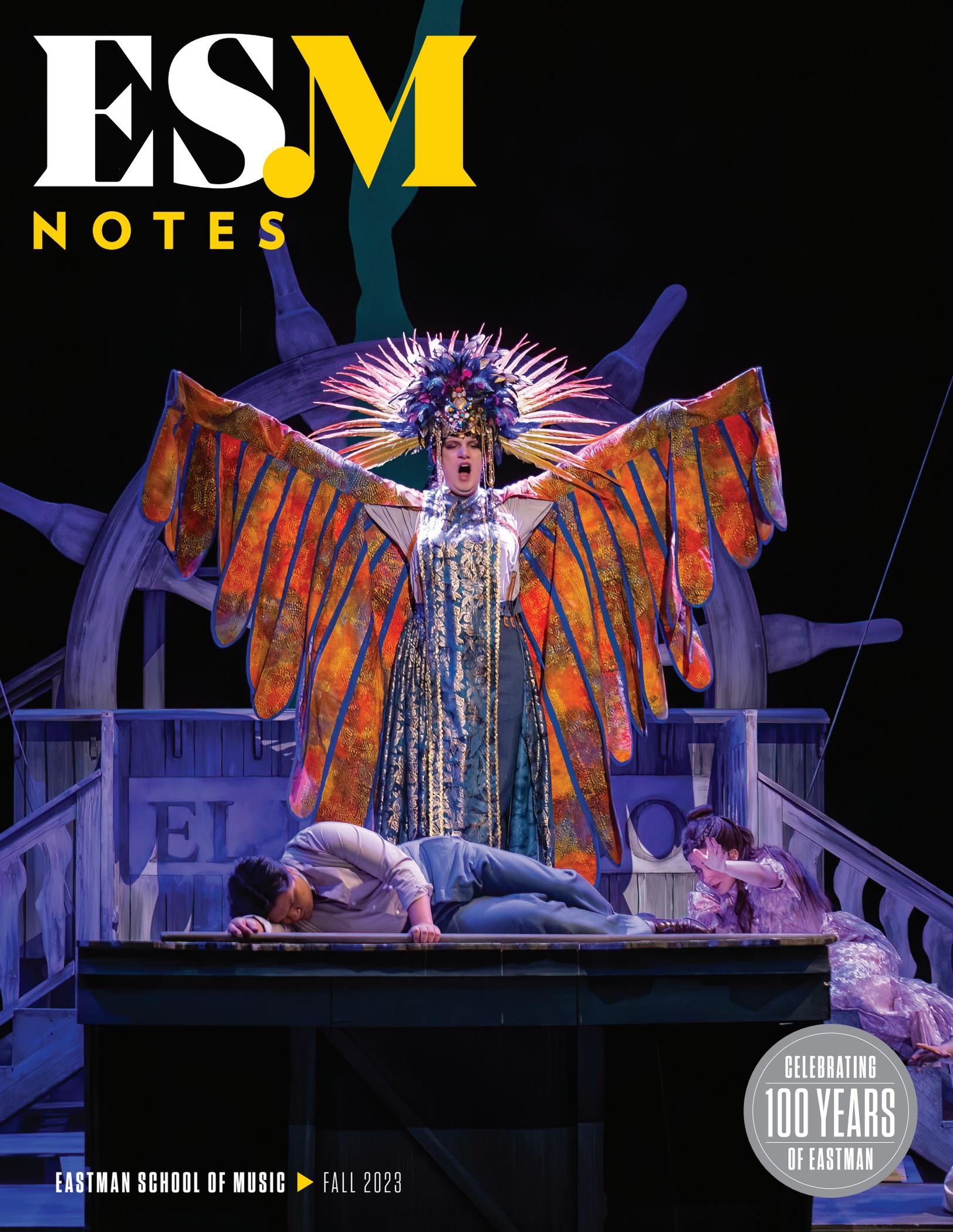


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NOTES



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On the cover: The Eastman Opera Theatre performed the Spanish-language opera *Florencia en el Amazonas* in the spring of 2023, which was directed by Octavio Cardenas and conducted by Wilson Southerland. Stage lighting and photograph by Nic Minetor.

EDITOR

Anna Reguero

CONTRIBUTING WRITERS

Jessica Kaufman

Lauren Sageer

Mason St. Pierre

CONTRIBUTING PHOTOGRAPHERS

Adam Fenster

Luke Juntunen

Nic Minetor

Lauren Sageer

John Schlia

Matt Wittmeyer

DESIGN

Tucker Creative Company

PRINTING

QMC Group

OFFICE OF COMMUNICATIONS

EXECUTIVE DIRECTOR

OF COMMUNICATIONS

AND MARKETING

Jessica Kaufman

ASSISTANT DIRECTOR OF

PR & DIGITAL CONTENT

Lauren Sageer

SENIOR WRITER

& EDITORIAL MANAGER

Anna Reguero

CREATIVE AND

DESIGN MANAGER

Luke Juntunen

DESIGNER AND GRAPHICS

COORDINATOR

Kerry Lubman

COMMUNICATIONS

ADMINISTRATIVE

COORDINATOR

Candace Kisiel

Published twice a year by the Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604, (585) 274-1050.

Eastman-Notes@
esm.rochester.edu

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▶ FROM THE DEAN

The Constancy of Change



The Greek philosopher Heraclitus wisely noted “the only constant in life is change.” As we embark on a new school year at the Eastman School of Music, we embrace the ebbs and flows of change. By now you may have learned that I have chosen to step down as dean after the 2023–24 school year after 19 years at Eastman, 10 of those as the Joan and Martin Messinger Dean. Serving Eastman has been the greatest honor of my life and I have been privileged to work with extraordinary colleagues and to help usher the world’s most talented music students into professional lives. Eastman’s recently celebrated Centennial offered a chance to reflect upon the rich history of Eastman and to take stock of what we have achieved together, and, perhaps most importantly, to set our sights on the future.

In the coming year, I am energized and enthusiastic about leading our school through a successful transition. This includes securing Eastman’s future by advancing our strategic plan, obtaining reaccreditation through the National Association of Schools of Music, and continuing the significant fundraising progress made on the Centennial Campaign. A national search to identify the next dean has commenced and I am committed to making sure the next chosen dean is handed a strong, vibrant, and thriving Eastman School of Music.

Beyond this news, change abounds. This past academic year, we bid farewell to 11 retiring faculty members (four last December and seven this past May), all of whom made invaluable contributions to our Eastman community. With change comes fresh perspectives and opportunities. This fall, we welcome 12 renowned artists and scholars to our faculty, who bring new energy, talents, and ideas to Eastman’s community. I am genuinely excited to support and witness the many ways these new colleagues will help shape the future of our school. You can find an introduction to our new faculty members in the pages of this *Notes* issue.

We also celebrate the transformation of several very special programs. Our Jazz and Contemporary Media degree program will expand with a new Jazz Voice track, led by two-time Grammy nominee and newly appointed faculty member Sara Gazarek. Gateways Music Festival, in association with Eastman School of Music, is increasing its festival schedule with performances this coming year in Rochester; New York City; Washington, DC; and Chicago, IL. The Festival welcomes new leadership when clarinetist Alexander Laing succeeds Lee Koonce as president in January 2024. Eastman Performing Arts Medicine, which is forging new connections between medicine and music, continues to thrive through a coveted NEA grant and a new position, the Evans Lam Research Professor of Music and Medicine, thanks to a generous gift from University of Rochester Board of Trustee member Evans Lam ’83, ’84S (MBA) that will help bolster research within the program. Additionally, the Eastman Audio Research Studio (EARS) is transitioning into the Electroacoustic Music Studios @ Eastman (EMuSE), which will continue to allow students to innovate using new technologies and will be led by composer and new faculty member Mikel Kuehn ’93E (MA), ’95E (PhD).

Lastly, *EastmanNotes* also welcomes change with its new editor, Anna Reguero ’05, ’05E, an alumna with a background in journalism and music research, a combination of skills sure to bring new perspectives and storytelling to the alumni magazine’s pages.

Change may be the only constant in life, but in the words of former President John F. Kennedy, “Change is the law of life. And those who look only to the past or present are certain to miss the future.” It is my great hope that all the changes that are occurring at Eastman will guide our school towards an ever-brighter future.

JAMAL J. ROSSI

Joan and Martin Messinger Dean

▶ EDITOR'S NOTE

Dear Readers,

I have loved telling the stories of the Eastman School of Music since my earliest days as a journalist. My interest in writing started at this school as an undergraduate performance major, in an unusual way: I was having one of those impossible days of back-to-back rehearsals and the University of Rochester's *Campus Times*, the university's student newspaper that then had an Eastman section, was having a meeting with free pizza in the Cominsky Promenade. I planned to feign inter-

est for a free and quick dinner. Instead, I was roped into writing.

As I continued through my Eastman years exploring career paths through the Arts Leadership Program and serving as the Eastman editor for the campus newspaper, I realized just how impactful a compellingly written story can be: it can create connections between the innovative work of twenty-first century musicians and the people who will come hear and support it. All around me, my classmates and friends—who have gone on to have incredible careers—were pursuing proj-

ects that made our old art form fresh and relevant. I felt driven to spread the word.

I also remember the excitement of joining the professional media at a press conference in the Eastman Theatre as a student journalist, taking notes to report on the earliest improvements to the theater. A handful of years later, I was one of those professionals, writing about the building of Eastman's East Wing for the Rochester *Democrat and Chronicle* as the local newspaper's arts reporter and music critic.

My writing career, however, goes beyond journalism. After a handful of years at the newspaper, I wanted to deepen my engagement with music analysis and writing, and so I set off for a doctorate in music history and theory. It allowed me to hone my expertise and craft. With sharpened skills, I came to Eastman as Senior Writer and Editorial Manager in January 2023. Returning to the school that set me on my path not only gives me frequent déjà vu: It is also a great honor. This issue is my first as the editor for *Notes*.

As a fellow alumna, my favorite part about reading *Eastman Notes* has always been in keeping tabs on my classmates and learning about the fascinating careers of our alumni. As the new editor, I hope to keep the pages of this magazine focused on you, our alumni, and to strengthen your connection to your alma mater by illuminating important news and developments here at Eastman. Eastman students, faculty, and alumni are the trailblazers and trendsetters in the field of music. Writing about Eastman means that I get to immerse myself in all that's current in my field, so thank you all for sharing your news and stories with me and trusting me to share them in these pages.

With gratitude,

DR. ANNA REGUERO '05, '05E,
Senior Writer & Editorial Manager
Editor, *Eastman Notes*

TO SUBMIT NEWS ITEMS: Send your news to eastman-notes@esm.rochester.edu and to our Advancement office at alumni@esm.rochester.edu and we will make sure to spread the news, in these pages, the alumni newsletter, or elsewhere as appropriate.



LAUREN SAGEER

Keeping the New IN NEW MUSIC

NEW MUSIC AT THE Eastman School of Music was built into the school's foundations by its first director, Howard Hanson, a celebrated composer. His American Composers Concerts, which began in 1925 to perform the works of living, American composers, gave way to a formal ensemble for new music by 1966 called Musica Nova, initially directed by Richard Pittman. In 1973, the prolific composer and conductor Sydney Hodkinson '57E, '58E (MM) became the ensemble's director, elevating Musica Nova's prominence by performing and recording the music of many important twentieth century composers.

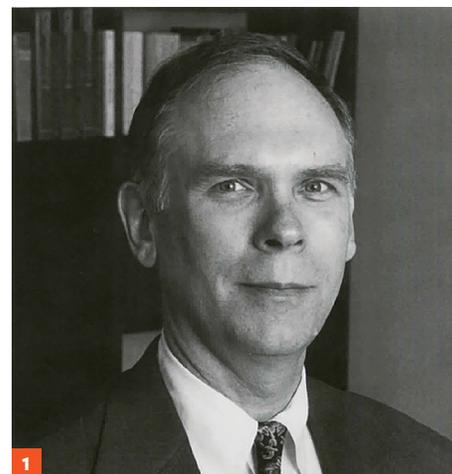
But in the mid-to-late 1990s—about 25 years ago—a new energy around new music began percolating at Eastman. It was a perfect confluence of events: The school's new focus on entrepreneurship, a bunch of students with hunger for new music and a problem to solve, and a passionate new music conductor all collided to create lasting change that ushered many Eastman students into significant professional lives.

It all started when Eastman's longtime director Robert Freeman built the foundations for what was to become the Arts Leadership Program near the end of his tenure, around 1995-96. It was innovative thinking: To become successful in a competitive field with shrinking support, students would have to learn how to do more than just play their instruments well. They would also have to learn to create, support, and sustain careers practically and administratively. Eastman was on the forefront of that training. When James Undercofler became acting dean in 1996 and then dean in 1997, the expansion of entrepreneur-

ship training was a primary goal. It meant that Eastman was keen to support students with the motivation to create new opportunities.

At that same moment, such students arrived. A group of new music-loving friends including Alan Pierson '06E (DMA), Gavin Chuck '96E (MA), '04E (PhD), and several others were drawn together over a common cause: bolstering Eastman's new music scene. When Musica Nova took a hiatus in 1996 to audition new directors, their plight was ever more pressing. Together, they conceived a plan to create a student-run organization that would function as a professional laboratory, one where they would produce new music performances and do everything from planning the repertoire to marketing the concerts. When they presented their proposal to Undercofler, he authorized \$3,000 in funding to make it a reality. They called their group OS-SIA, meaning "an alternative."

Then in 1997, the school hired conductor Brad Lubman to direct Musica Nova and teach conducting. Previously, Lubman built



a thriving freelance career as a percussionist and conductor in New York City and had recently finished a five-year contract conducting the graduate student orchestra at Stony Brook University, where he received his master's degree in percussion while assistant conducting the school's contemporary music ensemble. At the time, Lubman's international conducting career was starting and he had recently caught the attention of composer Steve Reich. Augusta Read Thomas, who was then on faculty at Eastman, recommended Lubman for the new directorship of Musica Nova, and Freeman invited him to apply. Knowing the excellent reputation of the school, Lubman felt it would be a great opportunity.

He arrived at Eastman to find a contingent of eager students and a supportive administration. "Jim Undercofler had the presence of mind to listen to a bunch of graduate students who came to him," says Lubman. "Then I show up in 1997 and all these things start to



2

come together around the same time.”

Lubman remembers that most students were hesitant to play in Musica Nova his first year at Eastman. “Within a few years, that totally changed,” he said.

“History had changed, generations had changed. You now had an influx of people who no longer grew up with the barriers and the boundaries of old music and new music, or pop music and classical music. You had people here who could play in the orchestra and play Tchaikovsky as well as anyone else, but then who could then come into Musica Nova and play Ligeti and Reich as well as anyone else. It was a palpable change.”

[1] James Undercofler, former dean of Eastman. [2] Brad Lubman conducting Musica Nova. [3] Musica Nova in Kilbourn Hall.



ESTABLISHING A NEW DOCTORATE

At the time Lubman arrived, there was no conducting major focused on new music, something he hoped to change. Lubman attended an OSSIA concert where student Alan Pierson, one of OSSIA’s founders, was conducting Ligeti’s Chamber Concerto by memory—a bold choice that reminded Lubman of himself as a young conductor. Lubman knew he’d found his first student.

“Not only was Alan conducting from memory,” remembers Lubman. “The thing I was really struck by was the rapport that I could sense at this concert. There seemed to be such a connection between the players. I sensed a sincerity in his musicianship and his conducting that was palpable, and that was affecting the players positively.”

But there was one problem: Pierson was a composition major. However, when Pierson came to Eastman, his experience and exposure to new music broadened considerably.



3



THE JACK QUARTET

The original members of the acclaimed JACK Quartet—violinists Christopher Otto '06, '06E and Ari Streisfeld '05E, violist John Pickford Richards '02E, '04E (MM), and cellist Kevin McFarland '04E—were all members of OSSIA and Musica Nova in the early 2000s. But it wasn't until they auditioned for an OSSIA concert in Mexico with composer Helmut Lachenmann that the four of them were grouped in a quartet.

"It was the experience at that festival with Lachenmann that propelled us to keep playing together," remembers Richards. They officially founded JACK in 2005.

The JACK Quartet has since been nominated for Grammy awards three times and has been awarded both the Avery Fisher Career Grant and the Fromm Music Prize, among other accolades. They perform concerts all over the world and are known for their stunningly tight and intense performances of complex music by Lachenmann, Xenakis, Haas, and Reich.

Richards remembers how he was eager to get into Musica Nova when he first arrived at Eastman. "When I finally did get into Musica Nova for the first time, I felt like I had found my home at Eastman and my mentor in Brad Lubman."

Otto says Eastman's ensembles helped prepare the four students to start a professional string quartet. "The self-produced groups like OSSIA were also great in getting a handle on how you put together concerts and produce them and figure out rehearsal strategies," he says.

The quartet's most recent project was recording the complete string quartets of John Zorn, which will be released this fall. It was a collaboration with the composer that began at Eastman long ago: The founding quartet members first met Zorn because Musica Nova was performing one of Zorn's works.

Richards returned to Eastman for a one-day residency this past spring that included a workshop on ensemble development, and he coached a Musica Nova rehearsal.

(A class with Professor of Composition Robert Morris was particularly impactful this way, Pierson says.) He soon felt the music he was writing wasn't up to par and was already considering changing majors. Conducting was a guilty pleasure, but he never felt he had the stature of a formal conductor, and never considered it as a career choice.

After the OSSIA concert, Lubman invited Pierson out for coffee to talk about his conducting—and then offered Pierson the opportunity to pursue a newly conceived doctorate in conducting new music, including assisting Lubman with conducting Musica Nova.

"It was a total dream come true, and kind of a life raft for me," says Pierson. "I knew that I loved conducting and was enjoying what I was doing with it but couldn't really imagine a career doing it. And Brad is the one who made that imagination possible for me."

OSSIA TO ALARM WILL SOUND

When Pierson and his friends received the green light to start OSSIA in 1996, they got to work recruiting students to perform with them. With slick posters and a recruitment table in Eastman's main hall, they met many of the students who would become their eventual professional colleagues: Christa Robinson '00E, Bill Kalinkos '03E, Elizabeth Stimper '99E (MM), '01E (MM), Matt Marks '02E, Jason Price '04E (MM), '05E (DMA), Mike Clayville '00E, John Orfe '99, '99E, Caleb Burhans '03E, Courtney Orlando '01E (MA), '03E (DMA), Stefan Freund '99E (MM), '02E (DMA), and Miles Brown '00E, '12E (DMA).

By the early 2000s, OSSIA's originating students were nearing graduation. "We started to accept that we were going to have to leave," says Pierson. "We began talking about taking the show on the road and continuing to work together in a professional context."

With the experience gained from OSSIA, they launched Ensemble X, a fixed membership professional touring ensemble. They gave their first concert—a composer's portrait concert at Columbia University's Miller Theatre, shared with OSSIA—in May of 2001. They soon changed the ensemble's name to Alarm Will Sound, the inscription on an emergency exit sign. Chuck, the ensemble's managing director, explains the choice on Alarm Will Sound's website, writing, "It captured a sense of adventure—risk, even—and had the word 'sound' in it."

Alarm Will Sound has since become one of the country's leading new music ensembles.

The ensemble has performed at places such as Carnegie Hall and the Barbican Center, held residencies at the Metropolitan Museum of Art and at the Mizzou New Music Summer Festival, and has recorded 11 albums. The ensemble takes on an eclectic mix of music, from the cerebral works of Stockhausen to the hypnotic minimalism of Steve Reich, and even created arrangements of the pulsating electronic beats of DJ Aphex Twin. Many of the current ensemble members still date back to OSSIA's earliest days.

"OSSIA definitely laid the foundation for that," says Pierson, who serves as Alarm Will Sound's artistic director and conductor, and who was recently honored with Eastman's Centennial Award. "That Eastman supported OSSIA was so extraordinary. If Eastman hadn't made OSSIA possible, I don't think any of us would have the lives that we have."

FROM STUDENTS TO PROFESSIONALS

Alarm Will Sound is not an anomaly for Eastman. Several other major ensembles developed out of both OSSIA and Musica Nova over the last 25 years: the JACK Quartet, Mivos Quartet, and Switch-Ensemble are just a few. Even Ensemble Signal, which was founded by cellist Lauren Radnofsky '03E, '07E (MM) and is conducted by Lubman, is largely formed through musicians who came up through Eastman's new music programs. Lubman's former conducting students now hold major performing and teaching positions, such as Oliver Hagen '08E, '10E (MM), '17E (DMA), Edo Frankel '12E, '16E (MM), '20E (DMA), Mark Powell '19E (DMA), and Vicky Shin '18E (MM).

In 2017, Lubman also launched a new accredited course on contemporary repertoire, which now attracts even more students to pursue contemporary music training and conducting at Eastman.

Lubman attributes the success of Eastman's new music programs to the types of students Eastman attracts. "One of the things that I've loved about being here, aside from the fact that Eastman is one of the great schools, is the students," he says. "When I think about many of the musicians who ended up being the frequent or star players of Musica Nova, it's not just their level of playing that comes to mind. It's also their musical and intellectual level of involvement and engagement."

[1] Current JACK Quartet members. [2] Violist John Pickford Richards coaching a Musica Nova rehearsal in spring of 2023. [3] A recent OSSIA rehearsal. [4] Alan Pierson, artistic director and conductor of [5] Alarm Will Sound.



MUSICA NOVA: A NEW ENSEMBLE FOR NEW MUSIC

Although Eastman’s focus on new music was integral to the school’s beginnings under director Howard Hanson, there was a push to start an ensemble devoted to the performance of new music around the mid-1960s, under then-director Walter Hendle. That ensemble was Musica Nova. Officially founded in 1966 by Richard Pittman, the ensemble gave its first performance on November 18, 1966. The ensemble presented about four concerts a year, and always included pre-concert lectures and demonstrations. All performers were students and participation in the ensemble was voluntary.

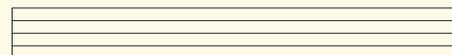
But, as Eastman School Historian and Professor Emeritus of Piano Vincent Lenti says, “What Musica Nova was founded to do, there was probably some degree of faculty resistance in the 1960s.”

However, by the time Professor Emeritus Sydney Hodkinson’s took over the ensemble in 1973—50 years ago—there was a clear shift in the culture both at Eastman and more broadly. As Lenti puts it, “Syd gave it more of a profile because the school was ready for it to have more profile.”

Under Hodkinson, the ensemble performed and recorded the music of contemporary composers. Hodkinson, who became chair of the conducting and ensembles department, was a prolific composer, writing over 250 works of an extraordinary range, and became a part of Eastman’s composition faculty prior to his retirement in 1999.

After Musica Nova, founding director Pittman also went on to have a storied career, serving as Music Director of The New England Philharmonic, Music Director of Boston Musica Viva, and Music Director of the Concord Orchestra, among other posts. He won several awards, including ASCAP Awards for Adventurous Programming, and conducts on about 28 recordings for major labels.

When Lubman was hired in 1997, Musica Nova was already a thriving ensemble with a solid reputation, ripe for someone to continue to push its mission forward.



A Reunion in the East: EASTMAN FACULTY AND ALUMNI PERFORM IN JAPAN

THIRTY YEARS AGO, trombonist Todd Lowery '90E, '93E (MM) moved to Tokyo for what was only to be a single year, following his marriage to Chandra Fortune '92E, a Japanese American pianist he met while they were students at the Eastman School of Music. It was to be a fun detour in their younger lives. But they never left. Instead, Lowery built roots in Japan's jazz scene. When a new English immersion school was opening in a nearby city, Ota, which was championed by a jazz-loving mayor, Lowery pitched a music education program unlike anything else in Japan, inspired by his studies at Eastman in music education and jazz performance.

The program led to a nearly 20-year relationship between the Japanese school, the Gunma Kikusai Academy (GKA), and Eastman that most recently culminated in two Eastman Centennial performances in Japan featuring many of the alumni—and classmates from Lowery's time at Eastman—who influenced the GKA's unique music education program.

The program Lowery launched was developed at the Eastman School of Music by Professor Emeritus of Music Education Richard Grunow and Eisenhart Professor of Music Teaching and Learning Christopher Azzara, and includes the methods *Developing Musicianship through Improvisation* and *Jump Right In: The Instrumental Series*. These research-based, comprehensive curricula prioritize aural skills and the development of improvisation, reading, and composition skills. Importantly, the methods purport that music learning is for all. Lowery upheld that ethos: All students at his school are required to learn an instrument.

Over the years, Lowery brought over several Eastman faculty members and alumni to assist with implementing his program, including Grunow, Azzara, and even Professor

Emeritus Ramon Ricker '73E (DMA). Lowery has hired 16 alumni to teach at the academy, with several who currently teach there, and has now risen the ranks, currently serving as the school's vice principal.

"Todd has such a unique connection to the school, not just as a jazz performer and composer, but deeply rooted in the music education world," says Bob Sneider '93, Eastman's professor of jazz guitar and an Eastman Jazz Band bandmate of Lowery's from the '90s. "He's developed this incredible, unique music program using music education techniques he learned here. There doesn't seem to be anything quite like it over there, the way he's doing it."

To coincide with Eastman's centennial celebrations, Lowery suggested to the mayor, who is also the school's chairman, that they invite the Eastman performers who have had an influence on the program to perform in Japan. It was an easy sell. "It's the school's way of showing appreciation for our collaboration and the work that Eastman has done in supporting our music program," says Lowery.

Although the trip was postponed due to Covid, the stars aligned to bring over Eastman alumni in January 2023. The trip included

a performance at the Ota Civic Hall, which featured an 18-member jazz ensemble comprising eight Eastman graduates and 10 jazz musicians based in Tokyo. Of the Japanese musicians, three graduated from Lowery's GKA program and the others all have major careers in Japan. The repertoire included tributes to Eastman's jazz program, including works by former Eastman professors of emeritus status, Bill Dobbins and Rayburn Wright, and they also performed a revised composition Lowery composed as a student at Eastman. A smaller septet of the Eastman alumni, with one Japanese player, detoured for a performance at the Village Jazz & Blues Bar in Kiryu, Japan. For a list of musicians, see the side bar.

More than another collaboration between interrelated schools, it was a chance to strengthen Eastman bonds created in the '80s and early '90s.

"If I take anything away from it, it is just seeing what my friends are up to," says Sneider. "They've become dedicated career educators, professors, unbelievably professional people who make differences in people's lives." Lowery agrees: "We all got together, and it was just like yesterday. We picked up where we left off. It's very humbling."





TOUR MUSICIANS

EASTMAN FACULTY (ALSO ALUMNI):

Christopher Azzara '88E (MM), '92E (PhD), piano*
 Jeff Campbell '92E (MM), '02E (DMA), bass*
 Bob Sneider '93, guitar*

OTHER ALUMNI:

Todd Lowery '90E, '93E (MM), trombone*
 John Hollenbeck '90E, '91E (MM), drums
 Jonathan Katz '91E (MM), piano
 Chris Persad '91E (MM), trumpet*
 François Theberge '89E (MM), tenor saxophone*

MUSICIANS FROM TOKYO:

Eric Miyashiro, trumpet
 Eijiro Nakagawa, trombone
 Yoshihito Etoh, drums* (septet performance only)

GKA ALUMNI:

Dylan Lowery, trumpet (Todd Lowery's son)
 Yui Hori, voice
 Kaito Nakamura, drums

* Musicians in the septet performance in Kiryu, Japan

REUNITED AGAIN

Two decades ago, **Bob Sneider** taught guitar lessons to an enthusiastic University of Rochester Simon School student, **Takuya Adachi** '04 (MBA). Nineteen years later, they reunited at the Village Jazz & Blues Bar in Kiryu, Japan.

Adachi took the train from Kyoto and booked a hotel room just to hear Sneider play. Seeing Adachi in the audience was a happy surprise for Sneider. After the performance, Adachi went out with the band and had an impromptu jam session with Sneider back at the hotel.

"He became one of the band members," remembers Sneider. "After the trip was all over, he sent me a Facebook message, saying 'this was the best weekend ever, my wife and daughter have never seen me so happy.' What's really great is after 19 years to hear how much better he got. He's worked hard enough that he is a working musician in Kyoto, playing gigs and attending jam sessions. It's pretty cool."



[1] Bob Sneider before the concert at the Ota Civic Hall. [2] Chris Azzara before the concert at the Ota Civic Hall. [3] The septet at the Village Jazz & Blues Bar in Kiryu, Japan. L to R: Chris Azzara, Bob Sneider, Jeff Campbell, François Theberge, Todd Lowery, Yoshihito Etoh, and Chris Persad. [4] Trombonist Todd Lowery with the Japanese trombone section. [5] L to R: Bob Sneider, Chris Persad, Todd Lowery, Chris Azzara, François Theberge, Jeff Campbell, and Chandra Lowery.

15 Years of the LAKES AREA MUSIC FESTIVAL

WHEN CELLIST AND PIANIST Scott Lykins '09E, '11E (MM) completed his undergraduate degree at Eastman in 2009, he realized he needed to earn money over the summer instead of attending the usual summer music training festivals. He planned a return to his hometown of Brainerd, Minnesota, a major Midwest summer vacation destination where the land is carved up by enticing lakes, to wait tables at an upscale lakeside restaurant. With guaranteed summer employment as a draw, he convinced four Eastman friends to join: vocalists Meghan Attridge '09E and Maria Bellanca '09E, violist Alexander Peña '10E, '13E (MM), and baritone John Taylor Ward '10E.

"I had no idea what I was getting myself into, other than the fact that I was promised amazing food and it was at the time more money than I had ever made in my life in this restaurant," says Ward.

Together, the friends performed low key concerts for the Brainerd summer community in exchange for room and board in cramped cabins, all while dining like royalty at the restaurant where they waited tables. Lykins' mother organized a volunteer staff to provide lunches and organize the program pamphlets for their concerts. They performed six concerts in total. "I'm still not sure to this day whether we enjoyed that more or the patrons. It was a nice way to sort of sing for our supper," says Ward.

For the final concert, they brought in professionals from the Minnesota Orchestra and Saint Paul Chamber Orchestra to join for chamber music and attracted an audience of about 300 people. The concert was, as Ward puts it, "completely electric."

The friends weren't expecting to start an organization. But community members approached them at the summer's end about continuing the summer residency. "At the end of that season," says Lykins, "we were

like, we could do this again."

Those summer plans of Eastman friends grew into one of the country's major summer music festivals, the Lakes Area Music Festival. The LAMF is now a fully professional organization, presenting around 200 artists from around the country. The festival produces about 60 concerts and activities each year, which includes chamber music concerts, orchestral performances, opera, and several education and outreach programs ranging from a week-long day camp for children to performances at women's shelters. And Eastman connections continue to underline the festival, from longtime festival participants from Lykins' Eastman days to more recent alumni.

The festival celebrated 15 years this past summer, running from July 28 to August 20. Several of the original founders remain in leadership positions: Lykins, the festival's co-artistic director, is now also its executive director. Ward is also a co-artistic director, primarily managing the festival's vocal programming. Peña directs the festival's week-long day camp for elementary school kids. Vocalist Paul Hopper '09E is an artistic advisor for the festival who joined the crew as a

guest artist in 2009 and helped produce the festival's first opera production in 2012. Violist Samantha Rodriguez '08E, '10E (MM)—a frequent chamber music partner of Lykins' at Eastman—also joined in 2009 as a guest artist and is one of the festival's mainstay performers. Violinist Chloe Fedor '11E joined the festival in 2010, its second year, and is now an artistic advisor and assists with the festival's Baroque programming.

All balance major careers: Lykins is a cellist with the Duluth Superior Symphony Or-

FRENCH HORN: DAVID BORAN



[1] Brainerd Lakes. [2] Ward, Lykins, and Peña at the 2009 festival.
[3] Lykins in Kodak Hall at Eastman Theatre.



LEARNING LEADERSHIP

Lykins is a Minnesota native whose Eastman aspirations began as a high school cellist. He studied with alumnus Joseph Johnson '95E, the current Toronto Symphony principal cellist who was then a cellist with the Minnesota Orchestra.

Lykins can't remember if his interest in managing his Minnesota summer music festival came before or after beginning to pursue an Arts Leadership Program (ALP) certificate through the Institute for Music Leadership. But he believes each interest fed the other. As an ALP certificate student, he interned with the artistic planning department of the Rochester Philharmonic Orchestra. "That was great to get a little experience on the concert production side and planning."

He says his ALP courses helped him gain important skills for the LAMF. "I took a grant writing class and of course, in my job now, I do a lot of grant writing. ... I think the classical music industry now requires musicians to have a little bit more of that entrepreneurial side and building opportunities outside of winning a job in a symphony and just sitting on a stage. The community advocacy and understanding various perspectives is important in general, but especially for someone who is going to go into administration for a summer festival."



JULIA BULLOCK HEADLINED 2023 FESTIVAL

Superstar soprano and Eastman alumna Julia Bullock '09E was a featured performer at this year's LAMF, singing a recital for the festival's opening gala concerts and as a soloist on the festival's opening orchestral concert. But her involvement started long before.

A classmate and friend of Lykins and the original founders, she visited Brainerd for the final concert of the festival's inaugural season in 2009 and was thoroughly impressed with what her friends created. She returned to the festival in 2011 to perform a concert of opera arias and ensemble pieces, alongside tenor Paul Hopper. Then, in 2012, she performed the role of Pamina to Hopper's Tamino in Mozart's *The Magic Flute*, the festival's first opera production and the first time she'd ever performed the role. "It's some of the best we've sung because we were just having an easy collaborative experience," she recalls.

When the festival was in search of a conductor, Bullock put in a plug for her then-boyfriend, now-husband Christian Reif. It was a match for more than just Bullock: the festival named Reif as the LAMF's first music director in 2021.

"This is one of the festivals that I'm most proud to talk about and sing their praises, and not just because they're my friends and we hang out together," she says. "They're actually living what we all came to Eastman to fully invest ourselves in—the power of music to bring communities together."



chestra and the South Dakota Symphony; Ward is a Baroque vocal specialist who performs internationally; Peña is the director of orchestras at the 'Iolani School Hawai'i; Hopper is currently the senior director of artistic planning at the LA Opera after serving as the associate artistic administrator at the Metropolitan Opera; Fedor is co-concertmaster of the Lyra Baroque Orchestra in Saint Paul and a member of the Grammy Award-winning ensemble Apollo's Fire; and Rodriguez is the assistant principal third chair of the Milwaukee Symphony Orches-

tra and recently won the principal position with the Des Moines Metro Opera.

Their development as professionals follows the festival's growth: as they advanced from student to professionals, the festival transitioned from a student summer gathering to a distinguished summer festival.

Ward says that they were a group of friends driven to pursue creative impulses, even while at Eastman. "We were people who were always making a little bit of trouble, putting together our own recitals, making our own performances," he says. "I remember be-

BULLOCK: ALLISON MICHAEL LORENSTEIN



[1] Soprano and alumna Julia Bullock.
 [2] A program from the festival's inaugural year.
 [3] Co-artistic directors Ward and Lykins at a 2014 fundraising event.



ing up in the 804 black box theater [in the annex] and we would just rent it out sometimes and do a whole musical or a whole little performance just for our friends. Even then, we had this quorum of people who really enjoyed the nitty gritty of producing as well as performing and found a lot of interest and enjoyment in having more creative control than performers often get.”

The festival's success, however, is found in the connections the musicians fostered within the community, which got a jumpstart with Lykins, who is an area native with family involved in the area's summer tourism industry. As the musicians returned each summer and the festival grew, so did the relationships between the community members and musicians. Community members became key partners: housing musicians, offering rehearsal spaces, helping pull together props and costumes for vocal productions,

and funding the festival.

Community members were even behind a new concert hall that was built to accommodate the festival, an effort that illustrates how entrenched LAMF is within the summer community.

Over many years, the Brainerd public school system attempted and failed several times at passing the building of a performing arts center. But once LAMF was established, community members who didn't previously have a stake in the arts center suddenly found a reason to support it and agreed to pass the proposal in 2018 if the LAMF would be involved in its planning. LAMF was a partner throughout the design process and even advocated for an orchestra pit to accommodate 70 musicians, among other professional additions. Widening the LAMF's artistic potentials, the new arts center has allowed the festival to produce large scale operas ever since 2019.

“As it was designed, it was not just a high school performing arts center but designed to host one of the nation's largest and best summer festivals,” says Lykins.

Such support seems a result of the ways LAMF enriches the community. In addition to a commitment to outreach events, includ-

ing performing for women's shelters and correctional facilities, the festival organizers are adamant about making the festival series concerts accessible to all. To reduce the barrier to entry for classical music concerts, all season ticketed concerts are priced in a “pay-what-you-can” model, where patrons can elect to attend for free.

The festival continues to grow in reputation and scope—beyond Eastman connections and influence—but it hasn't lost the feeling of likeminded Eastman friends reuniting, putting on concerts together in a serene environment and enjoying lake activities following rehearsals. As Ward put it prior to the festival's start, “This will be the 15th best summer ever.”

EASTMAN-AFFILIATED MUSICIANS IN THE 2023 FESTIVAL:

Adelaide Federici '94E, violin

Chloe Fedor '11E, violin

Ji-Yeon Lee '15E, '17E (MM), violin

Kelsey Farr '11E, '13E (MM), viola

Benjamin Magruder '13E, '17E (MM), '19E (MM), viola

Alexander Peña '10E, '13E (MM), viola

Samantha Rodriguez '08E, '10E (MM), viola

Grace An '10E (MM), cello

Mark Bridges '10E (MM), cello

Austin Fisher '12E, cello

Scott Lykins '09E, '11E (MM), cello

Matthew Abramo '05E, bass

Kevin Pearl '10E, oboe

Anna Brumbaugh '11E, clarinet

Daniel Giacobbe '15E, clarinet

Martin Hodel '01E (DMA), trumpet

Nicholas Bonaccio '14E, percussion

Min Kim '10E, harp

Julia Bullock '09E, voice

Ori Marcu '24E, vocal fellow

John Taylor Ward '10E, voice

Ian Silverman '20E (MM), opera director

Paul Hopper '09E, Artistic Advisor

New Faculty MEMBERS

WE WELCOME 12 NEW FULL-TIME FACULTY MEMBERS, WHO BRING EXTRAORDINARY TALENT AND FRESH PERSPECTIVES TO EASTMAN.

▼
WE ASKED THE NINE studio faculty to answer a few questions about their appointments. The first two answers are published here, and the full answers can be found on our website.

1. *Why teach at Eastman?*
2. *What are you most proud of in your career thus far?*
3. *Share an interesting fact about yourself.*



For the full answers, please see our online feature at esm.rochester.edu/new-faculty-fall-2023.

[1] JUSTIN BENAVIDEZ,

ASSOCIATE PROFESSOR OF TUBA

Justin Benavidez is the former principal tuba of the Tallahassee Symphony Orchestra and has performed as tubist with the Charleston, Charlotte, Jacksonville and Santa Fe Symphony Orchestras, the Philadelphia and Sarasota Orchestras, the Rochester Philharmonic Orchestra, and the Utah Symphony. He previously held a similar faculty position at Florida State University and annually teaches at the Round Top Summer Music Festival.

1. The musical excellence of the Eastman stu-

dent body and faculty. I am thrilled to immerse myself in the culture of artistry and creativity that define Eastman, characteristics that abound in the ethos of the faculty and in the passion of the students and alumni that I meet throughout the world. I cannot wait to be a part of it.

2. As a first-generation college student and the child of an immigrant, I am incredibly proud to have completed my doctoral education. Earning a doctorate in music was a milestone in my life and the culmination of a story that began generations before me. This education started my ca-



reer path and made it possible to share my musical knowledge with my students.

[2] JOSHUA CONYERS, ASSISTANT PROFESSOR OF VOICE
Conyers is a Grammy-nominated vocalist who has previously held appointments and residencies at New England Conservatory preparatory division, Longy School, University of Memphis, Wayne State University, and three North Carolina University campuses, as well as the Seattle Opera, Arte Lirico (Ecuador), and OperaFest Sewanee. Upcoming performing engagements include leading roles at both the Metropolitan Opera and Seattle Opera.

1. Where to begin? Eastman has a rich history of incredible faculty and students. I wanted to have the opportunity to work alongside such amazing colleagues and the finest young talent across the world. But, there is one very specific thing that made me apply for this position, and that is Eastman's commitment to DEI practices.

2. I'm proud of so many things in my career. My commitment to community engagement, mentorship programs, and my dedication to make the classical music world a safe space for everyone. Also, I'm proud of the fact that I never gave up on my goals and dreams. I went for years without getting any engagements and I had to do whatever it took to stay afloat. No matter the obstacles, I kept at it for years and I'm so proud in the face of adversity I didn't give up.

[3] RAN DANK, ASSOCIATE PROFESSOR OF PIANO
Dank is the recipient of numerous honors, including the Naumburg Piano Competition and the Sydney International Piano Competition. He was also the First Prize winner of the Hilton Head International Piano Competition. In recent seasons, Dank has performed Kevin Puts' '94E, '99E (DMA) piano concerto *Night*, the Tobias Picker concerto, *Keys to the City*, Frederic Rzewski's *The People United*

SARA GAZAREK, LAUREN DESBERG



Will Never Be Defeated, and William Bolcom's Pulitzer-winning set of Twelve New Etudes for Piano.

1. First and foremost, I would have to mention the long and venerable tradition of excellence achievements, both academically and musically. The students coming out of Eastman have always left a mark, and have stood out in various ways. Second, and which seems obvious, is the world-class faculty. Eastman has always had the cream of the crop in terms of the teaching body, and it's an honor and a privilege to be joining their rank.

2. I think I would say that successfully juggling all the different facets of my being—performance, teaching, and, of course, being a husband and a father—has been the most challenging and rewarding part of my career.

[4] PATRICK DIAMOND, ASSOCIATE PROFESSOR OF OPERA AND DIRECTOR OF PRODUCTION FOR EASTMAN OPERA THEATRE

A New Mexico native, Diamond most recently served on the faculties of the Shepherd School of Music at Rice University and Yale University. Patrick taught previously at the Manhattan School of Music and has been in residence at Vanderbilt University and VOXLab Oslo. He has directed operas and plays nationally and internationally, and he has participated in over twenty American and World premieres.

1. I have worked with amazing students and faculty from Eastman throughout my career, and so the school has always stood out to me as a solid place where artists are nurtured as they develop. And right now, opera at Eastman is very forward thinking and innovative. I feel lucky to be a part of that.

2. I am proud of all the opportunities I have had and everything I have created with other artists. I don't think I can hone in on one project or accomplishment. So, what I take pride in most in my work is making creative spaces. It may be my

background in improv comedy or theater, but I am proud to make spaces where artists can come together and play in order to create something living, breathing, and meaningful.

[5] KIERA DUFFY, ASSOCIATE PROFESSOR OF VOICE Duffy has performed as a soloist with many of the world's preeminent classical music organizations, including the Berlin Philharmonic, New York Philharmonic, Chicago Symphony, San Francisco Symphony, London Symphony, Metropolitan Opera, and others. For the last seven years, she has been Professor of the Practice at the University of Notre Dame, where she served as the Coordinator of Undergraduate Voice Studies and Creative Producer of Opera ND for the Department of Music and voice faculty for the Graduate Program of Sacred Music.

1. Asking a musician-teacher if they want to teach at Eastman is like asking an athlete if they want to participate in the Olympics. It's really *the* dream job for me. The students at Eastman are the crème de la crème of today's young artists. To be able to offer them some guidance at this critical stage in their development is a privilege.

2. I know I am probably supposed to say "singing with the Fill In the Blank Philharmonic," but honestly, I am most proud of the fact that I have reckoned with the beast that is crippling stage fright. I don't claim to have cracked the code on performance anxiety, but I have learned after nearly four decades of public performance how to work alongside it instead of in spite of it.

[6] SARA GAZAREK, ASSOCIATE PROFESSOR OF JAZZ VOICE

Joining Eastman after a 12-year tenure at the Thornton School of Music, of the University of Southern California, Gazarek is a two-time Grammy-nominated vocalist who has performed and recorded with an array of internationally acclaimed

artists and is a founding member of the Grammy-nominated vocal supergroup, *säje*. She has been a clinician, adjudicator, and performer at universities, jazz camps, and jazz festivals throughout the United States and Canada. At Eastman, she launches a newly conceived Jazz Voice track in the undergraduate Jazz and Contemporary Media degree program.

1. There is a legacy and reputation surrounding the faculty and students at Eastman that I can't wait to be a part of—an openness to embracing what is coming paired with a respect for what has brought us where we are, combined with a love of the process and a dedication to explorational greatness.

2. I have experienced the joy of a lifetime in spending the past twelve years working with the young minds of tomorrow in Los Angeles (at USC), while balancing my own aspirations and work as a professional musician. I'm proud to have been able to demonstrate this dual harmony for my students, in the hopes of inspiring them to achieve that which drives them, without sacrificing any piece of who they are.

[7] MIKEL KUEHN, '93E (MM), '95E (PHD) PROFESSOR OF COMPOSITION AND DIRECTOR OF ELECTROACOUSTIC MUSIC STUDIOS @EASTMAN (EMUSE) From 1998 to 2023, Kuehn was Professor of Creative Arts Excellence at Bowling Green State University where he served as director of the Mid-American Center for Contemporary Music and the Bowling Green New Music Festival from 2007-2010. He has received awards and honorable recognition from ASCAP and BMI, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, and numerous others.

1. Eastman's top-notch reputation and the quality of its students and faculty have always made me want to teach here. Additionally, Eastman has a uniquely special atmosphere, which I have al-

ways found exciting, inspiring, and productive. I'm thrilled to be returning.

2. I'm most proud that I have been able to center my career and life around creating music. As a composer I have been lucky to have the freedom to follow my interests and at the same time I'm honored to have been able to help others along the way.

[1] ANDREW McCANDLESS,
ASSOCIATE PROFESSOR OF TRUMPET

McCandless was appointed Principal Trumpet of the Toronto Symphony Orchestra in 1999. He has also held the position of Principal Trumpet with many notable orchestras including the Buffalo Philharmonic Orchestra and Dallas Symphony Orchestra, as well as the Sun Valley Summer Symphony, in which he still performs today. McCandless is a Yamaha performing artist and is on the faculty at The Royal Conservatory in Toronto, teaches privately, and has given masterclasses throughout North America including The Juilliard School, The Shepherd School of Music at Rice University, and the University of Toronto.

1. I was a student at Eastman in the early 1990's. At that time it never occurred to me that I might someday have the opportunity to teach there. When I realized that it was actually a possibility to come back, it was an easy decision. The faculty, facilities, and most importantly the student culture was a huge draw. I can't express what coming

home to Eastman after all these years means to me. It feels like a dream.

2. This is a very difficult question for me. I could talk about concerts, recordings or tours, but those are fleeting moments. I think I'm most proud of the students I have taught and the connections we have made. Whether they've gone on to professional careers in music, or moved into another field, I'm so proud of having some small part in helping them reach their goals.

[2] DANIEL PESCA, '05E, '16E (DMA)
ASSISTANT PROFESSOR OF COMPOSITION

Equally talented as a pianist and composer, Pesca's most recent compositions are "Walk with me, my joy" for Constellations Chamber Concerts in Washington, DC and "New Examples of Confusion" for the Chicago Center for Contemporary Composition. As a pianist, Pesca has premiered over 150 solo and chamber works, he has shared the stage with leading new music ensembles and performed in places like the Library of Congress, the Kennedy Center, and contemporary music festivals internationally. Daniel previously taught at University of Maryland, Baltimore County; University of Chicago; Northeastern Illinois University; Ithaca College; and Syracuse University.

1. Eastman is my alma mater: a place where I grew and developed enormously as a musician. What I have always treasured about Eastman is its close-knit sense of community, which turbo-charges its talented students towards creative, innovative careers that make waves across the music world. Playing a role in fostering that environment is simply an unmissable opportunity!

ble opportunity!

2. I am proud that I successfully walk the tight-rope of a career as a composer-performer, keeping both facets of my artistic life active over a couple decades now. My thesis has always been that being an active performer makes me a better composer, and being a composer makes me a better pianist. This dual identity is exemplified by my recent solo album *Promontory*, on which I play a few of my own works as well as those by composers who are friends and colleagues.

In addition to our new studio faculty, Eastman students will have the opportunity to work with other new faculty members in the humanities and vocal coaching:

[3] JOELLA BITTER,
ASSISTANT PROFESSOR OF ANTHROPOLOGY

Joella Bitter specializes in the anthropologies of sound and city-making, particularly in Uganda, where her research is based. She has a PhD in Cultural Anthropology from Duke University, with a Graduate Certificate in Gender, Sexuality, and Feminist Studies. Her work has been supported by the Wenner-Gren Foundation, the National Science Foundation, the American Council of Learned Societies, and Duke University.

As a multimodal teacher-scholar, Bitter's work lies at the intersection of experimental ethnography, creative arts and digital humanities, and she is "thrilled to be joining the Eastman community."

[4] FILOMENA FANTARELLA,
ASSISTANT PROFESSOR OF ITALIAN



ANDREW McCANDLESS: JO DICKINS

Filomena Fantarella completed her PhD in Italian Studies at Brown University where she taught language and cultural courses for the past seven years and coordinated their language program in spring '20 and fall '21. Her research interests include second language acquisition, the relationship between politics and literature, Fascism and anti-Fascism, the intellectual history of the nineteenth and twentieth century, and food studies. Her new research project is on the development of Italian Studies in the United States through the work of Giuseppe Prezzolini, for which she has been awarded a research grant from the Ragusa Foundation for Humanities in New York City.

"I am delighted to join the Eastman School of Music and its vibrant and diverse intellectual community," shares Fantarella. "I look forward to working with so many bright and talented students."

[5] BROCK TJSVOLD, '22E (DMA)

ASSISTANT PROFESSOR OF VOCAL COACHING

Pianist, vocal coach, and conductor Brock Tjosvold is coming to Eastman from the Crane School of Music at SUNY Potsdam, where he has been the music director of the award-winning Crane Opera Ensemble. Tjosvold is an award-winning pianist who has performed at Carnegie Hall with clarinetist Amy Humberd, appeared as soloist with the National Repertory Orchestra, and has attended the Aspen Music Festival and Music Academy of the West with full fellowships.

Tjosvold says, "I learned so much during my time as an Eastman student and I'm thrilled to be returning as a faculty member. Being a part of this vibrant community is truly a dream come true."

STEVEN DAIGLE: DON HARRY, DAVID LIPTAK, JAMES THOMPSON, JOHN SCHLIA



Retiring FACULTY MEMBERS



IT'S THE END OF AN ERA at Eastman: Seven longtime, beloved professors retired at the end of the spring semester. Combined, their time at Eastman adds up to about 150 years of institutional knowledge and teaching excellence. With gratitude for all they've given the Eastman community, we bid them adieu and wish them the best in their next adventures.



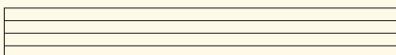
STEVEN DAIGLE,
PROFESSOR OF OPERA AND ARTISTIC DIRECTOR
OF EASTMAN OPERA THEATRE
28 Years at Eastman



DONALD HARRY,
ASSOCIATE PROFESSOR OF TUBA
25 Years at Eastman



HENRY KLUMPENHOWER,
PROFESSOR OF MUSIC THEORY
10 Years at Eastman



DAVID LIPTAK '75E (MM) '76E (DMA),
PROFESSOR OF COMPOSITION
37 Years at Eastman



JAN OPALACH,
ASSOCIATE PROFESSOR OF VOICE
15 Years at Eastman



JONATHAN RETZLAFF,
PROFESSOR OF VOICE
8 Years at Eastman



JAMES THOMPSON,
PROFESSOR OF TRUMPET
25 Years at Eastman

▶ SCHOOL NEWS



EASTMAN OPERA THEATRE PRODUCTIONS

EASTMAN OPERA THEATRE'S winter production was a reimagined staging of Handel's *Alcina*, directed by James Kenon Mitchell '09E, '23E (MM) with music direction by Timothy Long. Performed in Eastman's intimate black box theater, the production relocated the action from a physical island to the "island" of social media platforms, exploring the mediation of image and power through lenses and screens. Mitchell explains, "This production explored the ideas of magic and duplicity as they relate to para-social relationships with social media influencers. It reimagined the title character as a woman whose power and influence are dependent on her army of 'subscribers' and whose downfall is swift and terrible when she finds herself 'canceled.'"

In the spring, the Eastman Opera Theatre presented its first-ever mainstage Spanish-language opera, Daniel Catán's *Florencia en el Amazonas*. Based loosely on Gabriel García Márquez's novel *Love in the Time of Cholera*, the opera employs magical realism, a technique of blurring the boundaries between reality and fantasy. Assistant Professor of Opera Octavio Cardenas made his Eastman directorial debut in a production that brought the Amazon forest and river alive on stage, and the opera was conducted by Wilson Southerland.



READ MORE ABOUT EASTMAN'S
SPRING OPERA HERE:
[TINYURL.COM/3SYTCKNC](https://tinyurl.com/3SYTCKNC)

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMuSE, FORMERLY EARS)

In fall 2023, Eastman's Eastman Audio Research Studio (EARS) rebrands as the Electroacoustic Music Studios @ Eastman (EMuSE), coinciding with the appointment of Mikel Kuehn '93E (MA), '95E (PhD) as Professor of Composition and director of EMuSE. EMuSE provides Eastman students a platform for research, experimentation, and realization of new music and sound art.



GATEWAYS CHANGES LEADERSHIP AND LAUNCHES NATIONALLY SYNDICATED RADIO SHOW

Alexander Laing, clarinetist with the Phoenix Symphony and a longtime Gateways Music Festival orchestra and board member, will succeed Lee Koonce '96E (MM) as Gateways' President and Artistic Director in January 2024. Additionally, Gateways Music Festival appointed Jay Lopez Van Soest in spring 2023 as the new Vice President and Chief Development Officer. Van Soest will serve as Gateways' first full-time fundraising professional and brings an extensive background in fundraising and leadership.

The Gateways Music Festival also launched Gateways Radio, a nationally syndicated program featuring classical performers and composers of African descent. Hosted and produced by Garrett McQueen, this 13-week series was distributed by the Chicago-based WFMT radio network, and it is produced in partnership with Rochester's WXXI. It aired on WFMT, Classical 91.5 WXXI, and WQXR. For more info, visit gatewaysradio.org.

EASTMAN OPERA THEATRE: NIC MINOTOR; ALEXANDER LAING: JARED PLATT; DAVID PETER COPPEN; LAUREN SAGEER; EPAM; ADAM FENSTER

► SCHOOL NEWS

DAVID PETER COPPEN RECEIVES THE 2022 MESSINGER AWARD

THE 2022 MESSINGER AWARD is the standing ovation that special collections librarian and archivist David Peter Coppen deserves. Coppen is the 12th recipient of the Messenger Award and the first from the Sibley Music Library.

“My initial reaction was surprise,” says Coppen, “as in—me? The libraries are populated with highly talented, accomplished, and hard-working personnel, so to learn I’d be singled out for recognition was stunning.”

Since 1999, Coppen has been a resonant source of support for anyone learning, teaching, or doing research at the Eastman School of Music. Jonathan Saucedo, the associate dean and head librarian of Sibley Library, shares “it is difficult, if not impossible, to imagine the success Sibley has achieved over the past two decades, let alone the success of the centennial, without David Peter Coppen.”

Many would agree that Coppen’s magnum opus is the voluminous blog *This Week at Eastman*, created to help celebrate the Eastman School’s Centennial. Through an impressive collection of thoroughly researched essays—supplemented by digitizations of assorted historical ephemera and detailed footnotes—Coppen provides a masterful commentary that documents the history and identity of not only the Eastman School but also the musical culture of the United States.



Eastman Departments Win Grants

Three Eastman-affiliated organizations and an Eastman department received federal and state grants in support of their work: Eastman Performing Arts Medicine (in collaboration with the University of Rochester Medical Center); Gateways Music Festival, in association with Eastman School of Music; and Eastman’s Department of Music Teaching and Learning all received grants from the National Endowment for the Arts (NEA), totaling \$70,000. In addition, ROCmusic was granted continued support by the New York State Council on the Arts.

[1] Eastman Opera Theatre’s winter production of Handel’s *Alcina*.
[2] Dr. Mikel Kuehn, Professor of Composition and Director of EMuSE.
[3] Alexander Laing is the next president and artistic director of the Gateways Music Festival. [4] David Peter Coppen receiving the University’s Messenger Award. [5] Eastman Performing Arts Medicine offers music therapy to Strong Hospital patients.



Eastman Helps Diversify Classical Repertoire for Intermediate Ensembles

As music educators continue to strive toward more equitable and inclusive practices, a challenge is providing students with substantial and compelling repertoire that is representative of and celebrates diverse ethnic, cultural, and gender identities. To combat this problem, Lisa Caravan and Alden Snell, both professors of music teaching and learning at Eastman, are commissioning new repertoire for intermediate ensembles.

In December 2022, Rochester's East High School Band, led by Eastman alumna Hannah Wilson '22E, and the Rochester School of the Arts Intermediate Orchestra, led by alumna Elana Herman '06E, '12E (MM), premiered *Freedom 2040: The Tomorrow We'll Build*, by Brittany J. Green. The piece was commissioned through support

of the Paul R. Judy Center for Innovation and Research at the the Eastman School of Music's Institute for Music Leadership, along with additional support from Eastman's Office of Academic Affairs and a University of Rochester IT Innovation Grant. Caravan and Snell hope this is the first of many new works for school ensembles that provide students with access to culturally relevant and rich repertoire.



READ MORE ABOUT DIVERSIFYING
CLASSICAL REPERTOIRE HERE:
[TINYURL.COM/58SM7C5N](https://tinyurl.com/58SM7C5N)



2

EVANS LAM '83, '84S (MBA) COMMITS TO MUSIC AND MEDICINE AT EASTMAN

University of Rochester Board of Trustees member Evans Lam '83, '84S (MBA), has committed \$15.7 million to the University of Rochester. Lam—the managing director of wealth management and the senior portfolio manager at UBS Financial Services. As part of this university-wide gift, Lam is supporting *Eastman Performing Arts Medicine* with the creation of the Evans Lam Research Professor of Music and Medicine at Eastman, a position that will be known as the Lam Professor. This fund will bolster research within the Eastman Performing Arts Medicine (EPAM) program. Its mission is to deliver the collaborative potential of the performing arts and medicine to the healthcare environment. Eastman will be launching a search for the Lam Professor this fall, with the goal of onboarding the new faculty member in the 2024–25 academic year.



3

BLACK STUDENTS' UNION BLACK HISTORY MONTH RECITAL FEATURED KELLY HALL-TOMPKINS '93E

Eastman's Black Students Union at Eastman has produced a Black History Month Showcase ever since the BSUE reemerged in 2018. This year's concert was titled "Sounds of History," and promoted music written by black composers and showcased the talent of black students at Eastman. The 2023 showcase in February also featured a guest performance by celebrated violinist Kelly Hall-Tompkins '93E.



4

Eastman Wind Ensemble Celebrated 70th Anniversary

The Eastman Wind Ensemble celebrated its 70th Anniversary. Several events occurred to commemorate this milestone. On January 27, the Eastman Wind Orchestra presented a concert of works considered to be repertoire staples of the EWE's founder, Dr. Frederick Fennell '37E, '39E (MM), '88E (Honorary). On January 29, the Eastman Wind Ensemble gave its 70th Anniversary Concert in Kodak Hall, with a program nodding to the Ensemble's debut concert on February 8, 1953. Professor Mark Scatterday was joined by Conductor Emeritus Donald Hunsberger '54E, '59E (MM), '63E (DMA). At the concert, Hunsberger received the Eastman Centennial Award for his commitment and dedication to the EWE as well as the Eastman School of Music.



5

SUSAN AND ARON AIN PROFESSORSHIP FOR VIOLIN

A gift from Susan Ain '78E and Aron Ain will establish an endowed professorship. The Susan and Aron Ain Professorship for Violin will support, recognize, and honor as well as attract and attain exemplary faculty at the school. Susan studied with the late Millard Taylor '35E and performed in the Eastman Philharmonia under the direction of David Efron, the head of the school's orchestra program from 1977 to 1998. She earned a master of musical arts degree from Roosevelt University's Chicago Musical College and later a master of arts degree in Jewish studies from Hebrew College.

- [1] Eastman commissioned an intermediate work performed by Rochester area students.
- [2] Evans Lam, University of Rochester Board of Trustees.
- [3] Violinist and alumna Kelly Hall-Tompkins.
- [4] The Eastman Wind Ensemble's 70th Anniversary Concert.
- [5] Susan and Aron Ain, benefactors of a new endowed professorship.

**IN REMEMBRANCE:
MASAKO ONO TORIBARA**

Masako Ono Toribara, Professor Emerita of Voice, passed away in April 2023. A faculty member at Eastman for 34 years (1965-99) and recipient of Eastman's Eisenhart Award for Excellence in Teaching, Toribara was a storied teacher and many of her students went on to perform in celebrated opera companies including the Metropolitan Opera, New York City Opera, Houston Opera, San Francisco Opera, and Chicago Lyric Opera, as well as in Europe. As a soprano soloist, she performed with the Ars Antiqua early music ensemble and participated in opera and oratorio productions, in addition to solo recitals. Toribara was a member of several academic fraternities and teaching organizations, including Phi Beta Kappa, Phi Kappa Lambda, Phi Kappa Phi, Mu Phi Epsilon, NATS, MTNA, and NYSMTA. She is listed in the Millennium Edition of the Marquis *Who's Who of American Women*.



**Remembering
Eastman's Past Giants**

THE EASTMAN SCHOOL OF MUSIC remembered Robert and Carol Freeman with a celebration of life on March 25, 2023. In 1972, Bob (as he was known to all) was named director of the Eastman School of Music, a position he held for 24 years. He was a galvanizing and transformative influence on the music school and the City of Rochester. He preserved and expanded the Eastman campus in Rochester, helping it serve as a bulwark against the urban decline threatening the city center. He built a faculty dedicated in equal measures to the performance, academic study, and compelling teaching of music. He led a nationwide rethinking and reformation of collegiate music education in America. Bob died on October 18, 2022 in Austin, TX. His wife, Carol Jean Freeman, predeceased him the summer of 2018.

Eastman also celebrated the life and legacy of Carol Webber, a notable singer, who served on Eastman's faculty from 1991-2019. Carol's performance career in opera, recital, and chamber music performances flourished because of her expansive repertoire and ability to perform a variety of concert musical styles. She performed with the Metropolitan Opera, as well as the Vancouver, Seattle, Portland, and Miami operas, and in numerous regional opera companies.

In addition, symphony soloist appearances included Houston, Miami, Boston, Chicago, Seattle, Oregon, Oakland, and Springfield, among others. Her pedagogical skills, energy, and determination enabled her to bring out the best from students of different levels of skill and vocal technique.

**ALUMNI RETURN
TO EASTMAN**

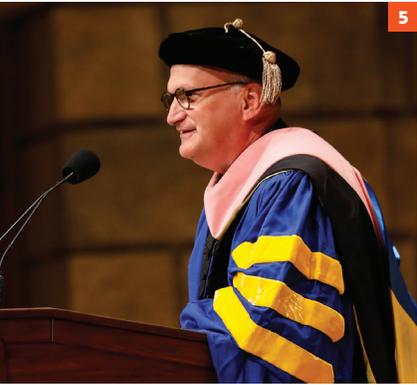
The Morning Chamber Music Series concerts for spring 2023 featured Eastman cellist and alumnus Jeffrey Zeigler '95E and baritone Malcolm J. Merriweather '10E (MM). Zeigler, music director for the National Sawdust Ensemble, is the former cellist for the Kronos Quartet, and Merriweather is the New York Philharmonic Chorus Director. Flutist Adam Sadberry is scheduled to perform the series over Meliora Weekend in October.

Composer and alumnus Han Lash '04E was in residence as the Howard Hanson Visiting Professor of Composition and featured in two concerts on March 14 and 15.

Grammy Award-winning drummer Larry Aberman '86E returned to Eastman in March to perform with the Eastman Jazz Lab Band and Eastman Jazz Workshop Ensemble.



[1] Masako Ono Toribara
[2] Robert Freeman, former dean of Eastman. [3] Professor Emeritus Carol Webber. [4] Cellist and alumnus Jeffrey Zeigler. [5] Mark Volpe, former President and CEO of the Boston Symphony Orchestra. [6] Professor Emeritus Russell Miller.



5

MARK VOLPE WAS THE EASTMAN SCHOOL OF MUSIC'S 2023 GRADUATION CEREMONY SPEAKER

Mark Volpe '79E, '14E (Honorary), the former President and CEO of the Boston Symphony Orchestra, addressed the 2023 graduates of the Eastman School of Music on Saturday, May 13 in Kodak Hall at Eastman Theatre. He shared insights on what he thought were essential skills for the future, including the ability to communicate, advocate, and lead within local communities. Eastman, he said, provided its graduates with these essentials.

In his speech, he said: "It has been my experience leading orchestras for 38 years that musicians who are engaged in activities beyond just playing rehearsals and concerts tend to be more content and enjoy their life in music more. Furthermore, in a world where the rate of change continues to accelerate and expectations continue to evolve, it is inevitable that the role of citizen musician needs further development. Given this, the ability to adapt to changing circumstances precipitated by geopolitical and technological developments, the ability to influence, the ability to raise money, and the ability to create strategic partnerships are all integral to furthering the cause of music."



6

In Remembrance: Russell Miller

PROFESSOR EMERITUS OF VOCAL COACHING AND REPERTOIRE Russell Miller unexpectedly passed away in July 2023. He taught at Eastman from 1995 to 2022. He performed throughout the United States and abroad as a soloist and chamber musician, including concert tours to Korea, Hong Kong, Alaska, and the former Soviet Union. He also recorded works of Hindemith and Loeffler on the Kleos Classics label. Notable collaborations included recitals with Jan Opalach, Anthony Dean Griffey, Jonathan Retzlaff, Frederica von Stade, Julia Broxholm, Lynn Blakeslee, Zvi Zeitlin, Susan Shafer, Todd Graaber, Robert Swensen, and Marilyn Horne. In 2012, he gave the first North American performances of four newly discovered songs of Claude Debussy with soprano Elizabeth Calleo as part of Eastman's "Prismatic Debussy" festival, organized by Eastman's former Associate Dean of Graduate Studies and Professor Emerita of Music Theory Marie Rolf. For 12 years, he was the musical director for the vocal quartet "SATB," which performed a wide variety of repertoire from classical chamber pieces to Broadway. "He was a beloved professor, a beautiful musician, and a colleague who cared deeply about our students and school," said Dean Jamal Rossi.

MASAKO ONO TORIBARA, TK, JEFFREY ZEIGLER, LAUREN SAGEER, MARK VOLPE, MATT WITTEVER

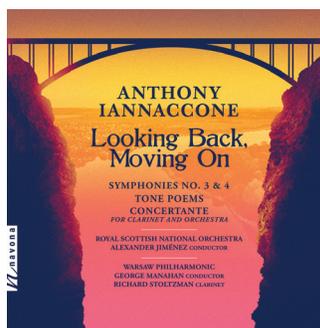


**KATE CARTER '05E (MM)
LOUISE CHAN '02E '04E (MM)**

STRIKE, STRUM AND STRIDE

Centaur Records

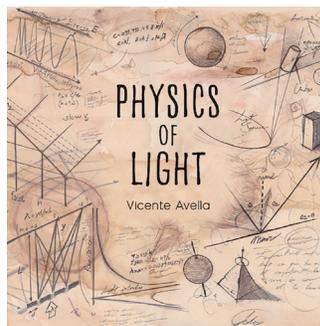
The Blue Violet Duo, which includes violinist **Kate Carter** '05E (MM) and pianist **Louise Chan** '02E '04E (MM), has released their second album, *Strike, Strum and Stride*, on the Centaur Records label. Continuing the theme of their debut album, this new album features engaging yet rarely heard works by American composers. Two of the works have never been recorded in studio: Morton Gould's *Suite for Violin and Piano* and Stewart Copeland's *Celeste*.



**ANTHONY IANNAACONE '72E
LOOKING BACK,
MOVING ON**

Navoa Records

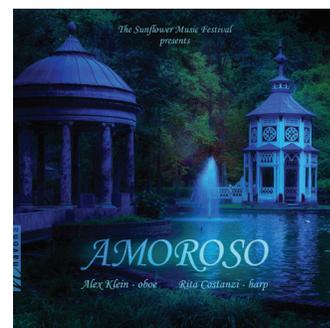
In January, composer and conductor **Anthony Iannaccone** '72E released a two-CD album entitled *Looking Back, Moving On* on the Navoa Records label. The album includes his Symphonies No. 3 and 4, tone poems, and a concerto, performed by the Royal Scottish National Orchestra, the Warsaw Philharmonic, with conductors Alexander Jiménez and George Manahan, as well as clarinetist Richard Stoltzman.



**VICENTE AVELLA '98E (MM)
PHYSICS OF LIGHT**

Pandora's Boombox Records

Vicente Avella '98E (MM) released his third album *Physics of Light* on Pandora's Boombox Records, with works that are inspired by different types of light, the various gradients of shadows, the color spectrum, the concept of chiaroscuro, and other properties of light. It was called "A wonderful and hauntingly beautiful album" by *New Age Notes*.



**RITA COSTANZI '76E
AMOROSO**

Navona Records

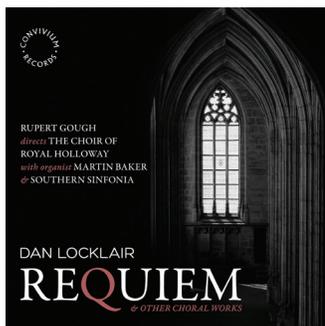
Harpist **Rita Costanzi** '76E released a new CD with oboist Alex Klein titled *Amoroso* on the Navona Records label. The recording includes well-known classics by Debussy, Fauré, Massenet, Rachmaninoff, Piazzolla, and Rodrigo, and two new, fittingly romantic pieces by contemporary composers Michael Cohen and Michael Amorosi.



**MADELEINE MITCHELL '81E (MM)
VIOLIN CONVERSATIONS**

Naxos

Madeleine Mitchell '81E (MM) released *Violin Conversations*, a masterpiece collection of deeply personal recordings, featuring contemporary works from an international circle of composers and friends. Included in the album are eight world premiere recordings, six of which were written specially for her.



**DAN LOCKLAIR '81E (DMA)
DAN LOCKLAIR REQUIEM
& OTHER CHORAL
WORKS**

British Convivium

Composer **Dan Locklair '81E (DMA)** released *Dan Locklair Requiem & Other Choral Works* on the British Convivium label, distributed by Naxos. His 40-minute *Requiem* and other works on the album are performed by The Choir of Royal Holloway, Southern Sinfonia, Hilary Cronin, Elisabeth Paul, Christopher Willoughby, Geoff Williams, and Martin Baker, and was directed by Rupert Gough.



**THE UNDISCOVERED
VIOLA D'AMORE**
Paul V. Miller, viola d'amore
Chatham Baroque
with Justin Wallace, harpsichord

PAUL V. MILLER '00E (MA), '06E (MM), '09E (PHD)
**THE UNDISCOVERED
VIOLA D'AMORE**
Centaur Records

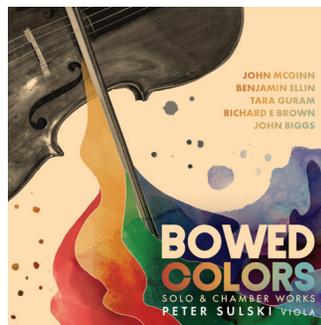
Paul V. Miller '00E (MA), '06E (MM), '09E (PHD) recently released an album of newly discovered solo and ensemble music for the viola d'amore called *The Undiscovered Viola d'Amore*, released September 1. Included on the album are organist Justin Wallace '07E (MM) and violinist Andrew Fouts, who studied at Eastman.



**RUSSELL SCARBROUGH '04E (MM), '08E (DMA)
FUN TIMES**
Russell Scarbrough Big Band

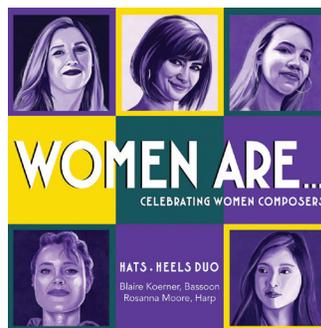
Composer **Russell Scarbrough '04E (MM), '08E (DMA)** released the album *Fun Times* with his big band, which is named for the irony of the pandemic years. The album brings together several friends,

classmates, colleagues, and teachers, with a heavy Eastman tilt. The recording features Eastman alumni: Chris Beaudry, Charlie Carr, Kirsten Edkins, Shoghi Hayes, Ethan Helm, Devin Kelly, Brendan Lanighan, Dan Loomis, Doug O'Connor, Jeff Ostroski, Marcelo Magalhães Pinto, Jim Pugh, Jared Schonig, Herb Smith, Bill Straub, Chris Teal, Matt Vashlishan, Scott Worthington, Daniel Wright, and Chris Ziemba. It also features a few Eastman faculty members: Clay Jenkins, Bob Sneider, and Rich Thompson, plus ECMS faculty Bill Tiberio.



**PETER SULSKI '90E
BOWED COLORS:
SOLO & CHAMBER
WORKS**
Navona Records

Violist **Peter Sulski '90E** recently released *Bowed Colors: Solo & Chamber Works* on the Navona Records label. The album brings together a variety of musical forms and technologies, ranging from solo viola, viola and piano, and an "Invention for Viola and Tape." The album includes compositions by John McGinn, Benjamin Ellin, Tara Guram, Richard E Brown, and John Biggs.



**BLAIRE KOERNER '15E (MM), '19E (DMA)
ROSANNA MOORE '14E (MM)
WOMEN ARE . . .
CELEBRATING WOMEN
COMPOSERS**
On Streaming Services

HATS + HEELS DUO
Blair Koerner, Bassoon
Rosanna Moore, Harp

Hats+Heels duo is a bassoon and harp ensemble formed by **Blair Koerner '15E (MM), '19E (DMA)** and **Rosanna Moore '14E (MM), '19E (DMA)** that focuses on storytelling. Their debut album, *Women Are . . . Celebrating Women Composers*, features newly commissioned repertoire for bassoon and harp that incorporates women-related figures, characters, topics, or ideology.



**EMLYN JOHNSON '08E, '15 (DMA)
DANIEL KETTER '10, '10E, '17E (DMA), '20E (PHD)
CLARINETIST ELLEN BREAKFIELD-GLICK '08E)
DUOS AND TRIOS**
New Focus Recordings

The American Wild Ensemble (which includes flutist **Emlyn Johnson '08E, '15 (DMA)**, cellist **Daniel Ketter '10, '10E, '17E (DMA), '20E (PHD)**, and clarinetist **Ellen Breakfield-Glick '08E**) released its second album *Duos and Trios* on New Focus Recordings. The album includes four works commissioned by American Wild Ensemble, three of which are written by composers tied to Eastman: "Avaloch Sketches" by **David Clay Mettens '15E (MA)**, "Stillwater Marsh" by **Aaron Travers '03E (MA), '05E (PHD)**, and "Two Nocturnes" by **David Liptak**, the recently retired professor of composition at Eastman. The final work on the album is "Fear, Hiding, Play" by Margaret Brouwer.

NEW TO SIBLEY LIBRARY



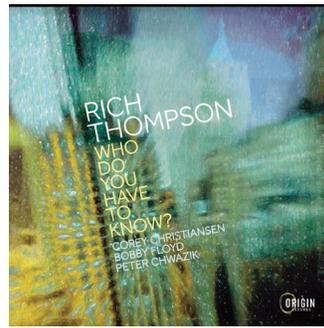
RONALD CARAVAN
'73E (MM), '75E (DMA)

SINGLE REED EXPRESSIONS

Mark Records

New to Sibley Library is *Single Reed Expressions*, an eight-volume series of CDs recorded by clarinetist and saxophonist **Ronald Caravan**, '73E (MM), '75E (DMA) with pianist Shar-Shalom Strong. The CDs feature a mixture of classic works for clarinet and saxophone, new works for the instruments, and even some works composed by Caravan. Caravan is a faculty member at Syracuse University, and Strong is on faculty nearby at Hamilton College.

Correction from last issue: The last issue of *Notes* omitted an alumnus from an album in the Recording Section. The 2023 Grammy-nominated album *What is American* by the PUBLIQuartet included alumnus Nick Revel, who is the ensemble's founding violist.



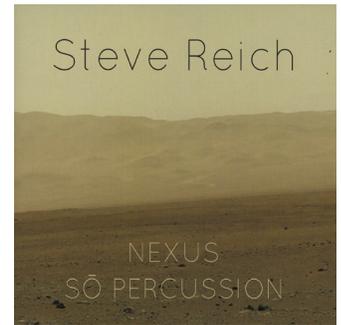
RICH THOMPSON '84E (MM)
WHO DO YOU HAVE TO KNOW?
Origin Records

Drummer **Rich Thompson '84E (MM)**, an associate professor of jazz studies and contemporary media at Eastman, released an album in March named *Who Do You Have to Know?* on the Origin Records label. The recording includes guitarist Corey Christiansen, pianist/organist Bobby Floyd, and bassist Peter Chwazik, and was recorded and mixed by Eastman audio engineer Greg Thompson. The recording is available on Bandcamp.



MARK STEINBACH, '87E (MM), '90E (DMA)
GLASS-BACH DRESDEN
Orange Mountain Music

Mark Steinbach, '87E (MM), '90E (DMA), Distinguished Senior Lecturer and University Organist at Brown University, performs the music of Philip Glass and J.S. Bach on the 1755 Gottfried Silbermann organ in Dresden, Germany, released on Philip Glass' label Orange Mountain Music.



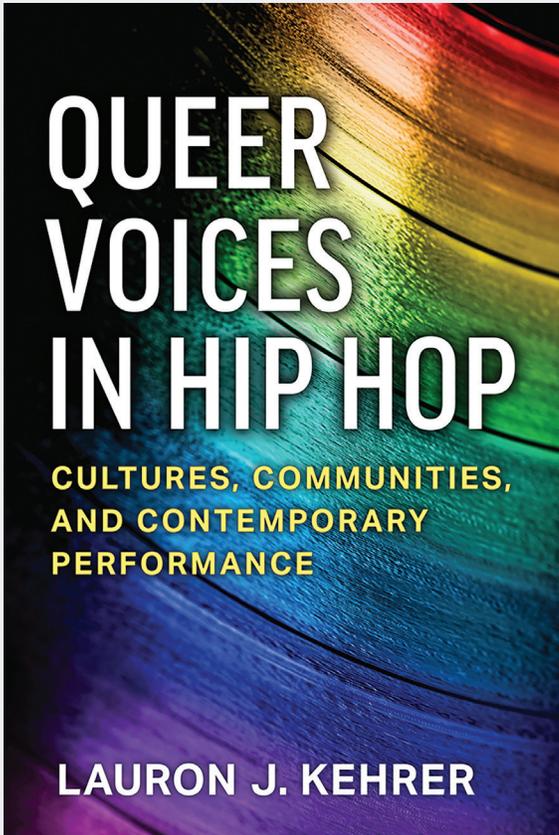
BOB BECKER '69E, '71E (MM)
BILL CAHN '68E
JASON TREUTING '99E
STEVE REICH
NEXUS

Three Eastman alums performed on NEXUS Percussion Group and So Percussion's joint album called *Steve Reich*, released on the NEXUS label. Musicians include longtime NEXUS members **Bob Becker '69E, '71E (MM)** and **Bill Cahn '68E**, as well as So Percussion's **Jason Treuting '99E**.



PHIL MARKOWITZ '74E
SOLO PIANO LIVE IN ROME
Parco della Musica Records

Jazz pianist **Phil Markowitz '74E** recorded the album *Solo Piano Live in Rome* on the Parco della Musica Records label and features original compositions and re-imagined standards. To add to the virtuosity, the album was recorded in front of a live audience.



LAURON KEHRER '11E (MA), '17E (PHD)

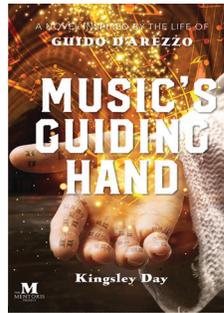
**QUEER VOICES IN HIP HOP:
CULTURES, COMMUNITIES, AND
CONTEMPORARY PERFORMANCE**

University of Michigan Press

Lauron Kehrer '11E (MA), '17E (PhD) published their first book, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance*, with the University of Michigan Press. This book was awarded competitive subvention grants from the American Musicological Society and the Society for American Music to support publishing a free, Open Access digital edition of the book. It was also named one of Lambda Literary's Most Anticipated LGBTQIA+ Books for November 2022.

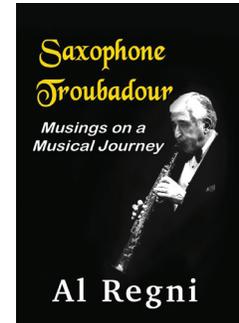
READ AN INTERVIEW WITH LAURON KEHRER:
[TINYURL.COM/2UJX4MTF](https://tinyurl.com/2UJX4MTF)





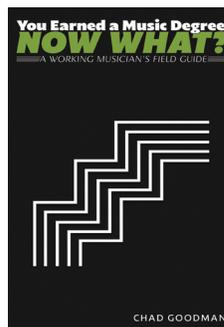
STANLEY KINGSLEY DAY '75E (MA)
**MUSIC'S GUIDING HAND:
A NOVEL INSPIRED BY
THE LIFE OF GUIDO
D'AREZZO**
The Mentor's Project

Stanley Kingsley Day '75E (MA) wrote a new book titled *Music's Guiding Hand: A Novel Inspired by the Life of Guido d'Arezzo*, published by The Mentor's Project. It is a biographical novel about the medieval monk who invented music notation and what's now popularly known as do-re-mi. Despite institutional opposition to his revolutionary system for notating musical pitch on lines and spaces, his method became the standard that's still used today. Day relays that he studied Guido's contributions to music theory in his History of Music Theory course with David Russell Williams at Eastman.



ALBERT REGNI '58E
**SAXOPHONE
TROUBADOUR: MUSINGS
ON A MUSICAL JOURNEY**
Bublish, Inc.

Albert Regni '58E authored a memoir called *Saxophone Troubadour: Musings on a Musical Journey*, published by Bublish, Inc. Due to Regni's storied career, you've probably heard him play: If you attended New York's Broadway theaters from the '60s to the early 2000s, you've heard him play. If you watched television during the '60s through the 2000s, you have listened to his music on TV shows like *Twin Peaks*, countless movies, classical and jazz recordings, and an array of TV commercials. Regni has been a featured player in symphony and philharmonic orchestras and has played most major venues in the world. His book is an odyssey on his career that includes amusing anecdotes and his marvelous experiences.



CHAD GOODMAN '11E
**YOU EARNED A MUSIC DEGREE.
NOW WHAT?: A WORKING
MUSICIAN'S FIELD GUIDE**
Independently published

Chad Goodman '11E, who was recently named music director of the Elgin Symphony Orchestra, also recently published a book about the business side of music titled *You Earned a Music Degree. Now What?: A Working Musician's Field Guide*. It will help readers hone self-promotion skills, build independent studios, stage concerts, and generally help anyone find a footing in the music world.

▶ ALUMNI NOTES



OPERA ALUMNI PERFORM TOGETHER IN MIAMI

Thirteen Eastman alumni were involved with Palm Beach Opera's recent production of Puccini's *Madama Butterfly*:

Back row (left to right)

Shea Kole '03E (Cello); Christopher Glansdorp '89E (Principal Cello); James Barbato '03, '03E, '05E (MM) (Director of Artistic Administration); Scott Ellington '82E (Clarinet II); Ksenia Leletkina '13E (DMA) (Principal Coach); Alison Moritz '12E (MM) (Stage Director); Ian Silverman '20E (MM) (Assistant Stage Director); Troy Cook '10E (MM) (Sharpless); Robert McCabe '08E (MM) (Trumpet)

Front Row (left to right)

Edward Bland '22E (MM) (Imperial Registrar / Apprentice Artist); Bergsvein Toverud '21E (MM) (Apprentice Artist); Maria Vasilevskaya '19E (MM) (Apprentice Artist); Susannah Kelly '02E, '04E (MM) (Cello)

1960s

Marlan Carlson '61E (MM), '64E (DMA) recently retired after 54 years as the Professor of Music at Oregon State University in Corvallis.

Diana Cobb (Michaels) '69E won the 2023 United States International Duo Piano Competition (amateur division) in January.

Beth Jennings-Eggar '62E retired after 48 years of teaching and performing in the New York area, founding and directing Hackley Conservatory and The Great Performers in Westchester concert series.

1970s

Dave Harman '75E (DMA) retired in May 2022 from the position of Music Director and Conductor of The Penfield (NY) Symphony Orchestra.

Andrea Loewy '75E retired in 2022 as Professor of Flute/Theory at University of Louisiana at Lafayette after 37 years. She is now Professor Emerita and continues

to play principal flute in Acadiana Symphony.

1980s

John R. Beck '83E (MM) visited Eastman for a four-day residency, which included a collaboration with the Eastman Performing Arts Medicine program. The visit coincided with the 90th birthday of his father, Emeritus Faculty Member John H. Beck '55E, '62E (MM). After 25 years of studio percussion teaching at the University of North Carolina School of the Arts, John R. Beck took on a new role as the Coordinator for Community Arts & Wellness Partnerships in August.

Bradley Ellingboe's '83E (MM), '84E (MM) new dramatic cantata, "A Place Called Home," received its world premiere in Carnegie Hall on Saturday, April 29, 2023. The 45-minute work is scored for mixed chorus, solo quartet, and chamber ensemble and is a plea to care for earth in a time of climate uncertainty.

A world premiere by **Dan Locklair '81E (DMA)**, *The Harvard/Ashmont Evening Service* (2022) for SATB & TTBB choruses



Professor Emeritus John H. Beck (left) with his son, alumnus John R. Beck (right).



Renée Fleming '83E (MM), '11 (Honorary) was appointed a Goodwill Ambassador for Arts and Health by the World Health Organization. Fleming is also a recipient of the 46th Kennedy Center Honors for lifetime artistic achievements.

& two organs, was given on March 23 at Harvard Memorial Church in Cambridge, MA and March 26 at The Parish of All Saints, Ashmont in Boston, MA.

Lila Noonkester '84E (MM), '88E (DMA) retired from Lander University in Greenwood, SC, in December of 2022. She served on the voice faculty at Lander for 34 years and as chair of the Department of Music since 2008. The University honored her service by naming her Professor Emerita in 2023.

Deborah Plutzik-Briggs '80E developed several programs as Vice President of the Arts and Community Engagement at The Betsy Hotel in Miami, including



Maria Schneider '85E (MM) is one of 19 new members and four honorary members who were inducted into the American Academy of Arts and Letters during its annual Ceremony on May 24.

an annual Overture to Overtown Jazz Festival. This year's festival, presented during National Jazz Appreciation Month, featured 45 performers across 48 events.

Russell Schmidt '86E, '88E (MM) performed as a guest composer/pianist with the Eastman New Jazz Ensemble on February 15, 2023, directed by Dave Rivello.

Michelle Shayne '85E, '98M (MD), '01 (Res) was promoted to Professor of Medicine and Oncology at the University of Rochester.

In 2022, **Jonathan Sturm** '85E (MM) was named Morrill Professor of Music, by Iowa State University for outstanding teaching, with research and service, across a career. Additionally, in 2023, he completed his 31st season as concertmaster of the Des Moines Symphony and also published a chapter entitled "From Plato's *Republic* to Bill and Ted's Utopian Future: the Presence of the Arts in Peacebuilding," in *Building Positive Peace* published by Cambridge Scholars Press. He retired from Iowa State University in May 2023.

1990s

Mark Elliot Bergman '92E won the biannual International Society of Bassists Research Competition. The winning article was titled "E-portfolios as Learning Tools for Applied Double Bass Study; a Research-Based, Practice Oriented Approach." The article will appear in the ISB's academic journal. He also presented research at the 2023 ISB convention in Ann Arbor.

Harpist **Courtney Hershey Bress** '97E performed the world premiere of Michael Daugherty's *Harp of Ages* with the Colorado Symphony Orchestra on May 12, 2023.



Mark Paoe, who studied at Eastman between 1999-2003, has been appointed Associate Director of Music and Organist at the Cathedral of St. Patrick on Fifth Avenue in New York City. He will join Eastman alumni **Jennifer Pascual** '01E (DMA), Director of Music, and **Daniel Brondel** '95E (MM), Associate Director of Music and Organist. These three cathedral musicians maintain active recital schedules and are part of a 10-person roster of EastWest Organists, a concert management cooperative that is now entirely Eastman alumni.



Friends University in Wichita, Kansas hosted Eastman Professor of Conducting and Director of Choral Activities Dr. William Weinert for their Choral Connections concert. Nathanael May '01E (MM) is pictured at right with Dr. Weinert and Eastman DMA alumnus **Rayvon T.J. Moore** '20E (DMA), Director of Choral Studies at Friends University.

▶ ALUMNI NOTES

Jennie Oh-Brown '93E (MM), '97E (DMA) began a new position as Executive Director of the Chicago Youth Symphony Orchestras (CYSO) on May 22, 2023.

Amy Chang '87E, '90E (MM) received the 2023 YWCA of Northwest Ohio Milestone: A Tribute to Women Award.

Houston Methodist Hospital's Center for Performing Arts Medicine, headed by director **J. Todd Frazier** '92E, was recently honored with the Texas Medal of Arts Award by the Texas Cultural Trust.

Christine Kim '97E, '99, '01E (MM) was featured in an article on Mirage News for her work as a neurologist studying dystonia in musicians. Dr. Kim created the Music and Movement Disorders Initiative at the Columbia University Department of Neurology.

Lee Koonce '96E (MM), Senior Advisor to the Dean and President and Artistic Director of the Gateways Music Festival was honored with a Legacy Award at the William Warfield Scholarship Fund concert.

Robert Lehmann '92E (MM) published the article "Achieving Harmony: Leadership and Followership Lessons from the Orchestra" in *The Springer Handbook of Global Leadership and Followership: Integrating the Best Leadership Theory and Practice*.

Rebecca Carda Leigh '91E was selected as a recipient of the Steinway Top Teacher Award for 2021. Leigh was nominated for this award by Steinway & Sons Greenwich for her care and commitment to her piano students.



Charles Nichols '90E was the McBride Jazz Commission Series composer for the 19th annual commission at Amherst College. Nichols's commission, '59, was premiered by the Amherst College Jazz Ensemble on February 18, 2023.

Vanessa Rose '98E, Executive Director of the American Composers Forum, is leading a new digital media resource titled "Anatomy of a Commission," supported, in part, by the Institute for Music Leadership's Paul R. Judy Center for Innovation and Research. In partnership with the American Composers Orchestra, led by ESM alumna **Melissa Ngan** '02E, and National Sawdust, the year-long initiative is designed to guide both music creators and their collaborators on engaging in a transparent and positive commissioning process.

Steven Scheschareg '88E, '90E (MM) performed the world premiere of Bernhard Lang's new opera *Hiob* on January 29, 2023.

Kelly Hall-Tompkins '93E performs a new violin concerto by five-time Emmy-winning composer **Jeff Beal** in January 2024 with Leonard Slatkin and the St. Louis Symphony.

2000s

Isrea Butler '04E '06E (MM) was appointed as Director of the School of Music at The University of Nevada, Las Vegas.

Carl DuPont Jr. '06E performed "The Reaction: Spirituals, Art

Songs, and Gospel Music by Black Composers," a work exploring the range of languages and styles in African American singing traditions, as part of the Rochester Oratorio Society's new concert series called Arts Connexions.

Sarah Chan '05E (DMA), an associate professor at California State University, Stanislaus and 2021 U.S. Presidential Scholar Distinguished Teacher Award winner, performed a solo recital in April at the Salle Cortot in Paris, with a program of French and

CONGRATULATIONS TO SEVERAL GRADUATES OF THE EASTMAN DEPARTMENT OF MUSIC THEORY, WHO HAVE RECENTLY SECURED THE FOLLOWING APPOINTMENTS:

Matt Chiu '22E (PhD): Baldwin Wallace University, tenure track

Eron F.S. '19E (MA) '22E (PhD): Oberlin College Conservatory of Music, tenure track

David Hier '21E (PhD): Oklahoma State University, tenure track

Catrina Kim '16E (MA) '20E (PhD): UMass Amherst, tenure track

Alan Reese '18E (PhD): UMass Amherst, renewable lectureship

Spanish piano music alongside music of Chopin.

Leila Kelleher '07E (MM) started a new job as Assistant Professor of Fashion Design and Social Justice at Parsons School of Design in NYC.

Nicole Kenley-Miller '00E (MM) was the director, designer, lyricist, and mezzo-soprano in the off-Broadway premiere of *The Women Have Something to Say*. Also involved was **Isabelle Ganz** '81E (DMA) as a lyricist/mezzo-soprano, and **Shannon Hesse** '06E (DMA), a lyricist/pianist.

Nathanael May '01E (MM) has been named the Tim & Gail Buchanan endowed chair of the Fine Arts Division at Friends University in Wichita, Kansas.

Erin Morley '02E was honored at the 18th annual Opera News Awards celebration in April.

Rachel Roberts '03E, Director of the Institute of Music Leadership, now also serves as Director of Strategic Initiatives for the Eastman School of Music, in which she will advance and implement Eastman's strategic plan.

Jared Schonig '05E performed with his sextet at the at the Epiphany Center for the Arts in Chicago, Illinois, on April 19, 2023, alongside fellow Eastman graduate **Michael Stryker** '10E (DMA), Director of the University of Illinois at Chicago (UIC) Jazz Studies Program.

Three-time GRAMMY-nominated violinist and composer **Curtis Stewart** '08, '08E has taken on a new role as Artistic Director of the American Composers Orchestra.

1 The Cambridge Youth Gamelan ensemble, founded by **Emeric Viani** '08E, '12E (MA), celebrated its fifth anniversary with a performance at the Cambridge

Public Library in Boston in June.

An Eastman Centennial Commission by **Dr. Zachary Robert Wadsworth** '05E, *Te lucis ante terminum*, was premiered by Schola Cantorum in April at Christ Church in Rochester, NY.

2010s

Sam Bivens '13E (MA), '18E (PhD) was appointed Associate Dean of the Conservatory at the Cleveland Institute of Music, where he has been on the music theory faculty since 2017.

Dave Chisholm '13E (DMA) is the author of a recent graphic novel biography of Miles Davis called *Miles Davis and The Search for the Sound*, commissioned by the Davis estate and published by Z2 Comics. It will be published on September 26, 2023.

Gabe Condon '13E, '15E (MM) traveled to Berlin, Germany to pursue research on Sinti and Roma jazz pedagogy, philosophy, and

culture where he worked with the European Roma Institute and produced a collaborative concert with Sinti and Roma jazz musicians.

Chad Goodman '11E has been named music director of the Elgin Symphony Orchestra.

Jerry Hou '15E (DMA) was appointed Associate Conductor of the Atlanta Symphony Orchestra in September of 2020 and was promoted to Resident Conductor this past season.

Staff Sergeant **Caroline Nielson** '17E (MM) is the newest alto for the U.S. Army Chorus, the vocal counterpart to The U.S. Army Band "Pershing's Own."

Laura Sanders '16E, '18E (MM) was a principal artist in the world premiere of *The Song Poet* with the Minnesota Opera in March of 2023. **Hai-Ting Chinn** '95E also performed.

Matthew Swensen '15E debuted with the New Orleans

Opera in January, performing the role of Almaviva in Rossini's *Barbiere di Siviglia*.

2020s

Amy Nam '20E (MM) was among the nine composers selected for June 2023 EarShot Readings with the American Composers Orchestra.

Georgia Mills '19E (MA), '21E (MM), '24E (DMA) was a guest conductor for the Orlando Philharmonic Orchestra's concert on February 25, 2023, "Chris Thile in Concert," with guest artists Chris Thile and Aoife O'Donovan.

Jazmine Saunders '22E won the inaugural Duncan Williams Voice Competition in the Developing Division hosted by the New York City Opera and the Manhattan School of Music. Jazmine is currently pursuing a Master of Music in Vocal Arts from Juilliard.

2 The Rochester Classical Guitar Society presented its second Winter Festival at the Little Theater, organized by President Ken Luk '11E, '13E (MM), '13E (MA), '18E (DMA) and his team. Performers included: Professors Bonita Boyd '71E and Nicholas Goluses (pictured), guitarist Danny Zahl '22E (MM), guitarist Django Klumpp '22E (MM), and doctoral guitarist Fredrik Jernberg '23E (MM), as well as doctoral harpist Sunshine Quan '22E (MM) and master's student and flutist Dana Crytser.



▶ ALUMNI NOTES IN MEMORIAM



1 DAVID FETLER '56E (DMA)

David Fetler, who was a major contributor to Rochester's cultural and musical community for more than half a century, died in April of 2023 at the age of 96. David founded and conducted the Rochester Chamber Orchestra from 1964 until his retirement in 2015. He also founded and conducted the Greece Symphony Orchestra from 1968 to 2020 and was the music director at St. Paul's Episcopal Church on East Avenue for 50 years. He was known for mentoring and inspiring many students with a love for classical music.

He received a master's in conducting from Westminster Choir College and a doctorate in composition from the Eastman School of Music in 1956. He was recruited by renowned American composer Howard Hanson to the Eastman faculty, teaching for eight years while directing the Eastman Collegium Ensemble and the Eastman Singers. He was known for discovering new talent. He would roam Eastman's halls listening to students practicing their instruments, and would occasionally

ask one to perform as a soloist with the Rochester Chamber Orchestra, giving them their first professional opportunity. Over the years, many Eastman faculty performed with the RCO, including Barry Snyder, Zvi Zeitlin, Kenny Grant, and Bonita Boyd.

Fetler was born in Riga, Latvia on March, 4, 1927, the son of pastor William Fetler. He was one of 13 children of a musically inclined family that formed a family band in Latvia in the early 1930s. At the age of 6, young David was made the group's first conductor. "Conducting just felt very natural to me," he recalled of being handed the conductor's baton as a child. He would continue conducting and performing music for the next 87 years.

2 DAVID LEO KAMIEN '49E

David L. Kamien, a noted pianist, composer, conductor, and teacher in the US and Germany, died in March 2023. He became a sought-after composer of music for commercials, television programs, and films. Until the end of his life, he was a proud member of GEMA (the German equivalent of ASCAP) and was honored for fifty years of contributions to the post-war German musical scene. Credits included numerous commer-



cialists for Lancôme, IBM, Varta, Diamant Mehl, Bioclear, and other standing clients; television series and films, including *Tatort (Crime Scene)*, *Die Kriminalerzählung (Crime Story)*, and *Der Fall Eleni Voulgari (The Case of Eleni Voulgari)*; and several industrial productions.

In the 1970s, he was appointed as an associate professor at Essen's Folkwang Musikhochschule (now the Folkwang Universität der Künste) where he and several of his students formed the Dave Kamien Division—a sixteen-piece jazz/rock/soul band, which gained popularity in Germany. He then created a televised course on jazz called *Let's Swing: Jazz Zum Mitmachen (Let's Swing: Play Along Jazz)*, with an accompanying book, sheet music, and two-LP set. Kamien invited European and American musicians on the show, including Slide Hampton, to demonstrate basic techniques of jazz performance. *Let's Swing* led to more TV: Kamien's last production in

Germany featured musicians such as Ray Charles, Sara Jordan Powell, the Munich Gospel Choir, and several members of the Dave Kamien Division.

Dave graduated the Eastman School of Music in 1949 with a major in composition and a minor in conducting. While pursuing graduate studies at the Mannes College of Music, he was concurrently vocal coaching at the New York City Opera and copying music for "the dean of American copyists," Arnold Arnstein, at night to make rent. One of Dave's last copying assignments for Arnstein was his neighbor Lenny's original score for *West Side Story*. Dave spoke often of how his Eastman experience changed his life and his family asks that donations in his honor be made to the scholarship program at the Eastman School of Music.

3 THOMAS STACY '60E

Thomas Stacy, who played English Horn in the New York

Philharmonic for almost 40 years, died in April at the age of 84. During his long tenure with the New York Philharmonic, he was a soloist with the orchestra more than 70 times and he also premiered more than 30 works

written for him. He also appeared as a guest soloist around the country and beyond and performed on numerous recordings. He was equally a virtuoso on the oboe d'amore, a Baroque-era instrument.

He was only 17 and still a junior in high school when he was offered a scholarship to the Eastman School of Music. While at Eastman, he met his wife, Marie Elizabeth Mann. An Arkansas native, he previously held positions

at the New Orleans Philharmonic, San Antonio Symphony, and Minnesota Orchestra before joining the New York Philharmonic in 1972. Leonard Bernstein called him "a poet among craftsmen."

▶ ALUMNI NOTES DEATHS

AS OF
DECEMBER 1,
2022

1940s

Dorothea (Dalzell) Altmann
'47E, March 2023
J. Alyce (Crawford) Christ
'46E, October 2022
Shirley (Graf) Durling
'49E, May 2023
Mary Jane (Garmany) McKinsey
'48E, May 2022
Georgia (Stieler) Murphy
'47E, February 2023
Elizabeth (Briggs) Schmitt
'45E, September 2010
Forrest D. Stoll
'44E, '47E (MM), February 2023
Bernice I. (Newkirk) Van Steenberg
'47E, December 2022

1950s

Florence Chenoweth Adams
'55E (MM), December 2022
Angelo Badalamenti
'58E, December 2022
Arthur G. Bates
'57E (MM), March 2023
Roger R. Bookout
'59E, '60E (MM), January 2017
Francis P. Brancaleone
'58E, February, 2023
John C. Braund
'53E, '61 (EdM), April 10
Lauralee (Burke) Campbell
'53E, January 2023
Richard W. Campbell
'58E, April 2023

Minna (Keel) Chandler
'50E, November, 2022
Robert H. Cowden
'59E, '60E (MM), '67E (DMA),
January 2023
David J. Dalton
'59E, '61E (MM), December 2022
Jefferson E. Fraser
'58 (MM), May 2023
Frank Watson Garlock
'59E (MA), March 2023
Mary Anne (Spencer) Goodman
'56E (MM), December 2022
Louise Ruth (Gertsch) Hill
'56E, May 2023
Richard Lee Hoffman
'55, '55E, September 2022
Rolland Wood Hurst
'56E (MM), January 2023
Myrta (Borges) Knox
'54E (MM), January 2023
David T. Lawson
'55E, January 2023
Cosmo Lioni
'55E, February 2023
Richard T. McCrystal
'54E, '60 (EdM), June 2023
Mary Louise Meade
'53E, May 2023
Margaret Meier
'58E, March 2023
Doris (Palmer) Norton
'51E, May 2023
John A. Reed
'55E, September 2022
Donald E. Schmaus
'58E, '65E (MM), October 2022
Carolyn (Bunting) Whaley
'52E, January 2023
Nancy (Bookout) Wolcott
'54E, January 2023

1960s

Louis A. Angelini
'60E (MM), '68 (PhD),
December 2022
Norma Mary Bartlett
'67E, December 2022
Charlene F. Brendler
'69E (MM), March 2023
Brian Joseph Ellard
'66E, '68E (MA), '73E (PhD),
July 2021
David R. Graham
'62E, July 2022
Donald Henry Jackson
'60E, '72 (Flw),
January 2023
David M. Kanter
'68E, November 2022
Donald Vincent King
'64E, '65E (MM),
November 2022
Gordon L. Koehn
'69E (MA), March 2023
B. Randall McClellan
'69E (PhD), January 2023
Thomas G. McMillan
'60E, January 2013
Alan J. Molitz
'68E, October 2019
Jean (Sampson) Parshall
'63E, February 2023
Norma (Frisch) Rosenbloom
'64E, September 2022
Richard H. Scheffler
'64E, November 2022
Susan Hedwig (Huneke) Simon
'65E, May 2023
Carol (Murphy) Streater
'63E (MM), March 2023
Marcia Lynn (Newlin) Ward
'69E (MA), May 2023

1970s

James Lee Burton
'75E (DMA), March 2023
John A. Ditto
'79E (DMA), March 2023
Robert Benjamin Dobey
'75E (MM), '87E (DMA), April 2023
Timothy Eric Guenther
'77E, February 2023
Raymond B.A Helble
'72E, October 2022
Celia Grasty Lata
'70E (MM), '79E (DMA),
December 2022
Richard Lewis Muehlbauer
'74E (MM), March 2023
Edward Britton Reardon
'71E (MM), '85E (DMA),
January 2023
Susan May Schneider
'78E, November 2022
James Gwynn Staples
'73E (DMA), March 2023

1980s

Reuel D. Ash
'81E (MM), June 2022
Stephen Lawrence Gage
'83E (MM), February 2023
William Todd Geer
'89E, November 2022
Eric Hugo Late
'87E (MM), November 2022
Lance Reddick
'84E, March 2023
Charles William Taylor
'83E, December 2022

1990s

Elizabeth E. Lockwood
'90E, May 2023

► FACULTY NOTES

The Eisenhart Award for Excellence in Teaching was presented at Eastman's 2023 Graduation Ceremony to **Matthew Curlee**, Assistant Professor of Music Theory, and **Christel Thielmann**, Assistant Professor in Conducting and Ensembles.

Melina Esse, Associate Professor of Musicology received the William H. Riker University Award for Excellence in Graduate Teaching.

Conductor Emeritus **Donald Hunsberger** '54E, '59E (MM), '63E (DMA) received the Eastman Centennial Award for his commitment and dedication to the EWE as well as the Eastman School of Music, an award given during the Eastman Wind Ensemble's 70th anniversary concert in January 2023.

Associate Professor of Cello **Guy Johnston** began his term as President of the European String Teachers Association (UK). In addition, Guy will perform a new cello concerto with the BBC Symphony Orchestra at the BBC Proms in 2024.

The Eastman School of Music hosted the Lviv Ukrainian Philharmonic Orchestra in January in solidarity with Ukraine. Professor **Oleh Krysa** was the featured soloist on Max Bruch's Violin Concerto No. 1. Professor **James Van Demark** served as a last-minute substitute, also performing with the orchestra in Carnegie Hall on February 15.

Professor **Timothy Long** recently conducted the US premiere of *Missing* by Marie

Clements and Brian Current with the Anchorage Opera.

Professor **Brad Lubman** conducted three concerts of Messiaen's *Turangalila-Symphonie* with the SWR Symphonierchester in Stuttgart and Freiburg. Brad also conducted two Steve Reich concerts, one with Ensemble Signal in Minnesota and another with the Los Angeles Philharmonic's New Music Ensemble during the spring semester.

Director of Eastman Performing Arts Medicine **Gaelen McCormick** was inducted as the president of the International Society of Bassists at the society's June convention at the University of Michigan and served as this year's convention chair.



Dave Rivello, Assistant Professor of Jazz Studies and Contemporary Media, was elected to the Board of Directors of the Rochester Fringe Festival.



FACULTY MILESTONES

Several faculty members reached milestone years at Eastman at the end of the spring semester, and were recognized at the May Faculty Meeting. We thank all of these colleagues for their years of service and their countless contributions to Eastman:

10 Years: Renée Jolles, Henry Klumpenhouwer, Wesley Nance

15 Years: Michael Anderson, Michael Burritt, Katherine Ciesinski, Charles Ross, Glenn West

20 Years: Elinor Freer, Carlos Sanchez-Gutierrez

25 Years: Rosemary Elliott, Roger Freitas, Don Harry, James Thompson

30 Years: Nicholas Goluses, Anne Harrow, Oleh Krysa

35 Years: W. Peter Kurau

40 Years: Jonathan Baldo

45 Years: Christel Thielmann

60 Years: Vincent Lenti (Emeritus Professor)

▶ STUDENT NOTES

Four students this spring were selected as 2023 Yamaha Young Performing Artists Competition winners: pianist **Meihui An**, from Professor Joseph Racker's studio, clarinetist **Scott Shao**, from Professor Michael Wayne's studio, violinist **Jory Lane '23E**, from Professor Renee Jolles' studio, and percussionist **David Wang '23E**, from Professor Michael Burritt's studio.

Félix Benki, an undergraduate student, took home third prize in the Youth Division of the Texas International Guitar Competition.

Eric Bergeman was the winner of this year's Tal Perkes Flute Competition, held on April 21 at Eastman.

Dean Brady '23E, an undergraduate flutist, won a position in the U.S. Navy Fleet Band.

At the Los Angeles International Liszt Competition, piano students of Alan Chow received prizes in their respective divisions. DMA student **Huiping Cai** was awarded First Prize, junior **Xiaolong Liu** was awarded Second Prize, and senior **Tony Yan Tong Chen '23E** received an Honorable Mention.

The Java Quartet was also a semi-finalist at the 10th Annual Coltman Chamber Music Competition and a national finalist at the 2023 MTNA Chamber Music Competition. The quartet members are **Andres Carerro**, violin, **James Marshall**, viola, **Belle Ra**, cello, and **Hyunmin Gina Lee**, piano.

Austin Chanu, DMA conducting student of Neil Varon and a Conducting Fellow with the Philadelphia Orchestra, made his debut with the orchestra, stepping in for Yannick Nézet-Séguin who was ill, conducting Stravinsky's *The Rite*

of Spring. Also, **Matthew Straw '23E** (MM), a student of Professor Varon, won the Utah Symphony Orchestra assistant conductor position, beginning this coming fall.

Andres Luke Camarillo, DMA conducting student from the studio of Mark Scatterday, was appointed as a conductor for the United States Air Force Band.

Georgia Mills '19E (MA) '21E (MM) from the studio of Brad Lubman, made her guest conducting debut with the Orlando Philharmonic Orchestra and Virginia Symphony this past spring.

Pianist **Steven Dong '22E**, currently a first-year master's student in Alan Chow's studio, placed second in the 63rd Jefferson Symphony Orchestra Young Artists Competition in Lakewood, Colorado. Additionally, Chow's student **Huiping Cai**, a DMA student, won third prize in the Eisemann International Young Artist Competition, sponsored by the Richardson Symphony in Texas.

Master's student **Katie Eaton '23E** (MM), from the studio of Richard Kilmer, won the principal oboe position with the Augusta Symphony Orchestra in Georgia, and has also been listed as a substitute oboist with the Charleston Symphony in South Carolina.

Matthew Figel '19E '22E (MM), a DMA piano student of Joe Rackers and Marina Lomazov, was one of four students selected internationally for masterclasses with Mitsuko Uchida at Carnegie Hall as part of the Carnegie Hall Perspectives Series.

Two undergraduate flutists won competitions through the National Flute Association: **Helen Freeman** won the Master Class Competition and **Angelina Lim** won the Orchestral Excerpt Competition. As a result, both will give per-

formances at August's national convention. Undergraduate **Andrew Hankes** recently won third prize in the Austin Flute Society Young Artist Competition.

PhD Musicology and DMA Piano Accompanying student **Hannah Harnest** collaborated with Australian soprano Alexandra Flood to take home third prize at the prestigious international song competition "Das Lied" in Heidelberg, Germany.

Two saxophonists from the studio of Chien-Kwan Lin were finalists in the Lima Symphony Orchestra Young Artists' Competition. Junior **Matthew Hrinda** won first place in the Junior Wind/Brass category, while master's student **Estel Vivó Casanovas** received second place in the same category. Both won cash prizes.

James Kealey '20E (MM), a doctoral student, was the First Prize Winner and Audience Prize Winner of the American Guild of Organists' National Young Artists Competition in Organ Perfor-

mance. As part of his prize, he records an album on the Pro Organo label, slated to release late summer 2023.

DMA student **lines Kiuru**, from the studio of Michael Wayne, was appointed Instructor of Clarinet at the Helsinki Conservatory of Music in Finland, which she will begin in January of 2024 after completing her degree at Eastman.

DMA student **Yifei Li**, in the studio of Steven Doane and Rosemary Elliott, won the substitute cello position in the Chicago Symphony and will be starting her assignment in fall 2023.

Yunzhe Lin, a current DMA student of Nicholas Goluses, accepted a position of Artist Teacher of Guitar at Vassar College. He has had success in competitions: He won first prize in the Senior Artist category in the Canares International Music Competition in Vienna and also won first prize in the Artist Division of the Texas International Guitar Competition and Festival.

AUSTIN CHANU



GEORGIA MILLS



MATTHEW STRAW



LUKE CAMARILLO



▶ STUDENT NOTES

Several organ students from David Higgs' studio were finalists in the Lynwood Farnam Organ Competition held in May in Montreal: DMA students **Alexander Little** and **Ryan Chan** '19E (MM), and first-year student **David Kraft**. The top prize went to **Alexander Little**.

In April 2023, DMA student **Jonathan Mamora**, from the studio of Professor Doug Humphreys, won first prize in the 68th Maria Canals International Piano Competition, which comes with €25,000 (EUR) plus numerous concert engagements throughout Europe. He also received the prize for best performance of a work by Spanish composer Enrique Granados. Mamora also performed a recital in Carnegie Hall in May 2023 as a result of winning last year's Virginia Waring International Piano Competition. The program included works by Liszt, Rachmaninoff, Liebermann, and Vine.

Sean Marron '23E and current master's student won the audition for second flute and piccolo with the Rochester Philharmonic Orchestra. **Elise Kim** '23 (MM) is the newly appointed third flute/piccolo player with the RPO.

Master's student **Shane McCandless**, from the studio of Christine Jensen, won a 2023 Herb Alpert Young Jazz Composer Award from ASCAP.

Eastman Theory graduate students have had successes on the job market: PhD student **Derek Myler** is joining the faculty at East Carolina University in a tenure track position. **David Falterman** will be a Visiting Assistant Professor at Knox College.

William Shi, DMA student of Natalya Antonova in Perfor-

mance and Literature and of Andrew Harley in Accompanying and Chamber Music, was one of several recipients of the prestigious Australian Music Foundation Award.

Samantha Sosa '23E, from the studio of Katherine Ciesinski, was an Encouragement Award winner at the Pittsburgh District of The Metropolitan Opera Laffont Competition 2022-2023 season. A soprano, Samantha was also second place winner at the Civic Morning Musicales 46th Annual Competition in Syracuse, and received the Opera Club of Syracuse Award.

Nyla Thomas, a master's student from the studio of Katherine Ciesinski, was awarded the 2023 Links Scholarship.

In the Marian Garcia International Piano Competition, junior **Karina Tseng**, student of Alexander Kobrin, was awarded First Prize; junior **Xiaolong Liu** and DMA student **Jianyi Gu** '22E (MM), students of Alan Chow, were awarded Second Prize and Honorable Mention.

Danica Tuohy, a first-year horn student in the studio of W. Peter Kurau, received two awards from the International Horn Society through their scholarship competitions. One is the Jon Hawkins Award, which carries a stipend to be used for registration, housing, meals, and travel, plus a lesson with a featured artist at the International Horn Symposium in Montreal. Additionally, Danica received the Paul Mansur Award, which includes a free lesson or performance in a master class during the symposium.

Seniors **Emilie Tupper** '23E and **Stephanie Tateiwa** received Institute of Music Leadership

Mentorship Grants. Tupper's project was titled "Storytellers: A Student Composition Workshop" and enabled Emilie's quartet, the Kilbourn Quartet, to work with 2nd and 3rd grade students at the Children's School of Rochester No. 15 to create a collaborative composition along with **Clayton Trumbull** (BM Composition). Tateiwa won a grant for her project "Journey in Passion," an album of Tateiwa's original music based on blending non-Western compositional techniques. Her album will serve as a model for female leadership in the jazz community.

Two undergraduate students of David Higgs won prizes in the Otumwa National Undergraduate Organ Competition: senior **Henry Webb** '23E won Audience Prize and Second Prize, and junior **Ryan Greene** won Third Prize. Additionally, **Edith Yam**, a current DMA student also in the studio of Higgs, was selected as an E. Power Biggs Scholar for the Organ Historical Society (OHS). This is a three-year award that includes generous financial support to attend the next three annual OHS Conventions, and career development opportunities from the OHS community for organ performance and research.

DOWNBEAT STUDENT AWARDS:

EASTMAN'S JAZZ AND CONTEMPORARY MEDIA DEPARTMENT WAS WIDELY RECOGNIZED IN THE 46TH ANNUAL DOWNBEAT STUDENT AWARDS:

Undergraduate College Outstanding

Performances: **Avery Pambianchi** '23E, trumpet;

Gavin Gray '23E, double bass; **Robert Varon**, guitar

Graduate College Outstanding Soloist:

Andrew Carroll '23E (MM), piano

Graduate College Outstanding Performances: **Eastman**

Jazz Ensemble

Undergraduate College Winner: Bug Day (**Rowan Lynch**

'23E, vocals and guitar; **Rob Varon**, guitar, vocals;

Zach Walgren '23E, bass; **Kevin Murphy** '23E,

drums)

Undergraduate College Outstanding Arrangement: **Kevin**

Murphy '23E, "Early Autumn"

Graduate College Outstanding Arrangements—Studio Or-

chestra: **Lee Wolf** '23E (MM), "You're Everything"

EASTMAN SCHOOL OF MUSIC PRESENTS

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with Keynote Speakers **Dr. Lisa Beckley-Roberts**
and **Dr. Braxton Shelley**



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In January 2023, Eastman School of Music’s Special Collections Librarian and Archivist David Peter Coppen assembled a special exhibit in Sibley Library’s Eastman Wind Ensemble Room to celebrate and highlight the last 70 years of the Eastman Wind Ensemble’s history. The exhibit traces the development and growth of the EWE from its beginnings and through its successive conductors: Frederick Fennell ’37E ’39E (MM) ’88E (Honorary), Donald Hunsberger ’54E ’59E (MM) ’63E (DMA), and Mark Scatterday ’89E (DMA). Among other historical elements, it highlights the nationally acclaimed Mercury

recordings produced under Dr. Fennell, the international tours that were a central aspect of Dr. Hunsberger’s tenure, and the abundant collaborations and world premieres pursued by Dr. Scatterday.

The next display in Sibley’s EWE Room is scheduled to go up in mid-2025 and it will focus on the EWE in Japan.

Pictured left to right: Mark Scatterday, Donald Hunsberger, Marjorie (Polly) Hunsberger ’58E ’60E (MM), David Peter Coppen, and Dean Jamal Rossi. Photograph by Luke Juntunen.
