

This program will augment existing certificate and diploma programs that have encouraged students in other degree programs at Eastman to gain credentials in ethnomusicology. The new MA degree program will allow students to tailor courses to their own individual interests in an array of sub-fields within the discipline, and will include performance opportunities in Eastman's gamelan Lila muni and mbira ensembles as well as other non-western musical organizations in the Rochester community.

Finally, we are eager to welcome three new faculty members who will join us in the fall. **Honey Meconi**, a specialist in medieval and renaissance music, will join the music department on the river campus with a joint appointment in musicology. Recently appointed to Eastman's faculty are **Holly Watkins** and **Melina Esse**, both of UC Berkeley, whose combined expertise in 19th- and 20th-century music will bring exciting new course offerings in opera, gender studies, popular music, and film.

The five graduate students who will enter our PhD program in the fall are a particularly promising group. In short, musicology at Eastman is thriving in its diversity of talented faculty and students, each of whom is contributing to the range of scholarly and performing activities that make our program distinctive. It is exciting and rewarding to be part of that enterprise!

► *Gretchen A. Wheelock is chair of the Musicology department.*

Chamber Music: Spotlight on Music for All

By Elinor Freer and Timothy Ying

"This performance featured wonderful energy, and the quality of the music chosen captured the third graders' attention. This was truly a teaching concert—pieces were of an appropriate length and there was terrific interaction with the students. The ESM students really drew the young ones into the performance and asked them questions which helped them listen to and focus on the music. Bravo!"

THAT RAVE REVIEW was just one of many received by ESM chamber music groups for their Music for All performances presented in the Rochester area this Spring. Altogether this year's Music for All Program (MFA) sent 40 chamber music groups out into the local community to perform a total of 80 concerts for audiences ranging from preschoolers to senior citizens. Over 2,000 people were able to enjoy live music through MFA this year.

Those of you who have followed Eastman's chamber music news in the past may know that spring semester is the time when all brass, harp, piano, string, and wind chamber music groups bring their music out into the Rochester community and present two performances: one for a school-aged audience and one for an adult audience.

The MFA preparation begins each year in January with a presentation by an established professional chamber music group. This year's guest group was the Pacifica Quartet,



At January's Music for All concert, children, students, and young and old alike shared in the fun of making music with the Naumburg Award-winning Pacifica Quartet.

winners of the Naumburg Award, and they presented a superb program for an audience of children with approximately 120 Eastman students in observance. The Q&A session that followed was insightful and inspiring, during which the quartet conveyed the importance educational programs and informal concerts play in their career.

In the weeks following the presentation, the Eastman students then submitted written outlines of their two programs and pre-

sented a run-through of the school program for a faculty member and their peers. Finally, the groups were ready to take their performances out into the community. Both the concerts for school and adult audiences took place during a two-week period at the end of March and beginning of April.

The seeds of Music for All were planted back in 1985, when then Associate Director Jon Engberg proposed an "audience-

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building project," which would include a new and radical undergraduate requirement: that each student would develop and be involved in a project "the intent of which would be to initiate or foster an interest in music in an audience ... which does not normally attend concerts." The presentation was to be held somewhere outside the confines of Eastman, where concerts are not normally found, and would have "as a significant element discussion by the presenter about the music, the instrument(s), the performers, the composer, etc." Ten years later, a pilot project was officially in place, directed by Concert Manager Andy Green and Professor Kathleen Bride. Dubbed *Music for All*, a name suggested by Professor John Graham, the program recruited eight student volunteer chamber music groups to perform locally at a school or community site.

Since then, the program has grown steadily to its current size and scope. The

concert venues are chosen to try to reach people from all walks of life. Schools visited included Rochester city and private schools, a school for the disabled, and classrooms in Scottsville, Wheatland-Chili, and Leroy. Performances for adults were presented at diverse venues, including Brighton Public Library, St. John Fisher College, the Hickey-Freeman Company, Alternatives for Battered Women, St. Peter's Kitchen, Ronald McDonald House, AIDS Rochester, and the Sisters of St. Joseph.

Eastman is currently the only conservatory to have such an extensive outreach program as an integral part of the chamber music curriculum, requiring students to perform outside the concert hall and providing support and training for them as they prepare. Many professional orchestras and performing organizations already use these sorts of non-traditional performances to create stronger bonds within their communities, and the MFA program will give Eastman graduates practical

experience that they will be able to bring with them as they move into the marketplace.

If classical music is to thrive in today's society, we believe that musicians must recognize the need and responsibility to bring music to new audiences. As educational and community performances become a significant part of a performer's job description, the skills acquired and refined through participating in *Music for All* will be of the utmost importance to our graduates. The Eastman School has a distinguished history of strength in its chamber music training, and we want our students to continue to lead the way, whether they are performing on the world's great stages or winning new audiences in a third grade classroom.

► Elinor Freer is assistant professor of chamber music and faculty coordinator, *Music for All*; Timothy Ying is associate professor of chamber music and co-chair of the Chamber Music department.

Conducting & Ensembles

From faculty reports

THERE WERE MANY highlights among the year's orchestral concerts, under the direction of Neil Varon. The year started off gloriously with a rich, vibrant performance of Richard Strauss's *Ein Heldenleben* by the Philharmonia. The students were fresh and energetic, and their dedication to the performance was exemplary. Each family of instruments found the time to hold their own sectional rehearsals, a sign of true dedication.

The Eastman School Symphony has been a tough competitor for the Philharmonia all year long. The underclassmen have worked terribly hard and succeeded in building a very tight ensemble. Their performances of difficult works like Brahms' Second Symphony and Prokofiev's second *Romeo and Juliet* suite, have earned them the respect of the faculty and their upperclassmen peers. The year culminated in a gala performance of Prokofiev's Fifth Symphony, Neil Varon con-

ducting, honoring his colleague and friend, David Effron.

The Eastman Chorale, William Weinert, conductor, toured in November to Oberlin, Detroit and Buffalo, and performed unaccompanied repertoire ranging from Renaissance motets and Bach's *Singet dem dem Herrn* to the premiere of *To His Music*, by Cleveland composer Andrew Rindfleisch. A highlight was a combined performance with the Oberlin College Choir on the stage of Finney Chapel of the Verdi *Pater noster* conducted by Oberlin Professor Hugh F. Floyd (MM '80, DMA '83). In February, guest conductor Hans Michael Beuerle from Freiburg returned to conduct the Chorale in a program of "Night Music" by Schubert, Brahms, and Reger, in Christ Church.

The Repertory Singers, led by graduate conductors, performed Haydn's *Lord Nelson Mass* (Brian Kittredge, MM '04), the Duruflé *Requiem* (Deanna Joseph, MM '04), Bach's *Christ lag in Todesbanden* (Courtney Carey, MM '04), and excerpts from the Rachmaninoff *Vespers*

(Vera Volchansky, MM, '04). In February, Masters student Brian Russell led an innovative performance of the Bach *Magnificat*, with one player and one singer per part.

January saw the beginning of a new Eastman Women's Chorus, conducted by Prof. Susan Conkling (MM '89, PhD '94) and Mark Bartel (DMA candidate in choral conducting). Their repertoire ranged from masterpieces of the women's repertoire by Brahms, Holst, and Stravinsky, to more esoteric fare by Hildegard of Bingen and R. Murray Schafer.

The Eastman-Rochester Chorus gave the first Eastman performance of Handel's *Solomon* in December, with the Philharmonia and seven student soloists. The Chorale and ESSO joined the ERC in an April 16 performance of Beethoven's *Missa Solemnis*, described by the Rochester *Democrat and Chronicle* as "terrific in every respect." Special praise went to the chorus for its "power, precision, clarity and heavenly feeling" and to the four soloists: graduate