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UNIVERSITY OF ROCHESTER

▶ FALL 2024



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## ▶ FROM THE DEAN



### Dear Eastman *NOTES* Readers and Friends,

I am honored and delighted to address you for the first time in *NOTES* as the new Joan and Martin Messinger Dean of the Eastman School of Music. As an alumna of this incredible institution, this role feels like a homecoming, filled with joy, anticipation, and a deep sense of responsibility to uphold the legacy of excellence that Eastman represents.

Eastman has always been a leader in our field, and we have many exciting opportunities to build on our legacy through collaborations not only with our colleagues in Rochester but with our friends and alumni around the world. I know we can accomplish great things together and that we will chart the future of the field for our students—future alumni themselves.

Do you find yourself flipping through the alumni notes pages of *NOTES*, excited to read about your former classmates' achievements? I certainly do. It is inspiring to see the remarkable accomplishments of our Eastman family and the positive impact they are making around the globe. My former classmates—friends who have become professional colleagues over the years—and I often play a “guess the alumni game” to identify fellow alumni based on the exciting updates in *NOTES*. It underscores

the strength of the bonds we created as students. The magazine not only highlights our connections but also inspires us.

I also want to let you know that you will be seeing new voices in this opening letter in future editions of *NOTES*. These diverse perspectives will enrich our publication and reflect the multifaceted nature of our community.

As I step into this new role, I am committed to fostering these connections and celebrating the successes of our alumni. I look forward to hearing your stories, sharing in your achievements, and working together to inspire future generations of musicians.

Thank you for your continued support and dedication to Eastman. Here's to the exciting journey ahead!

Warm regards,

Kate Sheeran

Joan and Martin Messinger Dean of the Eastman School of Music, University of Rochester



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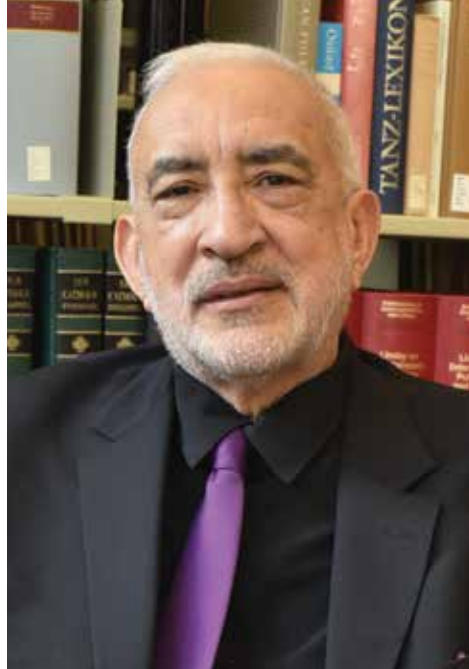
Five new faculty members across instrumental and academic programs enhance the school with their artistry and expertise: David Bowlin, violin; Joseph Johnson, cello; Landon Morrison, music theory; Elizabeth Ogonek, composition; and Evis Sammoutis, composition.

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Saxophonist Alexa Tarantino '14E joined the Eastman Wind Ensemble for the premiere of Jeff Tyzik's '73E, '77E (MM) Jazz Concerto for Soprano Saxophone and Wind Ensemble. Bassist Jeff Campbell '92E (MM), '02E (DMA), Chair of the Jazz Studies and Contemporary Media Department, accompanied.  
*Photo by John Schlia.*

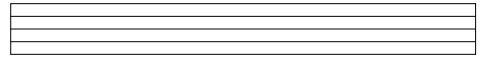





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# KATE SHEERAN APPOINTED AS EASTMAN'S EIGHTH DEAN

BY ANNA REGUERO

WHEN KATE SHEERAN RETURNED TO ROCHESTER in mid-July to begin her new position as the Joan and Martin Messinger Dean of the Eastman School of Music, the first person she saw was Professor Peter Kurau, her undergraduate French horn teacher.

“We walked around Eastman on the Sunday before I started,” she said. It was a quiet moment in-between summer programming, “except I heard a horn down the hall, and I thought, ‘I know that sound.’”

Dean Sheeran is an alumna of Eastman, earning an undergraduate degree and performer’s certificate on the horn in 2002. Now, she is the school’s eighth dean and the first-ever woman to lead the school. Her Eastman days set her on a career trajectory that landed her at the helm of her alma mater. And she’s allowing her experiences as a student inform the kind of leader she hopes to be.

“I came in loving to play chamber music and loving to be in orchestra and then whole worlds were opened up to me when I came here,” Sheeran recalls. “I can trace a lot of the things I became interested in throughout my career, or interests that were sparked, back to my time here.”

She recalls plentiful significant experiences at Eastman, from playing in the student-led new music ensemble Ossia to participating in the school’s burgeoning Arts Leadership Program. But the most important experience of all, she said, was the friends made along the way.

“I don’t even hesitate, it’s the relationships,” she said. “That has been sustaining. My friends from Eastman are my close friends. I’ve kept in touch with teachers and mentors, and my friends from my Eastman years have become important collaborative partners in my career.”

Sheeran’s time at Eastman in the late ’90s and into the early 2000s coincided with the start of Ossia and the beginnings of the Arts Leadership Program, when an early wave of entrepreneurial zeal jump-started ensembles like Alarm Will Sound and the JACK Quartet. It was the relationships made through those pioneering programs that unknowingly put her on the path to becoming Eastman’s dean.

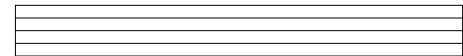
“I think there was a spirit of ‘the world was our oyster’ and we were all just excited about lots of things all the time,” she said, unaware of its significance at the time. It was a time of impromptu sight-reading sessions, of playing friends’ compositions, of catching as many concerts as they could pack in between coursework and performing.

After Eastman, Sheeran pursued her master’s degree at Yale. When her time there was coming to an end, and the ensemble Alarm Will Sound—an outgrowth of Ossia—landed a residency at Pennsylvania’s Dickinson College, it was those friendships formed at Eastman that led the ensemble members to ask Sheeran to join them as their manager. It was a position that launched through Eastman’s ALP internship funding. With members of Alarm Will Sound, Sheeran hunkered into a farmhouse in rural Pennsylvania—an unusual place to start to a career in music—and began carving a professional life teaching in the college, performing in regional orchestras, and managing a new music ensemble.

Plans for what she once thought would solely be a performance career transformed as her interest in leadership came into focus.

“What I didn’t know was that this year to try different things would help me really solidify what I was uniquely suited to do.”

By the time she was hired to direct the preparatory division of the Mannes School of Music in New York City a few years later, “I was very calibrated to trying new things.” And by the time she left to become the provost and dean of the San Francisco Conservatory, Sheeran had dabbled in a little bit of everything, from managing continuing education programs to developing curriculum for the college.



[1] Dean Sheeran speaks with students at Eastman’s Institute for Music Leadership in July.

[2] Dean Sheeran on Gibbs St.

[3] Dean Sheeran participating in an Alumni Weekly reading session during her undergraduate studies. From left to right (front row): Professor of Horn Peter Kurau, Marie Lickwar ’02E (MM), and Kate Sheeran ’02E.





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Three years after that, she was ready for an even more expanded challenge: directing New York City’s Kaufman Music Center, a singular institution that combines a K-12 public arts school (Special Music School) and community music school (Lucy Moses School) with a concert presenting arm (Merkin Hall). The union of all three programs under one roof gave Sheeran a unique vantage point that she says will help her steer students at Eastman.

“I’ve gone back and forth between K-12 and higher ed and presenting in my previous roles, and I like that. I think all of the different perspectives inform the rest of the work. Working with K-12 students informs what I think college students need, and vice versa. Working with professional artists gives you a perspective on what’s happening in the professional world and how we can best prepare students for it.”

And perhaps it was some of Eastman’s entrepreneurial training that contributed to the development of an unprecedented Kaufman Music Center program that helped New York City musicians survive during the Covid-19 pandemic. Musical Storefronts was a socially distanced pop-up concert series that provided needed employment to musicians as well as connection and solace to audience members during an isolating time.

Sheeran’s Eastman experience, however, will inform what she hopes to accomplish as dean, which includes leaving room for students to be individuals and carve unique career paths. “How do they get exposed to enough

things that they’re not overwhelmed but can find ways to create their own career? Because that’s what happened to me here. That’s what happened to my peers. And then we all went down different tracks and used the education to shape the different careers we have.”

John Hain ’02E (MM), ’07E (DMA), Senior Associate Dean of Academic and Student Affairs at Eastman, said that there is palpable excitement on campus for Dean Sheeran’s tenure. “She brings a wealth of knowledge from her past leadership of arts organizations across the country, and we’re all excited to learn more about all of the ideas and expertise she will bring with her to Eastman. Personally, I’m looking forward to doing all I can to help her as she rolls out her vision for the future of music at Eastman, the University of Rochester, the Rochester community, and beyond.”

Eisenhart Professor of Music Teaching and Learning Christopher Azzara ’88E (MM), ’92E (PhD), who sat on the hiring committee, said, “Kate Sheeran is a thoughtful and enthusiastic leader who understands the unique breadth and depth of the Eastman School of Music. She is sincere and articulate and has the personal qualities to effectively lead the school in the twenty-first century.”

As for rising to Eastman’s top post, “I feel the gravity of it, in a good way,” she said. “I wasn’t looking for a new job, I loved my job. But I really care about this place. When the opportunity arose, I was increasingly drawn to being here in this place, at this school, in this extraordinary University, and in this time. And it’s an exciting time, the beginning of the second century, to think about, ‘What is the role of a music school in 2024?’

And who are these artists we’re creating? And who can help us to shape that education for them?” It’s a big deal. I don’t take it lightly.”

Dean Sheeran is currently busy settling into Rochester, making connections with colleagues at the University and throughout the City of Rochester, and embarking on a listening tour to hear the visions faculty, staff, students, and alumni have for Eastman. “It’s really a listening tour because you want to hear what’s happening in the building, hear the music and get to experience it before you can have an informed opinion about helping to shape it going forward.”

And while many things have changed about the school—including Eastman’s East Wing, an entirely new building that was erected after Dean Sheeran’s student days—some have stayed the same. Friends, she said, ask about some of the elements they remember most about the campus.

“Catching a glimpse of the chandelier in Kodak Hall on your way to class, or the certain pleasant smell in Lowry Hall, or feeling the grooves in the marble staircase—we’re all nostalgic for those things,” she said. “I think it’s comforting, in a way, because you think about all the people who’ve been here who we knew and also those we haven’t known. And now, I think about taking care of our school for future generations too.”

But of all of Sheeran’s hopes for her time as dean, “I want people to feel joyful here as much as possible, to feel connected, to feel safe, which is how I think about this time for me when I was a student. I’m excited about the possibilities that lie ahead to chart the course for Eastman’s next chapter, and to help shape the future of music.”



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# Howard Hanson Recital Hall: A NEW MULTIPURPOSE SPACE FOR THE TWENTY-FIRST CENTURY

BY ANNA REGUERO

▼  
WHEN HOWARD HANSON RECITAL HALL was first dedicated on Thursday, February 19, 1976, Howard Hanson, who directed the school from 1924 to his retirement in 1964, stood before an audience of luminaries such as Eastman Director Robert Freeman, Professor of Chamber Music John Celentano, and Professor David Craighead as he marveled at how the drab classroom of room 406 was imaginatively and magically transformed into what he called “a beautiful architectural fantasy.”

Expressing gratitude for the dedication, he told the audience that “this lovely little hall with its hundreds, and eventually thousands of recitals by gifted young performers, is bound to become the very heart and soul of our institution.”

While Howard Hanson Recital Hall has been an important space for smaller recitals, studio and master classes, and as additional classroom space, its original design has posed challenges, especially for the changing needs of a contemporary music school. The stage was cramped and inaccessible, the blue fabric seats had become worn and uncomfortable, the acoustics were inflexible and ineffective, and there were lim-

ited ways for performers and instructors to use the space. Almost 50 years after it was first dedicated, the recital hall needed updates to make the space more functional for the twenty-first century.

To bring the hall up-to-date and cement its multi-use functionality, Eastman’s prior dean, Jamal J. Rossi, prioritized Howard Hanson Recital Hall as his final renovation project. Over two years, the Howard Hanson hall was redesigned, fully gutted, renovated, and debuted anew in January 2024. The only original details that remain are paneling on the far wall of the hall as well as the auditorium ceiling and floor, which was refinished. (The floor and ceiling of the stage were reno-

vated.) Also remaining is a steel beam behind the walls that was signed from 1975, during the original renovations. In this renovation, the hall received a complete facelift—from the stage to the walls, seats, and even greenroom—and many technological enhancements. Now, Howard Hanson Recital Hall is the school’s most coveted small performance hall, classroom, recording space, and virtual meeting room. It has the most technologically advanced capabilities of any other room in the school.

“The complete renovation of Howard Hanson Recital Hall complements the recent renovations of Eastman’s other performance venues—Kodak Hall at Eastman Theatre, Kilbourn Hall, and the Hatch Recital Hall,” said Rossi. “As one of the most state-of-the-art locations on the Eastman campus, Hanson Hall is now a multi-use space that integrates highly advanced technology into an acoustically and aesthetically pleasing hall. It also houses a beautifully restored 1906 Steinway piano. I am grateful to the many craftspeople, technicians, and Eastman colleagues who brought this project to fruition.”

The hall is extremely compact: With 57 seats (down a few seats with this renovation), the hall measures just under 1,100 square feet, which includes the greenroom. Despite



the challenges of such a small space, Eastman's facilities team packed in the hall's capabilities to ensure the space would benefit performers, professors, scholars, and administrators. Every detail was thought through with the help of Rochester-based CJS Architects, who designed a modern space that retained the room's historical elements, and Building Services Group contractors, who carried out the design despite any behind-the-wall surprises of a century-old building. All hired contractors on the project were local to Rochester.

"The concept was a top to bottom renovation with really great technical accoutrements," remarked Kevin Gibson, Executive Director of Operations, who brought his experience on the Kodak Hall and East Wing renovations to this project. "We wanted it to be cosmetically beautiful and wanted to bring it up to date with current needs."

Paul Spaulding, Director of Facilities and Auxiliary Operations, who managed the day-to-day aspects of the renovation project, says that the facilities team worked hard to understand and implement details that would make the space functional for the various stakeholders who use it. He joked that multipurpose spaces tend to serve no one function well. But, he assured, "we've tried to come really close."

**[1]** The audience at the Howard Hanson Recital Hall dedication concert. Center row, L-R: University Chancellor W. Allen Wallis, Mrs. Hanson, Dr. Hanson, University President Sproull, Eastman Director Robert Freeman, and Professor of Chamber Music John Celentano. **[2]** Howard Hanson speaking at the Howard Hanson Recital Hall dedication in 1976.







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## REBUILDING A PIANO FOR A RENOVATED HALL

A nine-foot 1906 Steinway piano is the centerpiece of Howard Hanson Recital Hall. But it's not just any piano: The piano was chosen, purchased, and fully rebuilt to serve the newly renovated concert hall.

Technician James Reeder and his team at Reeder Pianos, based in Michigan, found the piano—one that was originally built in what is considered Steinway's golden age of pianos—and rebuilt it in their shop. They've done prior work for Eastman, rebuilding two of Eastman's Steinway pianos, one in the Eastman Theatre and another that is available in Hatch Recital Hall. But because of the unusually small space and challenging acoustics of the hall, Howard Hanson Recital Hall's piano is the only one built specifically to the needs of one of Eastman's halls.

"We showed Reeder's team the space and talked to them about what the piano was going to be used for," said Mitch Moore, the former manager of instrument services, who retired this summer after 26 years at Eastman. "They kept all that in mind when they rebuilt it. They knew it was going to be going into a pretty small space for a nine-foot piano."

The only original parts that remain are the case and cast-iron plate. The piano has a new soundboard, pin block, strings, keys, action,

and hammers—everything that can be replaced, was.

A nine-foot piano is large for such a small space (it used to house a seven-foot piano), but Moore said that the school's pianists prefer the big bass and presence of sound of a nine-foot piano, and that when recording for auditions, a full-sized instrument is necessary for pianists to be competitive. "We tried to even the playing field and I think we've done that with this piano."

To ensure the piano doesn't overpower the space, the hammers were made of felt with minimal amounts of lacquer to prevent the strings from projecting too much. The treble of the piano is still a little brighter than what is ideal, so Eastman's piano technicians will continue to voice the piano by sticking needles in the hammers to get a desired softness. And the piano will require maintenance to keep it perfectly suited to the hall: The steel strings will stretch over time, which will need adjustment, and the brightness will have to be managed as the felt gets packed and grooved by constant wear against the strings.

But the school's pianists are already vying to use the piano.

"I'm really happy with it," said Moore. "I thought it came out beautifully."



[3] A nine-foot 1906 Steinway piano was bought and restored specifically for the unique acoustics of Howard Hanson Recital Hall. [4] The hall received a complete facelift. The paneling on the far wall (with the windows) is original and provided the color palate for the updates.



[5, 4] KURT BROWNELL

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The previously raised stage was removed and rebuilt to audience level with matching maple floors and a band of red cherry wood to delineate the stage from the seating area. The stage walls are designed from wooden ribs, each individually milled at unique angles beneficial to projecting sound. All around the stage walls are hidden doors that keep cables and connectors neatly out of view and contain an all-important touchscreen control panel that controls all the room's brand-new technologies.

For performances, the touchscreen panel helps users control new stage and house lighting, fully dimmable, that come with several preset options for concerts and events, including color mood lighting. It additionally controls curtains and blackout shades on the far wall of the auditorium, where two layers of window treatments were added to prevent noise infiltration from the street. For acoustic tuning, a new curtain hidden behind the ribs of the back wall can be adjusted to help liven or dampen the sound as needed, also controlled by the stage panel.

Performers can newly self-record audio and video from the control panel, eliminating the need to bring in personal recording equipment. Two 4k cameras positioned on the back wall of the hall are controlled from the panel, allowing for multiple angles to be captured, including one specifically to zoom in on piano hands. A high-quality stereo microphone hangs from the stage ceiling. Recordings are transferred overnight to a hard drive that students can access at the school's media lab, where they can self-edit the file.

"That's never been available before to Eastman students," explained Mark Wazowicz, Director of Technology and Media Production, who helped plan the hall's new technological capabilities. It's a feature he hopes to bring to other performance halls in the school in the future.

A moveable and height-adjustable lectern with a fully connected PC computer

and nearly every type of connector transforms the stage into a presentation area for classes, meetings, and other major events. It can broadcast to a drop-down screen that is ensconced within the ceiling of the stage when not in use, keeping it out of sight for concerts. A long-arm document camera is connected to the lectern, which functions as a chalkboard replacement: scores and other documents placed on the lectern table are magnified on the screen projector, allowing for close-up, real-time annotations.

The hall's new connectivity includes a Poly device that can hook in and allow for high-speed conferencing to other Poly devices around the world, making virtual meetings with other institutions a breeze. A special round microphone is positioned on the stage ceiling to effortlessly pick up voices. Zoom and other video conferencing works too, thanks to a new wireless connection point for the hall.

A 5.1 surround sound system of Meyer Sound speakers means not only that recorded music can be listened to in high definition but that it will be an especially friendly space for electronic sound experimentations. The lectern also has a slide-out table to hook up equipment like turntables; similarly, there

**[5] The new ADA-compliant lectern features a networked computer and a long arm document camera that projects to a drop-down screen. [6] The back of the stage now opens to a greenroom. It can house the hall's piano and lectern, and also contains "the brains" of the hall.**





are hidden connectors at the back of the hall to hook in additional equipment for sound mixing.

Of the technology, Wazowicz said, “We have created a lot of options for how people can use the room. But we also tried to keep it as simple as possible so that you don’t have to be a tech person. You can just walk-in, touch a couple of buttons on the touch panel, and hopefully be off and running.”

An effort to standardize the University of Rochester’s technology, the control panel in Howard Hanson Recital Hall matches those in other renovated classroom spaces across the University. At Eastman now for two years, Wazowicz brought his previous experience in the Event Classroom Management department at the University, where he was responsible for updates to its 300 plus classroom and meeting spaces, upgrading speakers, connectivity, and other technologies around the campus.

In another major change to Howard Hanson Recital Hall, the back of the stage now fully opens into a sound insulated greenroom, which now has ample space to house the hall’s lectern and its rebuilt 1906 Steinway piano out of stage view. The greenroom is also home to what they call “the brains,” a tall tower with endless wires that runs all the technological connections for the hall, and which patches the hall into the audiovisual control centers in the school’s basement, where concerts and events can be recorded and livestreamed by the school’s audiovisual pros.

[7] KERRY LUBMAN



**[7] The room is controlled through a touchscreen panel, the same type and interface as in classrooms across the University.**


Audiences will also benefit from enhanced comfort. More supportive seating with tablet armchairs were built and installed, with a formal grey fabric and wood accents to match the hall’s floor. Ugly florescent lights were replaced with cove lighting and additional fixtures by Scandinavian designer Louis Poulsen, all with energy-efficient LEDs for maximum control. All materials were chosen to complement the color tones of the original wood paneling of the hall.

Accessibility was a significant concern throughout the auditorium: while the stairs up the sides and back of the hall remain, new brass bannisters were added as well as security lighting. The front two rows of seats are on skids so they can be removed for handicapped access. And the now floor-level stage provides yet another point of accessibility compared to the prior stage, which required a step up. The hall’s height-adjustable lectern is also Americans with Disabilities Act compliant.

Facilities continues to tweak the space as the Eastman community breaks in the hall. But the result? “I consider it a great success,” concluded Gibson, who oversees all facilities projects.

Spaulding reflected, “We’re spoiled, those who get to build things like this, because we leave a legacy for years. It’s not like writing a

paper or punching a form and passing it on, where there’s not much of a record for perpetuity. This will last for 50 years. And if we do it right, we’re remembered for that. There’s a huge amount of pride in being able to do something like this.”

There are several facilities projects in the works next: replacing hot water tanks and boilers, updates to basement practice rooms, installing new awnings, and more. And with the slew of retirements and new faculty recently hired—12 new faculty joined the school last year, and another five this academic year—the facilities staff has kept busy on faculty studio upgrades.

But it’s the less glamorous projects that need attention: the infrastructure of the 100-year-old school, critical systems that keep the heat, water, and lights on. The school’s audiovisual control rooms also need upgrades to be able to better produce high quality recordings and livestreams. Spaulding and his team hope that funders will understand the necessity of projects that aren’t as forward facing as concert halls.

Spaulding shared, “If I’ve got 10 to 12 years left, I’d like to replace those systems during that window, so when I walk out the door, we can say we left it in good stead for the next group.”

# EASTMAN SPEARHEADS NEW VOCAL JAZZ DEGREE

## with Grammy-Winning Singer Sara Gazarek

BY ANNA REGUERO

THIS FALL, THE EASTMAN SCHOOL OF MUSIC launched a newly conceived Jazz Voice degree in the undergraduate Jazz and Contemporary Media degree program designed and led by newly-hired Associate Professor of Jazz Voice Sara Gazarek, a Grammy Award-winning artist. The new program is built from the ground up by Gazarek, who brings decades of professional experience—including as a founder of the vocal supergroup *säje*—and 12 years of collegiate teaching at the Thornton School of Music at the University of Southern California.

Jamal J. Rossi, the former Joan and Martin Messinger Dean of Eastman, shared, “Given the breadth of her background as a performing and recording artist, coupled with her extensive teaching experience, Sara is the ideal musician to build our new program in jazz voice within the JCM department.”

Jeff Campbell, Chair of Eastman’s Jazz and Contemporary Media Department, said, “We looked at what people were doing professionally and recognized that there are a lot of great vocalists coming from great schools and we weren’t contributing. We felt like it was time to expand. We’re excited to have voice added to the instruments in our department.” He adds that Gazarek’s energy and deep knowledge of the music industry will benefit the department.

The new program is also evidence of a department that is starting to think more broadly and inclusively about jazz.

Gazarek is designing the program to consider the unique knowledge that vocalists bring to a jazz program and to nurture a supportive environment for vocalists to acquire the knowledge to succeed professionally. She’s allowing her college experience—where she was the only jazz vocalist in her class at USC’s Thornton School of Music—to inform the approach she’s taking at Eastman in training the first class of vocal jazz singers this fall.

“The best course of action was to ask me to fit the mold that instrumentalists are asked to fit, so the pressure was on,” she recalled of her undergraduate experience. Even though she came from a strong performing arts high school, she felt behind in an environment that valued elements such as sight reading, music theory, and melodic-based improvisation. They’re also not the main concepts that she believes have helped her succeed the most.

“A lot of the most deeply celebrated vocal jazz artists of today are celebrated for other things beyond those concepts,” she said. “We want to be sure we’re also celebrating and cultivating other forms of artistic communication, whether or not they’re valued in Western pedagogy, so that young people can see that the things that they’re bringing to the table today can be celebrated alongside concepts that might feel new to some of our students.”

She went on, “I’m really excited about to have been afforded the opportunity to look at the structures that exist in collegiate music education, the dynamics and value systems, and to be able to investigate those and really question whether or not we’re preparing our students for the values that the art world is asking our artists to subscribe to and the values required of them.”

In designing the degree for vocalists, Gazarek is creating space for singers to focus on qualities necessary to singers, such as stage presence, vocal quality, diction, facial expression, storytelling—aspects that lead to authentic expression in front of an audience. But she also wants to help vocalists and instrumentalists speak a common musical language.

Freshman vocalists will start by learning how to converse with instrumentalists in a year-long course called Aural Jazz Concepts, a crash-course on jazz theory and ear training.

“I don’t know that there is a class that exists, in the investigations I’ve done on other schools around the country, as an acknowledgement that singers might not know this information, and they might learn it differently than instrumentalists.”

Another class is called Jazz Performance Workshop (JPW) for Jazz Voice, a singer-spe-







cific performance-based class with a rhythm section on hand. Concepts included are “how to communicate to a band, how to navigate song form, what certain hand gestures mean, what a Bossa Nova is, how to make sure you’re counting differently if it’s a swing tune or you want to shuffle, how to navigate odd meters, basic arranging, concert spacing, composing, intro to the music industry. Just everything that I would want them to know, at the base level, so that they can intelligently navigate the rest of their collegiate career.”

Gazarek will also teach courses on contemporary commercial music vocal pedagogy, which will focus on vocal function, health, and sustainability. Although in contemporary commercial music, she says, diction can be less pronounced because there’s amplification—although singing with amplification requires special technique and training—healthy vocal function and authentic vocal control are still necessary for career longevity, something they share with their classical counterparts.

Other classes to be developed as the inaugural class moves through the program will be on songwriting and composition, focusing on alternate songwriting structures informed by lyrics and storytelling, attributable to artists like Joni Mitchell and Leonard Cohen. Courses on the music business will round out the curriculum, helping students to build careers and network. Gazarek was dropped into the business aspects of music early on: she signed with a booking agency and had her first record contract before she left college, which she says taught her important professional lessons that she didn’t get in a classroom.

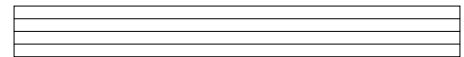
Seven students make up Eastman’s first members of the vocal jazz concentration: Harrison Candelario, Kiersten Conway, Lauren Gibson, Yanhe Lei, Heather Salanga, Emma Schackman, and Ari Sharon.

“We had a strong group of applicants for our new Jazz Voice major and spoke to many prospective students who are interested in pursuing jazz voice at Eastman in the coming years,” said Colby Carson, Director of Admissions. “We are excited to welcome seven new students this fall and are excited by the possibilities of the program moving forward.”

Gibson, a first-year jazz vocal student from Vancouver, first heard about the program at the Jazz Education Network (JEN) Conference in New Orleans in January where she heard Gazarek give a career talk. “Hearing Sara’s background story, what she does, it



[1] Kiersten Conway, vocal jazz student. [2] Sara Gazarek. [3] Grammy Award-Winning Vocal Quartet säje. L-R: Johnaye Kendrick, Amanda Taylor, Erin Bentlage, Sara Gazarek. [4] Lauren Gibson, vocal jazz student.



## EASTMAN’S FIRST VOCAL JAZZ CONCERT

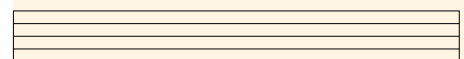
SARA GAZAREK, DIRECTOR

Monday, December 9, 2024

7:30 p.m. | FREE

Kilbourn Hall, 26 Gibbs St., Rochester, NY 14604

Watch the livestream:



## ALUMNAE IN JAZZ CAREERS

Eastman has long embraced women jazz musicians among its student ranks, and many have led noteworthy careers. Here are some alumnae you may recognize:

**Janice Robinson** '73E is a jazz trombonist and trumpet player whose early work with Chuck Mangione led her to work with a huge roster of who's who in jazz, including Dizzy Gillespie, Clark Terry, Buddy Rich, Thad Jones, Gil Evans, McCoy Tyner, and Slide Hampton (among many others).

**Esther Satterfield** '71E is an American jazz singer who sang on several albums with Rochester's Chuck Mangione '63E, '85 (Honorary). A *New York Times* review from 1979 called out her range, with a pure, childlike upper register and a sassy lower one, similar to Dinah Washington's, "that can lend weightier tunes a wallop." It also described her developing gospel mannerisms, "with baroque decorations that are tasteful and wonderfully musical."

**Maria Schneider** '85E (MM) is a jazz composer who has won seven Grammy Awards in jazz and classical categories and was nominated for the 2021 Pulitzer Prize in Music. She served as the 2024 Eastman graduation ceremony speaker and received an honorary Doctor of Music degree from the University of Rochester.

**Alexa Tarantino** '14E has been nominated several years in a row as a Rising Star Alto Saxophonist by *Downbeat Magazine's* Critics' Poll and named as a top five alto saxophonist by the *JazzTimes* Critics' Poll. Along with her own band, she is a member of two all-women jazz groups—the DIVA Jazz Orchestra and Artemis—and performs with the Jazz at Lincoln Center Orchestra. She returned to Eastman last spring to perform Jeff Tyzik's Concerto for Saxophone and Wind Ensemble with the Eastman Wind Ensemble. **(See a photo of the performance on this issue's cover.)**



[1] Janice Robinson, jazz trombone. [2] Esther Satterfield singing for a peace concert at Eastman after the Kent State shootings in May 1970. [3] Maria Schneider leading the Eastman New Jazz Saxophone Ensemble in 2022. [4] Alexa Tarantino receiving Eastman's Distinguished Alumni Award in May 2024. [5] Christine Jensen plays in Kilbourn Hall with Jeff Campbell on bass.



shows what the school's all about," she said. "Talking to students and graduates and all these people at the school, everyone is ambitious to a perfect extent. Everyone wants it, everyone works hard, it seems like talent is everywhere."

"She has this sound that is something I aspire to," said Conway, who is transferring to Eastman from a smaller community college in her home state of Iowa to work with Gazarek. "Sara has the experience, she has worked with so many people and has so much to offer as a teacher, as a performer, as a musician in general."

Gazarek says she's most excited that Eastman is offering her a clean slate to develop a new way of training jazz vocalists, informed by her extensive professional career.

While the vocalists will have opportunities to be a part of Eastman's jazz ensembles, the instrumentalists have also expressed interest about learning from Gazarek: some have requested secondary voice lessons and others are requesting to be a part of the classroom rhythm sections that will accompany singers.

"I have definitely a very, very strong vision for the things that I think our students will need to thrive beyond their time at Eastman," she says. "And I want to make sure that I have a really strong sense for the specific culture that we're cultivating."

Most of all, she wants students to know that a career in music is possible and that their individuality is their biggest advantage.





# EASTMAN'S SISTERS IN JAZZ: MAKING JAZZ MORE INCLUSIVE

Sara Gazarek will be the jazz department's second woman faculty member. The first is Christine Jensen, Assistant Professor of Jazz Studies and Contemporary Media, an award-winning saxophonist and composer who joined the faculty in fall of 2022.

Jeff Campbell, the department chair, recognizes that a new jazz vocal track is an opportunity for the department to attract greater diversity. Jensen agrees.

"That there is a vocal jazz program is an immense step ahead that's definitely making music more inclusive," said Jensen. "There's very little equality going on in jazz in academia at this point. But we are taking some steps forward."

One of those steps is Eastman's "Sisters in Jazz" weekend, September 20–21. The two-day event includes concerts and workshops with guests like trombonist Melissa Gardiner, drummer Alyssa Falk Verheyn, and faculty members Jensen and Gazarek. Across both evenings, Eastman's Kilbourn Hall Series will feature bassist and composer Endea Owens (and her band The Cookout) and jazz harpist Brandee Younger.

Gazarek acknowledges that jazz vocalists are predominately women—although not exclusively—but she does think that creating a space where women musicians see themselves reflected in the faculty and bodies on stage is important work.

Of Jensen, she said, "I just am in awe of what she's been able to accomplish at Eastman. I'm inspired by the open arms that the faculty has welcomed her with and anticipate that to be the case as we continue to diversify the program."

But the real hurdle, she said, is continuing to diversify beyond gender, which includes welcoming Black American voices to the school and embracing the jazz genre as a Black American art form. "I think that there is effort there and a big eye towards how to do that, and a lot of conversations circle around that."



[6] Sara Gazarek sings at Eastman's 2023 Convocation in Kilbourn Hall. [7] Dave Rivello, Christine Jensen, and Sara Gazarek at jazz placement auditions. [8] Christine Jensen conducts the Eastman Jazz Ensemble.

[6] LUKE JUNTUNEN, [7] LAUREN SAGEER, [8] JOHN SCHILIA



# EASTMAN WELCOMES FIVE NEW FACULTY MEMBERS

Meet the five new faculty members with impressive careers and backgrounds, who joined the Eastman School of Music this fall. Each answered two questions to help you get to know them as artists and teachers:

*What sets you apart as a teacher?*

*What are you most proud of in your career thus far?*



## [1] DAVID BOWLIN, PROFESSOR OF VIOLIN

**AT THE END OF THE DAY**, what I am most interested in as a teacher is fostering in my students the curiosity and love of music that sustains and nourishes a lifetime of learning and growth, and empowering and encouraging my students to work toward their goals. Every student learns slightly differently, so my most important job as a teacher is to learn my students: what their strengths and weaknesses are, what they are passionate about and proud of, how they learn best, and how I can motivate them to do their best work and become ever better versions of themselves as artists and individuals. Musicality and technique ultimately go hand-in-hand, so I believe in working with students on both aspects in a sustained way during their time in my studio.

What I'm most proud of comes not from any one past event or achievement by a student or myself, but instead from the steps forward, however small, that come with daily engagement with music. There is an enormous amount of satisfaction from being part of student learning, discovering new ideas about music or interpretation, or finding new ways of practice or new ways of working on or explaining technique. When concepts connect for students and when they make breakthroughs, or when listeners are clearly moved by a performance—those events become their own reward.

## [2] JOSEPH JOHNSON '95E, ASSOCIATE PROFESSOR OF CELLO

**AS A STUDENT CELLIST**, I was privileged to study with some of the greatest cellists and pedagogues, and they instilled in me a deep love and commitment to teaching. I adhere to a multifaceted teaching philosophy that considers the training of the complete student-musician. Beyond teaching young musicians how to play, I challenge my students to consider the larger questions they will encounter throughout their careers. These include strategies of how to practice responsibly and efficiently, how to maintain good mental and physical health, how to cultivate relationships with people inside and outside of music, etc. My goal is to prepare students not only to be great cellists and musicians, but also to have strategies to face challenges they may encounter while pursuing their lifelong career goals.

I am most proud of experiencing the many different facets of our industry at the highest level. I am fortunate to have played in a professional orchestra for 28 years, both as a section



cellist, as well as principal cello. I have played chamber music with the world's greatest soloists, as well as with a quartet of the same people for seven years. I have performed all of our standard cello concerti many times, as well as several premieres. I have loved my journey as a teacher, which has spanned the last 20 years, culminating in the honor of returning to my alma mater to become a professor at the Eastman School of Music. I am extremely blessed with the career I have had so far and am very excited to come back "home," to teach alongside the incredible faculty and students that make up the Eastman School of Music.

## [3] LANDON MORRISON, ASSISTANT PROFESSOR OF MUSIC THEORY

**MY CAREER THUS FAR** has encompassed teaching in a wide range of educational environments, from the liberal arts college to the elite music school. I've found that versatility is key, which is why I strive to tailor my approach to the specific demands of the subject matter and the unique needs of the students. But regardless of academic setting, I try to adhere to a set of overarching pedagogical principles, which includes a commitment to active-learning techniques where students are invited to participate in the classroom, advocacy for inclusive curriculum that centers voices from outside the traditional canon, and a pragmatism that prioritizes tools and skillsets that students will need to succeed in their future endeavors.

At Harvard, I was twice awarded a Certificate of Teaching Excellence, and while still a lecturer, I was selected by music faculty to serve as the director of undergraduate stud-






ies for the department. I am also proud to have been the lead organizer of a multidisciplinary conference on Instruments, Interfaces, and Infrastructures (2023) and to have regularly engaged in collaborative research projects with those outside my own field of music theory—most recently in my role as a research associate in Digital Musical Instrument Design and Analysis at Imperial College London. Finally, I am honored to have won several awards for my research, including an honorable mention for a paper at this year’s CHI Conference on Human Factors in Computing Systems, an SMT Emerging Scholar Award, Post-1945 Music Analysis Interest Group Award for a 2021 article in Music Theory Online, and McGill University’s 2020 K. B. Jenckes Convocation Prize as “the most outstanding graduate receiving a PhD degree in any discipline in the social sciences and humanities.”

**[4] ELIZABETH OGONEK,**  
ASSOCIATE PROFESSOR OF COMPOSITION

**AS A TEACHER,** I’m always looking for ways to challenge my students to channel their own very personal experiences of music and music-making into their compositions. We all have a unique set of listening experiences that make us who we are as composers, and I think that’s the coolest thing in the world! I also believe very much that composition is first and foremost experiential and so I’m always seeking out new ways for students to hear their work first-hand and develop strong

collaborative relationships with performers and conductors.

I’m most proud of my compositions, performances, and recordings that have come about as the result of sustained and trusting friendship, particularly with my dear friends Xak Bjerken (pianist) and Elim Chan (conductor). They’ve both given me the space to take tremendous creative risks and I’m proud to have had the courage to do so.

**[5] EVIS SAMMOUTIS,**  
ASSOCIATE PROFESSOR OF COMPOSITION

**THE TWENTY-FIRST CENTURY** is both a challenging and an exciting time to be a musician. Today, a musician must not only be able to compose, perform or conduct at a high level, but must also be able to collaborate professionally (artistically as well as organizationally) across a wide array of disciplines and excel at several other skills. A musician today, perhaps more than any other time in history, must also have strong pedagogical and research skills, be fluent with technology and be able to communicate across a wide range of audiences, both in the realm of academia and wider society.

I have lived and taught in many countries internationally, and my passion for teaching has led me to do this professionally since the age of 15, when I obtained my LRSM (Licentiate of the Royal Schools of Music) Diploma. I think what sets me apart as a teacher is modeling my own experiences. Modeling is a highly effective teaching strategy because it

helps students envision themselves in similar leadership roles, and it provides authenticity and a more personable approach to my teaching. I prepare my students not only by helping them reach their artistic goals but also by encouraging them to engage with other artists and audiences meaningfully, develop an entrepreneurial mindset and identify what makes them unique. Helping them develop relationships with organizations that share their ambitions, ethos, and passions is an important aspect of this process. Consequently, my key goal as a pedagogue is to equip students with the necessary artistic tools and knowledge, but also to encourage them to view their emerging careers as a natural continuation to their studies, all whilst keeping a very open artistic mindset.

I see my career as a composer, teacher, and music advocate as interlinked. In terms of my teaching career, I am very proud to see my former students thrive, gain international accolades, and compose in increasingly personal and diverse styles. In terms of advocacy, the 15 editions of the annual International Pharos Contemporary Music Festival in Cyprus, which I co-created and have directed since its inception, gives me much pride, as we were able to present over 70 world premieres, host some of the world’s leading musicians and benefit thousands of children through educational activities. As a composer, I am especially proud of having my work presented in over 45 countries and receiving multiple awards whilst staying true to my artistic vision and values. Finally, I am very proud for creating a small but tight knit family of collaborators over the years, which has enabled me to compose works that I would not have had the chance and means to create otherwise.

## Celebrating Jamal J. Rossi, Eastman's Seventh Dean



THE EASTMAN COMMUNITY gathered to celebrate its outgoing dean, Jamal J. Rossi, on Friday, May 3, which began with a moving program in Kilbourn Hall and was followed by a reception in the Sproull Atrium of the Miller Center. After Joan Beal, Chair of the Eastman National Council, opened the program, remarks were made by Sarah C. Mangelsdorf, President of the University of Rochester, and David Figlio, the university provost, who also unveiled a portrait that will hang in the Cominsky Promenade. Reinhild Steingröver, Associate Dean of Faculty Affairs, and John Hain, Senior Associate Dean of Academic and Student Affairs, presented Dean Rossi with a work for

two saxophones, “Bebop Riddle V,” written specifically for Dean Rossi by Augusta Read Thomas, and artwork by the composer representing the piece, “rag paper.” Assistant Professor of Chamber Music Sylvie Beaudette presented Dean Rossi with the Centennial Award. Donna Brink Fox, former Senior Associate Dean of Academic and Student Affairs, gave personal remarks about Dean Rossi’s leadership. The program ended with the Eastman Chorale leading attendees in a moving rendition of “Dona Nobis Pacem,” a favorite holiday tradition of Dean Rossi’s. Rossi expressed thanks for the work accomplished under his leadership, as well as to his many mentors.



## Maria Schneider—Graduation Ceremony Speaker



Maria Schneider '85E (MM) was the speaker at Eastman's 99th Graduation Ceremony on Saturday, May 18. She spoke of finding and holding onto one's joy and wonder for music. “That feeling is your beacon, the sunlight that will sustain and guide you to growth the rest of your life. When your beacon is strong, you become a beacon to others,” she said. She spoke openly of her own struggles in finding her beacon for commissions, how fear can be a precursor for growth, and the importance of gratitude. “But the deep satisfaction found in conquering new challenges will keep your beacon strong. And I hope you feel that today.” Maria was also awarded an honorary doctorate during the University commencement ceremony.






## Several Faculty Receive Endowed Professorships

A celebration of recently named endowed professorships took place on February 28 in Hatch Recital Hall. **Alexander Kobrin** was named the Wentworth Family Professor of Piano, succeeding Emerita Professor **Natalya Antonova**, who was the inaugural holder of this endowed professorship. The occasion also celebrated previously named professors **Christopher Azzara** '88E (MM), '92E (PHD), Eisenhart Professor of Music Teaching and Learning, and **Holly Watkins**, Minehan Family Professor of Musicology.

Additionally, in April, **Rachel Roberts** '03E, Director of the Institute for Music Leadership and ESM Strategic Initiatives, was installed as the Hamlin Family Director of the Institute for Music Leadership in Honor of James Doser in a naming ceremony on April 25. The Hamlin family requested the name of the position include James Doser's name, in honor of his role as the former director of the IML. The gift celebrates the Hamlin family's special connection to the institute: George and Mary's son studied saxophone with Ramon Ricker, the institute's founding director.



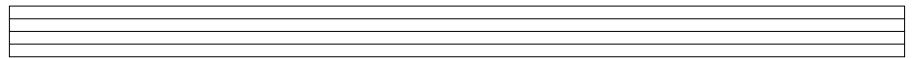
[5] LAUREN SAGEER; [6] DERON BERKOF

## Gateways New Leadership

**LONG-TIME GATEWAYS MUSICIAN**, volunteer leader, and board member Alexander Laing succeeded Lee Koonce President & Artistic Director in January 2024. An internationally recognized performer and thought leader, Laing has been principal clarinet of the Phoenix Symphony since 2002. He has been a member of the Gateways Festival Orchestra since 2001 and has served on the Gateways board of directors since 2018. Laing is also a co-founder of the Black Orchestral Network, a nationwide community of Black musicians seeking to build a richer and more robust American orchestral community. He said, "I am deeply honored and humbled to be appointed Gateways' next President & Artistic Director. Gateways has been a long-standing commitment and inspiration for me professionally and personally. I am thrilled about this opportunity and am looking forward to working with our com-



munity of artists, staff, board of directors, and supporters to fully realize the vision of a vibrant and thriving artistic home for Black professional classical musicians."



[1] John Hain and Reinhild Steingröver presenting Jamal Rossi with a commissioned work for two saxophones by Augusta Reed Thomas and artwork. [2] Jamal with Ramon Ricker, who taught Jamal during his DMA. [3] Former Senior Associate Dean of Academic and Student Affairs Donna Brink Fox giving a moving speech about Jamal. [4] Jamal and Pam Rossi raising a glass at the reception in Sproull Atrium. [5] Eastman faculty members Chris Azzara, Holly Watkins, and Alexander Kobrin were celebrated in February for receiving endowed professorships. [6] Rachel Roberts was installed as the Hamlin Family Director of the Institute for Music Leadership in Honor of James Doser in April. L to R: Rachel Roberts, Mary Hamlin, James Doser, and George Hamlin. [7] Joan Beal with Dean Jamal Rossi.

## Joan Beal Awarded Dean's Medal

**EASTMAN ALUMNA JOAN BEAL '84E**, was awarded Eastman's Dean's Medal on Wednesday, April 10, 2024. Established in 2008, the Dean's Medal recognizes extraordinary service, philanthropy and leadership to the school, and dedication and commitment that inspires others to take leadership roles at the University. Beal is only the fifth recipient of this prestigious award. Beal, who received her Bachelor of Music degree at Eastman, had a long career as a vocal artist, including performances with the New York Philharmonic, the San Francisco Opera Company, the Los Angeles Master Chorale, and can be heard on hundreds of film and television scores, recordings, and commercials.





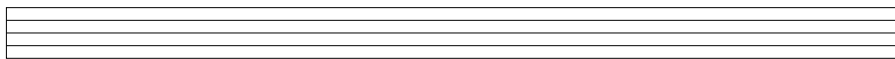
## Beal Institute Visual Music 6.0

IN JANUARY, **THE EMPIRE FILM** and Media Ensemble, led by six-time Emmy-winning composer and conductor Mark Watters, performed an original score by students of Eastman’s Beal Institute to the 1931 adaptation of *Frankenstein*, directed by James Whale. The Beal Institute composers were Dian Shuai, Sam VanderWoude, Junwen Wu, and Austin Keck ’22E.

“Live-to-picture shows are becoming increasingly more common amongst major orchestras around the world,” shares current master’s student Austin Keck. “Seeing how we are all pursuing film composition

as part of our careers, it is an amazing experience to have very early on in that journey. Most composers must rise to fame before they ever get the opportunity to play this kind of show.”

In addition to the full-length film, each student also had a smaller work performed. These included nature documentaries “Forest” by Junwen Wu and “Apex Predators” by Austin Keck, an animated RIT film “Crumble” by Sam VanderWoude, and “Kirkman’s Address,” an excerpt from the Fox TV series *Designated Survivor*, by Dian Shuai.



## ENCORE Chorus

**EASTMAN COMMUNITY MUSIC SCHOOL** along with Eastman Performing Arts Medicine announced the launch of a new and special ensemble: the **ENCORE** Chorus for adults living with dementia and their caregivers. The **ENCORE** Chorus was spearheaded by Professor Michael

Anderson, Petar Kodzas of ECMS, and Gaelen McCormick of Eastman Performing Arts Medicine.

*To see a video of the ENCORE Chorus, visit Eastman’s YouTube channel, [www.youtube.com/EastmanSchool](http://www.youtube.com/EastmanSchool).*



## Maple Quartet is Eastman’s Inaugural Celentano String Quartet Award Recipient

**The Maple Quartet**—an undergraduate string quartet comprising violinists Isabel Chen and Magali Pelletay, violist John Crowley, and cellist Gabriel Hennebury—was the 2023-24 recipient of the newly created **Celentano String Quartet Award**. This award was created from endowed funds given by the late John Celentano, distinguished Professor Emeritus of chamber music, and his wife Mary to honor current students who demonstrate exceptional achievement in the study and performance of chamber music. Celentano, who received his bachelor’s and master’s degrees from Eastman in 1937 and 1941 respectively, was second violinist of the Eastman String Quartet. During the Eisenhower presidency, his quartet became the first teaching ensemble to tour under the auspices of the United States government.

Recipients of the Celentano Award are selected through a competitive audition process. In addition to a monetary prize, students receive support for professional development expenses, additional coachings from Eastman faculty, and the use of a dedicated practice space on campus. The winning quartet presents a concert at Eastman each year, along with performances at local schools and senior facilities in and around Rochester.

(BEAL INSTITUTE) MATT WITTMAYER; (MAPLE QUARTET) YUJEN TSAI





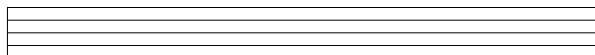
# Students Perform at Rochester's 2024 Solar Eclipse Event

TO CELEBRATE 2024'S historic Solar Eclipse, with a mid-line that crossed over Rochester, Eastman students took to Parcel 5 on Main Street to perform for hundreds who gathered to witness this once-in-a-lifetime phenomenon.

## “La La Land” in Concert

THE EASTMAN SCHOOL OF MUSIC presented “La La Land in Concert” to a sold-out house in Kodak Hall on February 16. The 2016 Academy Award-winning film, which stars Ryan Gosling and Emma Stone and directed by Damien Chazelle (Whiplash), features a shimmering score by Justin Hurwitz, which was performed by Eastman’s Empire Film and Media Ensemble and conducted

by six-time Emmy Award-winning composer and conductor Mark Waters. Dariusz Terefenk, Professor of Jazz Studies and Contemporary Media, was on the piano. The concert was presented in collaboration with RocMaidan and the Ukrainian Federal Credit Union (UFCU) to support and raise awareness of their humanitarian relief efforts for the citizens of Ukraine.



## ROC City Concerts Brings Music to New Communities

Last spring, the Eastman School of Music launched ROC City Concerts, a new series funded by the John and Mary Celentano Chamber Music Fund to bring performances of live chamber music to underserved populations throughout Rochester. A special ensemble comprising Eastman students and faculty, plus members of the Rochester Philharmonic Orchestra, presented five concerts in April 2024, performing for: unhoused veterans living at Richard’s House (part of the Veterans Outreach Center); residents and clients at East House (for substance abuse recovery); high school students at Villa of Hope School; and those who benefit from three of Spiritus Christi’s ministry programs, including Prison Outreach, the Mental Health Center, and the Grace of God Recovery House.

The ensemble also performed at the Monroe County Jail on April 26, marking Eastman’s first time performing in a jail, and more importantly, the first time that music has ever been performed for Monroe County inmates solely for the purpose of enjoyment.



Elinor Freer, Associate Professor of Piano and Chamber Music at Eastman, who coordinated the inaugural season, says, “ROC City Concerts celebrates the power of live music to transcend racial, economic, ethnic, and socie-

tal barriers. All people, regardless of their current life circumstances or the choices they have made, deserve the chance to feel human, and experiencing live music is one of the best ways to feel alive.”

ROC | J. ADAM FENSTER





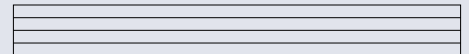
## Eastman Opera Theatre Presents Dramatic Spring Season

**THIS SPRING, EASTMAN OPERA THEATER** presented two rave productions. The first was a double bill consisting of Richard Strauss’s “Prologue” from *Ariadne auf Naxos* and Henry Purcell’s *Dido and Aeneas*. EOT concluded its season with a haunting performance of Francis Poulenc’s *Dialogues des Carmélites*. Productions were directed by professors Timothy Long, Octavio Cardenas, and Pat Diamond.\*



## Three Choral Professors Visit for Spring 2024

While William Weinert, Director of Choral Activities, was on academic leave, three notable guests took the reins for Eastman’s choirs this past spring. The guest professors included Eastman alum Gregory Ristow, ’04E (MM/MA), ’11E (DMA) from Oberlin Conservatory; Marguerite Brooks from the Yale School of Music; and Jerry Blackstone from the University of Michigan. During their residencies at Eastman, they worked closely with voice students through weekly rehearsals, classes, and individual conducting lessons. Professor Brooks and doctoral student Jonathan Mott conducted the Eastman Chorale concert on March 3 with works by Bach, Brahms, Schütz, and others. Professor Blackstone and doctoral student Colin Mann ’18E (MM) conducted the Eastman Philharmonia and the Eastman-Rochester Chorus, which featured Vaughan Williams’s beloved “Dona Nobis Pacem” and Poulenc’s “Gloria.”\*



[1] *Dido and Aeneas* [2] *Ariadne auf Naxos*  
[3] *Dialogues des Carmélites*



# Faculty and Staff Retirements

**THREE LONG-TIME PROFESSORS** celebrated their retirements this spring: Oleh Krysa, Professor of Violin for 31 years; Robert Morris, Professor of Composition for 44 years; and Carlos Sanchez-Gutierrez, Professor of Composition for 21 years.\* In addition, Lucy Durken, instructor of visual arts in the humanities department for 21 years, retired.

Staff retirements include Marvin Rus, Chief Concert Technician for 31 years; Mitch Moore, who served Eastman for the last 25 years, including as Manager of Instrument Services since 2007; Robert Iannapolo, Access Services Manager at the Sibley Music Library for 23 years; Donna Iannapolo, who worked in the Conducting and Ensembles Library for 23 years; Linda Alpeter-Miller, Office Assistant in the Student Living Center, who previously served for many years as the program curriculum coordinator in the Institute for Music Leadership; and Liz Reeve, Executive Assistant to the Dean.



[4] Carlos Sanchez-Gutierrez [5] Robert Morris [6] Oleh Krysa [7] Seth Brodsky '07E (PhD), a faculty member at the University of Chicago, spoke at the "Listening" roundtable. [8] The JACK Quartet performed in Hatch Recital Hall as part of its Clark Residency in March.



## Schumann Day at Eastman

The music of Robert and Clara Schumann was the subject of a multifaceted event that brought together scholarship and performance called "Encounters with the Schumanns: Listening, Thinking, Interpreting" on Wednesday, April 3 in Howard Hanson Hall. The three-part event included a "Listening" roundtable with faculty and guest scholars; a "Thinking" seminar; and an "Interpreting" concert performed by students on modern and historical instruments. Guests included Benedict Taylor (University of Edinburgh), Roger Moseley (Cornell University), Michael Gallope (University of Minnesota), and Seth Brodsky (University of Chicago). Eastman music theory faculty members Loretta Terrigno, an expert on Romantic song, and Sarah Marlowe, whose research focuses on the analysis of women composers, also spoke. Holly Watkins moderated the discussion. The event was co-sponsored by the Musicology, Theory, and Piano departments at Eastman and was made possible by a gift from the late Peter Helmers '75.\*

## Jeff Beal Residency

Distinguished Visiting Artist and Emmy Award-winning composer Jeff Beal '85E visited Eastman for two events over the spring

semester. He presented a 90-minute lecture demonstration in Hatch Hall in March. In May, he returned to perform a new collection of solo piano works, *New York Études*, a work about working and living with multiple sclerosis and which was written during the isolation of the COVID-19 pandemic.

## Alumni Jeff Tyzik and Alexa Tarantino Returned to Eastman in May

Composer/conductor Jeff Tyzik '73E, '77E (MM) and saxophonist Alexa Tarantino '14E, joined the Eastman Wind Ensemble for the premiere of Tyzik's new Jazz Concerto for Soprano Saxophone and Wind Ensemble. Tarantino also performed with Eastman's Chamber Jazz Ensemble for the premiere of five original compositions, one of which she wrote thanks to a commission by long-time Eastman supporter Martin Messinger. During her residency, Tarantino received the Distinguished Alumni Award.

## Glassworks at Memorial Art Gallery

In March, the Memorial Art Gallery hosted a program reflecting the themes of its new installation of Renaissance-stained glass, sponsored by various stakeholders from the University of Rochester and a grant from the Humanities Project. The program, titled "Diaphany: Reflections in/on Glass," featured the Chicago-based early music collective Schola Antiqua, led by its artistic director and Eastman Musicology department chair Michael Anderson. This project was also a collaboration with OSSIA New Music and Naomi Gregory '14E (DMA), '20E (PhD), performing on Baroque organ.



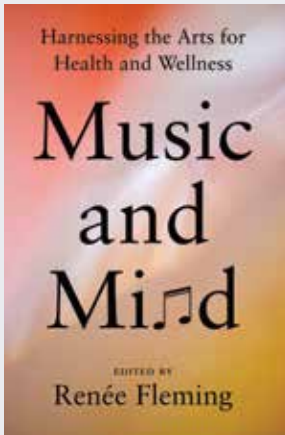
## Clark Residency: JACK Quartet and WindSync

Two distinguished chamber groups visited Eastman this spring as part of the James E. Clark Chamber Music Residency: the JACK Quartet, in March, and WindSync, in April. Both ensembles held performances and master classes while in residency. Both featured Eastman alumni: Christopher Otto '06E, violin, and Jonathan Pickford Richards '02E, '04E (MM), viola, from the JACK Quartet; and Kara LaMoure '10E, bassoon, and Emily Tsai '11, '11E, oboe, from WindSync. Established in 2014, the Clark Residency was inspired by James E. Clark's daughter Jamie Clark '12E and aims to provide Eastman students with intense, up-close exposure to the playing and teaching of renowned ensembles.\*

*In addition to our distinguished guests above, many esteemed guests graced the Eastman halls this spring semester. To read about spring semester guest highlights, please use the QR code below.*



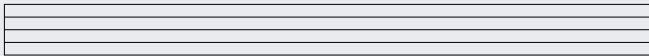
\* To read feature articles and see videos about School News items, please visit [www.esm.rochester.edu/notes/newsfeatures](http://www.esm.rochester.edu/notes/newsfeatures).



**RENÉE FLEMING '83E (MM), '11 (HONORARY)**  
**MUSIC AND MIND: HARNESING THE ARTS FOR HEALTH AND WELLNESS**  
*Penguin Random House*

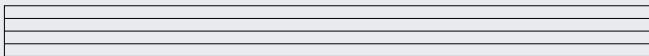
Fleming edited this collection of essays from leading scientists, artists, creative arts therapists, educators, and healthcare providers about the powerful impacts of music and the arts on health and the human experience. Topics include

childhood development, cognitive neuroscience, evolution, music therapy and the impact on healthcare, the impact of music education, music and social cohesion, and the future of music in medicine.



**ROBERT FREEMAN**  
**COMMITMENT: A LIFE IN THE SERVICE OF MUSIC**  
*Dorrance Publishing*

Freeman recounts his 24 years (1972–96) as Director/Dean of the Eastman School of Music in this autobiography, with a focus on the educational innovations he created that he deems vital for the survival of America's symphony orchestras.



**ADRIAN DIMATTEO '12E**  
**ELEMENTS OF SOUND: A FULL-SPECTRUM EXPLORATION OF SOUND AND CONSCIOUSNESS**  
*Albion-Andalus*

In *Elements of Sound*, DiMatteo explores the relationship between sound and consciousness at the intersections of science, spirituality, and music theory.

**CHARLES DECKER '68E AND RICHARD DECKER '72E**  
**WIND QUINTET ARRANGEMENTS, MUSIC OF BLACK COMPOSERS**  
*Charles Decker Music Press*

This new series of wind quintet arrangements complements the existing brass ensemble arrangements in the Music of Black Composers Series.

**DARREN MUELLER, EASTMAN ASSISTANT PROFESSOR OF MUSICOLOGY**  
**AT THE VANGUARD OF VINYL: A CULTURAL HISTORY OF THE LONG-PLAYING RECORD IN JAZZ**  
*Duke University Press*

In *At the Vanguard of Vinyl*, Mueller examines how musicians such as Louis Armstrong, Miles Davis, Duke Ellington, and Charles Mingus used LPs to redefine the uneven power relations of the heavily segregated music business.

**RICHARD LAWN '71E, '76E (MM)**  
**EXPERIENCING JAZZ, 3RD EDITION**  
*Routledge*

Co-authored with Justin Binek, *Experiencing Jazz* is an integrated textbook, website, and audio anthology for jazz appreciation and history courses that journeys through the history of jazz and places the music within larger cultural and historical contexts—now available in a third, updated edition.

**MAX STERN '69E**  
**THE ART OF THE MUSIC CRITIC**  
*Nova Publishers*

Stern's time at *The Jerusalem Post* newspaper from 1988–2020 was the inspiration for his new book, which illuminates and defines the many criteria of music criticism in its aesthetic, social, historical, and cultural contexts.

**GAELAN MCCORMICK '92E, EASTMAN PERFORMING ARTS MEDICINE DIRECTOR**  
**TEACHING VIOLIN, VIOLA, CELLO, AND DOUBLE BASS**  
*Routledge*

McCormick, now vice president of the National Organization for Arts in Health, co-authored this wide-ranging historical work that accounts for three centuries of string pedagogy treatises to create a comprehensive resource on methods and approaches to teaching all four bowed string instruments.

**MEGAN STEIGERWALD ILLE '18E (PHD)**  
**OPERA FOR EVERYONE: THE INDUSTRY'S EXPERIMENTS WITH AMERICAN OPERA IN THE DIGITAL AGE**  
*University of Michigan Press*

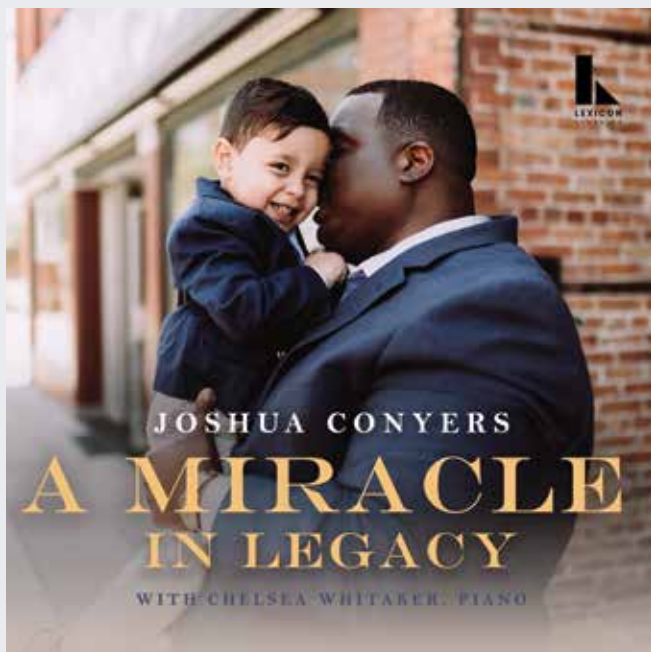
Steigerwald Ille's recently published monograph is the result of seven years of ethnographic work on the Los Angeles-based company The Industry, which uses media and interactive performance mediums to find new ways of reaching audiences, arguing that The Industry provides a roadmap and boundary line for companies trying new ways of approaching operatic performances.

**MARIA CHRISTINA FAVA '12E (PHD)**  
**ART MUSIC ACTIVISM: AESTHETICS AND POLITICS IN 1930S NEW YORK CITY**  
*University of Illinois Press*

In *Art Music Activism*, Fava explores how artists used music and theater to advance the promotion, circulation, and acceptance of leftist ideas in 1930s New York City.



## ▶ RECORDINGS

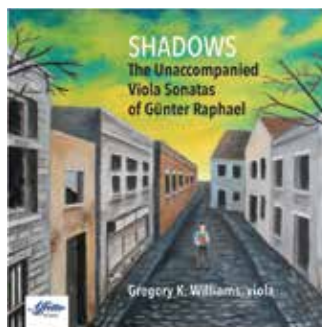


### JOSHUA CONYERS, ASSISTANT PROFESSOR OF VOICE

#### A MIRACLE IN LEGACY

*Lexicon Classics*

Recorded in Eastman's Hatch Recital Hall, Conyers's debut album journeys through his hardships and fatherhood, which features music by Black composers, including Grammy award-winning composers Shawn Okpebholo and Carlos Simon, and a commissioned piece by Emmy Award winning composer Jasmine Barnes. African American spirituals by world renowned composers Margaret Bonds and Hall Johnson round out the CD. Assistant Professor of Vocal Coaching Chelsea Whitaker accompanies, and the University's Stephen Roessner serves as audio engineer and sound editor.



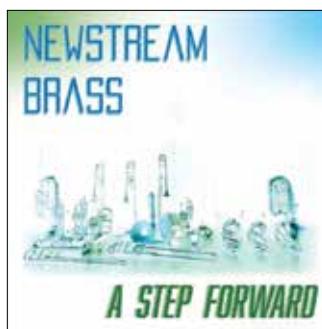
### GREGORY K. WILLIAMS '08E (MM) SHADOWS: THE UNACCOMPANIED VIOLA SONATAS OF GÜNTER RAPHAEL *Affetto*

Violist Williams's debut album grew out of his doctoral research on Günter Raphael's music. Now known as the Raphael Project, Williams has performed several of Raphael's works for viola internationally.



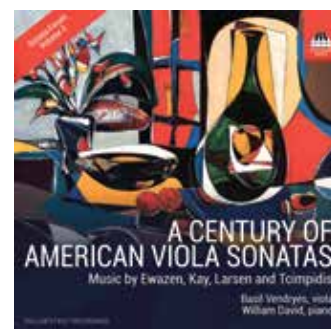
### JONATHAN ONG '07E SHATTER *Bright Shiny Things*

With violinist Ong, the Verona Quartet's recently released second album invokes the shattering of invisible identity barriers and features music by American composers Reena Esmail, Julia Adolphe, and Michael Gilbertson, as well as a collaboration with prize-winning Hindustani singer Saili Oak. It debuted at #1 on the Billboard Traditional Classical Chart in July 2023.



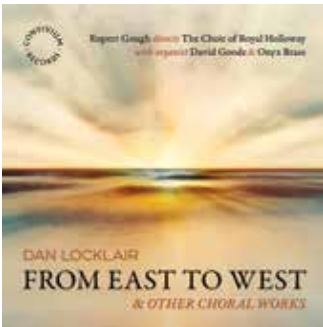
### BRETT COPELAND '20E (DMA) A STEP FORWARD *MonHills Records*

*A Step Forward* is Copeland's new album with NewStream Brass, a nine-piece chamber ensemble, featuring a blended mixture of classical and jazz idioms. Copeland is currently the Assistant Adjunct Professor of Tuba and Euphonium at the University of Northern Iowa.



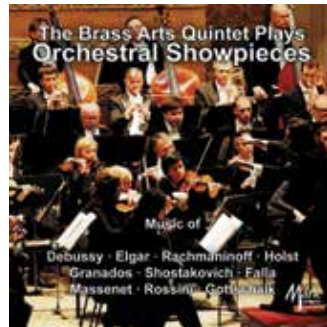
### BASIL VENDRYES '82E A CENTURY OF AMERICAN VIOLA SONATAS *Toccata Next Label*

Vendryes's latest album chronicles a century of American writing for the viola. Eastman names are among the featured composers, including Ulysses Kay '40E (MM) and Eric Ewazen '76E, with other works by David Tsimpidis and Libby Larsen.

**DAN LOCKLAIR '81E (DMA)**  
**FROM EAST TO WEST & OTHER CHORAL WORKS**  
*Convivium Records*

Thirteen of Locklair's choral works, dating from 1983 to 2021, are included on the new disc, including the title track *From East to West*, a festive Christmas work commissioned by the Indianapolis Symphony Choir and the Cathedral Society of Washington, DC. Works are performed by The Choir of Royal Holloway, Onyx Brass, organist David Goode, and directed by Rupert Gough.



**CHARLES DECKER '68E**  
**THE BRASS ARTS QUINTET PLAYS ORCHESTRAL SHOWPIECES**  
*Mark Masters*

These transcriptions for brass quintet by Decker include 14 brilliant but less familiar orchestral works by major nineteenth and twentieth-century composers, performed by the Brass Arts Quintet of Tennessee Tech University with Eastman alumni hornist Greg Danner '81E (MA) and trumpeter Chris McCormick '88E (MM).



**BILL DOBBINS, PROFESSOR EMERITUS OF JAZZ STUDIES AND CONTEMPORARY MEDIA**  
**ARIABESQUES: THE WDR BIG BAND PLAYS BACH - THE GOLDBERG VARIATIONS**  
*Jazzline*

Dobbins layers his own funky jazz elements into his big band arrangement of J.S. Bach's *Goldberg Variations*, which was commissioned in 2020 by the WDR Big Band based in Cologne, German. Dobbins served as the band's chief conductor from 1994 to 2002.



**BRADLEY ELLINGBOE '83E (DMA), '84E (MM)**  
**STARSONG**  
*Albany Pro Musica Records*

*StarSong* for mixed chorus, tenor solo, and chamber orchestra—a 12-movement, hour-long piece by composer Ellingboe—wrestles with the idea that the atoms that make up all the universe, including our bodies, are immeasurably old and that all these atoms, including those we are made of, vibrate, just like sound and light. The American Modern Ensemble performs the work with José Daniel Flores-Caraballo conducting.

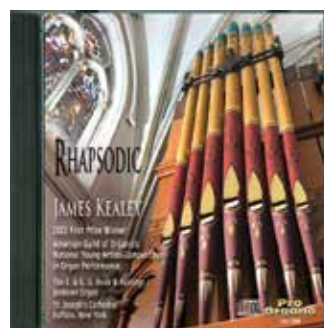


**MARK STEINBACH '87E (MM), '90E (DMA)**  
**OLIVER MESSIAEN LA NATIVITÉ DU SEIGNEUR**  
*Aeolus*

On his new recording, Steinbach performed Olivier Messiaen's *La Nativité du Seigneur* on the 1880 Cavallé-Coll organ of the Eglise Saint-François de Sales in Lyon,

France. Renovated in 1965, the organ is now closer to the instrument Messiaen would have envisioned for this work. The album is a Super Audio CD hybrid so that Steinbach's playing can be enjoyed in 5.1 surround sound.

Steinbach also recently released ***Resonance & Resilience: Dresden (Raven)***, which he recorded on the largest and last Gottfried Silbermann organ, completed in 1755, at the Hofkirche in Dresden. The program includes works by J. S. Bach, Dieterich Buxtehude, Anton Heiller, and Olivier Messiaen, as well as the premiere recordings of works composed by Brown University colleagues Wang Lu and Eric Nathan.



**JAMES KEALEY '20E (MM)**  
**RHAPSODIC**  
*Pro Organo*

Kealey, a student of David Higgs, is the the First Prize Winner and the Audience Prize Winner in the 2022 American Guild of Organists' (AGO) National Young Artists Competition in Organ Performance (NYACOP). Part of his winnings was this fully-funded and produced Pro Organo release, which features music that demonstrates the scope and depth of the historic 1876 centennial organ by E. G. & G. Hook & Hastings, as renovated in 2002 by the Andover Organ Company, in the gallery at St. Joseph's R. C. Cathedral in downtown Buffalo, New York.





## 2024 GRAMMY AWARD WINNERS

### BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

**säje** feat. Jacob Collier including **Sara Gazarek**, Associate Professor of Jazz Voice, *In The Wee Small Hours Of The Morning*

### BEST CLASSICAL SOLO VOCAL ALBUM

**Julia Bullock '09E**, soprano, *Walking In The Dark*

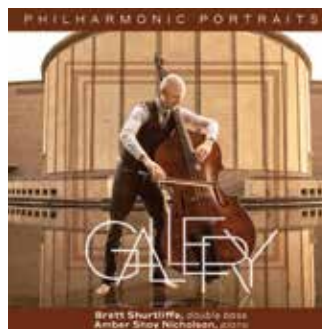
### BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE

**Roomful Of Teeth** including **Martha Cluver '03E**, soprano, *Rough Magic*

### BEST LARGE JAZZ ENSEMBLE ALBUM

**The Count Basie Orchestra** including **Shawn Edmonds '87E**, trumpet; **David Glasser '84E, '86E (MM)**, alto saxophone; **Isrea Butler '04E, '06E (MM)**, trombone; *Basie Swings the Blues*


Correction: The last issue misspelled the name of alumnus Jacek Blaszkiewicz '18E (PhD), whose book *Fanfare for a City: Music and the Urban Imagination in Haussmann's Paris* (University of California Press) was published in November 2023. Blaszkiewicz is an assistant professor of music history at Wayne State University.



**BRETT SHURTLIFFE '01E**  
**PHILHARMONIC PORTRAITS: GALLERY**  
*Beau Fleuve*

Buffalo Philharmonic Orchestra Associate Principal Bass Shurtliffe's double bass prowess is featured here in solo repertoire, both unaccompanied and joined by pianist Amber Shay Nicholson '04E (DMA). The album name "Gallery" is taken from Daniel Walker's *Gallery*, but the album also includes Joseph Jongen's *Prelude, Habanera et Allegro*, Gliere's *Romance from The Red Poppy*, Vaughan Williams's *Six Studies on English Folksong*, Sarasate's *Zigeunerweisen*, and three of Shurtliffe's original compositions.



**CHRISTINE JENSEN, ASSISTANT PROFESSOR OF JAZZ STUDIES & CONTEMPORARY MEDIA**  
**HARBOUR**  
*Netzwerk/Justin Time Records*

*Harbour* is a follow-up to the JUNO-winning Canadian saxophonist and composer Jensen's two previous award-winning jazz orchestra albums *Habitat* (2013) and *Treelines* (2010), and features Jensen's original compositions. Works play with acoustic and electric elements and feature some of New York and Montreal's top improvisers, including Jensen's trumpet playing sister, Ingrid Jensen.



**NICK FINZER '09E**  
**LEGACY: A CENTENNIAL CELEBRATION OF JJ JOHNSON**  
*Outside in Music*

Trombonist, composer, and *Outside in Music* label CEO Nick Finzer pays tribute to the centennial of JJ Johnson, one of the genre's profound luminaries and all-time most influential trombonists. Finzer brought together Johnson's band members Renee Rosnes (piano), Rufus Reid (bass), and Lewis Nash (drums) to record in the Rudy Van Gelder studios in Englewood, NJ—the very same location in which Johnson recorded many of his classic albums. The album hit number one on the *JazzWeek* charts.

## ▶ ALUMNI NOTES

### 1950S

Rochester Music Hall of Fame (RMHF) launched the **Ned Corman Educators Award**, in honor of **Ned Corman '59E**, on May 5 at RMHF's annual induction.

Violinist **Joyce Osborne**, who studied at Eastman for two years starting in 1950, recently performed a concert featuring works by Cesar Franck at Kirk O'The Valley Presbyterian Church in Reseda, CA.

### 1970S

**Michael Patrick Coyle '79E** was the pianist for the premiere of "Memory Palace," by composer Jeffrey Brooks, with the Bang on a Can All-Stars. The performance was presented as part of LOUD Weekend, the conclusion of the 2023 Bang on a Can Summer Music Festival at MASS MoCA. A studio recording of the work is

scheduled to be released by Cantaloupe Music later in 2024.

**Michael Drapkin '79E** was commissioned by the Venice Symphony to transcribe Tchaikovsky's *Nutcracker* for performance by chamber orchestra, which was performed by the Symphony and the Sarasota Ballet School premiered Drapkin's work on December 8-9, 2023 at the Venice Performing Arts Center.

On February 1, **Geary Larrick '70E (MM)** performed a Black History Month program on solo marimba in his hometown in Glenview, IL. Geary's *Ray's Blues* was included, named for jazz bassist Ray Brown, as well as *Amen* by Jester Hairston. Geary has presented Black History Month programs for 20 years.

**Clement Reid '77E** received a Teacher Enrichment Grant from the Music Teachers National Asso-



ciation (MTNA) Foundation Fund to complete a ukulele method book. Several pieces from his book were performed at the Wayward Music Series in Seattle in November, including the premiere of the piece *Gulf of Mexico*.

### 1980S

Five-time Emmy Award-winning composer **1 Jeff Beal '85E** made his Carnegie Hall debut in June leading the Silver Nitrate Big Band and Fourth Wall Ensemble in a US premiere performance of his new score for the iconic Weimar-era silent film *The Cabinet of Dr. Caligari*.

**Jim Busterud '81E (MM)**, baritone, performed "Behold, I Tell You a Mystery" and "The Trumpet Shall Sound" from Handel's *Messiah* at the funeral of Sandra Day O'Connor at the Washington National Cathedral on December 19.

**Donna Coleman '86E (DMA)** continues to study, contemplate, and perform the music of Charles Ives, whose Piano Sonata No.1 featured on her first Eastman DMA recital in April 1977. She subsequently mastered Ives's titanic Piano Sonata No. 2 along with the Three-Page Sonata and many of the Studies, and recorded these great works for Et'Cetera Records

to worldwide critical acclaim. For Ives's 150th birthday year, Donna will perform both piano sonatas in concert in Melbourne, Australia and in various locations in the US.

The New York Premiere of *Requiem* by composer **Dan Locklair '81E (DMA)** was presented by New York City's Central City Chorus, directed by Bryan Zaros, on Saturday, March 16, as part of their *Light Eternal—Music of Dan Locklair* concert at St. Malachy's—The Actors' Chapel in Manhattan. The piece is composed for choir, four soloists, organ, and string orchestra.

**2 Peter Minkler '82E (BM)** performed as soloist with the Annapolis Symphony Orchestra in September 2023 for the American premiere of Boris Pigovat's *Requiem: The Holocaust*, scored for viola and orchestra. The work memorializes the massacre at Babi Yar in Kyiv, Ukraine, where the composer's aunt and grandparents, along with more than 30,000 other Jews, were killed. The performances took place in September 2023 on the 82nd anniversary of Babi Yar.

**Tom Nazziola '88E** was named Interim Head of Composition at Shenandoah University this past spring. Tom has also been added to the board of directors at I-Park,

On Friday, February 23, **Luther Henderson III '71E, '73E (MM)** (right) visited the Sibley Music Library to formally present Dean **Jamal Rossi '87E (DMA)** (left) with the donation of his father, Luther Lincoln Henderson Jr.'s archives of the scores and parts of Duke Ellington's 'Classic Ellington' CD, for which Luther Henderson Jr. was the orchestrator. Luther Henderson Jr. was a renowned Broadway arranger and orchestrator, and worked very closely with Ellington, often referred to as his "classical arm."





an artist residency based in East Haddam, CT. Additionally, he was recently selected to attend Willapa Bay AiR to fill the composer spot for a month-long residency in 2024.

**Leslie Odom '89E (MA), '89E (DMA)** retired from the University of Florida in December of 2022 after 33 years of teaching oboe and music theory. She and her family now live in northern Florida.

**Marcia Bornhurst Parkes '78E (MM), '88E (PhD)** presented on the topic "Create and Connect: Ideas and Strategies for Building Community in Band" on March 1 for the annual New York State Band Directors Association (NYSBDA) Symposium held in Syracuse, NY. Parkes received the first Distinguished Service Award. Additionally, Marcia's article "Love, Roses, and the Call of the Alphorn" was published in the spring issue of *Pan Pipes*, the magazine of Sigma Alpha Iota, a professional music fraternity for women. The Sigma Theta chapter for collegiates is at Eastman and Parkes is a member of the Rochester Alumnae Chapter.

**Byron Stripling '83E**, appeared as a trumpet soloist with **Jeff Tyzik '73E, '77E (MM)** and the Rochester Philharmonic Orchestra, and he visited the Eastman Youth Jazz Orchestra for a rehearsal open to students in Eastman's Jazz Music and Contemporary Media program.



**Mallory Thompson '85E (DMA)** recently celebrated her retirement as Professor of Conducting and Ensembles and Director of Bands at Northwestern University, a position she held for nearly 30 years. Mallory's final concert with the Northwestern University Symphonic Wind Ensemble included **Donald Hunsberger's '54E, '59E (MM), '63E (DMA)** transcription of Bach's Toccata and Fugue in D minor, along with her own transcription of music from Wagner's *Die Meistersinger von Nürnberg*, which she completed during her doctoral studies at Eastman and dedicated to Hunsberger and the Eastman Wind Ensemble.

Trumpet player and pedagogue **Bill Williams '87E**, who is also an expert in performance psychology, visited Eastman this spring, where he presented trumpet master classes and a brass chamber music seminar, in addition to performing as Guest Principal Trumpet with the Rochester Philharmonic Orchestra.

**Michael Votta '86E (DMA)** has been appointed President of the College Band Directors National Association (CBDNA). Michael currently serves as Director of Bands at the University of Maryland.

## 1990S

**Patrick Gnage '93E, '95E (MM)** was one of four featured soloists in a performance of John



Eccles's *Semele* with the American Baroque Opera Company in November 2023.

**Peter Jutras '94E**, PhD, Professor of Piano and Piano Pedagogy and Director of the Hugh Hodgson School of Music at the University of Georgia, has been named Dean of the University of Cincinnati College-Conservatory of Music, effective August 1.

**Robert Lehmann '92E (MM)** was appointed Conductor of the Maine State Ballet. Robert is Professor of Music at the Osher School of Music at the University of Southern Maine where he conducts the Southern Maine Symphony Orchestra and the Portland Youth Symphony Orchestra. He is also Music Director of the North Shore Philharmonic Orchestra and the White Mountain Bach Festival.

**Cindy Moyer '87E, '89E (MM), '89E (MA), DMA '94E (DMA)** is the recipient of the 2023 Cal Poly Humboldt Distinguished Faculty Award for Service and the 2024 Distinguished Service Award presented by the California Orchestra Directors Association.

**Helen Pridmore '96E (DMA)** premiered a solo vocal work she composed for herself, titled *Mother Calling*, at On Cue in May 2024. Later the same month, she premiered the two-part opera *Out Loud* for voices, video, and electronics, with Canadian composer Terri

Hron and American mezzo-soprano Jennifer Beattie at Innovations en Concert. And in July, she performed excerpts from John Cage's *Songbooks* at the Remai Modern.

**James Ripley '99E (DMA)**, conductor, and his daughter **Jacinda Ripley '15E**, trumpet, recently performed side by side at Sakuyo University in Japan while on tour with the Carthage College Wind Orchestra. Jacinda made her international solo debut performing **Donald Hunsberger's '54E, '59E (MM), '63E (DMA)** popular arrangement of "Believe Me If All Those Endearing Young Charms" with the ensemble, expertly led by James. This shared performance between Carthage College and Sakuyo University included other arrangements of Hunsberger's, including Shostakovich's "Folk Festival" and Rachmaninoff's "Vocalise."

## 2000S

On January 20 and 21, fivebyfive presented "Light & Dark: Eclipse Music" at the Rochester Museum and Science Center. The program featured a new composition by **Marc Mellits '88E**, *Eclipse*, played under the dome of the Strasenburgh Planetarium. Fivebyfive includes clarinetist **Marcy Bacon '08E (DMA)**; bassist **Eric J. Polenik '06E (MM)**; guitarist **Ken Luk '11E, '13E (MA), '13E (MM), '18E (DMA)**; and pianist **Haeyeun Jeun '08E (MM), '16E (DMA)**.



## ▶ ALUMNI NOTES

**Maggie Lubinski '07E** presented at the American String Teachers' Association Conference in March in Louisville, KY. Her session was on "Working Effectively with Parents in String Programs."

The Buffalo Philharmonic Orchestra presented "Shostakovich & Six Strings," featuring two Eastman alumni: **Robert Moody '91E (MM)** leading from the podium and **D.J. Sparr '97E** featured on electric guitar.

Soprano **Erin Morley '02E** has been named a Knight in the Order of Arts and Letters by the French Minister of Culture.

Chiarina Chamber Players, co-founded by **Carrie Bean Stute '06E**, will celebrate its tenth season of chamber music this year. A recipient of grants from Chamber Music America and the DC Commission on the Arts and Humanities, Chiarina has been praised for its innovative programming and its

inclusive connection with its neighborhood. On April 14, Chiarina presented *Songs of the Earth*—a musical reflection on the wonder and fragility of the natural world—at St. Mark's Capitol Hill in Washington, DC.

Violinists **Guillaume Tardif '00E (DMA)** and **Sandra Aquino '99E (MM)**, cellist **Felipe Avellar de Aquino '00E (DMA)**, and pianist Lena Johnson performed six chamber music concerts in Europe in May 2023. The three Eastman alumni got together again in August at the sixth edition of the PPGM-UFPB International Chamber Music Festival, in João Pessoa, Brazil.

**Amy Wlodarski '01E (MA), '06E (PhD)** is one of two researchers in the field of music who have been awarded a prestigious Guggenheim Fellowship for 2024. Amy is the Charles A. Dana Professor of Music at Dickinson College in Carlisle, Pennsylvania.

## 2010S

The Grammy Award-nominated ensemble Sandbox Percussion, a quartet of established leaders in contemporary art music and percussion, including alumnus **Jonny Allen '11E**, received a 2024 Avery Fisher Career Grant.

**Jacek Blaszkiewicz's '18E (PhD)** book *Fanfare for a City: Music and the Urban Imagination in Haussmann's Paris* (University of California Press) was lauded in *The New York Review of Books* in the February 22, 2024 issue. Author Larry Wolff wrote, "Blaszkiewicz insightfully explores the Second Empire's aesthetic of entertainment and sense of decorum concerning the urban soundscape, showing how Haussmann's 'new Paris' sought to contain and restrict café-concerts, street music, and the noise of street vendors crying out their wares."

**Henry Bond '19E** secured the position of fourth horn with the Pacific Symphony.

**Irina Chang '19E** was appointed principal clarinet of the South Dakota Symphony.

**John Fatuzzo '16E (MM)** was recently selected as the New York State School Music Association's yearly recipient of the Early Career Achievement Award.

**Beata Golec '05E (MM), '12E (DMA)** was one of the winners of the 18th Annual Victor Business Awards, recognized as 2024 Home Based Business of the Year. Additionally, Beata was the recipient of the 2021 SUNY Chancellor's Award for Excellence in Teaching. Beata is a piano instructor at SUNY Geneseo and serves as music director at Our Mother of Sorrows and Holy Cross Churches in Rochester.

**Jerry Hou '15E (DMA)** conducted seven concerts with the New York Philharmonic in January, celebrating the 100th anniversary of the Young People's Concerts.

**David M. Jacobs '11E (DMA)**, Associate Professor at the University of Oregon, recently conducted and recorded George Walker's Piano Concerto with the University of Oregon Philharmonia and pianist Alexandre Dossin. It is set to be released by Naxos in August.

Institute for Music Leadership Assistant Director **Blaire Koerner '15E (MM), '19E (DMA)** was recently elected as a board member for the Society for Arts Entrepreneurship Education. An active member and presenter during recent conference years, Blaire will be an excellent representative from Eastman's IML.

Earlier this year, percussionist **Mckenzie (Camp) Langefeld '11E** played in the San Francisco Ballet's Production of *Mere Mortals*, composed by Floating Points (the professional epithet for Samuel Shepherd). In 2023, Mckenzie performed in a rare production of *Die Frau ohne Schatten* conducted by Sir Donald Runnicles with San Francisco Opera. She also played Steve Reich's Music for 18 Musicians with the San Francisco Ballet orchestra and was in Mason Bates's *The (R)evolution of Steve Jobs* with the San Francisco Opera Orchestra. In 2022, she played in John Adams's premiere of *Antony and Cleopatra* with the San Francisco Opera Orchestra.

**Alison Moritz '12E (MM)** was named Artistic Director for Central City Opera.

**Sun-Ly Pierce '16E** is featured in the January issue of *Opera Magazine* for her performance in the Hudson Hall New York produc-

Several Eastman graduates attended a recent alumni event in Los Angeles on January 13, 2024 at The Highlight Room at Dream Hollywood.

From Left to Right: **George Warren '17E, Natalie Vatcher '18E, Aric Kline '20E, Kevin Bodhipak '18E, Lena Anderson '14E, Jamal Moore '12E, Weijun Chen '13E, Ellen Shinogle '14E, Stacey Chou '13E, Ching-Shan Chang '17E, Dylan Price '14E**





tion of *Rodelinda*. Pierce will make her Metropolitan Opera debut in March as Suzy in *La rondine*.

**Daria Rabotkina '12E (DMA)** joined the piano faculty at the Cleveland Institute of Music this fall, serving as its first Director of Academy Piano Studies.

**Benjamin Scheer '16E** was the composer-in-residence at the Moritzburg Festival in Dresden in August, where two of his pieces were performed by an internationally renowned roster of performing artists.

Conductor **Chaowen Ting '14E (DMA)** was awarded the second prize at the Mendelssohn Conducting Competition in Czech Republic and appeared on a subscription concert with the Karlovy Vary Symphony Orchestra, conducting Mendelssohn's Symphony No. 3, "Scottish."

Oboist **John Upton '12E** was appointed Principal Oboe of the Metropolitan Opera Orchestra.

## 2020S

Several Eastman alumni participated in a performance of Pergolesi's *Stabat Mater* at Holy Trinity Lutheran Church in New York City on March 22. Back row:



Eastman; **Juliana Kilcoyne '21E, '23E (MM)**; middle row: **Jory Lane '23E, Hannah Rubin '22E, '22, Rachel Rice '20E, Michele Wong '21E**; front row: **Aditi Prakash '22E, '22, Ela Kodžas '21E**.

Oboist **Katie Eaton '23E (MM)** was appointed to The United States Army Field Band.

**Alexandra Rose Hotz '20E (MM), '23E (DMA)** received Third Prize at the National Opera Association Carolyn Bailey Argento Voice Competition. She was also a Winner in the Los Angeles District of the Metropolitan Opera Laffont Competition and competed in the Western Region Finals this February.

**Malcolm Matthews '11E, '14E (MM), '20E (DMA)** has been appointed Assistant Professor of Organ and Harpsichord at the University of North Texas.

Clarinetist **Michael Miller '22E** was appointed to The United States Marine Band.

**Caroline Robinson '16E (MM), '20E (DMA)** has been appointed to the organ faculty of the University of Michigan. She joins fellow Eastman alumni **Nicole Keller '99E (MM)** and **Tiffany**

Several alumni from the bass studio of James VanDemark were successful on the job market. **Ariel Walton '22E** was named Principal Bass of the Theresia Orchestra in northern Italy, beginning in the 2024-25 season. Theresia is an international orchestra of historically informed young professionals that tours throughout Europe. **Isaac (Ike) Polinsky '17E** recently joined the Chicago Symphony for a tour of the Western United States and Canada. **Stephen Jones '16E** was named Assistant Principal Bass of the Cincinnati Symphony. **Michael Franz '14E** was recently appointed to the bass section of the Philadelphia Orchestra. **Joshua DePoint '15E** completed two weeks as a substitute with the Philadelphia Orchestra and was recently named Associate Principal Bass of the North Carolina Symphony.



**Ng '08E (MM)**. Together, the three will comprise the entire UM organ faculty.

**Davan Sagara '23E, '23** secured the position of Principal Trumpet with the Mississippi Symphony Orchestra

**Nicholas Sharma '17E, '24E (DMA)** was appointed Assistant Conductor of the South Dakota Symphony Orchestra. He will also serve as Music Director of the South Dakota Symphony Youth Orchestra.

**Matthew Straw '23E (MM)** was appointed as Assistant Conductor of France's Opéra national du Rhin.

**Yidi Song '18E (MM), '22E (DMA)** was appointed Professor of Flute at the Xi'an Conservatory.

**Paul Tingley '20E (MM), '23E (DMA)** hosted a four-part lecture series at the Performing Arts Cen-

ter in Brewster, MA that featured Eastman alumni and emeritus faculty. He hosted Samuel Adler in January, **Mark Kellogg '86E** in March, and **Christopher Azzara '88E (MM), '92E (PhD)** in April.

**Jared Wallis '17E (MM), '21E (DMA)** hosted a lecture at the Performing Arts Center in Brewster, Massachusetts on November 18 as part of its Arts & Entertainment Lecture Series. His lecture, "Trumpet Function & Fashion: From the Earliest Sounds to the High Baroque Era," featured him in performances of works for the natural trumpet with **Paul Tingley '20E (MM), '23E (DMA)** and **James Jordan '86E (MM), '89E (DMA)**.

**Yi Xiang '21E (DMA)** was recently appointed Co-Principal Flute of the China NCPA Orchestra. This is the resident orchestra of China National Centre for the Performing Arts in Beijing and a top orchestra in the country.

## ▶ ALUMNI NOTES IN MEMORIAM

**1 TRUMAN BULLARD** (1938-2024), a PhD graduate in musicology who taught memorable Russian music seminars for the department in his retirement, passed away in March 2024. Truman was a Rochester native, who, after graduating from the Harley School, earned a master's in musicology from Harvard University and returned to Rochester to complete a PhD in musicology at the Eastman School of Music in 1971. He had wide-ranging musical talents from research and teaching to choral conducting and bassoon playing. After 35 years of service as a professor at Dickinson College, Truman taught summer school for Eastman in his retirement between 1999 and 2013. He also had assignments at the Eastman Community Music School and in music education. At Dickinson, he was best known as a choral

director, inspiring a generation of singers, many of whom continue to cite him as the most profound and impactful teacher of their lives. He was succeeded at Dickinson by another Eastman graduate, Amy Wlodarsky '01E (MA), '06E (PhD).

**2 CHARLES GEYER**, who served as a trumpet professor at Eastman (along with his wife, Barbara Butler) from 1980–1998, passed away in June 2024 at the age of 79. Charles served as a member of the Chicago Symphony Orchestra from 1966–1978. He additionally held the principal trumpet position with the Grant Park Symphony Orchestra and Music of the Baroque. In 1978, Charles was appointed principal trumpet of the Houston Symphony, a position he held for three seasons.

In addition to Eastman, Charles served on the faculties

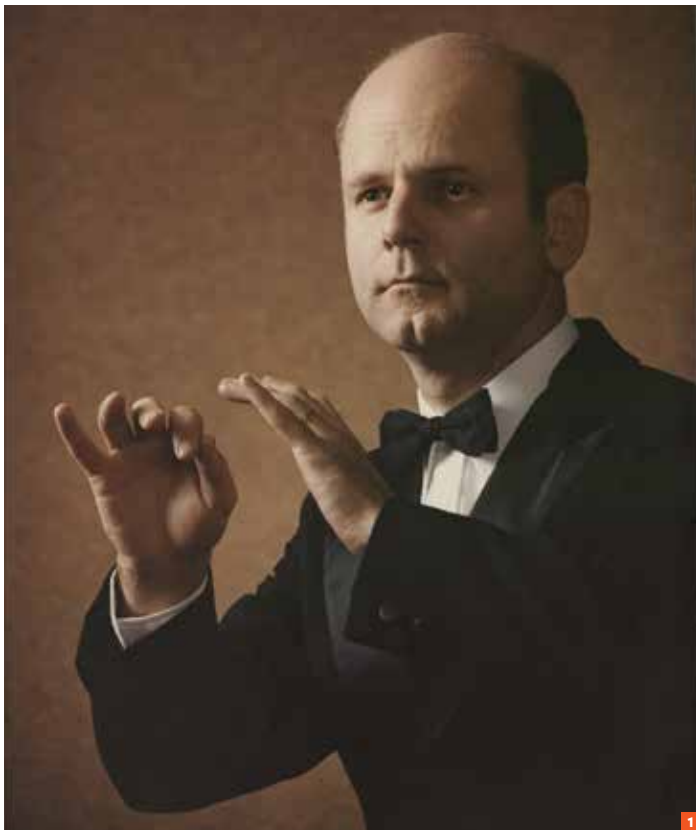


of the American Conservatory of Music in Chicago, Northwestern University (where he earned bachelor's and master's degrees), and Rice University, and many of his students became prominent performers and teachers. He performed around the world as a recitalist, soloist with orchestra, and in music festivals. He has recorded and played on international broadcasts with the Chicago, Houston, and Grand Teton Symphony Orchestras, as well as with the Eastman Brass, Music of the Baroque, and Chicago Chamber Musicians.

In 2024 the International Trumpet Guild presented Charles with the Guild's Honorary Award, the ITG's most prestigious award, recognizing his many contributions to the trumpet community.

Students remember Charles as a brilliant player and a kind teacher.

**3 THOMAS A. SCHUMACHER**, Eastman School of Music Professor Emeritus of Piano, passed away in May 2024 at the age of 88. Tom's career as performer and teacher spanned five decades. He appeared extensively throughout the United States, Canada, Europe, and Asia in recitals and with major orchestras, including the New York Philharmonic, National Symphony, Toronto Symphony, Warsaw Philharmonic, and Tokyo Philharmonic. Venues in which he has played include New York's Town Hall, Avery Fischer Hall, Alice Tully Hall, Carnegie Hall, Chicago's Orchestra Hall, Constitution Hall, the National Gallery of Art, the Kennedy Center, Tokyo's Bunka Kaikan Hall, and in performing arts centers in Beijing and Shanghai. He performed the world premiere of David Diamond's Piano





Concerto with the New York Philharmonic in 1967.

Born in Butte, Montana, Tom's musical talent was evident at a very early age. He received his first piano training in Butte from music teacher Fisher Thompson. He continued his studies in New York with Robert Goldsand at Manhattan School of Music and at The Juilliard School, under Beveridge Webster and Adele Marcus. He received the highest performance and academic awards at both schools. Tom served on the Eastman School of Music faculty from 1995–2011. Prior to Eastman, he taught (1969-95) and served as Chair of Piano (1993-95) at the University of Maryland. Upon retirement, he moved to La Jolla, California as a resident of Casa de Mañana.

Jamal J. Rossi, former dean of the Eastman School of Music, said, "Tom was a beautiful pianist and a cherished teacher, friend, and colleague."



## ▶ ALUMNI NOTES DEATHS

*As of May 31, 2024*

### 1940s

**Edith (Doe) Ballard**  
'44E; February 2024

**M. Dale Clark**  
'48E, '57E (MM), '62;  
December 2023

### 1950s

**Gabriella Banks**  
'53E; May 2023

**David Fulton Bishop**  
'59E; November 2023

**Mildred (Claeson) Dillon**  
'51E; December 2023

**Stanley Samuel Greenberg**  
'59E (MM), '65E (PhD);  
April 2024

**Barbara J. Grenoble**  
'56E; December 2022

**Rita Ann (Breuer) Helfrich**  
'53E (MM); March 2024

**Kenley P. Inglefield**  
'57E; January 2024

**Ruth (Howell) Jobes**  
'56E (MM); January 2024

**Willard C. Johnson**  
'58E (MM); December 2023

**James A. Keene**  
'54E; February 2024

**Joan (Bennett) Kratzert**  
'52E; January 2024

**Anne B. Mayer**  
'59E (MM); March 2024

**Sylvia L. (Love) McCallister**  
'54E (MM); May 2024

**Margaret W. (Walsh) Palmieri**  
'53E (MM); January 2024

**Gordon B. Peters**  
'56E, '62E (MM); August 2023

**Barbara E. (Eklund) Peterson**  
'57E; May 2022

**Donna (Nagey) Robertson**  
'59E (MM); December 2023

**Maurice L. Sapiro**  
'54E, '55E (MM); March 2024

**Merton T. Shatzkin**  
'59E (MM), '61E (PhD);  
January 2024

**James L. Strause**  
'57E (MM); February 2024

**Charmaine R. (Strawman) Weber**  
'58E; January 2024

### 1960s

**Dorothy May (Melton) Abelson**  
'67E (MM); January 2024

**William James Beenhouwer**  
'68E, '69E (MM); December 2023

**Angela T. (Tucci) Burr**  
'64E; February 2023

**Rachel L. (Einfeldt) Capps**  
'64E; January 2024

**Ralph S. Childs**  
'68E; December 2022

**John M. Covert**  
'60E, '65E (MM); January 2024

**Anthony J. Crain**  
'60E (MM); May 2024

**Rufus L. Dickey**  
'65E (MM) February 2024

**John Peter Dundon Jr.**  
'66E; February 2024

**Barbara Ellen Gross**  
'66E (MM); December 2023

**Monte Kursheedt Hoffman**  
'64E; May 2024

**Coralie G. (Gerlitz) Hurst**  
'67E (MM); January 2024

**Suzanne O. (Ogden) Inglefield**  
'60E; November 2023

**Theresa A. Philippone**  
'64E; February 2024

**Leslie Thimmig**  
'65E; April 2024

**Roger P. Thorpe**  
'62E (MM); December 2023

**Dan Murdock Urquhart**  
'67E (MA), '69E (PhD);  
January 2024

### 1970s

**Kenneth Earl Brader**  
'75E; May 2024

**Truman Campbell Bullard**  
'71E (PhD); March 2024

**Marie Morin Fetzner**  
'78E, '12 (EdD); February 2024

**Ernest J. Manns**  
'70E; January 2024

**Robert N. Neusatz**  
'75E; May 2024

**David Clinton Sabin**  
'77E; January 2024

**Thomas Nelson Saul**  
'73E (MA), '76E (PhD);  
March 2024

**Paul M. Wos**  
'78E; January 2024

### 1980s

**Nancy Jane Crandall**  
'89E (DMA); April 2024

**Clara Joy O'Brien**  
'86E (MM); December 2023

### 1990s

**Su Mi Park-Oh**  
'91E (MM), '95E (DMA);  
March 2024


## ► FACULTY NOTES

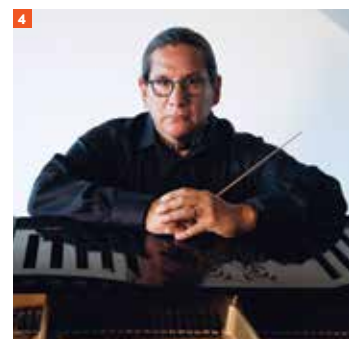
**Jonathan Baldo**, Professor of English, announced his plans to retire at the end of the 2024–25 academic year. Baldo has been honored for his teaching as a recipient of the University of Rochester’s Edward Peck Curtis Award for Excellence in Undergraduate Teaching in 2011, and Eastman’s Eisenhart Award for Excellence in Teaching in 2014.

**1** Eastman’s Voice, Opera, and Vocal Coaching Department was featured on The Greene Space

broadcast on April 25, 2024. The concert, “Celebrating the 21st-Century Voice,” featured faculty members **Nicole Cabell** and **Alison d’Amato**, along with students and alumni.

Associate Professor of Jazz Voice **2** **Sara Gazarek** received the Grammy Award for *Best Arrangement, Instruments and Vocals* with her vocal ensemble *säje*, featuring Jacob Collier. Additionally, Gazarek performed with *säje* on Eastman’s Kilbourn Series in April.

Several Eastman faculty members, students, and alumni contributed to American String Teachers Association (ASTA)/Suzuki Association of the Americas Co-located Conference, held from March 21–23 in Louisville, Kentucky. Assistant Professor of Music Teaching and Learning **Lisa Caravan** ’07E (MM), ’12E (DMA) is chair of the conference committee and was a co-presenter with alumnus **Dan Ketter** ’10E (BM), ’17E (DMA), ’20E (PhD), **Alden H. Snell, II** ’03E (MA), ’13E (PhD), Associate Professor of Music Teaching and Learning, and **Kelton Burnside** (PhD student). **Danny O’Connell** ’24E was one of two nationally selected students to participate in the collegiate-level cello masterclass, and junior music education and applied music student **Emma Goldberg** was one of two nationally selected students to participate in the collegiate-level double bass master class.



**EOT at The Greene Space. L to R: Ava Linvog ’22E, Jazmine Saunders ’22E, Hailey McAvoy ’17E, Alison d’Amato, Jeongmin Oak ’25E (MM), Adam Holthaus ’24E, and Minghang Wang ’25E. Photo provided by Alison d’Amato.**

Assistant Professor of Jazz Studies and Contemporary Media

**3** **Christine Jensen** received a third Juno Award, “Best Solo Jazz Album,” for her album *Day Moon*.

Assistant Professor **Nathan Lam’s** article “Pentatonic Xuangong Transformations in Chinese Music” was published in *Music Theory Online*. This work describes pentatonic relations mathematically and sheds light on their musical significance over the past 500 years.

**4** **Timothy Long** ’92E (MM), Associate Professor and Artistic and Music Director of Eastman Opera Theatre, was inducted into the Oklahoma Music Hall of Fame.

Two faculty members were honored with University of Rochester awards

for teaching excellence. **Glenn Mackin**, Associate Professor of Political Science, is a recipient of this year’s Edward Peck Curtis Award for Excellence in Undergraduate Teaching, and **YooJin Jang**, Assistant Professor of Violin, is a recipient of the G. Graydon (’58) and Jane W. Curtis Award for Nontenured Faculty Teaching.

**Robert Wilkinson** began this fall as Eastman’s Manager of Instrument Services. Robert comes from the University of Houston where he has specialized in piano restoration and rebuilding. His background includes similar experience in private piano tuning and servicing. Robert is a graduate of the University of South Carolina, earning a bachelor’s degree in music, and the Piano Technician Academy of Tempe, Arizona.



## ▶ STUDENT NOTES

Several clarinet students of Michael Wayne succeeded on the job market last spring: Master's degree students **Alex Abreu** '24E (MM) and **Ju Young Yi** '23E successfully secured positions with the United States Army Band ("Pershing's Own"); master's student **Sophie Fears** '24E won a position with the United States Navy Band; master's student **Eryn Levy** secured the position of Principal Clarinet of the Arkansas Symphony Orchestra. **Scott Shao** '24E has secured the position of Guest Principal Clarinet with the Tokyo Metropolitan Symphony Orchestra.

**Emmalouise St. Amand**, PhD candidate in Musicology, will join the faculty of Colby College as Assistant Professor in Musicology in fall 2024.

PhD Musicology student **Ryan Blakeley**'s article "Welcome to the Sound Wellness Revolution" on AI-generated wellness soundscapes, was recently published on *AMS Musicology Now*, a digital publication of the American Musicological Society.

**Caleb Borick**, undergraduate piano student of Joseph Rackers, was awarded first prize in the International Telekom Beethoven Competition in Bonn, Germany in Decem-

ber. Borick was also awarded the prize for the Best Interpretation of a Piano Concerto in the final round, the Special Prize for Chamber Music, and the Audience Favorite prize. He was also awarded a concert tour with *Klassische Philharmonie Bonn*, with more than 10 concerts.

Saxophonist **Estel Vivó Casanovas** '24E (MM), doctoral student from the studio of Chien-Kwan Lin, was recently awarded First Prize at the International Saxophone Academy Young Artist Competition. Estel's prizes include an all-expense paid New York City recital, recording, photoshoot, and community engagement.

**Dykeem Cervantes** '24E, a saxophonist from the studio of Chien-Kwan Lin, received the 2023-24 Undergraduate Presser Scholar Award.

**Morgan Chalmers**, horn student of Peter Kurau, won the audition for the third horn position with the *Binghamton Philharmonic Orchestra*.

**Bells 'n Roses**, a horn quartet including **Morgan Chalmers**, **Aliceyn Covington**, **Lea Helsel**, and **Alina Liebschner**, were the winners of this year's Brass Concerto Competition. The group,

The 2024 Friends Eastman Opera Competition, adjudicated by internationally renowned soprano Christine Goerke, was a rousing success. First Prize (the Lynne Clark Vocal Prize) went to **Catherine Creed** '24E, soprano, with **Gregory Smith** '23E (MM), pianist; the Second Prize (Annabel Muentzer Vocal Prize) went to **Darby Schmidt** '24E, soprano, with **Yeseul Kim** '24E (MM), pianist; Third Prize went to **Mary Fetterman** '24E (MM), soprano, with **Samuel (Ka-Ming) Leung** '22E (MM) '24E (MM), pianist; and Honorable Mention went to **Ghalip Ekber**, tenor, with **Yusong Wu**, pianist '24E, '24.



Left to right: **Ghalip Ekber**, tenor; **Christine Goerke**, guest judge; **Mary Fetterman**, soprano; **Darby Schmidt**, soprano; **Catherine Creed**, soprano. Photo by **Matt Wittmeyer**.

students of Peter Kurau and Maura McCune Corvington, performed Robert Schumann's *Konzertstück* with the Eastman School Symphony Orchestra.

Eastman's Baroque Trumpet Ensemble received First Prize at the 2024 North American Baroque Trumpet Competition and Conference in Fort Collins, CO. Members of the ensemble include undergraduates **Ted Ekstrand** and **Norah Krantz**, and doctoral students **Daniel Adamczyk** and **Benjamin Kim**. Eastman trumpet students receive Baroque trumpet instruction from Assistant Professor of Baroque Trumpet, **Jared Wallis** '17E (MM), '21E (DMA).

**Paul David Flood**, PhD candidate in Musicology, was awarded Eastman's Presser Graduate Music Award recipient for 2024 for his innovative ethnographic research

into the cultural significance of the Eurovision Song Contest, and the cultural uses of popular music in general. **Flood** and PhD student **Lauren Irschick** '20E (MA) were also awarded the Edward Peck Curtis Award for Excellence in Graduate Student Teaching.

Percussionist **Emma Gierszal** '20E (MM), a DMA student from the studio of Michael Burritt, was appointed assistant professor percussion at the Crane School of Music at SUNY Potsdam.

Flutist **Andy Hanks**, percussionist **Michael Lee-Smith**, and pianist **Jiaxi Li** '24E were named winners in the 2024 Yamaha Young Performing Artist Competition. Cellist **Felix Kim** was given Honorable Mention.

**Emily Hart** '15E (MM), '24E (DMA), oboist from the studio of Richard Killmer, was appointed



## ▶ STUDENT NOTES

oboe professor at the University of Florida.

**Ruixue Hu** was awarded the Dorothy Payne Award for Best Student Paper from the Music Theory Society of the Mid-Atlantic. His winning paper, “Theorizing Phrase Structure in Guqin Music,” proposes that the reiteration of pitch classes realized contrastingly in musical parameters such as articulation, register, timbre, and ornamentation is the fundamental organizing and developing principle both within and between phrases in music written for the guqin, the oldest native instrument of China. Dorothy Payne was an Eastman alumna—’56E, ’67E (MM), ’75E (DMA)—and a former faculty member.

**Noah Kahrs** ’19E (MA), ’24E (PhD), a PhD candidate in Music Theory and current Assistant Professor of Music Theory at Eastman, was appointed Assistant Teaching Professor of Music Theory at Northern Arizona University.

DMA horn student **Nikolette LaBonte** ’18E, ’21E (MM), currently on leave as Principal Horn of the Calgary Philharmonic, performed for two weeks as guest Principal Horn with the New York Philharmonic.

Pianist **Seoyeon Park** ’24E, from the studio of Alan Chow, was named First Prize winner in the Young Artist division of the St. Cecilia International Vocal and Instrumental Music Competition.

Students in Marina Lomazov’s studios have several accolades to celebrate: Master’s student **Xiaoliang Qian** ’24E (MM) won the Grand Prize of Lewisville Lake Symphony International Piano Competition and will perform with them in the fall of 2024. **Coco Ke’er Wang** ’20E (MM), DMA candidate in joint studios of Lomazov

and Joseph Rackers, is completing a nine-city tour of China, as a winner of GOCAA, with performances in Nanyang, Chengdu, and Shenzhen, among others.

The **Mousai Wind Quintet** recently won first place in the International Chamber Music Ensemble Competition’s adult group category, sponsored by the Chamber Music Foundation of New England. They were also invited to the live final round of the Francis Walton Competition to be held in Seattle in June. Group members are **Julia Benitez-Nelson**, flute; **Ernest Chau**, oboe; **Scott Shao** ’24E, clarinet; **Kenny Ford**, bassoon, and **Alina Liebschner**, horn.

**Lukas Perry**, a PhD candidate in Music Theory, has been appointed Assistant Professor-in-Residence of Music Theory at University of Nevada Las Vegas.

**Ethan Resnik** ’24E, composition student, was awarded Third Place in the American Prize (college/university division) for Music Composition. Ethan won the prize for instrumental chamber music for his *Time’s Up*.

**Serena Reuten** ’24E (MM), master’s student of Neil Varon, was appointed Assistant Conductor of the Omaha Symphony.

Saxophonists **Austin Shilling** and **Uday Singh** ’20E were awarded 2nd and 3rd Prizes respectively in the Collegiate Solo category at the North American Saxophone Alliance competition. The Cypher Saxophone Quartet (students **Matthew Hrinđa** ’24E, **Dykeem Cervantes** ’24E, **Ian Briffa** ’22E, ’24E (MM), and **Lok Sam Au-Yeung**) was awarded Second Prize in the Quartet category.

**Kayla Sconiers** ’24E was named the Linda Muise Student Life Award

Winner. The award is presented to one Eastman School of Music undergraduate student whose contributions to co-curricular life have strengthened community spirit and involvement. Sconiers was also the recipient of the acclaimed William Warfield Scholarship, performing a celebratory recital this April in Kilbourn Hall.

DMA student **Uday Singh** ’20E competed in the 8th Adolphe Sax International Competition in Dinant, Belgium, and was the only American to advance into the final 18. Professor Chien-Kwan Lin, who was an adjudicator, was also the only American judge.

**Michael Lee-Smith**, master’s student of Michael Burritt, won first prize in the Percussion Conservatories Scholarship Competition, and was also awarded the soloist position with the acclaimed World Percussion Group. Michael toured with them this summer through Scandinavia and the Baltic States.

Undergraduate piano student **Ke Tang**, student of Joseph Rackers, won the Music Teachers National Association Young Artist Competition for New York. Undergraduate student **Yingfeng Wei** ’24E, student of Joseph Rackers, received First Place in the New York State Music Teachers Association Empire State Competition.

**HaEun Yang** and **Dongwon Shin**, DMA students of Alan Chow, were Second Prize National winners in the MTNA-Stecher and Horowitz Two Piano Competition held in Atlanta, Georgia, at the 2024 MTNA National Conference.

**Xinyue Yang** ’22E (MM), DMA student of Alan Chow, was recently named first prize winner of her division as well as the overall Grand Prize in the 7th international edition of the Piano Competition Online. Yang also received Third Prize in the Radda Rise International Piano Competition.

The **42nd Annual Jessie Kneisel Lieder Competition** took place in May and three outstanding singer-pianist teams were awarded prizes. Left to right: Guest adjudicators Erika Switzer and Tyler Duncan; Third Prize winners **Sofia Scatterreggia** ’21E (MM) (singer) and **Hyunmin Gina Lee** (pianist); First Prize pianist **Anna Sunmin Park** ’24E (MM); **David Griffith** ’24E, Honorable Mention; First Prize singer **Carolina Sullivan**; Second Prize winners **Kayla Sconiers** ’24E (singer) and **Veniamin Blokh** (pianist); and Associate Professor of Vocal Coaching Alison d’Amato.







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**Former Dean Jamal Rossi and his wife Pam hosted a dinner and concert for emeriti faculty on February 26, 2024, celebrating the formation of a new Eastman Emeriti group. Jean Barr, Donna Brink Fox, Betsy Marvin, and Marie Rolf serve on the steering committee.**

From L to R: Jamal Rossi, Pam Rossi, Pia Liptak, Marie Rolf, Sylvie Beaudette, Jean Barr, David Headlam, Patrick Macey, George Fox, David Liptak, Ellen Beck, Donna Fox, John Beck, Reinhild Steingröver, Betsy Marvin, Harold Danko, Fei-Yan Danko, Richard Grunow, and Kathy Liperote.
