

Mapping Music in the Brain **CONVERSATION** Julia Bullock, Golden Soprano

EASTMAN

NOTES

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Monteverdian magnificence: Kameron Ghanavati (left) as Emperor Nerone and Keith Klein (right) as the philosopher Seneca confront one another in *L'Incoronazione di Poppea*.

16

Roman Scandals of 1643

The road Eastman Opera Theatre's production of a baroque opera masterpiece, in a journal by one of its lead singers.

ON THE COVER: Senior horn major Nikolette LaBonte, in full riding habit, sounded the fanfare for a performance by the Eastman Horn Choir for Meliora@Eastman 2017. PHOTOGRAPH BY MATT WITTMAYER

- 2** *From the Dean*
- 3** *Brief Notes*
- 4** *Alumni on the Move*
- 22** *School News*
- 29** *Recordings*
- 31** *Alumni Notes*
- 36** *In Memoriam*
- 37** *Faculty Notes*
- 38** *Student Notes*

- 6** **International Exchange**
With a new music festival, two Eastman students forge another Eastman-China connection.
- 8** **Eastman's Jazz Ambassadors to Japan**
Six Eastman musicians, three Japanese schools, one great opportunity
- 10** **Meliora Weekend**
Fun, fanfare, and a flurry of events welcomed Eastman alumni at Meliora@Eastman 2017.
- 12** **Mapping Music in the Brain**
A first-of-its-kind brain operation restores a musician's "life and love"

NOTES

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The Only Constant is Change

One of the givens in academia is that change is constant. Teenagers enroll in the fall, and within the blink of an eye, young adults graduate in the spring. Legacy faculty members retire, while exciting new artists and scholars join the faculty. The snow falls during audition season, yet spring arrives in time for graduation.

Like music itself, whereby every note is moving toward or away from another note, life without change is like music without direction. Sometimes change is subtle, while other times it can be jolting.

At the beginning of the winter semester, our university was faced with sudden and dramatic change as President Joel Seligman announced his resignation. President Seligman was a transformative leader of the University of Rochester, and a wonderful champion of the Eastman School of Music. We at Eastman are grateful for his love of music, and his support of many new initiatives including the renovation of the Eastman Theatre and the

Eastman's collaboration with the larger university and the Rochester community in support of the words that are etched on the façade of our theatre: "For the enrichment of community life."

Even in times of change, the core principles that provide the foundation for Eastman remain solidly intact: artistic, scholarly, and teaching excellence blended with innovation and leadership. Our students, faculty members, and alumni—all of us who make up the Eastman community—are committed to making a difference in the world by making a difference in our own communities, wherever we might be. In the words of Victor Pinchuk, "Art, freedom and creativity will change society faster than politics."

Let me offer one last observation about change. Individuals or institutions can be *forced* to change because they are complacent or behind the times, or they can *create* change as leaders and innovators. I prefer

At Eastman, we are also experiencing change in healthy and exciting ways. Over the past few years, we have added new degrees and programs in Contemporary Media and Film Music, Leadership, Early Music, Historic Guitar, Improvisation, and Musicology. Today, we are considering potential new programs intended to address unmet needs in the music profession . . .

construction of a much-needed addition to our school with the Eastman East Wing. During this particular period of change, we are fortunate to have former Dean of the College, Richard Feldman, serving as our interim President. President Feldman knows our university well, and will certainly keep our university guided forward on a path of progress.

At Eastman, we are also experiencing change in healthy and exciting ways. Over the past few years, we have added new degrees and programs in Contemporary Media and Film Music, Leadership, Early Music, Historic Guitar, Improvisation, and Musicology. Today, we are considering potential new programs intended to address unmet needs in the music profession, and to broaden

the latter. With a legacy of leadership behind us, and as we educate the next generations of artists, scholars, and leaders, Eastman's ambitions and actions are focused intently on the future.

Meliora,

Jamal J. Rossi

Joan and Martin Messinger Dean

The Fiddler of New York

Violinist **Kelly Hall-Tompkins '93E**, whose “Music Kitchen—Food for the Soul” lifts the spirits of homeless New Yorkers through live classical music recitals, was named a “New Yorker of the Year” by the *New York Times* in December. Besides a busy concert career (and a year on Broadway as the fiddler in *Fiddler on the Roof*), once a month Kelly visits local shelters to perform live classical recitals. “It’s a teeny-tiny program, but it’s been doing very impactful things,” said Kelly to the *Times*, which noted that nearly 200 chamber musicians have joined her for performances in Manhattan, Brooklyn, Los Angeles, and Paris. “It’s hard now to see where my career ends and Music Kitchen begins.”

A Booster for Jazz in St. Louis

Gene Dobbs Bradford '89E recently received the latest in a long list of St. Louis civic and business awards: the 2018 Excellence in the Arts award from the Arts



Happy Holidays! Kelly Hall-Tompkins performs for her Washington Heights apartment house.

and Education Council of Greater St. Louis. Gene has been president and CEO of Jazz St. Louis since 1999. Under his leadership, Jazz St. Louis has grown into a world-class, world-renowned jazz institution named one of the ten great jazz clubs in the country by Wynton Marsalis in *USA Today*.

A Prized Professor

In November 2017, **Baljinder Sekhon '08E** (MA), 13E (PhD), assistant

professor of composition at the University of South Florida, received its 2017-2018 Outstanding Undergraduate Teaching Award for his “excellence, innovation, and effectiveness in teaching USF undergraduate programs ... preparing students for the music composition major, as well as fostering foundational critical thinking and problem-solving skills.” Baljinder returned to his alma mater in December



Russell Scarbrough

A Source of Solace

Solaces, by **Russell Scarbrough '04E** (MM), '08E (DMA), was commissioned by Buffalo Grove High School (outside Chicago) to honor the memories of several faculty members who died within a single year. Russell conducted *Solaces* with the school’s chamber orchestra at the Illinois Music Education Association Convention in Peoria on January 25. The title comes from a letter of Emily Dickinson to a grieving friend, referring to “solaces of sorrow.” *Solaces* was featured in the *Chicago Tribune* and on the news program *Chicago Tonight*; Russell describes the Peoria performance as “a great success.” (See more news about Russell on page 35.)



Baljinder Sekhon '08E (MA), 13E (PhD)

to work with Eastman Saxophone Project, who recorded his *Rendezvous*.



Marimba Masters Memories

Last November, **Gordon Peters '56E, '62E** (MM) and the rest of Eastman’s original Marimba Masters reunited at the Center for Mallet Percussion Research (CMPR) at Kutztown University (PA), featured in the May 2017 issue of *Percussive Notes*. The author, Lauren Vogel Weiss, notes, “Professor Emeritus **John H. Beck '55E, '62E** (MM) was also in attendance, as well as Eastman



alumni **Ronald Barnett '60E, Vivian Emery Specca '59E, Norman Fickett '61E, '64E** (MM), **John Galm '60E, '61E** (MM), **Stanley Leonard '54E, Peter Tanner '58E, '59E** (MM), and **Joel Thome '60E**.” The group, founded in 1959, is shown here in a Kilbourn Hall performance from the late 1950s and its reunion nearly sixty years later!

{ ALUMNI ON THE MOVE }



Miki Sawada

'12E (MM), pianist and educator

■ In a tour titled *Gather Hear Alaska*, Miki traveled around Alaska for three weeks with a piano in a van, accompanied by a documentary filmmaker. "I performed 16 concerts and 8 school presentations in 15 towns in Alaska, mostly focusing on rural communities. The tour explored the idea of the piano as a central object of a gathering place, and the social possibilities of classical music when taken out of a concert hall and into community gathering spaces."



Dave Chisholm

'13E (DMA), trumpet player, songwriter, composer, bandleader, educator, visual artist



Dave's recent multimedia comic book project, *Instrumental*, published by Z2 Comics, has an accompanying soundtrack written, performed, and mixed by Dave (Outside in Music label). It tells the story of Tom Snyder, a lonely jazz trumpet player who is profoundly unhappy with his own playing. Tom finds a magical trumpet that not only makes him a virtuosic trumpet player, but also kills people who hear it. Jokes about Tom's "killer chops" notwithstanding, this 224-page comic ranges from the personal to the epic to the bizarre.—*Dan Gross*

Chris Heacox

'97E (MM), Executive Director, Auburn University Performing Arts Center

Effective July 1, Chris provides creative and strategic leadership to Auburn's new 85,000 square foot Performing Arts Center. In addition to programmatic oversight, Chris manages the center's artistic programming, marketing and branding, building operations, philanthropic support and outreach and educational initiatives. Following a groundbreaking in March 2017, the Performing Arts Center is set to open in summer 2019.



Samuel Mehr

'10E, Research Associate, Department of Psychology, Harvard University

■ This year, Sam won an Early Independence Award from the National Institutes of Health for his project "Psychological Functions of Music in Infancy." Mehr plans to use the funding to understand some basic questions about music and humans' affinity for it. Among the questions Mehr plans to explore in his Music Lab: what aspects of music are universal and what aspects vary across cultures, how infant behavior and affect are altered by music, and whether and how families might use music to improve health-related outcomes for infants and parents.



Sonja Winkler

'03E, Senior Director of Operations and Orchestra Manager, Nashville Symphony

■ Sonja is one of twelve orchestra professionals nationwide selected to participate in the League of American Orchestras' *Emerging Leaders Program*. Viewed by the field as one of the best sources of identifying and training talented senior managers with great potential, the program is the flagship of the League's leadership development offerings. Their ten-month experience will culminate with a joint presentation with the program participants at the League of American Orchestras' 2018 National Conference in Chicago.





International Exchange

A New Music Festival Forges Another Eastman-China Connection

By Shenming Liang

During the summer of 2017, Shengming Liang '15E and current DMA violin student, and Yucong Zoe Wang '17E and current MM student in collaborative piano, founded and directed the Dragonfly International Violin Festival in Jiangsu, China. Serving as artistic directors, they invited internationally acclaimed faculty artists, including Eastman Professor of Violin Bin Huang, and such Chinese artists as Lina Yu and Zhijiong Wang (Shanghai Conservatory), Jiafeng Chen (Royal College of Music), and Ke Qu (Tianjin Conservatory) and Jian Liu (Jiangsu Normal University). The Dragonfly Festival attracted close to fifty participants from prestigious conservatories across China.

The week-long festival offered private lessons, seven master classes, and two violin competitions, as well as several lectures on the history of legendary violinists, collaborative piano skills, and instrumental repertoire, as well as an information session on studying music abroad.

Shengming said, "There is no lack of music festivals in China, but we hope to host one that offers a high level of artistry and pedagogy for violinists in China, with lectures that complement professional musicianship with academic understanding. We



believe in the necessity of developing both performance and research abilities for students to become complete musicians. This is also how Eastman has inspired us in our own growth."

In addition to serving on the festival's violin faculty, Shengming presented a lecture on "Legendary Violinists," which introduced Chinese students to the great violinists of the 19th and 20th centuries. There is a great demand for such knowledge in China, since resources from the internet are limited. Multi-media presentations traced the historical lineage of major violinists and their styles,

"There is no lack of music festivals in China, but we hope to host one that offers a high level of artistry and pedagogy for violinists in China," says Shenming Liang. Eastman violin professor Bin Huang (top picture, far right; bottom picture, on left) took part in the first Dragonfly Festival last summer.

as well as different violin schools.

Shengming also presented an information session to assist conservatory students who are interested in furthering their studies abroad. The session included information on the application process and materials, and a brief introduction to the major conservatories in the United States. Shengming also shared his experiences in studying abroad in terms of the benefits and challenges for the student.

Besides serving as co-artistic director and executive director of the festival, Yucong was also the pianist for faculty concerts. As a collaborative pianist at Eastman, she and Gongming Jiang (M.M., collaborative piano) shared their experiences in a masterclass on aspects of collaborative skills, such as listening and reacting to the musical ideas of one's partner. The master class was well-received by the students; for some of them, it was their first collaborative experience.

The festival concluded with a concert and violin competitions in two categories: Young Artist and Professional. The competition was at a high level and attracted many participants. The winner was awarded a scholarship to be at the festival the following year and the opportunity to perform alongside faculty artists in the Tianjin Concert Hall in 2018.

The festival received the support of Xuzhou City and its local media, Xuzhou Daily. Professors Huang and Chen also presented a full-house faculty concert at the Xuzhou Concert Hall, which seats 1,000 people. Professor Qu commented that the event was "not an ordinary festival, but an excellent exchange of ideas about performance and literature."

According to Shengming and Yucong, the festival will be held every year. This summer, it will be held in Tianjin, China, and will include other string instruments, including viola, cello, and double bass, to form the Qing Ting International String Festival. The faculty will also expand, to include world-class artists from Eastman and Juilliard. Shengming and Yucong are working to make Dragonfly one of China's most professional classical musical festivals, and a way to spread forward-thinking western music pedagogy throughout China.



Dean Jamal Rossi attended a "Global Leadership Forum on Higher Music Education" in Beijing, and appeared on China Central Television with Vice Premier Liu Yandong, whose role is considered equivalent to our Secretary of Education.

A busy year: Eastman faculty members made their marks in China during 2017

Eastman faculty members have a longstanding tradition of traveling to China for concerts, master classes, and other events. 2017 was an especially busy year in this regard. Besides Bin Huang's participation in the new Dragonfly Music Festival, here are some of the other Eastman faculty members who visited China in 2017:

Christopher Azzara, chair of the Music Teaching and Learning Department, took part in Golden Jazz in Zuhai.

Professor of Flute **Bonita Boyd** (with Professor of Guitar **Nicholas Goluses**) was a guest artist-teacher at the China Conservatory in Beijing, and gave a 20-city concert tour throughout the country in December, performing in Nanjing, Shenyang, Weifang, Shanxi, Zhuhai, and many other cities. She is also a specially-appointed Professor of Beijing Advanced Innovation Center for Chinese National School of Music for China Conservatory of Music.

Professor of Violin **Renée Jolles** led master classes at the China Conservatory in May.

Assistant Professor of Piano **Alexander Kobrin** gave two performances in Beijing in November.

Professor of Violin **Mikhail Kopelman** led a residency in Xian in early September.

In November Associate Professor of Saxophone **Chien-Kwan Lin** and his wife, pianist **Pi-Lin Ni**, gave a seven-city tour of China, performing and teaching, in November, sponsored by Selmer (Paris).

From Eastman's Voice Department: **Russell Miller**, Professor of Vocal Coaching and Repertoire, joined other Eastman faculty members to discuss the possibility of a Chinese voice competition, and Professor of Voice **Robert Swensen** was an adjudicator at the *Classical Singer International Competition* in Shanghai in March, where he also gave a master class.

Heather O'Donnell, instructor of German in the Humanities faculty, led a concert and master class for IArt School in Hangzhou in May.

In September, Eastman Dean **Jamal Rossi** was one of thirty music school deans attending a "Global Leadership Forum on Higher Music Education" in Beijing. The deans had the opportunity to meet with Vice Premier Liu Yandong, whose role could be considered equivalent to the U.S. Secretary of Education. Dean Rossi also appeared with her on China Central Television (CCTV), as the spokesperson for the group of Presidents and Deans.



On the road to Shobi University: Eastman Jazz Sextet members, left to right, C.J. Ziarniak, Christian Crawford, Luke Norris, Chase Ellison, Sterling Cozza, and Ryder Eaton.

Eastman's JAZZ Ambassadors to Japan

Six Eastman musicians, three Japanese colleges, one incredible opportunity

By Chase Ellison



The Eastman Jazz Sextet left on Thursday, August 24, 2017 to go around the world. Current students and recent graduates—Christian Crawford, trumpet; C.J. Ziarniak, saxophone; Luke Norris, saxophone; Sterling Cozza, piano; Ryder Eaton, bass; and Chase Ellison, drums —gathered under the watchful eye of Jazz Department chair Jeff Campbell last summer for an incredible trip to Japan.

The Sextet worked with Shobi University for their Jazz Festival on August 26, performing and giving a collaborative master class on how Eastman approaches jazz. After that, they participated in the sixteenth annual Tokyo Jazz Festival with two performances: the first concert of the Festival, on September 1; and on September 2 at the Tokyo Station Jazz Weekend, which included a joint concert with the “Jazz Festival Conservatory” (JFC) All Star Big Band, presented by jazz pianist Makoto Ozone.

The band—whose members had never played together as an ensemble—prepared original compositions to perform at Shobi University and at the concert, as well as jazz standard repertoire.

Jeff Campbell and Makoto Ozone met while Ozone was in Rochester for the 2016 Xerox Rochester International Jazz Festival. After the “Eastman connection” was established, Campbell and Ozone worked together to acquire a sponsorship from the U.S. Department of State.

Working with the State Department gives another meaning to this trip. Campbell and the Eastman Jazz Sextet will be representing the United States in a more official capacity. Jazz and overseas cultural exchange through our government has a rich history. Drummer Chase Ellison saw the trip as an opportunity . . . to symbolize something greater. These excerpts from his Japan diary give insights into this international musical partnership.—Dan Gross

The Eastman Jazz Sextet has arrived in Japan! As the first stop on its journey, the members of the sextet did a workshop and concert at Shobi University's Kunitachi College of Music. The sextet's visit to Japan is sponsored by the United States Embassy in Japan.

The JFC All Star Big Band, developed by Makoto Ozone, is comprised of top students from many Japanese conservatories and music schools. The group is designed to bring awareness to college jazz programs and to increase the students' collaborative opportunities. The joint effort between the Eastman ensemble and the JFC All Stars is designed to foster a bond between the groups and enable them to exchange musical ideas.

SATURDAY, AUGUST 26

Shobi University

After the twelve-hour flight from Chicago O'Hare to Tokyo Haneda airport and after a good night's rest, at 9 a.m. we met back up with our guide, Sadao, a freshman pianist student of Makoto Ozone at Kunitachi University, and headed to Shobi University to meet Makoto and perform a sound check for our 30-minute showcase performance. On this particular day at Shobi University, there were six university big bands performing for the university jazz festival, with our sextet being the final performance for the day. Each band was well rehearsed, and they were enthusiastic performers. It was fantastic to see such a passion for jazz in Japan.

While the repertoire for the bands sometimes featured original compositions and arrangements, the bulk of the music performed came from the Count Basie and Thad Jones/Mel Lewis books, with some Ellington as well. Our set consisted of material from the hard bop era, such as Wayne Shorter's "On the Ginza," and "Backstage Sally" as performed by Art Blakey and the Jazz Messengers, as well as material from the Great American Songbook. We featured Christian Crawford on "My Funny Valentine," to a very enthusiastic audience who clapped when we announced the song. We closed the set off with Luke Norris' arrangement of Alec Wilder's "I'll Be Around" (a Rochester connection). While we played, Makoto sat in the wings and was enthusiastically speaking with Sadao as he pointed to various members of the group.

SUNDAY AND TUESDAY, AUGUST 27 AND 29

Days Off

I spent the day with a few members of the sextet exploring

Shibuya and old Tokyo. We went to see the Sotosakurada-mon Gate of Edo Castle, and had to get to this old Tokyo destination by train. The train experience was very similar to riding the subway in NYC. I went with some other members of the sextet to visit Sky Tree, the world's tallest tower at 624m (2,000+ feet). This tower/tourist hub is located in Sumida, Tokyo, close to the Asakusa district, home to many temples and touristy shopping areas.

MONDAY, AUGUST 28

Kunitachi College of Music

Workshop and rehearsal at Kunitachi College of Music, where Makoto is a professor. At 2 p.m., we performed a few songs for the students before taking questions. Makoto acted as our translator, and the Q & A session lasted about 90 minutes. We had some really challenging and great questions from the students, whom you could tell love the music just as much as we do, and the session ended with a group of students performing. We made constructive comments, and Jeff Campbell even guided the students during their performance, offering meaningful and practical advice.

After the Q&A session we had a rehearsal for the September 2 concert. This concert will feature the Sextet as well as the JFC All Star Big Band, and is, more or less, two bands playing at the same time to make one huge group. We ran through Makoto's original bluesy composition "Bouncing in Two Different Shoes," written for his big band and



The sextet's performances of standards and originals required no translation for enthusiastic Japanese jazz students at Tokyo's Shobi University.

Christian McBride's big band. Next, we played "Jean Pierre," Makoto's arrangement of a classic Miles Davis tune, which featured Jeff Campbell on bass.

WEDNESDAY, AUGUST 30

Showa University

Another rehearsal for the JFC Station concert with Makoto and his group. We ran through drummer/composer and George Darrah's '17E (MM) original pieces "Celebration Samba" and "Escapades," which were specifically arranged for the Tokyo Jazz Festival, as well as the material we rehearsed on Monday.

The students in Japan have been nothing but complimentary, gracious, and eager to learn. Makoto is acting as translator to our group and his. His students are in good hands, just as we are at Eastman.



A Weekend of Fun and Fanfare

Meliora Weekend is always the opportunity for some fanfare at the University of Rochester, and of course at Eastman, and Meliora Weekend 2017 was no exception. Alumni returned for a weekend packed with everything from cocktails to concerts, sharing old memories and making a few new ones.



The Chick Corea-Steve Gadd Band sold out Kodak Hall on October 13, and Gadd '68E (far right, on the drums) received a Distinguished Alumnus Award.



Eastman's 50th Reunion Medallion recipients are always a proud group. Shown with Dean Jamal Rossi from left to right are Harrison Powley '65E, '69E (MM), '75E (PhD), Sarah Pener '67E, Dixon Van Winkle '67E, Marty Krupp '67E, '68E (MA), Paul Vander Weele '67E, Pat Stott '67E, '72E (MM), Paul Eickmann '67E (MM), '71E (PhD), Dean Rossi '87E (DMA), Jason Weintraub '65E, '72E (MM), Elizabeth McCarthy '67E, Audrey Lamprey '67E, Paula Rothman '67E, Ruth Aumann '67E, Nancy Weintraub '67E, Marilyn Brus '67E, Ellen Powley '67E, Peggy Schalit '67E, Larry Devron '67E, Marian Weaver '67E.

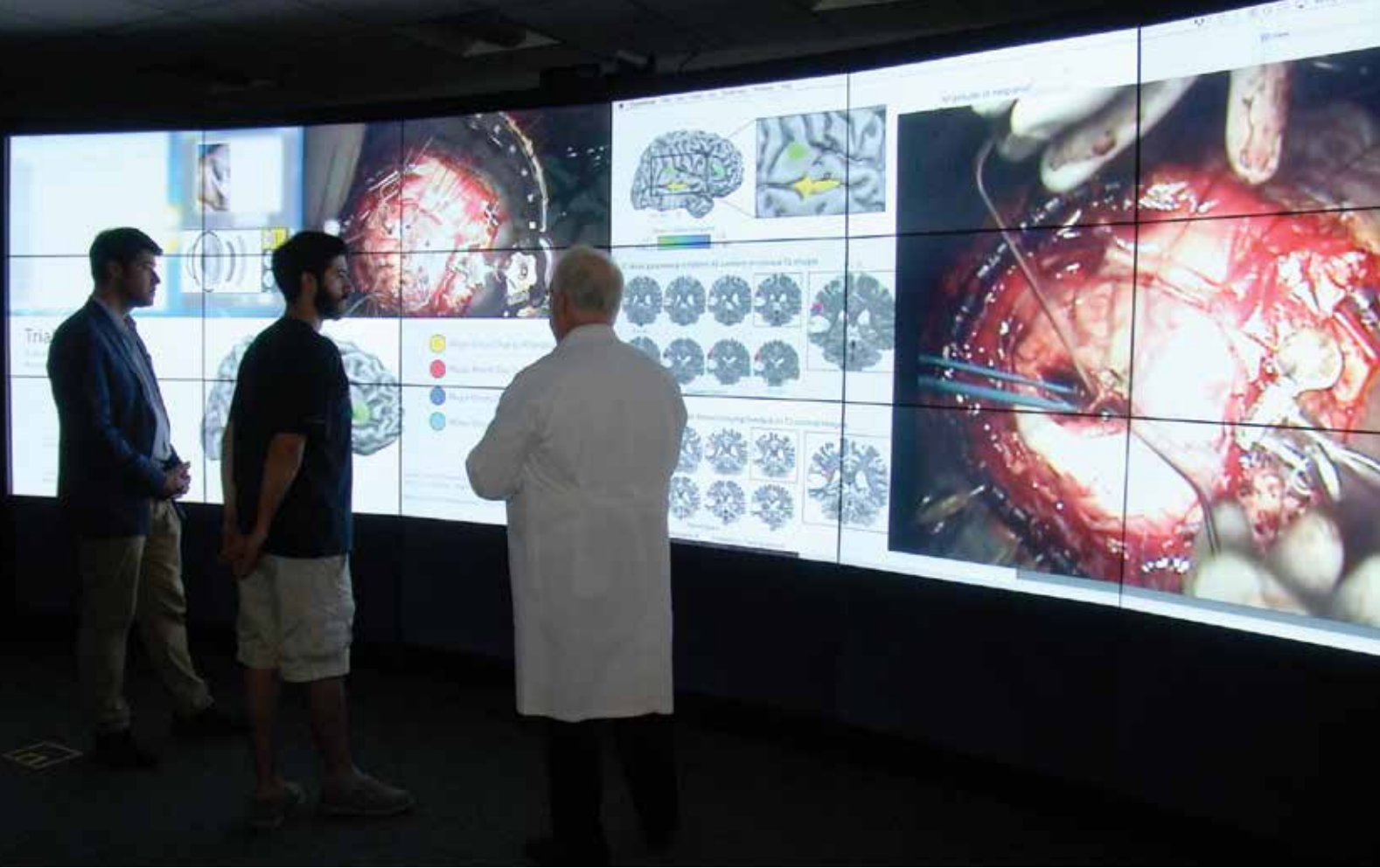
Former students came out in droves to celebrate fifty years of teaching by two fabled Eastman professors. Students of Professor of Piano Barry Snyder, who retired earlier this year, reunited for the unveiling of a portrait that will hang in Cominsky Promenade. From left to right: Rebecca McCord '76E (MM), '97E (DMA), Jeremy Samolesky '07E (DMA), Eric Ewazen '76E, Chiao-Wen Cheng '13E (DMA), Margaret Kampmeier '85E, Thomas Lanners '89E (MM), '91E (DMA), Barry Snyder '66E '68E (MM), Louis Karchin '73E, David Heinick '76E '77E (MM), John Roberts '74E, '75E (MM), Jennifer Blythe '93E (MM), '97E (DMA), Kevin Chance '11E (DMA), Carter Pann '94E, David Abbott '77E, '95E (DMA). (See our back cover for a photograph from Professor of Oboe Richard Killmer's studio reunion.)



Violinist Devin Camp '18E, with his colleagues in the award-winning Windsor Trio, Brandon Xu (cello) and Evan Ritter (piano)—as well as many other students—serenaded alumni throughout the weekend.



Meliora@Eastman 2017 kicked off on Friday night with a reception in the atrium of Miller Center attended by alumni and their families, faculty members, and current students.



Mapping Music in the Brain

A first-of-its-kind brain operation restores a musician's "life and love"

By Dan Gross

Last summer, the video briefly took over the Internet. A young man lay on his side, sax in hand, his brain exposed. He played a beautiful melody, and the operating room cheered. But there's more to the story. The musician, Dan Fabbio, had a tumor behind his superior temporal gyrus, the area of the right temporal lobe that's known as one of the areas crucial for music processing.

Eastman Professor of Music Theory Elizabeth Marvin '81E (MM), '89E (PhD), who has a secondary appointment in Brain and Cognitive Sciences at UR, was intimately involved in this project. That's how she met her partners in this venture: Dr. Brad Mahon (Associate Professor, Brain and Cognitive Sciences, Neurosurgery, Neurology, Center for Visual Science, Center for Language Sciences and Scientific Director for Program for Translational Brain Mapping), and neurosurgeon Dr. Web Pilcher (Ernest & Thelma DelMonte Distinguished Professor of Neuromedicine and Chairman of Neurosurgery at the UR Medical Center). Together they joined forces not only



Top: Dan Fabbio reviews his operation with doctors Mahon and Pilcher. **Bottom:** Dan is a talented saxophonist and music teacher in the Utica, NY, area.

to remove a tumor from this musician and educator, but also to engage in a research project that resulted in the most detailed mapping of music in the superior temporal gyrus ever done.

How did your involvement start, and how long did the process take?

Brad phoned me, and said, “We have a musician who is about to undergo brain surgery, and we want to collaborate with you to be able to map music in his brain and preserve his brain’s musical functions.” The surgery was on June 28, 2016, and Brad reached out to me the fall before that, in October 2015.

The superior temporal gyrus hadn’t been mapped this way before. How did you start preparing yourself?

We knew that the tumor was in the right temporal lobe, and there was a danger that was in an area important for music processing. We know areas that are generally important for music, but they can differ slightly from individual to individual. The mapping that Doctors Pilcher and Mahon developed was to pinpoint those music areas in the superior temporal gyrus in Dan specifically.

So they did the tests before the surgery?

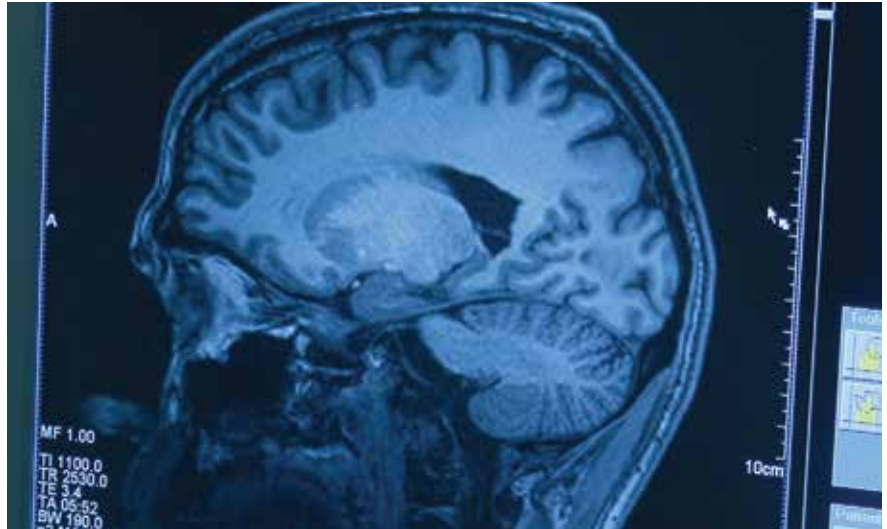
Yes. The first thing we discussed was “How can we measure his musicianship before and after surgery?” I made him aware of two standardized tests of musicianship: Edwin Gordon’s Advanced Measures of Music Audiation (AMMA), and the Montreal Battery for Amusia (the scientific name for tone deafness). Both tests have the same format—you hear a melody and a second comparison melody, and you say whether they are the same or different. It might change in terms of rhythm or pitch. It’s testing how much you can hold in short-term memory.

Brad thought it would be more authentic to have the patient reproduce the melodies by humming them. This is because he would also be speaking back sentences. One of the big areas of music cognition is studying the overlap or non-overlap of music and language function in the brain; it’s sometimes called “domain specificity.” Are these tasks domain-general—do they share the same parts of the brain—or are they domain-specific?

They’re odd melodies, and it’s a tough test that challenges the brain in other ways. When you were adapting those tests, how did you figure this out?

One standardized test is a repetition task; you hear a sentence, and you have to repeat it. The parallel test ended up being “hear the sentence, speak the sentence; hear the melody, hum the melody.” That was alternated throughout the surgery.

One of my parts was to choose and adapt these melodies, because they were instrumental tunes that were challenging because they were intended to assess



Top: The scan of Dan’s brain, showing the tumor that caused his “musical hallucinations.” Center and bottom: Professor Elizabeth Marvin and music teacher Dan Fabbio.



Professor Marvin met with Dan before the operation to coach the melody that would be used to test the effectiveness of the surgery.

musicianship. Dan and I practiced humming them. The melodies had to be hard enough to present a little challenge, but also singable, so that I could identify an accurate performance.

I suspect this was the first time you had seen a brain in person, in a person. Was it a shock?

It was. I took my first glance, and I immediately looked away. Then I realized they were recording it and playing video on a screen monitor. Having the one degree of separation was helpful; I got accustomed to it, and then I looked at the brain, and I realized I could at that point.

Once the brain was exposed, and they had the electrical stimulating probe calibrated, they tested to see how much electrical stimulation each part of the brain could withstand. They had something called a “halo,” a metal round ring with electrodes dangling from it. They placed it on his brain, and they placed little numbers in various areas, so on his brain were tiny numbers that looked like they were cut out from a magazine. They systematically went through each numbered spot and stimulated it. There was an EEG so you could see the stimulation happening in real time, and they were trying to judge the right amount of current to send into the brain at each position.

Were they testing the whole brain, or just the superior temporal gyrus?

The right temporal lobe and adjacent structures as well; when they exposed the brain, they exposed not just the

area of surgery but nearby structure to provide multiple points of access to the tumor.

You called the patient’s symptoms “musical hallucinations.” Can you expand on that?

Brad talked to me about “musical hallucinations,” and Dan also described linguistic hallucinations; for example, a door closing would sound like a syllable. He knew what the regular door-slammings should sound like, but he also heard this other thing, and it was unclear what the actual sound was. It was like parallel universes. He knew something was wrong. He had a seizure at school when he was teaching, and was rushed to the hospital. He had no idea that he had a tumor growing. He just knew that he was having these weird experiences.

The awake operation is fairly common, and there have been other cases of musicians playing their instrument under the knife. So the brain mapping aspect is what makes this surgery unique.

Two things made this different: the very precise mapping paradigm that Doctors Mahon and Pilcher worked out ahead of time; and the exploration of the direct juxtaposition between language and music, and the discovery of the area where language was not impaired, but music was.

How did he perform in these tests when getting direct electrical stimulation to different parts of his right temporal lobe?

Once they woke Dan up, he was a little groggy; there was local anesthetic around the incision, but the brain itself doesn't have pain receptors. Once he was awake, they started stimulating the spots in the brain they had identified before, and asked him to do the speaking task, and the singing task, alternating. They would stimulate each spot while he performed the language and music tasks, and assess whether his speech was impaired or the humming was impaired. In lots of spots, he sang perfectly, and spoke perfectly. I was getting a little nervous, because I suddenly started thinking: "How wrong does it have to be, to be wrong? If it's the correct melody, but it's a little out of tune, should I say it's right or wrong?" It's difficult when you only have the option of correct or incorrect to decide.

His incorrect responses would have completely wrong contours, he was going in the wrong direction; he couldn't find the first note, or he found the wrong first note, or he hesitated, and then restarted again and again. Sometimes he would even say "That's not right." He could hear what he was doing, but he couldn't fix it.

He is a music teacher, so he is a skilled musician to begin with. Is he a professional working musician too?

He teaches in public school, and he gigs around. He also told me afterwards that he's a marching band instructor. He's a very active musician.

If someone's score on the aptitude test reflects their musical ability, would someone with perfect pitch be more affected by the electrical stimulation than someone who doesn't?

My specialty is exactly in perfect pitch, so I do a lot of work with absolute-pitch musicians. I would say that musicianship and having absolute pitch are very separate things. I heard him play the saxophone afterwards, and I do think he has a high level of musicianship.

When he picked up the sax to play it, was all the stimulation done at that point?

We stopped testing while Dr. Pilcher worked on removing the tumor. He took out part of it, and we resumed with a second round of testing to make sure that nothing had been impaired. Web completed removal of the tumor. And when the tumor was gone, he said: "Let's try the sax."

The saxophone piece that Dan chose was the Korean folk song "Arirang." It's a long, sustained, beautiful, and lyrical melody. Some weeks before the surgery, we came into the pre-op testing and preparation. All the doctors and nurses were there, and they asked the patient to play the melody for us. He started to play it, and the nurse practitioner, Susan Smith, became very alarmed, saying "No, no, no, he can't play this! That sustained breath control and pressure may cause the brain to protrude from the skull." I coached Dan through how we could alter the melody: inserting rests, and making it less legato, so

he could take breaths and not have to sustain anything.

He was lying on his side with his brain exposed when they brought the saxophone to him; it was very awkward. Sue Smith, the NP, held the instrument up for him. He played it absolutely perfectly. The whole operating room burst into applause, laughter, and congratulations.

Did you develop a good working relationship with the patient?

Yes, I did. At one point, I thanked him for his willingness to go through months and months of pre-op testing and preparation. Dan looked at me and said something like: "I have a tumor in my brain! Music is my life and my love, and I want to have it preserved."

His recovery period was strikingly short, in my opinion. We did this surgery in June, and he was teaching in September. After the swelling subsided and the healing



took place, his full music abilities returned. No more seizures or hallucinations.

What are the implications of this surgery for what you do?

Prior to this experience, all of my work was cognitive and behavioral: tests for musical memory, absolute pitch, how quickly can someone learn, how does that change when the music is in different musical tonalities? My work is based on behavioral tests that aren't medically invasive.

This has changed my whole perspective on the neurological side of music cognition. I haven't had access to that understanding before. I hope that if other cases present themselves in musicians, that we can continue this research and provide some benefit to others.

Special thanks to Elizabeth Marvin, Brad Mahon, and Dan Fabbio for their help with this article.

Dan playing his sax "absolutely perfectly" immediately after his operation: "The whole operating room burst into applause, laughter, and congratulations."

ROMAN SCANDALS

of 1643

A Monteverdi Opera Diary

By Kameron Ghanavati

This fall, Eastman Opera Theatre presented a true masterpiece of baroque opera: Claudio Monteverdi's L'Incoronazione di Poppea (The Coronation of Poppea), with stage direction by Stephen Carr and musical direction by Paul O'Dette. Master's student Kameron Ghanavati played Nerone in the production; here are excerpts from his blog posts leading up to the show's opening night on November 2, 2017.

An narcissistic Roman Emperor, his determined and relentless lover, a scorned wife, and an exiled husband are all under watch from the Gods above . . . A night at the opera never sounded as scandalous and alluring as Claudio Monteverdi's 1643 *L'incoronazione di Poppea*. Filled with drama and passion, the work represents a new era of opera that would alter its history forever.

This is the first opera based upon a historical event and characters. The piece chronicles Emperor Nerone (Nero) as he embarks on a sleazy mission to divorce his wife, Ottavia, and marry the desirable (and older) Poppea. In the midst of this drama, Nerone becomes mentally unstable. However, the piece ends on a happy note with the marriage of the two lovers, despite their abhorrent journey to the altar.



Poppea was premiered in Venice in 1643, with a revised version produced in Naples in 1651. The Eastman Opera Theatre (EOT) version is a hybrid of the two, favoring the Naples version. This creates a challenge for students, because no two recordings of *Poppea* are the same.

My fellow castmates and I had been hard at work on the piece since the summer. For Athene Mok (“Poppea” on November 2 and 4) one of the challenges for is memorizing the piece. I agree with her on this point. The constantly changing rhythms and seemingly “easy” melodies do not always match the accompaniment. Monteverdi created harmonies and rhythmic devices that were decades ahead of his time, resulting in great difficulty for singers at some moments in the opera.

Kevin Bryant (“Nerone” on November 2 and 4) remarks that “scores of early music tend to walk the middle ground; they expect you to do what is written, but also expect that you will not do what is written if it does not make sense.” Kevin’s comment perfectly sums up a major challenge when learning this opera.

For such difficulties, a professional who understands the music is required. That particular professional, in EOT’s case, is Professor Paul O’Dette, the music director and conductor for our production of *Poppea*. His extensive background in early music has aided the whole cast during the coaching process.

Along with Athene and Kevin, I have become interested in early music since joining Eastman’s Collegium Musicum (directed by Paul O’Dette) over a year ago. When aided by a musician who understands the style so well, the

Kameron and Keith Klein rehearse a confrontation between Nero and the philosopher Seneca; lutenist Paul O’Dette is seen between them. To see the scene in the production, see photograph on page 1.

process becomes less daunting. My recommendation for students looking to gain more experience in this genre is to find a coach who specializes in it and research common performance techniques. Once a basic understanding is established, the music is not as difficult as it appears.

Another challenge for me was finding the chemistry between my character and my Poppea, Laura Sanders. When two actors are required to share romantic and/or intimate moments in a dramatic work, the challenge is finding your character and their character, then finding the middle ground that connects the two. This is a common hurdle for many performers, and once a level of comfort is met, it becomes quite easy, and the result is very powerful and exciting.

Laura Sanders (MM '18 and Poppea on November 3 and 5) perfectly sums up the EOT experience: "What makes Eastman productions so special is having a cast full of reliable colleagues who foster a safe and supportive atmosphere." As a cast, we successfully maneuvered the set and wiggled into our costumes and shoes, while sharing laughs and jokes backstage that remind us we are among friends and colleagues.

Therese Carmack (MM '18) further sums up the experience very well by commenting, "I've enjoyed learning to sing Monteverdi with the help of the incomparable Paul O'Dette and working with our brilliant and ever-patient director, Stephen Carr." They are the ones who see us stumble and help us get back on track and figure out how to work through the difficulties presented in any piece.

The last week and-a-half of rehearsals marked a major milestone in the production process as the cast moved into Kilbourn Hall. From the moment we laid our excited, albeit tired, eyes on the set, a sense of amazement overcame us. Throughout the next few days, lighting cues were completed, the continuo (Baroque accompaniment) added more instruments, and we finalized our costumes. Through many grueling hours of rehearsing and time spent revisiting and fixing mistakes, and the many challenges we faced learning a new style of music, the production was suddenly in a new place that stimulated our eagerness for opening night.

Even after 374 years, "Monteverdi's music speaks so clearly," says Brianna Robinson (MM '18 and Ottavia on November 2 and 4). "We are so lucky that we have access to such a historically important piece and even luckier to put our own voices into the characters. This experience will be something I never forget." The music may be from the early 17th century, but the plot is as relevant now as it was at the premiere in 1643.

Kameron says, "I can't help but reflect on Henry Dean's ('19, and Secondo Soldato in both casts) comment: 'I am proud to perform with such a dedicated group of musicians, performers, and crew.'" Shown here are Kevin Bryant and Athene Tsz Wai Mok as Nerone and Poppea, and Natalia Hulse as the goddess Amore.



EASTMAN/ROCHESTER PIPE ORGANS

A GRAND TOUR OF EASTMAN'S ORGANS

It began in the early 1920s, with Harold Gleason accompanying George Eastman's breakfasts, and continuing with the appointments of Gleason and Joseph Bonnet as the Eastman School of Music's first organ faculty members. Nearly a century later, Eastman has one of the greatest organ departments of any school. First-class musicians have often served for many decades and become legendary organists and teachers (see the list on page 18). Eastman organ students are currently guided by professors David Higgs, Edoardo Bellotti, William Porter, and Nathan Laube.

The jewels in this particular crown, however, are displayed in this foldout, originally designed by Michelle Martorell for a display in Lowry Hall. It shows the 25-plus pipe organs, located at Eastman and all over downtown Rochester, used by the school. These instruments—some original and some replicas—were originally built in eras ranging from the 1770s to the 2010s and in places from Göteborg, Sweden, to North Tonawanda, New York. They create a remarkable resource for organists, scholars, and students, and a feast for Rochester lovers of organ music.



Fritts Organ
 Sacred Heart Cathedral
 296 Flower City Park
 Paul Fritts & Company Organ Builders
 Tacoma, Washington
 Opus 26, 2008

E. M. Skinner Organ
 Church of the Ascension
 2 Riverside Street
 Skinner Organ Company
 Boston, Massachusetts
 Opus 711, 1928



Fisk Organ
 Downtown United Presbyterian Church
 121 Fitzhugh Street
 C.B. Fisk, Inc.
 Gloucester, Massachusetts
 Opus 85, 1983

E. M. Skinner Organ
 Eastman School of Music - Kilbourn Hall
 Pipes located behind the proscenium above the stage.
 Console on a lift under the stage
 Skinner Organ Company
 Boston, Massachusetts
 Opus 325, 1922 (awaiting restoration)

Cassavant-Frères Organ
 University of Rochester
 Interfaith Chapel
 1045 Wilson Boulevard
 Cassavant-Frères - Saint-Hyacinthe,
 Quebec, Canada
 Opus 3053, 1969

E. M. Skinner Organ
 The Episcopal Church of
 St. Luke & St. Simon Cyrene
 17 S Fitzhugh Street
 Skinner Organ Company
 Boston, Massachusetts
 Opus 517, 1925

Aeolian-Skinner Organ
 Strong Auditorium
 417 Alumni Road
 Aeolian-Skinner Organ Company
 Boston, Massachusetts
 Opus 953, 1937 (awaiting restoration)

Konzelman Organ
 Saint Anne Church
 1600 Mt. Hope Avenue
 Konzelman Organs,
 Hoboken, New Jersey
 Opus 15 (1995)



EASTMAN
 SCHOOL OF MUSIC
 UNIVERSITY of ROCHESTER



EASTMAN/ROCHESTER PIPE ORGANS

Van Daalen-Dobson Organ
Eastman School of Music - Killian J. and
Caroline F. Schmitt Organ Recital Hall
Van Daalen Organ Builders
Minneapolis, Minnesota; 1978
Rebuilt by Dobson Pipe Organ Builders, Ltd.
Lake City, Iowa; 2000



14 Practice Organs
Eastman School of Music
By assorted builders including:
Aeolian-Skinner, Andover, Flentrop, Fritts,
Goetze and Gwynn, Holtkamp, Möller,
Schlicker, Wahl, and Wangerin. Located on
the fourth floor of Eastman's Main Building



The Italian Baroque Organ
Memorial Art Gallery
500 University Avenue
Builder unknown, c.1770.
Restored by Gerald Woehl,
Marburg, Germany, 2005.
Inaugurated in October, 2005.



Austin Organ
St. Mary's Church
15 St Marys Place
Austin Organ Company
Hartford, Connecticut
Opus 2186, 1955



GOArt/Yokota Organ (Modeled after Casparini, 1776)
Christ Church - 141 East Avenue
Gothenburg Organ Research Workshop/Munetaka Yokota
Gothenburg, Sweden, 2008



Hope-Jones Organ
First Universalist Church
150 S Clinton Avenue
Robert Hope-Jones
Elmira, New York
Opus 2, 1908



Hook & Hastings Organ
Christ Church - 141 East Avenue
Hook and Hastings Company
Boston, Massachusetts
Opus 1573 (1893)
Restored by David Wallace, Gorham, Maine;
with Mark Austin, Rochester, New York (2012)



Austin Organ
Third Presbyterian Church
4 Meigs Street
Austin Organ Company
Hartford, Connecticut
Opus 2180, 1952/1991



Hook & Hastings Organ
St. Mary's Church
15 St. Mary's Place
Hook & Hastings Company
Boston, Massachusetts
Opus 1697, 1896



Bohler Organ
Lutheran Church of the Incarnate Word
597 East Avenue
Samuel Bohler - Reading, Pennsylvania; 1869
Built for Muddy Creek Lutheran Church,
Muddy Creek, Pennsylvania
Restored: R.J. Brunner and Company; 2006



LEGEND

-  Owned by Eastman School of Music
-  Organs in Rochester churches used by Eastman students
-  Organs owned by University of Rochester and used by Eastman students
-  Other organs in Rochester used by Eastman students



Wurlitzer Organ
 RBTL's Auditorium Theatre
 885 E Main Street
 Rudolph Wurlitzer Manufacturing Co.
 North Tonawanda, New York
 Opus 1951, 1928
 Owned by the Rochester Theater Organ Society



Austin Organ
 Asbury First United Methodist Church
 1050 East Avenue
 Austin Organ Company
 Hartford, Connecticut
 Opus 2215, 1956



Aeolian Organ
 George Eastman Museum
 900 East Ave
 The Aeolian Company
 Garwood, New Jersey
 One of the world's largest residence organs



E. M. Skinner Organ
 St. Paul's Episcopal Church
 25 Westminster Road
 Skinner Organ Company
 Boston, Massachusetts
 Op. 655 (1927)



Taylor & Booddy Organ
 First Presbyterian Church
 21 Church Street
 Taylor & Booddy Organbuilders
 Opus 57, 2008

Wurlitzer Organ
 Rochester Museum & Science Center Eisenhart Auditorium
 57 East Avenue
 Rudolph Wurlitzer Manufacturing Co.
 North Tonawanda, New York
 Opus 1492, 1926
 Owned by the Rochester Theater Organ Society

EASTMAN SCHOOL OF MUSIC ORGAN MAJOR FACULTY

- Harold Gleason, 1921-1955
- Joseph Bonnet, 1921-1923
- Abel Decaux, 1923-1936
- Catharine Crozier, 1938-1955
- David Craighead, 1955-1992
- Russell Saunders, 1967-1992
- David Higgs, 1992-present
- Michael Farris, 1994-1999
- Hans Davidsson, 2001-2012
- William Porter, 2001-2013;
2015-present
- Edoardo Bellotti, 2013-present
- Nathan Laube, 2013-present

The department also provides a comprehensive education in Sacred Music, Improvisation, Historical Keyboards, and Organ Literature taught by a larger group of faculty members not listed here. For a more complete faculty listing and timeline, please see esm.rochester.edu/organ/faculty/





Eastman Community Music School to Undergo Major Renovations

The Eastman Community Music School has been an integral part of the Eastman School of Music, University of Rochester, and the Rochester community, since its opening in 1921. Housed on Gibbs Street in Messinger Hall, the Eastman Community Music School (ECMS) will soon undergo a major renovation, made possible by generous contributions from Karen and Ron Rettner, Nancie Kennedy, The Spindler Family Foundation, the Williams Family, and members of the ECMS Community. The 2.8-million-dollar project, which will enhance the educational experience for over 1,500 music students, began in January 2018 and will be completed in time for fall classes. The renovation was announced on December 16 in Lowry Hall, as part of “Winterfest,” ECMS’s holiday concert.

Renovations in Messenger Hall will include: interior upgrades and furnishings in the lobby, as well as video signage and a permanent lobby attendant desk; a keyboard lab; classrooms; six piano studios; 19 teaching studios; a percussion suite; and a designated waiting space for parents. An exterior facelift is also planned: new awnings will adorn the outside of the building, and ECMS signage will welcome the community into the school.

“This project has deep symbolic meaning,” states Petar Kodzas, Associate Dean of the Eastman Community Music School. “It reaffirms Eastman’s commitment to enrich community life on many levels including through



Eastman Community Music School. This new state-of-the-art facility reflects our dedication to excellence, and will bring teaching and learning music to a whole new level.”

Eastman School of Music National Council Member Karen Rettner, and her husband, University of Rochester Trustee Ronald Rettner, are the primary contributors to the building renovation. Ron is also providing his

Continuing Eastman’s commitment to the Rochester community: renovations to Messinger Hall are already under way.



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Kidnapping, Parisian Style: French financier Henri (Nathan Kessel) is detained by his maid (Sara DeFranco) and *The Polite Abductress* (Hailey McEvoy) in a scene from Douglas Lowry's operettic romp, performed at Rochester's Fringe Festival.

extensive expertise in commercial construction and property development to guide the project. "Our commitment to Eastman and this project, stems from our love of music, and the high level of community engagement and excellence at the Eastman Community Music School," say the Rettner. "We are proud to foster music education and to enriching the lives of community members of all ages by affording them the opportunity to gain an appreciation of music."—*Jessica Kaufman*

Eastman on the Fringe

The 2017 Rochester Fringe Festival took place between September 14 and 23. As always, the performances, at venues all over downtown Rochester, as always, included several Eastman musicians.

Assistant Professor of Jazz Studies and Contemporary Media **Dave Rivello** joined forces with electronic drummer/producer **Shawn Drogan** for *Worlds Collide* (analog and digital worlds, that is) on September 16 in Kilbourn Hall.

Table Top Opera, which includes numerous Eastman

faculty members, students, and alumni, presented *Within the Quota*, a multimedia presentation based on a 1920s ballet score by Cole Porter, on September 19 at the George Eastman House.

The **Eastman Opera Collective** performed *The Polite Abductress*, a short comic operetta with words and music by the late Eastman dean **Douglas Lowry**, on September 22 at the Lyric Theatre.

John Covach, Professor of Music in the University of Rochester's Music Department and Professor of Theory at Eastman, who also serves as Director of the UR Institute for Popular Music and the UR Institute for the Performing Arts, took part in complete live performances of two classic rock albums, Yes's *Close to the Edge* and Pink Floyd's *Dark Side of the Moon*.

13th-Century Medieval, 21st-Century Digital

A conference this fall at Eastman opened a window into the state of manuscript studies in the digital age. *Machine-Reading and Crowdsourcing Medieval Music*



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During his Distinguished Visit to Eastman last fall, conductor David Zinman led the Conducting Orchestra in movements from symphonies by Tchaikovsky, Brahms, and Beethoven.

Manuscripts brought together scholars for a half-day symposium that in part focused on a thirteenth-century manuscript from the Art Institute of Chicago. The symposium provided updates from researchers in combining the digital humanities with studies in medieval musicology, and also included a concert by the Chicago-based early-music ensemble Schola Antiqua.

“Major strides in digital photography and technological strides in online data management have changed how we approach and understand these important artifacts of medieval life,” says Associate Professor of Musicology Michael Anderson, who organized the event with funding from a grant from the University of Rochester Humanities Project. Anderson is the first Eastman faculty member to receive an individual Humanities Project grant.

Co-sponsors of *Machine-Reading and Crowdsourcing Medieval Music Manuscripts* included Eastman’s departments of Musicology, Humanities, Organ, Sacred Music, and Historical Keyboards, and Voice and Opera. University co-sponsors were the Goergen Institute for Data Science, Rossell Hope Robbins Library, Department of Computer Science, Department of Religion and Clas-

sics, Susan B. Anthony institute for Gender, Sexuality, and Women’s Studies, and College Music Department.

New Degree Expands Eastman’s Focus on Leadership

Eastman now offers a new Master of Arts degree in Music Leadership, designed for musicians who want to lead and advocate for traditional and non-traditional musical arts organizations. This fourteen-month degree program integrates intense classroom study, courses from Eastman’s rich performance and scholarly offerings, and hands-on internships and mentorships to develop and hone leadership and managerial skills.

The Master of Arts in Music Leaderships degree program, commencing in the summer of 2018, uses an integrated approach to develop and hone artistic and managerial skills for the next generation of music leaders. The backbone of this degree is a combination of intense coursework and hands-on experience with leading musical arts organizations and mentors, with a focus on five areas of study: Innovative Musical Leadership;

Administration; Marketing and Engagement; Music Electives; Internship and Mentorship. Empowered with a broad set of executive skills and a comprehensive musical background, graduates will be able to lead and advocate for both traditional and non-traditional musical arts organizations.

According to Jim Doser, director of Eastman's Institute for Music Leadership, "Students in this program are musicians at their core, who wish to connect the dots between artistry and successful leadership in the dynamic and challenging field of musical arts administration."

For more information, go to apply.esm.rochester.edu/register/inquiry

A Grand Grant for Gateways

Gateways Music Festival, in association with the Eastman School of Music, has been awarded a \$300,000 grant from The Andrew W. Mellon Foundation. Gateways, whose mission is to connect and support professional classical musicians of African descent, will use the grant to strengthen its administrative and programmatic activities, helping to ensure the organization's long-term viability and sustainability. The Mellon Foundation grant will support the addition of two full-time staff positions and a contracted graphic/web designer and grant writer.

Lee Koonce, Gateways' President & Artistic Director, says: "Gateways is honored to receive this endorsement of our efforts. This much-needed support will enable Gateways to deepen and expand our programs and reach more musicians and audiences," he added. This award is the largest single gift in Gateways' history, and "a wonderful way to launch the celebration of our 25th anniversary in 2018!" says Koonce.

"Eastman has supported Gateways since its arrival in Rochester in 1995, and we were pleased to formalize this partnership in 2016," said Dean Jamal Rossi. The first tenet of Eastman's mission statement is 'to create a musical community that is rich with cultural, social, and intellectual diversity.' We believe in Gateways' important mission and we are delighted that The Andrew W. Mellon Foundation is partnering with us."

A Mecca for Musicologists

Rochester hosted the annual meeting of the American Musicological Society from November 9 to 12, 2017, with many events and performances held at the Eastman School of Music. The gathering brought nearly two thousand scholars (including many Eastman faculty members, students, and alumni) for hundreds of presentations on music ranging from the twelfth century, to Bach and Beethoven, to current trends in hip-hop and film music.

Continued on page 28

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Pianist Stewart Goodyear, conductor Michael Morgan, and the Gateways Festival Orchestra provided a grand Kodak Hall finale for the 2017 Gateways Festival.



Exploring the Whole Voice

A Conversation with Julia Bullock

In the years since her graduation, the reputation of soprano Julia Bullock '09E has steadily risen in opera and recital performances, in repertoire from Mozart and Ravel to *West Side Story* and songs of Joséphine Baker and Alberta Hunter. Julia's most recent project was creating the role of Louise Clappe—a New England woman who lived for a year and a half in a mining settlement during the California Gold Rush and wrote of her experiences under the name “Dame Shirley”—in John Adams' latest opera, *Girls of the Golden West*. It premiered at the San Francisco Opera in November; the *New York Times* lauded Julia's singing and acting as “radiant” and “exquisite.” Julia's schedule for 2018 includes numerous recitals and orchestral appearances, and another Adams opera, *Doctor Atomic*, with the Santa Fe Opera.

Describe your background, your upbringing, and your early training. When did you decide you would like to be a professional singer?

I was born and raised in St. Louis, Missouri. Music was a constant in my house, but not much classical, other than a recording of Prokofiev's *Peter and the Wolf*. My father and mom supported my love for dance, and I'd say much of my musical interest/insight came from movement, with a focus on embodying the sounds I heard. I took voice lessons, but looking back it was less about learning music and how to sing, and more about having strong female mentors.

My father died when I was nine (he had a magnificent baritone voice), and I went through several years of wanting to sing and not. When my stepfather came into our lives, he shared his favorite recordings and video performances of classical vocal music, [which] I replayed again and again. I was struck by the clarity in the sound and the intensity of the poetry. It changed my life—gave me focus.

I then auditioned for the Artist-In-Training Program at Opera Theatre of St. Louis, where I received free voice lessons and coachings. It was at that time, at age 17 and 18, my studies as a classical singer really began.

How did your artistic growth at Eastman prepare you for the professional world? Did you receive any particularly sound advice that has guided your career?

I can honestly say that I had some deeper life questions that I needed to answer and process. I'm grateful that I had such extensive studies in music theory, history, aural skills, choir, language study, etc., because they are all absolutely applicable to the craft of performing. My primary voice teacher was Carol Webber, and she

remains one of the most intensely passionate musicians I know; the main lesson being, “If you don't have anything to say, don't sing.” As the months pass, it becomes clearer and clearer that my entire aesthetic stems from that advice.

What was the experience of *Girls of the Golden West* like, particularly working with John Adams and [stage director] Peter Sellars?

I've had the opportunity to work with some of the most demanding individuals in the profession, Peter and John being near the top of that list on intensity level. They ask for the utmost concentration and clarity from their performers. There can be no veils or obstructions in your delivery; directness rules. Things become less and less about beauty, or preoccupation about how you're being received, because that is subjective and changes by the minute. But if you can guide yourself, and the audience (if they are willing) through the material, with concentration and clarity, then the material soars. Every composer demands that sort of attention and awareness, but it really started to become fully incorporated into my work and consciously into my aesthetic when I started to work on John's music.

Can you describe the character you played in this opera? How did you “approach” her, through research (since she was a real person), as well as singing and acting?

Louise Clappe (who used the pen name Dame Shirley) was a witty, vibrant, brave individual who approached every person and each new environment with unrelenting openness. She had her prejudices as a white, privileged, intellectual from New England; she was confused, bewildered, and critical of the cruelty that humanity inflicts on itself; she wasn't so much a narrator, but an observer. She asked a lot of questions, and was noticeably impacted by the extreme circumstances through which she lived. I adore her.

Because much of my role was in a *parlando* [spoken] style, the importance of being intelligible and articulate was paramount. The vocalism could never overwhelm the words. And because the quick metabolism of the language and emotions were reflected in John's music, I didn't have time to hesitate; I just had to deliver with an openness in the vocalism that was simultaneously alert.

I'm glad that *Girls of the Golden West* was the third large work of John's that I've worked on, and I'm also glad that this is the fourth big project on which Peter and I have collaborated; otherwise I think the tasks in this production would have overwhelmed me.

I was interested to see that you've played Joséphine Baker, and that your recitals include songs associated with black, female performers like Alberta Hunter, Billie Holiday, and Nina Simone. Why do you believe this is important for you to do? And how do you approach pop or blues material as a classically-trained vocalist?

I spent many years of my life denying parts of my identity, specifically my black heritage (I'm half white, half black). Honestly, it wasn't until Carol Webber mentioned that I reminded her of Joséphine Baker, and my shockingly negative reaction of not wanting to be thought of as a “black singer,” that I could begin the process of healing that disassociation. Strangely, deciding to go into a field that is predominantly run, produced, written, and performed by white people, helped me want to take ownership of all that I am.





I approach this material like everything else: lyrics and voice exist side by side. It was more about convincing myself that my voice (whether “right” for the repertoire or not) can be a means to express all sorts of emotions and make all sorts of sounds. The craft of singing is about doing it healthily, not carefully. . . . At this point I want to explore my whole voice, and you can’t fully explore it until you expose it.

How do you think classical musicians can engage wider audiences?

As long as it’s clear that the material is performed by human beings—not machines, not seamless and perfect dolls, not nostalgic trips, or projections of overblown emotions, but just people—classical music will continue to be relevant in everyone’s lives.

There’s no gimmick or marketing or presentation style that’s going to make this music (any music) resonate. It’s breathing and moving, or it’s not. It takes complete investment by the performers and the listeners, and this deep engagement with one another is exactly what makes it valuable and viable. We are so transparent when we perform, it’s astounding how much an audience

“We are so transparent when we perform”: Julia singing with the American Symphony Orchestra at Carnegie Hall in February 2012.

can perceive when watching a human being on a stage. So I always have to remind myself that any attempt to divorce who I am as a person from who I am as a musician, would not only be fruitless, but ridiculous.

We live in an age where we contextualize everything, so I’ve found content-driven programming to be a helpful tool. The performance can be much more than a platform for pretty and consonant sound; it can be about a *lot* of different things. The idea of music as an escape from life’s realities is absurd to me.

Can you say a bit about your interest in community activism and raising awareness of certain issues through your performances?

I’m grateful that my parents instilled the idea that if I’m not providing a service in my work, then it’s not worthy work. I used to worry that choosing to be a performer wouldn’t serve a greater purpose, but then I realized that music helps us listen more closely, it encourages us to engage with one another and ourselves, it asks us to act with intention and make choices, despite not knowing the future outcome. These are all things I think we need to be reminded of on a daily basis, at least I do. And just practically, I can offer my singing as a way to raise money by donating my time.

What does the future hold for you, in terms of performing, repertoire, teaching, activism or advocacy . . . what do you think will attract you?

Who knows? But I know for sure that I love to teach. I remember when I was first beginning to sing, and I had moments when teachers said something that guided me to a place of self-realization. I am so glad that I now have some tools to help another individual become more fully realized and feel truly empowered.



Continued from page 25 “Rochester’s musical vibrancy—with Eastman at the center—was a major draw for conference attendees,” according to Associate Professor of Musicology Michael Anderson, and AMS Executive Director Robert Judd concurred: “Eastman is a true Mecca for musicologists, with an incredibly rich legacy of musical scholarship. The Sibley Library alone is worth a week’s time to study.”

Summer@Eastman: The Power of Connections

My internship with Summer@Eastman was all about connections: I served as the Operations Assistant during Summer 2017 and continued in Fall 2017 as the Marketing Assistant. With Sylvie Beaudette and Andrea Schuler by my side, I helped run a program that housed hundreds of students, educators, and musicians from all walks of life right under the same roof here at Eastman.

.....
Soprano Brianna Robinson (shown at left) is a second-year Eastman master’s degree student in Vocal Performance, in Robert Swensen’s studio. She is also completing an Arts Leadership Certificate from Eastman’s Institute for Music Leadership.

My fondest memory was the connection I made with six high school students participating in Eastman Community Music School’s half-day programs. It was my job to find something for them to do, so we went to a different Eastman performance each evening. We heard a jazz band, a beautiful organ concert, and we even got to see their peers performing in a Mozart opera.

Two had travelled to Rochester from my home state of Ohio, one was even ten minutes away from my family home in Ravenna. Two others took pride in being multidimensional musicians: vocalists as well as saxophone players, as I am. Another student, who was very shy and quiet, lit up when we went to see the Bill Tiberio Band. He couldn’t stop talking about how incredible the concert was.

As Summer@Eastman’s Marketing Assistant, I researched music schools, teaching studios, and arts organizations in the western United States, looking for new connections with music teachers, arts educators, arts administrators, and anyone else who might want to learn about our summer programming. I was amazed to discover just how many Eastman alumni there are out in the world: teaching, performing, working for music programs, really just dominating music and the arts.

From chaperoning to capturing thousands of email addresses to shuffling instruments, I never had a dull moment during Summer@Eastman. I can’t say enough about the incredible connections I made and how they will shape me as my time at Eastman comes to a close.—*Brianna J. Robinson*

Summer@ Eastman 2017

Prepare to be Blown Away!, the design concept for Summer@Eastman 2017, blew away the judges of the North American Association of Summer Sessions, who gave the design its Creative Award in the Single Marketing Idea category. Summer@Eastman Director Sylvie Beaudette received the award while at the NAASS conference in Pittsburgh in November: “A sincere thank you to everyone who contributed to this beautiful piece and made my crazy idea a reality!” The designer was Eastman’s Michelle Martorell; the photograph was by Rochester photographer John Myers.



{ RECORDINGS }



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DOMINICK ARGENTO

1 From the Diary of Virginia Woolf; The Andrée Expedition
Naxos American Classics

This affecting setting of passages from Virginia Woolf's diaries by **Dominick Argento** '59E (PhD) won the 1975 Pulitzer Prize. Written for mezzo-soprano Janet Baker, it is here performed by baritone Brian Mulligan and pianist Timothy Long, and paired with Dominick's *Andrée Expedition*, a ambitious song cycle about a failed balloon trip to the North Pole.

CALABRIA FOTI

2 In the Still of the Night
Moco Records

Eleven musical and lyrical jewels by Cole Porter, from "Just One of Those Things" to "In the Still of the Night", are interpreted by vocalist Calabria Foti in arrangements by **Mike Patterson** '08E (MM)—and musicians including Mike on piano; **Ike Sturm** '00E, '03E (MM) bass; and **Jared Schonig** '05E, drums. "Luscious stuff ... all crème and superb throughout," says *AllAboutJazz.com*.

GREGORY MERTL

3 Afterglow of a Kiss; Empress; Piano Concerto
Bridge

This disc presents new works for large chamber ensemble and wind ensemble by **Gregory** '05E (PhD), performed by the University of Minnesota Wind Ensemble with conductor Craig Kirchoff and pianist **Solungga Liu** '01E (DMA). *Art Music Lounge* called Gregory's music "heavily detailed and imaginatively developed. But it's also enjoyable and a little wacky."

JACK QUARTET

4 Bracing Change/ Simon Holt: 3rd Quartet
NMC

JACK, the string quartet specializing in contemporary repertoire, includes two alumni among its members: violist **John Pickford Richards** '02E, '04E (MM) and violinist **Christopher Otto** '06, '06E. This disc includes their Wigmore Hall performance of a new quartet by British composer Simon Holt, performed by JACK with "tremendous panache" (*BBC Music* magazine).

TAKAHORI YAMANE/ VINCENT LIOTI

5 Faith and Hope are Playing
EIN Records

Waddy Thompson '75E writes: "My *Berceuse* has been recorded by the distinguished Japanese flutist Takahori Yamane and Metropolitan Opera Orchestra violist Vincert Lioti for EIN Records. The piece dates from my sophomore year at Eastman." Waddy's piece is coupled with music by Nielsen, Devienne, Cambini, Wanhal, and Dulon.

CHEN YI

6 Suite for Cello and Chamber Winds
Naxos Wind Band Classics

Carter Enyeart '64E is the cello soloist in this world premiere recording of this suite by the prominent Chinese-American composer, the main work in a program of other Chen Yi works for band. Carter adds, "After a career with various orchestras, as cellist of the Philadelphia String Quartet, and teaching positions at Ball State, Northwestern, University of North Texas and the University of Missouri Kansas

City, I recently retired as Endowed professor of Cello from the Conservatory of Music and Dance of UMKC. I continue as an editor of cello editions for International Music Company."

PIERRE DE MANCHICOURT

7 Missa Reges Terrae
MSR Classics

The Choir of St. Luke in the Fields (located in New York's Greenwich Village) is directed by **David Shuler** '76E. This disc includes the world premiere recording of a mass by the early Renaissance Franco-Flemish composer Pierre de Manchicourt (c. 1510–1564), plus several other Manchicourt vocal works.

JEREMY GILL

8 Before the Wrestling Tides
BMOP/sound

This album features the Boston Modern orchestra Project led by Gil Rose in music by **Jeremy** '96E: *Before the Wrestling Tides*; *Serenada Concertante*; and *Notturmo Concertante*. Featured performer **Erin Hannigan** '96E (MM) is principal oboe of the Dallas Symphony.

COWBOYS & FRENCHMEN

9 Bluer than You Think
Outside in Music

Cowboys & Frenchmen (whose name was inspired by a David Lynch movie) has "one foot firmly planted in a genre [jazz], while the other one is busy trying to kick down the genre's door." The lineup includes **Owen Broder** '12E and Ethan Helm, saxophones; **Chris Ziemba** '08E, '11E (MM), piano; Ethan O'Reilly, bass; and Matt Honor, drums. Their eight-city album tour in October 2017 included a return to Rochester.

MADELEINE MITCHELL

10 Violin Muse
Divine Art

Acclaimed violinist **Madeleine Mitchell** '81 (MM) has inspired numerous established UK composers to write for her. This album has seven world premiere recordings, including the violin concerto by Guto Puw; five works for piano and violin by Michael Nyman, David Matthews, Michael Berkeley, Sadie Harrison and Geoffrey Poole; and *Atlantic Drift*, violin duos by Master of the Queen's Music Judith Weir.



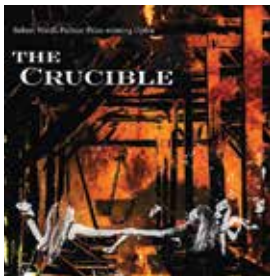
Composer Robert Ward at Eastman in 2005, for Eastman Opera Theatre's production of his *Claudia Legare*.

ROBERT WARD

The Crucible • Kritzerland Records

A New Sound for a Classic American Opera

This opera by **Robert Ward** '38E (1917–2013), based on Arthur Miller's play, premiered in 1961 at the New York City Opera, won the 1962 Pulitzer Prize, and has been frequently performed. However, it



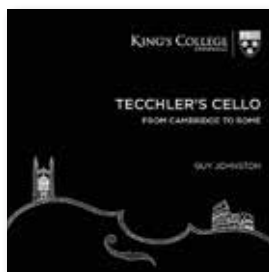
has received only one recording, with the original NYCO cast, released shortly after the premiere on the Composers Recordings Inc. (CRI) label. Kritzerland Records producer Bruce Kimmel encountered this

recording when he was in high school and has been a fan of *The Crucible* ever since, though not a fan of the original recording quality, which suffered, in his words, from “muddy sound and low-level mastering,” even in a 1987 CD reissue.

This Kritzerland remastering by engineer James Nelson gives the old recording a real sonic “face lift,” with greatly improved clarity, detail, and depth. In his booklet note, Kimmel writes, “When I heard [this remastering] I must admit I got more than a little emotional, because here we are, fifty-five years after that music changed my life, and I’m finally getting to issue *The Crucible*. Some things are worth waiting for.” (Kimmel is a fan of Robert Ward’s music in general; see the notice of his Kritzerland reissue of Ward’s *Piano Concerto* in this section).



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LORI LAITMAN

11 The Scarlet Letter

Naxos American Classics

Lori Laitman visited Eastman last spring, when Eastman Opera Collective presented her children’s opera *Three Feathers*, and the Women in Music Festival included the premiere of her *Are Women People?* Eastman also hosted a presentation on Laitman’s recent opera, based on Nathaniel Hawthorne’s novel. *Gramophone* called *The Scarlet Letter* “deeply affecting ... impressive and fervent.” The Opera Colorado cast includes mezzo **Margaret Gawrysiak** '05E (MM).

ROBERT WARD

12 Concerto for Piano and Orchestra

Kritzerland Records

This reissue of the concerto by the late **Robert Ward** '38E features pianist Margaret Mitchell, who first performed the work, and William Strickland conducting the Stuttgart Radio Orchestra; it is joined by rare American piano concertos by Lee Hoiby and Marc Blitzstein. The Kritzerland label also

recently reissued Ward’s opera *The Crucible*; see sidebar.

ALL ANGLES ORCHESTRA

13 New Angle

Outside in Music

The All Angles Orchestra, led by Russian trumpeter and arranger Alex Sipiagin, features arrangements and originals by **Mike Conrad** '13E (MM), who says “The group features a unique instrumentation that forces the jazz and classical worlds to collide. The CD was released on Outside In Music, a record label created by fellow Eastman alumnus, **Nick Finzer** '09E.”

GUY JOHNSTON

14 Tecchler's Cello: From Cambridge to Rome

King's College Cambridge

Guy '12E planned this recording as a 300th birthday present to his Tecchler cello, showing it in solo, chamber, and concertante music including the *Adagio con Variazioni* by Respighi, Beethoven’s “Ghost” Piano Trio, and a sonata for two cellos by Barrière, in which Guy is joined by the young British cello sensation Sheku Kanneh-Mason.

PAM FLEMING AND FEARLESS DREAMER

15 Buds

Infinite Room

Pam '79E, on trumpet, has led her group Fearless Dreamer for twenty years. Their latest album is a varied collection of original music in many styles: melodic jazz, World, Groove, Funk, Reggae, Pop, Rock, and Progressive New Age.

RICHARD STRAUSS

16 Der Rosenkavalier

Decca (DVD)

This well-received new Metropolitan Opera production features two Eastman alumnae: soprano **Renée Fleming** '83E (MM), in her final operatic role as the Marschallin; and soprano **Erin Morley** '02E as Sophie. Also featured in the cast are Elina Garanca as Octavian and Günter Groissböck as Baron Ochs.

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

1940s

Shelley Philibosian Waite '80E (BM) writes: "On September 2, 2017, **Betty Chidlaw Philibosian** '44E breathed her last breath. A consummate artist as a singer, then fine arts, pottery, sculpture, and riotous on a motorcycle, she lived her life to the utmost and spread her dazzling smile and unflagging faith wherever she went. She is survived by her daughters, Wendy Ruuamau, **Nicole Philibosian Gentry** '82E and **Shelley Waite**. [Nicole and Shelley also had Eastman degrees in voice.] The world is smaller without her." (See also 1980s.)

1950s

The New York City Opera celebrated the ninetieth birthday—and six decades of creativity—of composer **Dominick Argento** '58E (PhD) on November 9 with a concert at Carnegie Hall's Zankel Hall. The program consisted of two one-act operas: *Miss Havisham's Wedding Night*, adapted from Dominick's 1977 opera *Miss Havisham's Fire*, originally commissioned by the NYCO; and *A Water Bird Talk*, adapted from Chekhov's play *On the Harmfulness of Tobacco* and John James Audubon's *Birds of America*. (For more news about Dominick, see "Recordings," p. 28.)



1 **Marshall Burlingame** '64E, '66E (MM)

Vienna (Prioletti) Cocuzzi '55E, '57E (MM) writes: "My husband, Mario R. Cocuzzi, passed away October 23, 2016. After some sad months I decided to move . . . to The Regency at Southshore, Erie, PA. I still do some performing, both solo and accompaniments (piano—mostly) for the Tuesday Morning Music Club here in Erie, and a few other places."

1960s

1 **Marshall Burlingame** '64E, '66E (MM) writes: "I have retired after thirty years as the Principal Librarian of the Boston Symphony. Prior to that, I held the same position for twelve years with the Cincinnati Symphony, where I also played occasionally in the clarinet section, wrote program notes, and was an assistant conductor of the orchestra's May Festival chorus. I also played first clarinet in the Cincinnati Ballet Orchestra. In Cincinnati and then in Boston, I encountered most of the great conductors and concert artists of our time, and many prominent composers. I consider the Library of Congress Music Division (where I worked for a year before Cincinnati), the Cincinnati Symphony, and the Boston Symphony all to be my alma maters, but the foundation for everything



2 **Joyce Castle** '66E

was Eastman, for which I'm forever grateful."

2 **Joyce Castle** '66E notes that 2017 "is my 47th year in my long long career." The mezzo-soprano and University Distinguished Professor at the University of Kansas didn't slow down last year, playing the Old Prioress in Poulenc's *Dialogues of the Carmelites* at Northwestern University in February, performing the song cycle *Statuesque*, written for her by Jake Heggie and **Gene Scheer** '81E, '82E (MM) at the University of Kansas, and in the summer playing Mme. Armfeldt in Stephen Sondheim's *A Little Night Music* at Des Moines Metro Opera (pictured). On December 16, Joyce sang an all-Bernstein recital in New York, which

she'll repeat in March in Kansas.

James Ode '61E (MM), '65E (DMA) was inducted into the Performing Arts Hall of Fame at his undergraduate school, Augustana University in Sioux Falls, South Dakota, on October 13, 2017. James taught trumpet and headed the Graduate Program at the Ithaca College School of Music, and subsequently led the music departments at Trinity University in San Antonio and the Meadows School of the Arts at Southern Methodist University in Dallas. James is the author of *Brass Instruments in Church Music*, has recorded trumpet solo and brass quintet albums for Mark Records, and has published more

than 20 arias for solo voice, trumpet, and organ.

1970s

Diane Abrahamian '79E, '86E (MM) was guest conductor for the Cayuga Senior All-County Mixed Choir, Finger Lakes All-County Vocal Jazz Ensemble, and Erie All-County Vocal Jazz Ensemble. Diane is a Voice Instructor (Jazz and Contemporary Music Specialist) at the Eastman Community Music School, and is on the faculty of Nazareth College.

3 **Michael Crumb** '79E, '84E (MA) retired June 30, 2017 as Superintendent of Schools in Spencerport, NY. He worked in education for 38 years, as a teacher, an

{ ALUMNI NOTES }

administrator, and a leader in the New York State public schools. He served as a music teacher in the Lyons and West Irondequoit school districts for 19 years. Mike is pictured with two of many former student teachers: left, **Cindy (Ross) Briggs** '92E, of the Newark Central School District; and right, **Patty (Grimes) Welch** '91E, '97E (MM), of the West Irondequoit Central School District.

Geary Larrick's '70E (MM) review of a book review on jazz flutist Herbie Mann was published in the December 2017 *Music Educators Journal*. Geary is celebrating fifty years since the publication of his first article, written while he was a graduate assistant at Eastman.

Arthur J. Michaels '70E writes: "My *Concerto for Clarinet Choir* was published by Wonderfulwinds.com. Two of my pieces, *Seophonic Rhapsody* and *Milonga Ornamental*, were published by Aamano Music. *Mythical Royals and Their Heroic Defenders* will be performed by the Cypress Symphonic Band (Houston, TX) during its 2017-18 season. My brass quintets, *Brassy Capriccio* and *Two Trillion Triplets*, were published by Lassus Publications on Musicforbrass.com. Three of my concert band pieces, *Mockingbirds*, *Horseshoe*

Curve, and *Quintapade*, were published by Aamano Music."

David Owens ('72E) had several notable performances in the Boston area last autumn. In October, cellist Hyun-Ji Kwon and pianist Victor Cayres played his *Cello Sonata* in Brookline. Mr. Cayres and his wife, pianist Heeyeon Chi, presented *Sky Legends—Twelve Miniatures on the Signs of the Zodiac* at the Steinway dealership in Natick. December saw the premiere, at Framingham State University, of *Soliloquy VI* by violist Anne Black. The cello sonata and four-hand piano suite will be included in an Albany Records CD of David's compositions.

On May 5, 2017, the University of Minnesota conferred upon **John Paulson** '76E (MA) the degree of doctor of humane letters, *honoris causa*. The *causae* included John's nine years as a music educator in Minnesota public schools, his work as founder and CEO of MakeMusic Inc, a company applying technologies to music education, his work on various boards of directors and advisory boards (including Eastman's), and his collaborations with such musicians as Wynton Marsalis and Sir James Galway. John continues to be active as a composer, conductor,



3 **Cindy Briggs** '92E; **Michael Crumb** '79E, '84E (MA); **Patty Welch** '91E, '97E (MM)



4 **Carol Rothrock** '79E (MA) and **Stephanie Richards** ('04E)

adjudicator, and clinician.

4 Oboist **Carol Rothrock** '79E (MA) joined fellow alum trumpeter **Stephanie Richards** '04E in a performance of Copland's *Quiet City* with the La Jolla Symphony in its season opening concerts in November 2017, at the University of California San Diego's Mandeville Auditorium.

Hollis Thoms ('77-'79E (PhD candidate) Martin Luther opera, *And did the world with devils swarm, all gaping to devour us...* was premiered by the Bach

Concert Series, T. Herbert Dimmock conducting, on November 4, 2017 at St. Stephens Episcopal Church, Harrisburg, Pennsylvania, and on November 5 at Christ Lutheran Church Inner Harbor, Baltimore, Maryland. The 50-minute work, written to commemorate the 500th anniversary of the nailing of the 95 theses, was underwritten by the Christopher Foundation.

Highlights of 2017 for **Allen Vizzutti** '74E, '76E (MM) included: the world premiere with the Dallas Symphony Orchestra of his

Luminescence for two trumpets and orchestra, with Jens Lindemann; soloist with Minnesota Orchestra at Doc Severinsen's 90th birthday concert, playing his original work *My Italian Heart*, conducted by **Jeff Tyzik** '73E, '77E (MM). Allen performed his 3 *World Winds* with the Utah Wind Symphony. Allen performed throughout Europe and Asia as a jazz and classical artist, and he and **Laura Vincent-Vizzutti** '74E were featured artists at the International Trumpet Guild, which included the world premiere of his *Shadows and Demons*. Allen also received the International Trumpet Guild Honorary Award, the Yamaha Corporation of America Outstanding Educator Award, and completed commissioned works for Rex Richardson (3 *World Winds* for Trumpet and Band); for Eastman Professor of Trumpet **James Thompson** and Sérgio Carolino, Principal tuba, Orquestra Sinfónica do Porto Casa da Música (*Effervescence* for Trumpet, Tuba and Piano); and **Vincent DiMartino** '70E, '78E (MM) and Gabriel DiMartino (*Like Father Like Son* for two solo trumpets and band). He was also soloist with String Orchestra of the Rockies in his home town, Missoula, Montana, with **Laura Vincent-Vizzutti** and University of Montana Professor of Cello **Fern Glass** ('75E), including Allen's *Nine Black Riders* for strings and piano.

1980s

Jeff Beal 85'E won an Emmy Award as composer for the television series *House of Cards*. Jeff and his wife **Joan** 84'E visited Eastman this fall to work with students in our new Master of Music in Contemporary Media and Film Music program.

Send us your news and photos!

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

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

Please do not edit, crop, or resize your digital images. Send the original, full-size file downloaded from your camera or smartphone or provided by the photographer.

We reserve the right to edit submissions for clarity and length. The deadline for the Fall 2018 issue of Eastman Notes is May 18, 2018.

{ ALUMNI NOTES }



5 Ken Carper '80E (MM)

5 **Ken Carper** '80E (MM), of Naples, FL, is the President of the New Horizons International Music Organization, a network of nearly 200 music ensembles serving more than 10,000 senior musicians across the United States, Canada, and other countries. New Horizons began at Eastman led by Professor **Roy Ernst**. It offers opportunities for adults who are new to performance, have not played in many years, or who have played all through their careers. Ken has been the music director of the Naples New Horizons Band for 13 years. He teaches part-time at Florida Gulf Coast University and plays trumpet with the Naples Concert Band and the Brass Music Elements quintet.

Jeff Hellmer '83E (MM), Director of Jazz Studies at the Butler School of Music at the University of Texas at Austin, led the UT Jazz Orchestra on a 2017 European tour that included performances at the Montreux and North Sea

Jazz Festivals. He was also named holder of the Flawn Regents Professorship in Piano. He also serves as Associate Director of the Butler School.

Violinist **Madeleine Mitchell** '81E (MM)'s latest album, *Violin Muse*, was featured by Classic FM, The Violin Channel, *Gramophone* and the BBC. (see "Recordings," p. 29.) Madeleine toured the United States in November; her itinerary included performing recitals with fellow alumni violinists **John Gilbert** '81E and **Cora Cooper** '82E (MM).

Cindy Moyer '87E, '89E (MA, MM), '94E (DMA) writes: "This fall, I started my fourth year as chair of the Music Department at Humboldt State University. Also, I've written scale books (with detailed written-out practice steps for all the shifts) for intermediate violin and viola students. The books will be published by Galaxy/E.C. Schirmer in January 2018."



6 Andy Schmidt '87E

Akmal Parwez '81E (PhD) had his solo viola piece, *When Stars Are Weeping*, premiered by the internationally-known violist, Cornelia Petroiu, at the George Enescu Philharmony in Bucharest on February 26, 2017. This was one of 16 works chosen as the result of an international competition. It can be viewed on YouTube/akmalparwez.

6 **Andy Schmidt** '87E spent six weeks in mainland China last summer as an adjudicator for the National Guild of Piano Teachers. He critiqued more than 500 piano students in Nanjing, Qingdao, Shanghai, Wuhan, and Xiangyang. Andy has a thriving private piano studio in Jamestown, New York, where he is Organist and Choirmaster at St. Luke's Episcopal Church.

In June 2017, **Shelley Philibosian Waite** '80E premiered *Song Cycles of Beachy Head*, for mezzo-soprano and piano, by **Amanda Jacobs** '05E at the University of North Carolina, Chapel Hill. Shelley has also been a member of the vocal quartet Words&Music, a chamber ensemble presenting concerts throughout the Washington D.C. area,

as well as a frequent soloist with The Washington Ballet.

Several Eastman alumni have played important roles as performers and teachers at Midsummer's Music, a summer chamber music festival in Door County, Wisconsin. Violinist **Walter Preucil** '82E has been part of the festival since its first year, 1991; he was joined the following year by his wife **Stefanie Preucil** '83E. Also participating in the 27th Midsummer's Music Festival in 2017 were violinists **Ann Palen** '87E and **Zachary Preucil** '14E (MM).

7 Recent career highlights for **Richard Zielinski** '85E (MM) include celebrating his tenth year as artistic director and conductor

of the Classical Music Festival Eisenstadt Summer Academy; leading the Norman (OK) Philharmonic in shows that inspire and unite the community, including the most recent concert, "Together We Sing . . . United We Stand"; and conducting "Voices of Light," a multimedia event at the University of Oklahoma combining a live performance of Richard Einhorn's contemporary music with the 1928 silent film *The Passion of Joan of Arc* by Carl Dreyer. He has been a professor and director of choral activities at OU since 2009; music and artistic director of the Norman Philharmonic since 2012; director of music ministries at McFarlin Memorial United Methodist Church in Norman since 2009; and founder and music director of the professional vocal ensemble, the Richard Zielinski Singers, since 2005. Richard was presented this year with the Business Person in the Arts Award by the Norman Arts Council.

1990s

Paul Barte '95E (DMA) has taught at the Ohio University School of Music for 20 years. At OU, he recently created a new



7 Richard Zielinski '85E (MM)

{ ALUMNI NOTES }

course, “Wagner and the *Ring*,” which culminated in the students’ attending the Washington National Opera’s *Ring* Cycle at the Kennedy Center. The course will be taught again in 2018, concluding with a trip to the San Francisco Opera’s *Ring* in June. He has upcoming performances in celebration of the 500th anniversary of the Reformation in West Virginia, Ohio, and Minnesota. In his spare time, Paul is an avid distance runner, completing numerous marathons, two 50Ks, and one 50-mile run.

8 Christopher Chaffee, '95E, writes: “Attached is a photo from a visit by Eastman alumni, Project Fusion Saxophone Quartet. I am pleased to report that I am the tall guy right in the middle. The photo was taken after they did a fantastic master class at my school, Wright State University. I am also pleased to report that as Vice President of the board of Chamber Music Yellow Springs, I had the pleasure of introducing them to a capacity audience at their concert on our series last night. They were absolutely spectacular in both. I’m especially proud of **Michael Sawzin** '13E (MM), a former flute and chamber music student of mine during his undergrad days at Wright State. They are from a more recent generation of Eastman grads, but I’m still filled with pride to be part of this wonderful family.”

Eric Fung '97E, '99E (MM, MA); associate professor of music at Lebanon Valley College, writes: “Last May, I performed an all-Bach program at the Israel Festival in Jerusalem. The program took place at the Eden-Tamir Music Center in Ein Karem, Jerusalem. I gave a solo recital at the Catholic University of America in Washington,



8 Christopher Chaffee, '95E with Project Fusion Saxophone Quartet (left to right): **Dannel Espinoza** '13E (DMA), **Matt Evans** '17 (DMA), Chaffee, **Michael Sawzin** '13E (MM), **Matthew Amedo** '13E, '16E (MM)

D.C. In November, I gave lectures and master classes at Taiwan’s National Chiaotung University, National University of Tainan, and Soochow University in Taipei. Apart from my teaching, I have joined the board of the Lancaster International Piano Festival in Lancaster, Pennsylvania.”

Jennifer Hambrick '92E recently fulfilled a commission from the VIVO Music Festival to write a poem in response to, and as an introduction to, Arnold Schoenberg’s *Verklärte Nacht*. Jennifer gave the world premiere reading of

her commissioned poem, “on a cold sea we travel,” at the Columbus Museum of Art in August, at the 2017 VIVO Music Festival. “on a cold sea we travel” is scheduled for publication in *The Main Street Rag* in 2018. A setting of another poem by Jennifer as an orchestral song will be premiered in Columbus in April 2018.

It has been a good year for *Sonic Divide*, the documentary by **Payton MacDonald** '99E (MM), '01E (DMA) about his June 2016 mountain bike trip from Mexico to Canada, which included his performance

of 30 pieces of music by 30 different composers. (See *Eastman Notes*, Spring 2017.) *Sonic Divide* was placed in five film festivals, and won the “Best Documentary” prize in the Helper Utah Film Festival.

9 Organist Andrés Mojica '97E (MM) appeared as solo recitalist at the Festival Casals in March 2017. Andrés was also the Artistic Director of the First International Organ Festival of Puerto Rico held in January 2017. He is the organ professor and organist at the University of Puerto Rico, Rio Piedras



9 Andrés Mojica '97E (MM)

Campus.

Helen Pridmore '96E (DMA) is Associate Professor at the University of Regina, Canada. She teaches in the areas of Music and Creative Technologies. In January 2018, Helen starred in the premiere of a new chamber opera in Victoria, BC, by acclaimed UK composer Michael Finnissy, who describes Helen’s voice as “acrobatic, finely-tuned, responsive and characterful ... it sometimes sounds like it is hurling itself through fire.” This year Helen will perform in Mexico City, Montréal, St. John’s, and Regina.

10 Kevin Puts '94E, '99E (DMA) won a Pulitzer Prize for his first opera, *Silent Night*; his second opera, *Elizabeth Cree*, was premiered in September by Philadelphia Opera. Based on Peter Ackroyd’s novel about a Victorian serial killer, *Elizabeth Cree* was described by *Opera News* as “a viable, fast-paced ninety-minute entertainment,” and praised Kevin’s “rhythmically alert score, ingeniously orchestrated in a way that keeps one listening.”

2000s

11 Eric Dudley '01E is the new artistic director of the San Francisco Contemporary Music Players, beginning in the



10 Kevin Puts '94E, '99E (DMA)

{ ALUMNI NOTES }



11 Eric Dudley '01E

2018–2019 season. Eric previously served as assistant conductor of the Cincinnati Symphony Orchestra and the Princeton Symphony, and principal conductor for the Bendigo Festival of Exploratory Music in Australia. He also performed in Roomful of Teeth and the Choir of Trinity Wall Street.

12 Christian Lane has been appointed to the faculty of McGill University's Schulich School of Music, as visiting professor of organ. He will lead the school's large and distinguished organ department for the 2018–19 academic year, replacing Prof. Hans-Ola Ericsson. Christian continues to direct Boston Organ Studio, the largest private organ studio in the United States.

13 On November 4, pianist **Solungga Liu '01E (DMA)** performed a Library of Congress recital of music drawn almost entirely



14 Theresa Remick '04E



12 Christian Lane



13 Solungga Liu '01E (DMA)

from the LOC manuscript collection. It included several works by one of her specialties, the American composer Charles Tomlinson Griffes, including Griffes' transcription of *Les parfums de la nuit* from Debussy's *Ibéria*—a transcription once thought lost. Solungga's recital was preceded by a lecture on Griffes's piano music by **David Plylar '09E (PhD)** of the LOC Music Division.

14 Theresa Remick '04E, Managing Director of the Performance Center at Saint Mary's University (MN), was selected as one of 25 leaders from across the country to participate in the

Association of Performing Arts Professionals' Leadership Fellows Program. Launched in 2015, the APAP Leadership Fellows Program expands knowledge and proficiency among mid-career professionals in the performing arts.

Pianist **Thomas Rosenkranz '01E (MM)**, '06E (DMA) has had a busy fall, with master classes at the Sichuan Conservatory of Music in Chengdu, China, where he also participated in the second International Baroque Music Week in mid-September; A New Music Festival at bowling Green State University in



15 Hilary Scheffter '07E, '09E (MM)

October, followed by a duo recital with flutist Carol Wincenc in November; and November recitals at the University of South Carolina and the University of Michigan, Ann Arbor, featuring Frederic Rzewski's *The People United Will Never Be Defeated!*

Jonathan Ryan '06E (MM) is Director of Music and Organist of St. Michael and All Angels Episcopal Church in Dallas, the second-largest Episcopal church in the country. Jonathan leads the church's music program, directs the *Saint Michael Presents* concert series, and plays the church's three pipe organs in services. Jonathan's most recent recording, *Influences*, received nomination consideration for the 2017 Grammy awards.

15 Hilary Scheffter '07E, '09E (MM) was inducted into a permanent installation of art at the Saint Joseph's Hospital in Denver, Colorado Neonatal Intensive Care Unit, where she played harp music for the current NICU babies and their parents, as well as doctors and staff. About 30 neonate "graduates" were honored with a current

picture, a picture from their time in the NICU, and their story.

Russell Scarbrough '04E (MM), '08E (DMA) writes: "I accepted (and just started in January 2018) a position at Houghton College as Assistant Professor of Jazz Studies and Jazz Ensemble Director. I'll continue to serve concurrently as the Jazz Ensemble Director at Canisius College in Buffalo." (See "Brief Notes" on p. 3 for more news about Russell.)

Donna Yoo '06E has been appointed Director of Admissions and Alumni Affairs at the Yale School of Music—she is the inaugural director for both positions. Previously, Donna was the YSM's Director of Communications and Alumni Affairs.

2010s

Mike Conrad '13E (MM) writes: "I was recently selected as one of eight participants worldwide for the 2017 Metropole Orkest Arranger's Workshop in the Netherlands. Out of over 100 international submissions, my piece, *Spherical*, was selected for



A trombonist with few rivals: Donald Knaub, photographed by Lou Ouzer in the early 1970s.

TRIBUTE

Donald Knaub

Donald Knaub '51E, '61E (MM), who was professor of trombone at Eastman from 1961 to 1977, died in May 2017. Donald Knaub joined the Rochester Philharmonic Orchestra in 1962 and played with the orchestra for 17 years, also serving as the RPO's librarian during that time. He also frequently played in the Chautauqua Symphony Orchestra.

Donald Knaub's accomplishments at Eastman were many. He was a founding member of the acclaimed Eastman Brass Quintet in 1961; among its many other accomplishments, the quintet toured the United States and Canada annually, made a nine-week State Department tour of Latin America in 1967, appeared on the *Today* show in 1976, and made an acclaimed recording called *Renaissance Brass*. Knaub also conducted the Eastman Trombone Choir from January 1972, following the death of Emory Remington, until he left Eastman in 1977. Under his influence, the Trombone Choir expanded its concert activities and its performances of contemporary music.

Donald Knaub recorded two albums of bass trombone solos for the Golden Crest label, and wrote numerous articles about trombone pedagogy. He performed frequently as a soloist throughout New York State. After a 1972 recital with pianist Barry Snyder, the Rochester *Times-Union* called Donald Knaub "a trombonist of unusual ability" and added: "Knaub ran the gamut of possibilities for his instrument . . . with fine musical sense and a beauty of tone quality that surely must have few rivals."

one of three finalist spots in the Spheres of a Genius Composition Competition, a Jam Music Lab and Vienna Radio Symphony partnership celebrating 100 years of Thelonious Monk. I have been an ASCAP Herb Alpert Young Jazz Composer Award recipient for the last four consecutive years, and have won three *Downbeat* Student Music Awards for composition/arranging in the past two years. Recent performance highlights include a Summer Midwest Tour with the All Angles Orchestra, performances at the Twin Cities Jazz Festival and the Iowa City Jazz Festival with Christopher's Very Happy Band, and a tour through China with the Romeo and Juliet Project."

Emily (Schroeder) Hagee '11E won an audition for the position of Second Horn of the Boise Philharmonic in August 2017.

Margaret Harper '15E (DMA) joined the faculty of the University of Southern Maine as Artist Faculty in Organ and Harpsichord. Margaret is also Director of Music and Liturgy at St. John's Episcopal Church in Portsmouth, New Hampshire, and the Director of the Choir School at St. John's, a tuition-free after-school program that provides music education for low-income families. She is also on the faculty of the Young Organist Collaborative.

16 Weston Jennings '13E (BM) joined First Presbyterian Church of Tyler, Texas, as Director of Music and Organist. He serves as the principal musician, directs the Chancel Choir, oversees two children's choirs and one handbell choir, and plans the annual Fine Arts series. Jennings is also Artistic and Executive Director of the Tyler Civic Chorale,



16 Weston Jennings '13E (BM)

now in its 50th season. He previously served as Organ Scholar of Canterbury Cathedral, Chelmsford Cathedral, and the Royal Festival Hall. His active concert schedule includes upcoming performances in Moscow, San Francisco, and with Baylor Brass.

Christopher Thibdeau '07E has been named Conductor and Master Teacher of the El-Sistema inspired program, Bridge Boston. Bridge Boston works with over 300 students that are often the most economically and socially disadvantaged in the city.

Emlyn Johnson '08E, '15E (DMA) is the new Career Advisor for Eastman's Institute for Music Leadership. Emlyn serves students at Eastman and at the Gwen M. Greene Center for Careers and Internships at the UR River Campus. An alumna from the studio of Bonnie Boyd, Emlyn, along with her husband **Dan Ketter** '10, '10E, '17E (DMA), is a founder of the Music in the American Wild project.

IN MEMORIAM

1930s
Harold Schatz '39E, July 2017

John J. McGrosso '38E, February 2017

1940s
Barbara (Boal) Berry '48E, April 2017

Madeleine Chaffers '47E (MM), August 2017

Catherine (Barnhart) Gerhardt '49E (MM), October 2017

Shirley (Nellis) Mapstone '48E, September 2017

Marcia (Lewis) Pennington '44E, September 2017

Angela (DeCarne) Robinson '43E, August 2017

Darrel W. Stubbs '49E, November 2017

1950s

Donna L. Brunsuma '55E, September 2017

Gloria (McMaster) Juhn '55E (MM), July 2017

Ruth (Dorshimer) Little '53E, August 2017

Charles L. Moon '54E (MA), October 2017

Susan Marie Nowalis '57E (MM), July 2017

Leola (Anderson) Olson '55E, March 2017

Miriam C. (Zimmerman) Oppelt Giannone '56E (MM), August 2017

Mitchell T. Peters '57E, '58E (MM), November 2017

James A. Straney '53E (MM), August 2017

Joan (Mraz) Tallis '54E (MM), June 2017

R. Clinton Thayer '52E, October 2017

Gary D. Wilcox '56E, November 2017

1960s

Linda (Smithey) Ellinwood '62E (MM), August 2017

Gordon P. Howell '60E (PhD), September 2017

Kerry McDevitt Ben-David '62E, '64E (MM), February 2015

Ruth (Butler) Stokes '63E (MM), May 2016

1970s

Roland George St. Gelais '76E, September 2017

Fenwick Smith '72E, July 2017

1980s

Gerald Thomas Gray '89E (MM), October 2017

In Tribute reflects deaths of Eastman alumni through November 30, 2017.

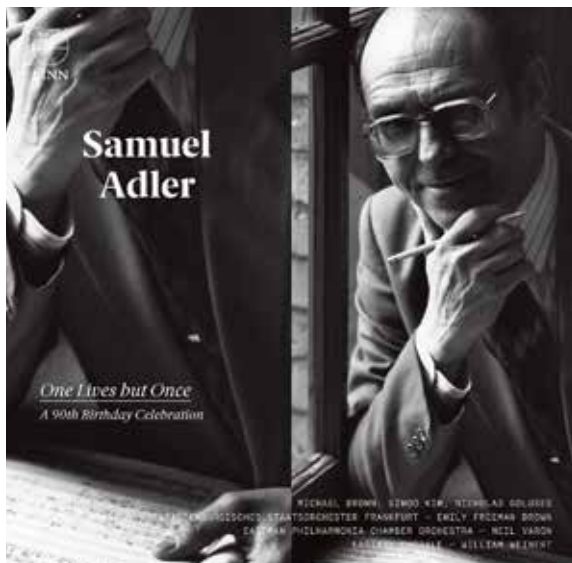
{ FACULTY NOTES }

1 The 90th birthday of **Samuel Adler**, who is Professor Emeritus of Composition and chair of the composition department for many years, is celebrated in a new recording, released in February by Linn Records: *One Lives but Once*, a three-disc set of orchestral, chamber, and choral works. The recording includes many Eastman performances, including those by guitarist **Nick Goluses**; violinists **Juliana Athayde** and **Renée Jolles**; violist **Philip Ying**; and conductors **Neil Varon** with the Philharmonia Chamber Orchestra and **William Weinert** with the Eastman Chorale. A release party is planned at Eastman later this spring; check the next *Eastman Notes* for a report.

Professor of Voice **Katharine Ciesinski** is heard in a recording of Berg's *Wozzeck* with Hans Graf and the Houston Symphony which won an ECHO Klassik Award, the German equivalent of the Grammy, in the category of "20th/21st Century Opera." And earlier this year, it *did* win a Grammy for "Best Opera Recording." Also featured on the recording of *Wozzeck* is **Marc Molomot '92E**, who sings the role of the Captain.

Associate Professor of Musicology **Roger Freitas** was elected President of the Society for Seventeenth-Century Music for the years 2019 through 2021.

In August, Professor of Guitar **Nicholas Goluses** was a featured soloist with the Los Angeles Philharmonic and the New York City Ballet at an event with over 3,000 people in attendance. The *Malibu Times* wrote: "Goluses, a legend in the world of guitar, smiled as he swayed in harmony with his instrument."



1 Samuel Adler

Assistant Professor of String Chamber Music **Margery (Mimi) Hwang** is the new director of "If music be the food . . .," a chamber music series that benefits the Rochester chapter of Foodlink. The series, which involves Eastman faculty members and students, was founded in 2009 by **Carol Rodland**.

2 Associate Professor of Musicology **Jennifer Kyker** has been awarded an ACLS Fellowship from the American Council of Learned Societies for

"Sekuru's Stories," a public access, digital humanities project focusing on the musical life of **Sekuru Tute Chigamba**, a renowned performer of the *mbira dzavadzimu* (the instrument featured in Eastman's mbira ensemble). The project will be a multimedia ethnographic archive of photographs, musical transcriptions, maps, audio and visual recordings, and narrative text, presenting Zimbabwean musical and cultural heritage in an interactive, digital format.



2 Jennifer Kyker and Sekuru Tute Chigamba

A new biography of Hildegard of Bingen by **Honey Meconi**, Eastman professor of musicology and chair of the River Campus music department, was awarded a Margarita M. Hanson Publication Subvention by the American Musicological Society. A publication subvention keeps the cost of the book down, thus getting it to more people and libraries. Honey's book, to be published in 2018, is the first English-language volume on Hildegard's music.

Eastman theory professors were doubly honored at the 40th National Society for Music Theory conference in November 2017, **Seth Monahan** won the "Emerging Scholar Award (Books)" for *Mahler's Symphonic Sonatas* (Oxford University Press). And **Bob Morris** was awarded a Lifetime Membership in the Society for Music Theory in recognition of his career contributions to the field.

3 Assistant Professor of Musicology **Darren Mueller** has won the "Best Essay in Popular Music Scholarship" award from the American



3 Darren Mueller

Musicological Society (AMS). "The Ambassadorial LPs of Dizzy Gillespie: World Statesman and Dizzy in Greece" was published in the *Journal of the Society for American Music*.

Professor of Double Bass **James VanDemark** recently wrote a piece for The Violin Channel.com about the teaching demands for bass students of many different heights. JB says, "Although The Violin Channel has occasionally covered some events in the bass world (auditions, competitions, appointments), I believe that I am the first bassist to ever be asked to contribute a piece to this site. This past year I also wrote two pieces for *Strings* magazine, one each for the June and July issues."

Mark Watters, director of the Beal Institute for Film Music and Contemporary Media, conducted the Riverside Philharmonic in his score to a newly restored silent-era Disney short, *Alice's Little Parade*. According to Mark, "The short features live action mixed with animated characters. Quite cutting-edge for 1926!"

Professor of Composition **Ricardo Zohn-Muldoon** was one of six composers awarded commissions this fall from the Serge Koussevitsky Music Foundation in the Library of Congress. Ricardo will write a new chamber work for the Cygnus Ensemble.

Five 2017 Eastman/XRIJF Scholarship winners began attending Eastman this fall: **Yvonne Rogers**, of Penobscot, Maine; **Ryan Barski**, of Pittsford, New York; **Jamal Kemp**, of Kutztown, Pennsylvania; **Maxwell Caine**, of Ridgewood, New Jersey; and **Dylan Ocorr**, of Fairport, New York.

At the 5th Jean-Marie Londeix International Saxophone Competition, held in Bangkok from July 10–22, **Aiwen Zhang** (first year MM) was awarded Third Prize, and **Jiaqi Zhao** (BM '15 and incoming DMA) was awarded Honorable Mention (Fourth Place). Both are students of **Chien-Kwan Lin**.

This fall, current DMA student **Haley Bangs** was appointed Assistant Principal/Second Flute in the Omaha Symphony Orchestra.

Junior horn performance major **Henry Bond** recently won the audition for the second horn position with Symphoria (the former Syracuse Symphony Orchestra).

Oliver Brett, a DMA student of **David Higgs**, won second prize (\$15,000 CAD) at the fourth Canadian International Organ Competition, as well as the Royal Canadian College of Organists' Prize for Best Performance of a Work by a Canadian Composer (\$5,000).

Freshman percussionist **Elise Liu Chi-man** was awarded the title of "Hong Kong Scholar" by the Government of the Hong Kong Special Administrative Region, and received a scholarship for her study at Eastman under the "Hong Kong Scholarship for Excellence Scheme." Elise has also been awarded the "Bernard Van Zuiden Music Fund," which is one of the



Strike Up the Band

For the third year in a row, the Eastman Percussion Ensemble headlined the Percussive Arts Society's Annual Conference, held November 9–12, 2017 in Indianapolis. **Cameron Leach** won the 2017 PAS International Solo Artist Competition, and gave a solo recital on November 9. Shown here are students Cameron Leach, Josh McClellan, Catherine Cole, Connor Stevens, and Brant Blackard performing *Decay No. 1* by Professor of Theory Matt Curlee.

two major Hong Kong music scholarships.

Megan Graves, a student of Professor of Voice **Kathryn Cowdrick**, won first prize in the Civic Morning Musicale Competition in Syracuse last weekend. Megan was awarded the Neva Pilgrim Prize in the "Young Artist" category.

Students from the studio of **Nicholas Goluses** had a memorable summer. **Austin Wahl** won the Silver Medal in the Montreal International Guitar Competition, placed second in the Southern Guitar Festival, was a Bronze Medal winner in

the Hamilton International Guitar Competition, and was a finalist in the Wilson Center Competition.

Sungmin Shin has been appointed the first guitar faculty member at Rochester Institute of Technology. **Thomas Viloteau** won the Harvard Foote Prize and was heard on NPR's *Performance Today* in October.

Amanda Mole and **Thomas Gaynor**, students of **David Higgs**, won First and Second Prizes at the Tokyo-Musashino International Organ Competition. **Zhen Piao**, a student of **Edoardo Bellotti**, won Second Prize in the first

Shanghai International Organ Competition.

1 Jonathan Rhodes is this year's recipient of the William Warfield Scholarship and performed in the 41st anniversary benefit concert on January 7, 2018 in Kilbourn Hall. A student of **Anthony Dean Griffey**, Jonathan is also majoring in Political Science at the University and played Libero in last fall's Eastman Opera production of *L'Incoronazione di Poppea*.

Violinist **Wendy Toh** performed the Violin Concerto by fellow Eastman



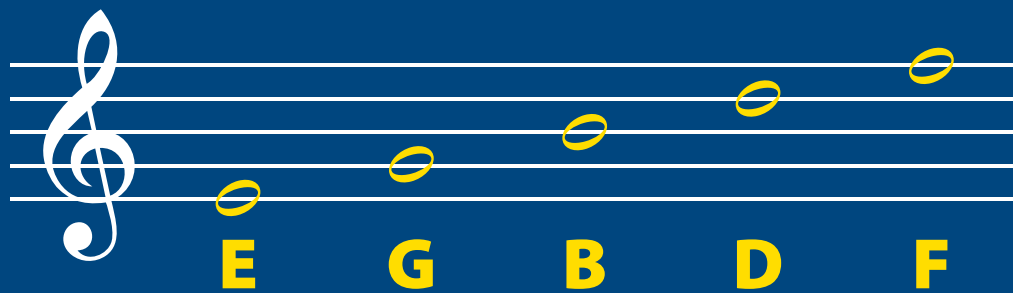
1 Jonathan Rhodes

student **Zoe Wang** with the Philharmonia conducted by **Garrett Wellenstein** on November 8, 2017. "It was one of the most wonderful experiences of my musical life!" says Wendy. "It is very special to perform with an orchestra that has been a big part of my experiences and fond memories." Zoe's concerto was selected for performance by the Composition Department.

2 On May 6, 2017, Eastman hosted the Third Annual Tallon Perkes Flute Competition, held in memory of **Tallon Perkes '84E**. Fourteen Eastman flutists competed; this year's winner was **Zachary Osinski**, who has since graduated from **Bonita Boyd's** studio and is now pursuing a master's degree in music at the University of Illinois.



2 Pictured left to right: Perkes Competition adjudicator Marianne Gedigian, Bonita Boyd '71E, Zachary Osinski '17E, and adjudicators John Hunter '84E, Mark Kellogg '86E, and Jan Angus '72E (MM).



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Photograph Beautifully!

Alumni of the oboe studio of Professor Richard Killmer also gathered for a group photograph in Hatch Recital Hall, which included some wise words of advice to all musicians!

Back row (all rows left to right): Audrey Yu '16E, Jillian Honn '16E, Terry Fonda Smith '97E (MM), '00E (DMA), Jacqueline Leclair '88E, Michael Sides '70E, Andrew Parker '01E, Emily Madsen '01E, Trevor Mowry '11E, Leslie Odom

Miller '89E (MA), '89E (DMA), Dan Willis, Nicole Rose '93E.

Front standing row: Carly Gordon '15, '15E, Lisa Nickels '16E, Kevin Pearl '10E, Jeffrey Stephenson '06E, Erin Hannigan '96E (MM), Nancy Ambrose King '86E (MM), '99E (DMA), Deirdre Chadwick '93E, '01E (MM), Laura Griffiths '91E, Theresa Zale Bridges '88E (MM).

Middle row: Katie Young Steele '01E, Mr. Killmer, Anna Hendrickson '97E (MM), '00E (DMA), Shannon Spicciati '94E.

Front sitting row: Linnea Rowley '15E, Elena Sloman '17E (MM), Sarah Schram '04E, Keve Wilson '91E, Katie Hart '14E, Marilyn Cole '09E (MM), Melanie Pozdol '12E (MM), Ji Won Lee '09E, '12E (MM), Erin Lensing '15E (MM), Amy (Luegering) Houck '13E.