

TO: DMA, PhD, and first-year masters students  
CC: Department Chairs and Program Directors  
FROM: ESM Graduate Studies Office  
RE: 2025 Presser Graduate Music Award

For the thirty-six consecutive year, Eastman is one of fifteen US music schools invited to nominate a graduate student to receive a Presser Graduate Music Award, which carries a one-time stipend of \$10,000 to the individual.

We are soliciting applications for the 2025 Presser Graduate Music Award from interested and highly qualified students. All applications must be approved and ranked by department chairs/program directors and sent to the ESM Graduate Studies Office by **noon on Friday, December 6, 2024.**

**Please note this is a professional (scholarly & career) development award** – *“designed to encourage and support the advanced education and career of truly exceptional graduate music students who have the potential to make an outstanding contribution to the field of music.”*

**The Presser Foundation expectations:**

*“Consistent with our Social Justice Statement and Values, the Foundation seeks to promote diversity, equity, inclusion, and access in our processes, practices, and decisions. The Award is meant to provide support for enrichment and musical advancement affording the Award recipient opportunities, which are not normally provided in a university or conservatory setting. **Please note that all projects should be completed within the academic year following receipt of Award funds.** We believe that it is important to give the recipient a full year to complete the project and provide a meaningful final report. We request that proposals NOT include expenses associated with applying to and auditioning at other graduate schools of music for further study.*

*To further clarify intent, the following are illustrative projects from the past year:*

- *Conducting a study of Hindustani classical music in India and developing curriculum about the musical tradition*
- *Organizing and preparing a musical focused on Black classical musicians*
- *Commissioning and recording of pieces focused on environmentalism and its intersection with music”*

While Awards may be (generally are) used to advance a specific research or scholarly project, the foundation also intends for the award to significantly advance awardees’ musical and scholarly careers. To that end, *“the Foundation seeks proposals that are imaginative as well as practical, and that will make clear how use of the Award will enhance the student’s professional development.”*

Applications should clearly indicate how the proposed project will enable scholarly enrichment and musical advancement through opportunities that are not normally provided in a university or conservatory setting. The Foundation is increasingly interested in projects which promote diversity, equity and inclusion (as illustrated by the projects listed above). Funding may support activities such as: a summer abroad to study with a noted teacher or to conduct scholarly inquiry/activities not possible at Eastman; travel to audition with orchestras, opera companies, chamber ensembles, etc., for professional opportunities; short term enrollment in programs such as Aspen and Tanglewood.

**Each applicant for the Award must be a returning graduate student in 2025-2026.**

### **Internal Applications**

**By noon on Friday, December 6<sup>th</sup>, 2024**, applicants must submit to my office via email:

- A written statement/project proposal indicating how the Presser Graduate Music Award would be used, and how the activities proposed would further their professional development (i.e., through access to unique resources / otherwise not easily accessible to the student, or through professional connections made, new skills or areas of musical/academic expertise developed).
- The applicant's proposed project must include a budget that accounts for the \$10,000 (taxable) stipend, and the project must be completed by May 2026 (the awardee will need to submit a final report on the project by June 2026).
- The applicant should indicate if they have prior experience with and/or a previous award from The Presser Foundation.
- Two pages for the plan and the budget will suffice.
- **Please submit your application to Deanna Phillips at [dphillips@esm.rochester.edu](mailto:dphillips@esm.rochester.edu).**
- **Each applicant should also send their proposal to their departmental chair/program director, who must provide a written endorsement in the form of a letter to the Presser Foundation Graduate Award Committee.** If there is more than one applicant from a single department, the Chair/Director may write either a separate letter for each applicant or one letter that addresses the relative strengths and weaknesses of all the applicants from that department. In any case, the chair should rank the proposals from the departments. The written endorsement is also due in the Graduate Office on **Friday, December 6<sup>th</sup>, 2024**.

From the applications, the review committee will select Eastman's nominee for the 2025 Presser Graduate Music Award.

After reviewing and approving the plan and budget, the nominee will work with Emily Goodenough (Director, University of Rochester - Foundation Relations) to frame/finalize the request and submit it to The Presser Foundation by the Foundation's February 15, 2025 deadline. The Presser Foundation provides the final review and approval of all projects.

## EASTMAN PRESSER GRADUATE MUSIC AWARD WINNERS

### Tamara Levitz (1989)

Dissertation research in Europe during the summer of 1989.

### Anthony Padilla (1990)

Study and performance in Moscow and Victoria, B.C., during the summer of 1990.

### Mary Frandsen (1991)

Dissertation research in Europe during the summer of 1991.

### Phillip Simms (1992)

Studies during 1992-1993 of the music of Satie in Rochester, Ithaca, and Paris.

### Michael Pisani (1993)

Dissertation research in various parts of the U.S. during 1993-1994.

### Robert Eidschun (1994)

Serving as a conductor of Present Music (a new music ensemble) for preparation in Milwaukee and presentation in Turkey of concerts including one of his pieces.

### John Sheridan (1995)

Research in Sweden and Germany on the works of Gottlieb Nittau and attendance to the Symposium Hamburg-Skandinavia, as well as publication costs attendant to dissemination of the results of his Nittau research.

### Susan Chodorow (1996)

Dissertation research on the genesis and production of Kurt Weill and Franz Werfel's musical drama, *The Eternal Road*, and to gather materials with which to reconstruct the score of the New York Production.

### Stanley Pelkey (1997)

Research in the United Kingdom during July and August 1997 to complete studying, transcribing and editing keyboard and orchestral music by the English composer, Samuel Wesley. When editions of Wesley's eight violin concertos are complete, they will be recorded. Eastman students will perform several of the violin concertos in Rochester during 1997-98.

### Stephen Benham (1998)

Research and teaching in the Ukraine during August 1998 to develop a deeper and broader understanding of music education, as it is practiced in the Ukraine, for the purpose of gaining insight into the process of developing new, or revitalizing existing, music education programs.

### Elizabeth Wells (1999)

Dissertation research on Leonard Bernstein's "*West Side Story: Perspectives on a Great American Musical*." Archival, documentary, and oral history research will explore *West Side Story* as an embodiment of American culture.

### Randall Hall (2000)

Research into the works and aesthetics of the mid-20<sup>th</sup> century Italian composer, Giacinto Scelsi to gain a more complete understanding of his musical aesthetics and to explore his use of improvisation as the genesis of formal composition. The results of the research will be shared through articles and analyses, performances, and workshops on improvisation and contemporary techniques.

### Amy Wlodarski (2001)

Research on the problematics and ambiguities of history, memory, and Jewish identity in musical works commemorating the Holocaust at the International School for Holocaust Studies at Yad Vashem in Jerusalem during summer 2001. The knowledge and pedagogical training received will be used to preserve the legacy of the Holocaust through education and outreach programs.

### Thomas Rosenkranz (2002)

Research on the piano music of Olivier Messiaen with his wife, the pianist Yvonne Loriod, in Paris during January-March 2003.

### Seth Brodsky (2003)

Research on the manuscripts of Luciano Berio, Sir Harrison Birtwistle, Helmut Lachenmann, György Ligeti, and Wolfgang Rihm at the Sacher Stiftung in Basel, Switzerland.

### J. Daniel Jenkins (2004)

Dissertation research in Vienna, Austria, New York City, and Washington, D.C. on the vocal music of Arnold Schoenberg.

### Nathan Simington (2005)

Research in Romania on the compositions of Georges Enescu.

### Paul Miller (2006)

Dissertation research on Stockhausen *Lichter-Wasser* and attend Stockhausen Festival in Kürten As well as the biannual International Vacation Courses in New Music in Darmstadt.

### John Koslovsky (2007)

Dissertation research in New York City – cataloguing the Felix Salzer Collection at the New York Public Library of the Performing Arts (Music Division).

### Randall Harlow (2008)

Research on the organ as a cultural artifact in Greenland Society.

## EASTMAN PRESSER GRADUATE MUSIC AWARD WINNERS, CONTINUED

### Katherine Hutchings (2009)

Study manuscripts in Venice, Florence, and Padua related to her research on her dissertation, "Mediating Ancients and Moderns, Humanists and Scholastics: Johannes Ciconia's *Nova musica* and its Cultural Contexts."

### Julie Beauregard (2010)

Field study in Ghana, West Africa at the Dagara Music and Arts Center to enhance her studies in the doctoral program in Music Education and master's program in Ethnomusicology.

### Anyango Yarbo-Davenport (2011)

Research on a left-hand technique for violinists, based on orthopedics, working in conjunction with orthopedists from the Cleveland Clinic and the Finnish Medical Society for Performing Musicians in Helsinki, Finland.

### John Liberatore (2012)

Private study with Japanese composer Jo Kondo at Tokyo University of Arts.

### Sarah Fuchs Sampson (2013)

Archival research in Paris, London, and Toulouse to study opera pedagogy, performance, and production.

### Aaron Grant (2014)

Archival research at several European libraries to study Schubert's sonatas and unfinished works.

### Aristea Mellos (2015)

Working in Samos, Greece on her Ritsos Project: a festival uniting Greek actors and artists along with Eastman performers and composers, celebrating the artistic legacy of one of Greece's foremost poets, Yannis Ritsos.

### Samuel Bivens (2016)

Pursuing Wagner source study in Bayreuth and in Würzburg.

### Derek Remeš (2017)

Studied with renowned scholars Ludwig Holtmeier and Felix Diergarten, in Freiburg, Germany in preparation for the publication of a two-volume book on the figured-bass chorale tradition of J.S. Bach.

### Alexis VanZalen (2018)

Archival research in France as well as visits to many important French baroque organs that remain in working condition today.

### Jane Sylvester (2019)

Archival research on *verismo* throughout libraries in Milan, Turin, Florence, and Lucca.

### Austin Richey (2020)

Conduct public humanities workshops on the history of black American music in the city of Detroit.

### Kyrsten Chambers Jones (2021)

Research and performance project involving the songs of black British composer Samuel Coleridge-Taylor.

### Reginald Bowens (2022)

Arranging projects in Sacred Jazz with notable jazz composers and performers across the U.S.

### Ruixue Hu (2023)

Developing a new line of research into the guqin (a Chinese instrument resembling the zither) and its music.

### Paul David Flood (2024)

Innovative ethnographic research in Malmö, Sweden into the cultural significance of the Eurovision Song Contest, and the cultural uses of popular music in general.