz Festival, and in January at Marshall University's Jazz Festival. In April Byron joined vocalist Patti Austin and conductor **Chelsea Tipton II** (BM '86) for *A Tribute to Ella and Satchmo* with the Toledo Symphony. Chelsea is in his second season with the Toledo Symphony Orchestra as Resident

Conductor. In January, he conducted the Chicago Symphony in a family concert series, and he has upcoming dates in Pittsburgh, San Antonio, Atlanta, New Orleans, Nashville, and Rochester. In January, Chelsea was joined by baritone **Ivan Griffin** (MM '86) in Copland's popular *Old American Songs*.

**Peter Whorf** (BM '83) is the new program director for Chicago's classical radio station WFMT-FM. Peter was previously program director for New York City's WNYC-FM and Columbia, MO's KBIA-FM, and most recently managing producer of the weekday newsmagazine *Eight Forty-Eight* on Chicago's WBEZ-FM.

Pianist **Robin Williams** (MM '86, DMA '90) gave a varied recital of Frank Bridge, Gershwin, and Brahms at Christ Episcopal Church, Covington, LA, on February 20. Robin is a professor at the University of New Orleans.

**Ivan Wittel** (MM '81) is one-third of “No Tenors Allowed,” with fellow bass-baritones Christopher Austin and Michael Borton. The three recently performed at the Church of the Apostles, Lancaster, PA, in a program of music from opera and Broadway. Ivan has sung Falstaff, The Barber of Seville, and Mozart's Figaro—all definitely baritone roles—with the Lancaster Opera Company.

In November, **Laura Zaerr** (MM '86) appeared as soloist with the Rogue Valley (OR) Symphony Orchestra in a rarity: the Harp Concerto (1901) by the noted French harpist and teacher Henriette Renié (1875–1956). Laura is currently on the faculty of the University of Oregon-Eugene.

## 1990s

**Craig Arnold** (DMA '91) will join the faculty of Luther College (IA) as director of choral activities and conductor of the Nordic Choir in August 2005. While on the Luther College faculty in the 1980s, Craig established the “Christmas at Luther” Celebration and four vocal music ensembles.

In November, soprano **Jennifer Aylmer** (BM '94) was profiled in *The New York Times*. Recent career highlights include Boston performances

as Gabrielle in Offenbach's *La Vie Parisienne* in October, a Merkin Concert Hall recital in February, the role of Dorlinda in Handel's *Orlando* at New York City Opera in March and April, and the role of Euridice in the Berlioz version of Gluck's *Orphée et Eurydice* at Carnegie Hall in May.

**Jonathan G. Bayley** (MM '92) published articles in three refereed journals: “Howe's School for the Clarionett: A mid 19th-century instrumental tutor,” in *Journal of Historical Research in Music Education*; “The instrumental selection process,” in *Canadian Winds/Vents canadiens*; and “The procedure by which teachers prepare students to choose a musical instrument,” in *Update: Applications of Research in Music Education*.

In December, **Matthew Bickel** (BM '99) won the trumpet vacancy in the United States Air Force Band, Bolling Air Force Base, Washington, DC.

**Andrew Boysen, Jr.** (DMA '98) was guest composer-conductor at Western Michigan University's Spring Conference on Wind and Percussion Music in April. Andrew is currently on the music faculty of the University of New Hampshire.

**Cynthia (Ross) Briggs** (BM '92) is happily back to teaching in the Newark (NY) Central School District after a 2½ year absence, at home with her 3-year-old twins and 1½-year-old daughter. Cindy is teaching in the Intermediate and Middle Schools in Newark, where her husband also teaches. She is also Principal Horn in the Hochstein Music Educators Wind Band at the Hochstein School in Rochester.

The American Composers Orchestra's “Orchestra Underground” series continued on January 21 at Zankel Hall at Carnegie Hall with a concert featuring four world premieres, including *Algunas metáforas que aluden al tormento, a la angustia y a la Guerra* by **Carlos Carillo** (BM '94). The work for four percussionists and orchestra featured the group So Percussion, including **Jason Treuting** and **Lawson White** (both BM '99). *New York Times* critic Anthony Tommasini called Carillo's work “fetching ... alive with undulant rhythms and tart, high-pitched harmonies,” and So Percussion “brilliant.”

**Hwaen Choque** (BM '97, MM '01), who was known as Jeff Tomlinson when he studied at Eastman, gave a piano recital in Manheim, PA in April that included the first performance of his Piano Sonata no. 1.

Oboist **Johanna Cox** (BM '95) gave a recital at the University of Oklahoma on April 3 with pianist Stephanie Shames. Johanna is a member of the Oklahoma City Philharmonic.

**Leonard Day** (MM '90), associate professor of voice at New Orleans Baptist Theological Seminary, gave a recital at the First Baptist Church of New Orleans on February 13, singing arias from *Messiah* and *The Creation*, spirituals and sacred songs.

Violinist **Aaron Farrell** (BM '94) performed one of Vivaldi's *Four Seasons* with the Acadiana (LA) Symphony Orchestra in March. Aaron earned his doctorate last year at Louisiana State University.

Harpist **Betsy Fitzgerald** (BM '99) writes, “Here are some notes from my life in Japan ... In December, I was a featured soloist representing the United States in a Friendship Concert in Asaka City. In March, I performed in and managed a benefit concert in Fussa for the Red Cross Tsunami Disaster Relief Fund. Finally, I was selected as “Woman of the Year 2004” at Yokota Air Force Base for my dedication to the Vivace Performing Arts Program.”

Guitarist **Peter Fletcher** (MM '95) gave recitals this spring in Leesville and Atlanta, GA. His CD, *A Peter Fletcher Recital*, was released March 29, and later this year Centaur will release his album of transcriptions of music by Erik Satie ([www.peterfletcher.com](http://www.peterfletcher.com)).

Soprano **Melissa Fogarty** (BM '91) announces “I was married in Ottawa, Canada to opera director Jennifer Griesbach on August 28, 2004. We just closed on an apartment in the historic district of Jackson Heights in New York City.” (See “Alumni on CD,” p. 23.)

**Todd Frazier** (BM '92) was recently named the Texas Music Teachers Association's Commissioned Composer for 2006. His *We Hold*

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*These Truths*, a work based upon the Declaration of Independence for violin, tenor, and orchestra, will be premiered by the Texas Music Festival Orchestra in June.

**Eric Fung King-hei** (BM '97, MM '99, MA '99) was profiled in the *South China Morning Post* in December 2004. Eric, who has degrees in piano performance and in music theory, is currently a student at the Juilliard School.

**Rachelle Gerodias** (MM '98) was soprano soloist in the Philippine premiere of Tippett's oratorio *A Child of Our Time* on April 8 at St. Scholastica's College, Manila. She also sang in the Manila Philharmonic's *Operissimo!* Concert in March.

Soprano **Janet Hackett** (MM '94) performed in Oregon State University's Music à la Carte concert series in January, in a program of Bach, Vivaldi, Purcell, and Scarlatti. Janet is a vocal music instructor at OSU.

The annual Figure Show at Lynden Gallery (Elizabethtown, PA) on February 11 featured classic nudes in various media, chocolates, champagne—and music from Break City, a jazz quintet directed by **Brandon Hollinger** (BM '97).

**Chris Jentsch** (MM '93) and his Jentsch Group Large gave the first performance of Chris's *Brooklyn Suite* for large jazz orchestra on February 27 in Manhattan. The band includes Eastman's **Dan Willis** (reeds), **Jon Owens** (BM '80) and **Jon Sneider** (trumpets), and **Kurtis Pivert** (MM '92, trombone), as well as Chris on guitar.

Clarinetist **Melissa Johnson-Lander** (BM '95) returned to her native southeastern Wisconsin this spring on a tour with the U.S. Army Field Band and Soldiers' Chorus. Melissa, who performed in the band for seven years, will leave the Army this summer to have a baby; she'll continue to give lessons and perform in the Washington, DC and Baltimore areas.

**Kari** (BM and BA '99) and **John Kaefer** (BM '99) write: "We purchased our first home in 2004 and are really enjoying South Orange.

John is pursuing a career in film composition and recently joined Dream Artists Studios ([www.dream-artists.com](http://www.dream-artists.com)). Kari is building her own business as a professional organizer for home and business owners in New Jersey. We are so proud of our two-year-old son, Andrew!"

**Jin Kim** (MM '95), director of the Hingham (MA) Symphony Orchestra, was profiled in a recent article in the *Patriot Ledger*. A recent winner of the Robert Shaw Conducting Fellowship, Jin not only conducts the orchestra's subscription concerts, but also brings solo musicians to local bars and clubs to perform and mingle with the audience.

**Daniel Koontz** (BM '92) has been awarded the 2005 Scott Commission by the music department of Swarthmore College—a \$4000 award for an original 15-minute composition for string quartet, to be performed at the college in February 2006.

**Fred Krug** (BM '99) and his fellow teachers at the Woodbury (CT) Guitar Studio were the subject of an article in the November 11 *Litchfield County Times*. The article described the studio, founded early in 2004, as a place "where the teaching philosophy is more Sgt. Pepper than drill sergeant." It already has almost 100 students of all ages and skill levels.

Trumpeter **Tage Larsen** (MM '93) played a guest recital at Truman State University in Kirksville, MO in February. He has been fourth/utility trumpet in the Chicago Symphony Orchestra since 2002, and previously played with the U.S. Marine Band and the St. Louis Symphony.

Pianist **Kwiran Lee** (MM '97, DMA '03) performed a lunchtime recital of Mozart and Brahms sonatas with violinist Jan Tawroszewicz in April 2004 in Christchurch, New Zealand. Reviewer David Sell called it "a brilliant concert."

Organist and pianist **Peter Lewis** (BM '90) was joined by "artistic whistler" Hans Martin Werner for a January concert at the United Church of Marco Island (FL). Peter accompanied Werner in pieces by Bach and John Baston as well as popular songs; on his own, Peter played works by Bach and Lübeck.

In February, pianist **Marina Lomazov** (BM '93, DMA '00) appeared as soloist with the South Carolina Philharmonic Orchestra in Mozart's Concerto no. 27 and Shostakovich's Concerto no. 2. Marina is assistant professor of piano at the University of South Carolina and artistic director of the Southeastern Piano Festival.

**Jesse Lowry** (BM '94) performed original rock compositions at the New York Music and Film Festival in April. He's been performing roles with the West Virginia Public Theatre for three years, and married his best friend, Diana, in a "medieval" fashion in summer 2004.

**Payton MacDonald** (MM '98, DMA '01) recently began a tenure-track job as assistant professor of new music and percussion studies at William Paterson University, Wayne, NJ. He just released his first CD, *Super Marimba*, a unique project for acoustic marimba with delay pedals and looping machines. Payton continues to perform with fellow Eastman alums in Alarm Will Sound, and will spend summer 2005 studying tabla with Pandit Sharda Sahai (see [www.paytonmacdonald.com](http://www.paytonmacdonald.com)).

Baritone **Thomas Meglioranza** (MM '95) sang Schubert's *Winterreise* cycle at St. Vincent College, Latrobe, PA. He was a 2003 winner of the "Franz Schubert and Music of Modernity" International Competition in Graz, Austria.

The Hobart and William Smith Colleges Chorale performed a new work with guitarist **Kenneth Meyer** (MM '96, DMA '00) on its 2004 spring tour.

**Robert Moody** (MM '91) was recently named music director of the Winston-Salem (NC) Symphony Orchestra. He was previously resident conductor of the Phoenix Symphony.

**Andre Myers** (BM '96) recently concluded a year as Composer-in-Residence with the Plymouth (MI) Symphony Orchestra's CLASSical music outreach program, completing the PSO's first commission: an adaptation for narrator and orchestra of Holling C. Holling's classical children's book, *Paddle-to-the-Sea*. The piece premiered in March 2005 before an audience of fourth graders,

and Andre also created a 30-minute multimedia presentation for elementary schools about the connection between prose writing and composing music. He completed his DMA in composition at the University of Michigan in 2005, and begins work as assistant professor of music at Occidental College in August.

**Mauricio Nader** (MM '93) had a typically busy concert life this year, including several recitals, baroque and contemporary music concerts, and a performance of Tchaikovsky's Piano Concerto no. 1 with the Symphony Orchestra of the Polytechnical Institute, Mexico City.

**Kathleen (Hartnagel) Nasuti** (BM '91) and her husband Tony announce the birth of their first child, Emma Rose, on July 2, 2004. "Emma weighed 9 lbs., 1 oz, and was 20 inches long," writes Kate.

An *andante.com* review described pianist **Marilyn Nonken** (BM '92) as "one of the foremost musicians currently championing the contemporary repertoire," adding that her October 30 recital in Milwaukee "lived up to her reputation." Marilyn played Tristan Murail's *Les Travaux et les jours*; Michael Finnissey's *Verdi Transcription no. XXII*, "I Vespri Siciliani"; *Echoes' White Veil*, by her husband Jason Eckhardt; and Ives' "Concord" Sonata.

On November 16, 2004, **Robert Paterson's** (BM '95) *Sextet* had its New York premiere at Merkin Concert Hall. In April, American Modern Ensemble presented all-Paterson concerts at Tenri Cultural Institute of New York and Sarah Lawrence College; his *Quintet of the Americas* was premiered at Merkin Hall on April 19.

**Eric Plutz** (MM '91) was named principal University organist at Princeton University, and played his first Sunday in the University Chapel on February 6. Eric was organist and director of music at the Church of the Epiphany, Washington, DC, since 1995.

**David Pope** (MM '97) and his family welcomed baby Maya Skye to the world on March 29, 2004.

**Debbie Rohwer** (MM '94) presented "Improving Instruction Based

on Research on Adult Learners: Can Old Dogs Learn New Tricks?" at The Music and Lifelong Learning Symposium, held April 14-16 at the University of Wisconsin at Madison.

Harpichordist **Kraig Scott** (MA '93, DMA '93) was one of several musicians taking part in the premiere of a new play, *The Coachmaker's Legacy*, in Spokane, WA in January. The play, by Sandra Hosking, tells of six generations of a royal coachmaking family whose descendants leave the respected family trade to become musicians. The music ranged from the Renaissance through the time of Mozart.

The Millennium Collective, an improvisation-based group consisting of Eastman alums **Peter Silberman** (MA '96) and **Anton Machleder** (DMA '01), and students Jason Titus and Colin Tribby, performed in March at the UR Interfaith Chapel. Peter and Anton are the remaining original members of the Collective, which started in 1999.

**Greg Smith** (BM '97) was nominated for a 2004 Emmy Award for Outstanding Sound Editing for Non-Fiction Programming for his work on a PBS *American Masters* program, *Judy Garland: By Myself*. Greg currently resides in New York with his wife of almost one year, Katie Wong.

**Mariusz Smolij** (DMA '99) led the Wroclaw Philharmonic Orchestra in its United States debut in Trenton (NJ) in April. On the program was another American premiere, of Wojciech Kilar's *Mass for Peace*.

*Pipedreams Live!*, a special edition of the popular NPR organ-music show given at Meyerson Symphony Center in Dallas, included two performances by **Damin Spritzer** (MM '99), of Joel Martinson's *Last Trumpet* and Gerald Near's *Passacaglia*—both "elegantly assured," according to the Dallas *Morning News*.

**Lawrence Tudor Strohm** (BM '98) currently lives in Pasadena, CA, with his wife, Marija Loncar Strohm. Both of them received their MMs in 2003 from the Thornton School of Music at the University of South California, Los Angeles, in the studio of Dr. Ladd Thomas, and are active organists in the greater Los Angeles area. Lawrence is music

director at Michillinda Presbyterian Church and a staff organist at the Crystal Cathedral; Marija is organist at Grace Episcopal Church in Glendora. They frequently perform solo and joint recitals in California, Nevada, and Europe. Last summer they performed in the Cathedral of Dubrovnik, and were featured on Croatian TV and radio. In January 2006, they take on Fifth Avenue, NYC, with back-to-back recitals at St. Patrick's Cathedral and St. Thomas Episcopal Church. They also have more than 50 private piano students. Lawrence also works as an organ technician, and was involved in the building and tonal finishing of the Walt Disney Concert Hall organ in Los Angeles.

Coming soon to an orchestra near you: *Rainbow Body* by **Chris Theofanidis** (MM '92), which was the most performed piece by a living composer by American orchestras in the 2004–2005 season. As previously reported in *Notes*, *Rainbow Body* won Masterprize 2003 and was recorded by the Atlanta Symphony and Robert Spano—who introduced Theofanidis' choral-orchestral work "*The music of our first meeting*" in May and recorded it for Telarc. Chris was profiled in the May/June *Symphony* magazine. To hear a bit of *Rainbow Body*, and many other excerpts from Chris's music, visit [www.theofanidis.com](http://www.theofanidis.com).

**Peter Throm** (BM '90) was profiled in the March 2 *Cincinnati Post*, in his dual roles as the Cincinnati Symphony Orchestra's Pops Manager and manager of government relations.

**Kiri Tollaksen** (BM '92) very happily married Ronald Gaynier on September 19, 2004. They met in a theatrical improvisation class in 2001 in Ann Arbor, MI. Kiri maintains a private teaching studio, and frequently performs trumpet and cornetto. Her 2004 highlights include master classes, concerts, 2 CDs, and a featured article in the June 2004 *Journal of the International Trumpet Guild* (see [www.KiriTollaksen.com](http://www.KiriTollaksen.com)).

**Michelle (Guadagnino) Urznicok** (BM '94) and her husband Frank announce the birth of their daughter, Anne-Katrin, on April 5, 2005. Michelle has been a clarinet player in "The President's Own" U.S.

CONTINUED ON PAGE 32

# Return to Eastman through the web!

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Prolific composer  
Kevin Puts



## Showing off

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

- Violinist **Kelly Hall-Tompkins** (BM '93) and friends make beautiful music for some of New York City's homeless
- Important premieres for composer **Kevin Puts** (BM '94, DMA '99)
- Saxophonist **Shirantha Beddage** raises money for new homes for Sri Lankan tsunami victims
- Pianist **Tom Rosenkranz** (MM '01) brings American tunes to Tunisia—and takes something valuable away
- It takes five to *QuinTango*, and pianist **Jeffery Watson** (MM '88) is one of them



Watson

There are several earlier showcases, and the site is updated each month, so keep visiting [www.rochester.edu/Eastman/experience/showcase.php](http://www.rochester.edu/Eastman/experience/showcase.php) (and reading *Notes*, of course).



Tom Rosenkranz and a Tunisian friend

CONTINUED FROM PAGE 31

Marine Band since 2000, and was recently appointed to the position of E-flat clarinet.

**Sachiko Watanabe** (BM '99, MM '02) married Justin Endo on December 19, 2004 in Omaha, NE. Sachiko taught violin at the Omaha Conservatory of Music, but the couple moved to Madison, WI.

**Silagh White** (DMA '97) was recently hired by Lehigh University (PA) to become the first Director of ArtsLehigh.

**Richard Wyman** (BM '92) was appointed Assistant Director of the United States Coast Guard Band in October 2004. He had been playing baritone saxophone in the Band since 1998.

## 2000s

**Daniel Bara** (DMA '01) conducted the combined choirs of St. Mary's Episcopal and First Presbyterian Churches, Kinston, NC, in Vivaldi's *Gloria* in December. Daniel is director of choral activities and instructor of conducting and choral literature at East Carolina University.

**Nathaniel Bartlett** (BM '00) gave a solo marimba recital at Boston's Longy School, including the local premiere of Eastman faculty composer **Allan Schindler's** *Precipice*. Nathaniel studied at London's Royal Academy of Music last year.

Pianist **David Berry** (BM '04) currently studying at Juilliard, returned to his hometown of Syracuse, NY in March for a recital at The Redhouse including music of Haydn, Chopin, Ravel, and **George Walker** (DMA '56 and '57).

Trumpeter **Eric Biondo** (BM '00) has performed with the Monkees, Antibalas Afrobeat Orchestra, and Teo Macero's Big Band—but he returned to his hometown of Buffalo, NY in April, helming his avant-garde jazz/pop boy band *Beyondo*. The *Buffalo News* called Eric "decidedly Zappa-esque ... raucous, funny, and bizarrely musical."

A November 2004 performance of Mozart's "*Coronation*" Mass by the

Shreveport Symphony and Texarkana Regional Chorale featured two recent Eastman graduates: mezzo-soprano **Alta Boover** (MM '02) and baritone **Oliver Henderson** (MM '03).

A recital by guitarist **Aaron Brock** (DMA '03) and flutist Stephen Tam was broadcast on CBC Radio Two's Young Artist Series on December 5. The duo played pieces by J.S. Bach, Castelnuovo-Tedesco, Piazzolla, and Bartók. In March, Aaron won first prize in the Allentown Symphony's Schadt String Competition; the prize included \$5,000 and a 2005–06 performance date with the orchestra for Rodrigo's *Concierto de Aranjuez*.

**Leah Brockman** (BM '01) writes, "After playing a season (2002–03) as principal horn with the South Dakota Symphony, I returned to my masters degree, having received an MM in Horn Performance from the University of Southern California in May 2004. Also that spring I won a position in China. I'm now living and working there. I'm the principal horn of the Shenzhen Symphony Orchestra in Shenzhen, China—just north of Hong Kong."

The Hyperion String Quartet—violinists **Amanda Brown** (BM '02) and her sister Rachel Brown Englander, violist **Jamie Arrowsmith** and cellist **Jonathan Brin** (both BM '02)—won the Coleman-Barstow Award at the 58th Annual Coleman Chamber Ensemble Competition in April 2004. The Quartet will be the young artist quartet-in-residence at Colorado's Bravo! Music Festival in July.

**Jeffrey Brown** (MM '01, DMA '04) is Director of Keyboard Studies at Christopher Newport University in Newport News, VA. Recent engagements include the world premiere of the Concerto for Piano and Winds by Brian Hulse at the Kennedy Center in April, and a faculty position as pianist and vocal coach at La Scuola Italia's summer opera festival in Urbania, Italy.

**Janinah Burnett** (MM '02) was Violetta in the National Lyric Opera production of *La Traviata* this spring. Janinah is also featured on the "Future Voices" page of the Afrocentric Voices website, devoted to African Americans in classical music.

Pianist **Lisa Campi** (DMA '02) joined her fellow Fort Lewis College (CO) faculty member, violinist Mikylah Myers McTeer, in a January recital that included sonatas by Fauré and Bartók.

**Eric Dudley** (BM '01) led his first concert as Cincinnati Youth Symphony Orchestra director in December, in an "old school" program of short pieces and symphonic movements by Beethoven, Tchaikovsky, Mozart, Wagner, and Bizet. Before the concert, Eric was profiled in the *Cincinnati Post*, citing Eastman Musica Nova director **Brad Lubman** as his main influence in becoming a conductor.

High-profile engagements in 2005 for tenor **Anthony Dean Griffey** (MM '01) include Schoenberg's *Gurrelieder* with Esa-Pekka Salonen and the Los Angeles Philharmonic, Beethoven's Ninth Symphony with Michael Tilson Thomas and the San Francisco Symphony, and the title role of Britten's *Peter Grimes* in his Santa Fe Opera debut this summer.

**Amelia Hollander** (BM '01) moved to Tel Aviv in February to join the Israel Contemporary String Quartet. "We're planning a spring 2006 U.S. tour, but don't have our website up yet, so stay tuned. I miss my Eastman family! If there's anyone out there in this area, please get in touch."

In April, **Nicole Kenley** (MM '00) sang the soprano lead in the premiere of the opera *Larkspur*, at the restored Paramount Theatre in Abilene, TX. The opera's librettist (and Nicole's husband), Edward Crowell, sang the tenor lead in this story of Hermon and Maye Gregory, a minister and his wife who established the city of Odessa, TX during the depression. Nicole is artistic director of Lakehouse Opera of Houston ([www.lakehouseopera.com](http://www.lakehouseopera.com)), which jointly presented *Larkspur* with Abilene Collegiate Opera.

Violinist **William Knuth** (BM '04), a Fulbright Grant winner, continues to study in Vienna. He has performed at the German Fulbright Conference and at the 100th birthday commemoration of Senator William Fulbright, and gave a recital in Vienna's Bösendorfer Saal on June 16, performing sonatas by Beethoven and Copland, Schoenberg's *Phantasie*,



**Lisa Dixon** (BM '03, left) and **Rachel Roberts Hermanson** (BM '03, center)—both alumni of the Arts Leadership Program—and **Vanessa Rose** (BM '98, right) were awarded three of the five fellowships in the American Symphony Orchestra League's (ASOL) Orchestra Management Fellowship Program. Lisa held a 2004–05 ALP Post Graduate internship with the St. Paul Chamber Orchestra in Artistic Operations and Education; Rachel is Artistic & Production Assistant for the Houston Symphony Orchestra. Vanessa was most recently in the Development Department of the ASOL.

and selections from Gershwin's *Porgy and Bess* arranged by Heifetz.

**Ilan Levin** (MM '01) was recently hired as Visiting Professor of Piano at Bucknell University (PA).

In May 2000, **Astrid Lindell** (MM '02) won an audition for the cello section of the Swedish Radio Orchestra.

Pianist **Nathanael May** (MM '01) is one of the directors of, and performers in, the Cortona Contemporary Music Festival, June 18–25 in Cortona, Italy. The festival features new music for the combination of violin, guitar, and piano, along with master classes and workshops.

**Irina Mueller** (BM '03, MM '04) is enrolled in the Soloist's Diploma Program at the Staatliche Hochschule für Musik, Trossingen, Germany. In May, she took part in all-Brahms concerts in Romania with the Freiburg Student Orchestra, and played the Brahms Violin Concerto in Freiburg on May 7.

In January, **J. Christopher Pardini** (MM '00) joined the staff of Shadyside Presbyterian Church, Pittsburgh, PA, as Director of Music and Organist. Christopher had been Senior Organist of the Crystal Cathedral, Garden Grove, CA since 1998.

**Sean Scott Reed** (DMA '04) moved to Thailand in October, where he is Trombone Instructor at Mahidol

University in Bangkok. Sean also taught at the South East Asia Youth Orchestra and Wind Ensemble conference in October, and welcomed Professor John Marcellus, who came to the conference as a soloist.

**Gregory Ristow** (MA, MM '04) has finished his first year as music director of Montgomery College (OH). He teaches chamber choir, concert choir, music theory, and ear training. In the fall he will direct the new college-community choir.

Lots of good news from **Philip Ross** (BM '00): "After playing English horn in the Alabama Symphony Orchestra for two seasons, I began designing and manufacturing EH bocals through my father's oboe business. They are being played in groups including the Chicago and Atlanta Symphonies. I can't keep up with the demand! I was recently appointed second oboist of the St. Louis Symphony. Fortunately for me, the oboe auditions took place before the lockout! I begin work next season in September, assuming management and the players agree on a new contract by then! I got engaged in October to an amazing girl. Believe it or not, she's an oboist also. I know, I'm a huge dork. We got married May 29 aboard a yacht on Table Rock Lake in the Missouri Ozarks!!!"

Musician First Class **Megan Sesma** (BA, BM '02) was harp soloist in a holiday concert by the United States Coast Guard Band in December

in New London, CT. The concert, conducted by Lt. **Kenneth Megan** (BM '73), included a piece familiar to many Eastman wind students: Howard Hanson's *Dies Natalis*. In February, Megan also appeared in a concert by the Coast Guard Chamber Players.

Violinist **Simeon "Moni" Simeonov** (BM '04) was heard as soloist in the "Winter" Concerto from Vivaldi's *Four Seasons* in a holiday concert at the Idyllwild (CA) Arts Academy in December.

**Brunilda Soto** (BM '00) is finishing her MM in voice at the University of Miami. Out of 1000 auditioners, Brunilda was among 40 singers chosen to compete in Plácido Domingo's Operalia in Madrid, Spain, from June 3 to 11.

This spring, **Sara Traficante** (BM '02) taught more than 130 Grade 5 and 6 students at Elmdale Public School the basics of playing the flute in four lessons, in a program sponsored by Ottawa's Suzuki Music School. The students rewarded her by playing a solid rendition of "Hot Cross Buns" at the school assembly.

**Elissa Wagman** (MM '04) studied violin in the studio of Charles Castleman, but this year she held a fellowship in the journalism department of Northwestern University, and had her first professional review published in the *Chicago Tribune* on March 21.

**Katherine Wilcox** (BM '02) was featured in a March 2 *Wall Street Journal* article about the United States Military Academy Band, the oldest active band in the U.S. Army. Katherine is in her third year playing oboe and English horn in the band and the West Point Woodwind Quintet.

**Lee Wright** (BM '03) is the administrator of Downtown Arts Link, the new umbrella organization for music and arts at Rochester's Downtown United Presbyterian Church. Under Lee's direction, Arts Link launched three concert series this spring: Arts and Lunch; Eastman Artists; and Evening Spotlight. Not surprisingly, Eastman students, alumni, and faculty members are generously represented!

# FACULTY NOTES



John Graham

## “There is no division here”

At the 2004 Convocation, Professor of Viola **John Graham** was presented with the University's Eisenhart Award for Excellence in Teaching. This brief excerpt from a recent interview with Graham, by his former student, **Laura Rooney**, printed in the February 2005 issue of *American String Teacher*, gives some idea why.

In partnership with his performing, Graham has been active as a teacher since his days with the Beaux Arts Quartet. Teaching and performing is a balance that works well for him. Many performers feel a distinction, even a division, between the two, but a pivotal experience in 1983 of teaching a semester in Beijing, China confirmed to Graham his identity as a teacher. “It was a very emotional experience, to have people so hungry for it. And that experience, of being a teacher on that fundamental level, turned it for me, and I realized there is no division here. I'm as much a teacher as I am a performer.

“Ever since I started teaching, it would immediately funnel back into playing ... and then there's the whole human issue of having an outlet for verbal articulation. To be able to talk to someone and transmit your enthusiasms, to participate in the dynamic of the give-and-take between you and the student—I have gained this through teaching.”

► Reprinted with permission from *American String Teacher*, Volume 55, Number 1, February 2005. Laura Rooney is ABD towards a DMA degree in Music Education from Eastman.



Antonova



Goluses



McHugh



Krysa

At the January 2005 faculty meeting, the following faculty members were recognized for ten years of service: Assistant Professor of Piano **Natalya Antonova**; Assistant Professor of Guitar **Nicholas Goluses**; Assistant Professor of Humanities **Ernestine McHugh**; and Professor of Violin **Oleh Krysa**.

Assistant Professor of Chamber Music and Accompanying **Sylvie Beaudette** (DMA '93) and soprano **Eileen Strempel** (BM '88) premiered a new song cycle, *Moments of Change*, by Elisenda Fàbregas (poems by Margaret Atwood), in April at the Syracuse New Music Society. Tracks from their first recording, *With All My Soul*, were included in the companion CD to the *New Historical Anthology of Music by Women* (Indiana University Press, 2004). Sylvie and violinist **Pia Liptak** (DMA '92) received a Chapin Grant from the New York State Music Teachers Association supporting their research on Canadian music for violin and piano. They are also preparing a CD of Danish, Canadian, and American music for violin and piano.

Professor Emeritus of Composition **Warren Benson** sends word of a new *Bio-Bibliography of Composer Warren Benson*, by Alan D. Wagner (Edwin Mellen Press). Warren's musical manuscripts were recently deposited in the Archive of the Sibley Music Library.

Professor of Violin **Charles Castleman** is having a very busy year. Starting with an unaccompanied all-Bach concert in Kilbourn Hall on February 6, he performed and taught in Vienna, the University of Iowa, Melbourne, Wellington (NZ), and will play the Brahms Double Concerto with cellist Nathaniel Rosen in Japan in October. (See also p. 35.)

*Classroom Music for Little Mozarts* (Alfred Publishing), a new book for teaching musical fundamentals to small children by Eisenhart Professor of Music Education **Donna Brink**

**Fox**, earned a Parents' Choice Award from the Parents' Choice Foundation. The book and accompanying CD, not to mention stuffed toys of “Mozart Mouse” and “Beethoven Bear,” are suitable for children aged 4–6.

This spring, Instructor of Musicology **Clay Greenberg** sang one of the three solo parts in Michael Gordon's *Van Gogh* at Merkin Hall in New York, and conducted Schoenberg's *Pierrot Lunaire* at New Music Festival Heidelberg. Clay was invited to be a Visiting Artist for the Asian Studies Department at Cornell University during 2005–2006.

Professor Emeritus of Conducting **Donald Hunsberger** took up the baton as guest conductor for two open rehearsals and a concert by the United States Coast Guard Band, April 8–10, New London, CT. The program included music by Mendelssohn, Bach, Vaughan Williams, Shostakovich, and (of course) Sousa.

In December 2004, Professor of Violin **Oleh Krysa** observed what would have been the 70th birthday of the contemporary Russian composer Alfred Schnittke (1934–1998), who was a friend and personal hero of his. Other Eastman faculty members joined Krysa for a Kilbourn Hall concert including Schnittke's Violin Sonata no. 2, String Trio, and Concerto for Three.

Assistant Professor of Saxophone **Chien-Kwan Lin** made his Carnegie recital debut on March 5 at Weill Recital Hall, sponsored by the Formosa Chamber Music Society. With his wife, Pi-Lin Ni, at the piano, Chien-Kwan played music of Debussy, Berio, and David Maslanka, as well as the premiere of Shih-Hiu Chen's *Plum Blossoms*.

Professor of Musicology **Ralph Locke** was quoted in a BBC Radio feature on people who commission contemporary compositions with



their own money. “It’s important to realize,” he said, “individual patrons tend to be great music lovers and often have very well-established taste; posterity decides that their taste is often pretty reliable.”

Impressing *The New York Times*’ Anthony Tommasini is not easily done, but Assistant Professor of Conducting **Brad Lubman** did it in March, when he subbed at very short notice for Oliver Knussen at a London Sinfonietta concert in Carnegie Hall’s Zankel Hall. Brad arrived in New York with 30 minutes to study Charles Wuorinen’s 25-minute piece *Cyclops* before its first rehearsal. Marveling at his mastery of a difficult program, Tommasini ended his rave review “All hail Brad Lubman!” Brad also heard the premiere of his *Quartet no. 2 for Strings and CD* at a Musica Nova concert on February 2.

Part-time instructor of clarinet **Jon Manasse** recently appeared with the Evansville (IL) Philharmonic Orchestra as soloist in the Copland Concerto. Jon is also principal clarinetist of the American Ballet Theatre Orchestra, plays in the Mostly Mozart Festival Orchestra, and will be heard on the soundtrack of the movie version of Mel Brooks’ *The Producers*, due out at Christmastime.

Assistant Professor of Musicology **Martin Scherzinger** presented at the recent Festival of African Dance Symposium at Tufts University. Martin spoke on the music of the Zimbabwean mbira; he also directs Eastman’s mbira ensemble, which gave its first public concert last May.

Instructor of guitar **Bob Sneider** was profiled in the *Guelph, Ontario, Mercury*, before making his Canadian debut at Manhattan’s in that city. Bob recalled his days playing with Chuck Mangione (BM ’63) and praised his all-Canadian backup band: “The great thing about jazz is that no matter where you’re from ... there is a common vocabulary.”

In December 2004, Professor Emerita of Musicology **Kerala Snyder** visited the town of Kollam (formerly Quilon), India, where she was born and which she had not seen for 63 years. Her return was the subject of an article in *TheHindu.com*, the online version of India’s National Newspaper.

In April, Professor of Trumpet **James Thompson** appeared as one of the soloists in Stephen Paulus’ Concerto for Two Trumpets with the New Bedford (MA) Symphony Orchestra; the other soloist was NBSO principal Stephen Banzaert.



Professor of Piano **Nelita True** gives recitals “just enough times a year to keep me satisfied.” One took place in March at Rochester Institute of Technology. She was interviewed beforehand by the *Democrat and Chronicle*’s John Pitcher, who quoted current Piano Department chair Douglas Humpherys: “Nelita True has been my great inspiration ... every time I give a lesson, I hear her voice resonate in my inner ear.” Nelita’s tremendous standing among her peers was certified this year, when she received the National Association of Keyboard Pedagogy’s Lifetime Achievement Award. It will be presented at the 2005 NAKP Convention in Chicago this August.

## Eastman faculty on CD

Professor of Jazz Studies and Contemporary Media **Bill Dobbins** joined bassist John Goldsby and drummer Peter Erskine for the trio album *Cologne* (Fuzzy Music), which includes a couple of standards (including “Danny Boy”) but is mostly originals. *AllAboutJazz.com* called the trio “a meeting of equals,” and praised Dobbins’ inventiveness and rich sense of harmonization.



Pianist and Assistant Professor of Chamber Music **Sylvie Beaudette** (DMA ’93) teamed up with soprano **Eileen Stempel** (BM ’88) for a recently released collection of three song cycles by Libby Larsen entitled *Love Lies Bleeding* (Centaur 2666). It includes the premiere recording of *Try Me, Good King*, and the first recording with piano of *Sonnets from the Portuguese*. *American Record Guide* enjoyed the songs and the performances, calling Stempel’s voice “rich and brilliant” and noting that Beaudette “brings immense oomph and ease to her part.”

The **Ying Quartet** has included works by three Eastman alumni on its new *LifeMusic* CD (Quartz 2003), inspired by the Quartet’s series of commissions for music about the complexity of American life. **Kevin Puts’** *Dark Vigil* was written after the Columbine High School shootings; **Carter Pann’s** *Love Letters* is inspired by the “Intimate Letters” quartet of Janáček; and **Michael Torke’s** *Corner in Manhattan* evokes just that—a morning, noon, and night of activity just outside his apartment. The fourth piece is Paquito D’Rivera’s *Village Street Quartet* (Greenwich Village, that is, reflected in multiethnic musical influences). *Gramophone* praised the music and the Yings’ “exemplary performances.”

The Yings recently joined the Turtle Island String Quartet on *4+four* (Telarc 80630). The program includes music by John Lennon, Oliver Nelson, and TISQ members Mark Summer, David Balakrishnian, and Evan Price, and a string arrangement of the original “classical jazz” piece, Milhaud’s *La creation du monde*. The two quartets, who have worked together in the past, got along swimmingly in the recording sessions at Bard College; see the March 2005 issue of *Strings*.

**Charles Castleman** is heard on a new Music & Arts CD (1164), a tribute to the Hungarian violinist-composer Jenő Hubay (1858–1937). He plays two pieces with the Eastman Chamber Orchestra under Mendi Rodan, and keeps some excellent fiddling company: other CD tracks include historic recordings by Joseph Szigeti, Emil Telmányi, Jelly D’Arányi, and Hubay himself.

# STUDENT NOTES

Eastman students did their share to raise money for relief efforts after the South Indian tsunami disaster of December 2004. In February, jazz saxophonist **Shirantha Beddage** returned to his hometown of North Bay, Ontario, to give a concert in support of Sri Lanka Lions Club home-building projects. Also in February, tenor **Kevin Park** and soprano **Halley Gilbert**, both students of Robert McIver, sang in a benefit recital at Rochester's Third Presbyterian Church. And on March 19, students from Eastman's Community Music School took part in *Teens for Tsunami Relief* at Rochester's Hochstein Performance Hall, benefiting the Red Cross.

The Rochester Philharmonic Orchestra hosted six Eastman students in its Rising Stars concert on February 6 in the Eastman Theatre: pianist **Iejin Rhee** played Rachmaninoff's Concerto no. 1; mezzo-soprano **Margaret Gawrysiak** sang an aria from Verdi's *Trovatore*, and soprano **Mari-Yan Pringle** one from Puccini's *Turandot*; oboist **Andrea Overturf** played the Mozart Concerto; **Tatiana Vassillieva** played Prokofiev's Piano Concerto no. 3; and the RPO performed **Daniel Pesca's** *Apollonian Hymns and Dances*. All were conducted by **Jeff Tyzik** (BM '73, MM '77).

This year's winners of the "Developing and Performing Education Programs with Young Audiences Rochester" are the **Matryoshka String Quartet** (Grace Lee, Kitty

**Cheung, Jennifer Volmer, and Sunny Yang**), coached by John Graham; and **Reverie Winds** (**Leslie Skolnik, Jennifer Guhl, Kate Denny, Lynn Grossman, and Andrew Stephenson**), coached by Kenneth Grant. Student groups prepared programs and auditioned on "Music for All Day," March 22, 2005 (see p. 4).

A Christmas Eve concert in Carnegie Hall by the New York String Orchestra, Jaime Laredo, conductor, included Eastman students **Ari Streisfeld** and **Jihyun Yun**, violinists, and **David Gerstein**, cellist. With soloist Gil Shaham, the orchestra played pieces of Bach, Dvořák, Saint-Saëns, and Wagner.

Good guitar news! In February, undergraduates **Justin Zamm** and **Adam Larrison** took first and third prize, respectively, in the D'Addario Classical Guitar Competition at Ithaca College. In November 2004, doctoral students **Ben Gateno** and **Corey Harvin** received first prize as a guitar duo in the Boston Classical guitar Society Competition. This spring, Ben received a Belgian-American Foundation Grant of \$20,000.

**Jocelyn Crawford**, student of Peter Kurau, was appointed second horn of the Cayuga Chamber Orchestra (Ithaca), playing her first concert on February 12, 2005.

**William Dabback**, PhD candidate in music education, read a paper on

"Improvisation and Adult Learners" at the Music and Lifelong Learning Symposium, April 14–16 at the University of Wisconsin at Madison.

**Brad DeRoche**, DMA candidate in guitar, played a recital at his alma mater, Central Michigan University, in January. The program included music of the 19th century guitarist Julian Arcas, the subject of Brad's doctoral studies.

**Carl DuPont, Jr.**, a junior voice student of Robert Swensen, was the winner of the 2005 Links Scholarship and William Warfield Scholarship. Carl was profiled in the April 22 edition of the Rochester *Democrat and Chronicle*.

Backbeat lovers found advocates in senior percussion majors **Ian Fry** and **Michael Chiavaro**, sponsors of Backbeat Awareness Week, which occurred in various ESM and non-ESM venues in February. "We're showing we can play all the styles well and really have passion for it and not just be lame about it," said Fry in Rochester's *City Newspaper*.

**Lindsay O'Neil**, sophomore voice student of Constance Haas, was crowned Miss Greater Rochester 2005 in January. The contest, sponsored by the Rotary, is an official preliminary of the Miss America scholarship pageants. Lindsay will represent Rochester at the Miss New York Pageant this summer in Watertown, NY.

Freshman composition major **Hiroiyuki Sakurai's** Sonata for Violin and Piano won first place in Chamber Music Rochester's first Young Composer's Competition. The sonata was premiered on December 12 at the Memorial Art Gallery by violinist **Shannon Nance** (BM '92, MM '94) and Eastman faculty member Elinor Freer.

Soprano **Erica Schuller**, a student of Kathryn Cowdrick, won the Helen Boatwright Award in the Syracuse Civic Morning Musicals Vocal Competition in November at Syracuse University. One of the judges was alumnus **Carl Johengen** (DMA '02).

Doctoral student **Brian Shaw** won second place and a \$5000 prize in the Ellsworth Smith International Trumpet Solo Competition, held in November at the University of Alabama at Birmingham and sponsored by the International Trumpet Guild.

**Deirdre "Flippy" White** was soloist in the first performance of Richard D. Lake's Concerto for Harp, Percussion, and Strings by the Peabody Conservatory Camerata in November 2004.

Pianist **Hong Xu**, student of Douglas Humpherys, was chosen as Eastman's recitalist in the Kennedy Center's Conservatory Project, held on May 24.



## Outgoing—and incoming

In April, Eastman Ambassadors in the Class of 2005 said goodbye, while welcoming new Ambassadors into the fold. Eastman Ambassadors, guided by Alumni Relations Director Christine Corrado and Assistant Dean for Student Life Ben Ojala, put their best faces forward throughout the school year, helping at Alumni and Family Weekends, giving tours, and much more. Pictured left to right are: Julie Barnes BM '05 (harp), Mary Counts BM '06 (harp), Tom Vendafreddo BM '08 (voice), Elli Dierner BM '05 (flute), J. Greg Miller BM '06 (horn), Jeff Goble BM '07 (voice), Jeff Willy BM '05 (percussion), Kathryn Withers BM '05 (voice), Dominique Paliotta BM '05 (harp), Chris Lyons BM '05 (voice), Elizabeth Munch BM '08 (harp), Gillian Bell BM '05 (voice), Diana Owens BM '05 (oboe).



EASTMAN SCHOOL OF MUSIC - LEGEND #001983

On the evening of January 15, 1983, a distinguished audience gathered in Washington, D.C. at the Kennedy Center to hear the first concert of a five-city whirlwind tour by The Eastman Philharmonia.

The Philharmonia and conductor David Effron accompanied a rookie in the world of music. Newly retired first baseman, team captain, and home run hitter for the Pittsburgh Pirates, Willie Stargell was recruited to narrate "New Morning for the World." Written by Eastman School professor and Pulitzer Prize-winning composer Joseph Schwantner, the composition for speaker and orchestra was inspired by the moving words of Martin Luther King, Jr.

**THERE WAS NO ROOM FOR ERRORS IN THE SEASON OPENER.**

The last work on the program, "New Morning for the World" brought a standing ovation—kicking off a grand slam tour for this all-star team.

With heartfelt thanks, Willie presented his Eastman teammates with a signed commemorative Louisville Slugger for helping him hit this one out of the ballpark.

For over 80 years, the Eastman School of Music has been inspiring artistry, scholarship, leadership ... and creative teamwork.

Support the Eastman Fund today and help keep the legends alive.



# Let Freedom Ring

Each year, Eastman observes the birthday of Dr. Martin Luther King, Jr., with a public performance of some kind in Kilbourn Hall. This year it was a new work by an Eastman student, percussionist Colin Tribby's *Let Freedom Ring*. The piece, inspired by Max Roach's album "The Dream," consisted of excerpts from King's 1963 "I have a dream" speech, read by the Reverend Alvin Parris

(BM '73), and backed by a unison groove provided by 19 student and faculty percussionists—including Tribby himself, John Beck, Ruth Cahn, Rich Thompson, and Howard Potter. The combination of inspiring speech and driving rhythm was galvanic, underlining King's warning against complacency and evocation of "the fierce urgency of now."



PHOTOGRAPH BY GELFAND-PIPER PHOTOGRAPHY

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