

# ESM

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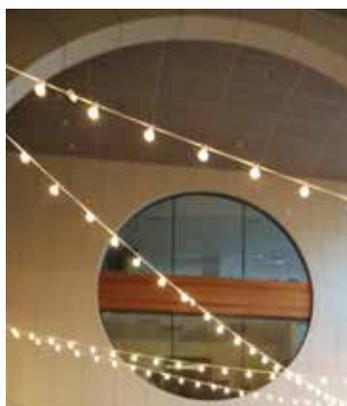
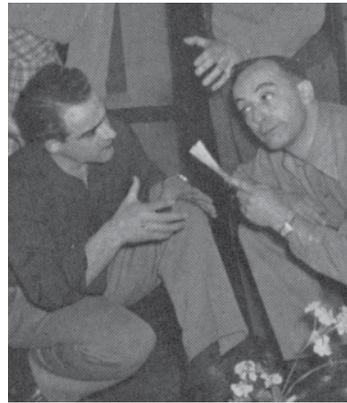
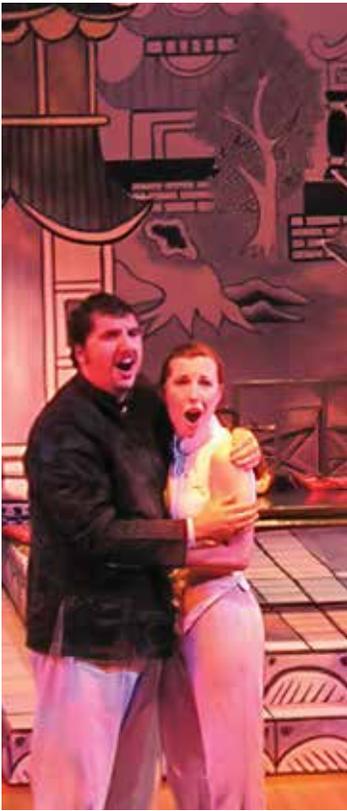
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Whether you live around the corner or around the globe from the banks of our beloved Genesee River and Gibbs Street, your regional network of alumni, family members, students, and friends is dedicated to bringing the spirit of Meliora and Rochester pride to you.

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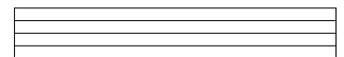
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**EDITOR**

Anna Reguero

**CONTRIBUTING WRITERS**

David Peter Coppen  
Jessica Kaufman  
David Raymond  
Lauren Sageer  
Mason St. Pierre

**CONTRIBUTING PHOTOGRAPHERS**

Kurt Brownell  
Adam Fenster  
Luke Juntunen  
Kerry Lubman  
Nic Minetor  
Lauren Sageer  
John Schlia  
Steph Vite-Romero  
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

**SENIOR CREATIVE AND DESIGN MANAGER**

Luke Juntunen

**DESIGNER AND GRAPHICS SPECIALIST**

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**



Dear Friends,

As a proud Eastman alumnus, I have always treasured *Eastman Notes*. I found it to be a connection to my musical home where I could read about the ongoing commitment to musical excellence that so inspired me as a student, as well as about exciting new initiatives that were unfolding in one of the world's bellwether music institutions. Having now had the privilege of writing a message to Eastman alumni in this publication over the past ten years, permit me to share a few observations about our school.

**Excellence**

If not careful, excellence can be a buzzword. Of course, every institution desires to be excellent, and no musician is ever satisfied with 'pretty good.' However, I believe that *Eastman Excellence* is tangible and stands alone. Our students learn a great many things during their time at Eastman. They learn about music, they learn how to perform music, and they learn even more about themselves as they prepare to enter the world as young adults. But one of the most important things they learn is what it takes to achieve real excellence. In striving toward, and ultimately achieving excellence, our students learn about work ethic, dedication, grit, perseverance, sacrifice, teamwork, self-reliance, and a multitude of skills that will serve them throughout the rest of their lives. Once experienced, excellence becomes the standard our alumni pursue for decades following graduation, regardless of whether their careers are inside or outside of music.

**Alumni**

Eastman is internationally renowned because of the impact our alumni have in their own communities. For more than 100 years, Eastman alumni have shared with the world that which they learned from inspirational faculty members, dedicated staff members, and remarkable classmates. As inscribed on the façade of the Eastman Theatre, our alumni contribute 'to the enrichment of community life' across the globe. For this, they are recog-

nized for the quality of their musicianship and intellect, and for the Meliora values they developed in Rochester.

**Future**

I've always loved the Niels Bohr quote, "prediction is very difficult, especially about the future." Acknowledging that my own crystal ball is like Rochester weather—cloudy and overcast—I believe the next decades are going to be marked by massive technological, socioeconomic, and geopolitical change. The impact of this change on music is something our school will continue to consider seriously in the years ahead. However, amongst more unknowns than knowns, I believe two things hold true for music's future. The first is that the profound impact of live music performance will always be desired by humans. Regardless of the influence of technology or other factors, experiencing music in person and with others is perhaps more important today than at any other time in history. And second, I believe that the bedrock upon which any future music curricula might be created must remain an unshakable foundation of artistic and scholarly excellence. In a profession that has always been tremendously competitive, excellence matters.

**Community**

Every year, I tell our entering first year students that none of them arrived at Eastman on their own. Regardless of the number of hours spent practicing by themselves, they had a team of people surrounding them—their former teachers, their friends, their families, and even the donors who provided the scholarships that enabled the students to attend our school. Nothing is accomplished on one's own.

Likewise, as I prepare to step away from serving as the dean this coming summer, I am endlessly grateful and humbled by the remarkable community of people with whom I've been tremendously fortunate to work over the past 19 years. Together, our community has experienced thrilling performances, exciting projects, fantastic initiatives, and an invigorating centennial celebration. We have also experienced devastating losses of dear friends and colleagues, and we even found a way to study and make music throughout a pandemic. Dear friends, serving as the Joan and Martin Messinger Dean of our Eastman School of Music has been the privilege of a lifetime that I will always cherish. As a proud alumnus of our school, I look forward to Eastman's brilliant future.

Meliora,

**JAMAL J. ROSSI**

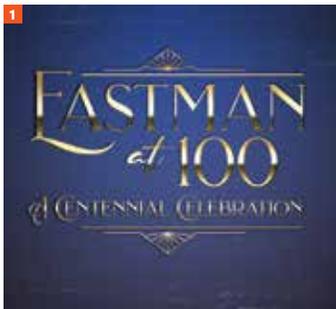
Joan and Martin Messinger Dean

## ► BRIEF NOTES

### Eastman @ 100 and Onscreen

**1** Produced by WXXI in partnership with the Eastman School of Music, the documentary *Eastman at 100: A Centennial Celebration* premiered Monday, September 18, 2023, at 8 p.m. on WXXI-TV (Rochester).

Filmed over the course of three years, *Eastman at 100: A Centennial Celebration* offers a firsthand look at individual students throughout their academic year. Eastman's story (and history) is told through intimate interviews with professors, administrators, staff, community partners and high-profile alumni, including soprano Renée Fleming '83E (MM), '11 (Honorary); composer Kevin Puts '94E, '99E (DMA); drummer Steve Gadd '68E, '17 (Honorary); jazz composer and conductor Maria Schneider '85E (MM); and retired "Voice of the Met" Mary Jo Heath '88E (PhD). Mark Watters, Director of the Beal Institute for Film Music and Contemporary Media, composed the score for the documentary. Support for the documentary was provided by Dawn F. Lipson.



### Communications Office Wins Rochester PRISM Awards—Recognizing NOTES

**2** Eastman's communications office won three PRISM Awards in the 2023 Public Relations Society of America (PRSA) Rochester Chapter awards. The awards ceremony recognizes the top work in public relations across Rochester. The winning categories and submissions, all in the Not-for-Profit sector, were:

- Direct Mail/Direct Response for "Encore: Concerts & Events Brochure"
- Magazines for "Eastman Notes: Alumni Magazine"
- Website for "Eastman School of Music Centennial Website"

### Following the Leader

Beginning in fall 2024, Eastman will offer an advanced diploma in Concertmaster Studies, designed to prepare young violinists for professional careers through intensive, focused study with Associate Professor **3** **Juliana Athayde**, Rochester Philharmonic Orchestra Concertmaster.

The diploma program, which can be completed in one year of full-time study, includes intensive study of solo and orchestral repertoire as well as opportunities to lead Eastman ensembles, pursue professional performances, shadow Professor Athayde in her role as RPO concertmaster, and receive individual mentorship. It culminates in a mock concertmaster audition, modeled on a professional audition.

To learn more, visit the Eastman website.

### Plugging In

**4** On September 23rd, 2023, the Electroacoustic Music Studios @ Eastman (formerly the Eastman Audio Research Studio) performed its first concert under new director Mikel Kuehn. Featured is the work *Dark Energy* (2018) by visiting guest composer João Pedro Oliveira, performed by students Joëlla Becker, cello, and Wynter McCray, double bass. Kuehn helped enhance Hatch Recital Hall's speaker system to allow for immersive sound experiences. To read more about Kuehn and his plans for electronic music at Eastman, visit [esm.rochester.edu/kuehntechnology](http://esm.rochester.edu/kuehntechnology).



### NEW Email for Alumni News Submissions

We hear you! It can be challenging to send your news to several contacts for inclusion in Eastman NOTES, EastmanMAIL, and Eastman's social media pages. **Going forward, please submit all alumni news to [alumninews@esm.rochester.edu](mailto:alumninews@esm.rochester.edu).** This will ensure that your news is considered for inclusion in all the aforementioned publications.

## Celebrating the Eastman School of Music's Seventh Dean:

# JAMAL J. ROSSI

IT'S 4:34 P.M. ON A SATURDAY afternoon in late September when Jamal Rossi, the Joan and Martin Messinger Dean of the Eastman School of Music and a 1987 alumnus of the school, presses send on an email informing the Eastman community about the passing of a recently retired and well-loved colleague. Not even an hour later, he arrives at Max of Eastman Place, the upscale restaurant on the first floor of the Miller Center building on Gibbs Street, to host a dinner party for new faculty. Such contrasts, even on a weekend, are common for the dean, who must lead the Eastman community in moments of exigency and celebration.

The hiring of new faculty is one of the legacies Rossi will leave as dean, a position he has held since 2013. Last summer, Rossi announced that he would not seek reappointment at the end of his current term, which concludes at the end of the 2023–24 academic year. Just this last academic year, Rossi hired 12 new faculty members, with four more vacancies to fill this current year. Over his tenure at Eastman, Dean Rossi will have hired more than 60 percent of the school's faculty members, leaving Eastman with a whole new generation of teachers to lead the century-old school into its next 100 years. With the help of dedicated faculty committees, Rossi has always sought “to bring people into the community who add dimension and depth and make it special,” he says. “I’ve tried to foster a community where people are invested in the school and invested in each other.”

The new faculty dinner is an important

event to build a rapport with new faculty and create an atmosphere of community.

As the new faculty members enter the restaurant for the dinner, Rossi greets each with a personalized comment, assuring one that he is looking forward to their first concert of the semester, and congratulating another on a recently published book.

“Every one of you is so special, and we are truly excited that you have chosen to be members of this community,” he said in a pre-dinner acknowledgement. It was a moment of celebration.

### RETURNING TO EASTMAN

Higher education administration wasn't part of Rossi's original vision for his career; he wanted to be an outstanding saxophonist and professor. In pursuit of this, he earned the Doctor of Musical Arts in Saxophone

Performance and Literature degree at Eastman, studying with Ramon Ricker. “Besides being the absolute right teacher for me at the right time in my life, Ray went on to become one of my most trusted mentors and friends,” said Rossi. Another important influence in Rossi's life was his graduate advisor, Jon Engberg. In addition to serving as Eastman's Associate Director and Associate Dean for Graduate Studies for 22 years, Engberg was an accomplished cellist. Rossi recalls taking the city bus from Irondequoit to Rochester every morning and arriving at Eastman just before 8:00 a.m. As he walked down the main hall (now Lowry Hall), he would hear the sounds of Engberg's cello drifting into the academic corridor.

“I could perhaps see myself doing that someday,” Rossi thought. Little did he know that he would return to Eastman 20 years later and occupy the same office as Dr. Engberg, his graduate mentor, and now, friend.

Following his second year of the DMA degree, Rossi began his academic career with a one-year sabbatical leave position at the University of North Carolina at Wilmington, followed by a full-time position at Northern State College (now University) in Aberdeen, South Dakota. “Having grown up outside of Philadelphia, Aberdeen seemed like the middle of nowhere. However, my wife and I loved the community, and I relished the work I was doing with very good students.”

While at Northern State, Rossi was approached by the dean of Ithaca College, where Rossi had earned his undergraduate degree, to return to Ithaca as the director of admissions. While the prospect of returning to a school Rossi cared about and in a geographic area that was near family was appealing, Rossi turned down the opportunity. One year later, he was approached again about serving as the assistant dean. This appealing opportunity created a crossroad decision about remaining on a professorial track or moving to full-time administration. Ultimately, with the opportunity to work with one of Rossi's most influential mentors, Arthur Ostrander, and the assurance that he would be able to pursue artistic opportunities, Rossi accepted. It was a decision that started his trajectory back to Eastman and prepared him for the work ahead.

One of his major projects at Ithaca College



**[1] Eastman Centennial Gala Dinner. [2] At Alice Tully Hall for world premiere of Kevin Puts' (BM '94E, DMA '99E, Distinguished '22) *Letters from Georgia* by Renée Fleming, (MM '83E, Honorary '11), with the Eastman Philharmonia. [3] With Erin Morley ('02E), Renée Fleming (MM '83E, Honorary '11), and Mary Jo Heath (PhD '88E, Distinguished '16) at the Metropolitan Opera. [4] Presenting Donald Hunsberger (BM '54E, MM '59E, DMA '63E) Distinguished Alumni Award. [5] New York City dinner with Eastman friends and alumni.**

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was overseeing the construction of a large addition that doubled the footprint of the music school. Rossi served as the school's liaison with the architects and contractors. After 11 years as the assistant and associate dean at Ithaca, and the completion of the building expansion, Rossi was ready to take on a new challenge.

Not unlike his first missed opportunity to return to Ithaca, Rossi feared he had missed his opportunity to return to Eastman— not once, but twice.

Following Ithaca, Rossi accepted his first deanship at the University of South Carolina. However, the day after he signed the contract for the job, he received a call from James Undercofler, Eastman's fifth dean who served from 1997 to 2006. There was an opening for the position of associate dean of academic affairs—was he interested? Rossi had known Undercofler for several years, and the opportunity to work with him at Eastman was enticing. But, having just accepted the position at South Carolina, he turned it down. "I thought, well, there goes my chance to ever return to Eastman," says Rossi.

A few years pass and Rossi received another phone call: The associate dean position was open yet again, was he interested?

"I really loved the work I was doing in South Carolina. I loved being the dean, and my colleagues and I were engaged in exciting initiatives. But here was a chance to be at one of the best schools in the world—a school I cared very much about, and to be back near our families." Ultimately, he turned down the job, yet again. His son was entering his senior year in high school and Rossi could not uproot his family, nor could he bear to be away from his family for a year. "There goes Eastman again. That ship sailed," he thought.

"Saying no to the opportunity to be at Eastman was a very difficult decision because I had so much respect for Jim, and I had a good sense of what he wanted to accomplish. I knew that I would have really enjoyed being a part of that team."

A few months later, Dean Undercofler called once again. The position was still open. "Jim offered to hold the position for one year, which would allow me to begin at Eastman after my son graduated from high school. This was an incredibly generous offer that I could not pass up, and for which I will always be grateful."

In one of his first meetings, Rossi recalls Undercofler sliding a large manila envelope across the table, and with a sly smile said, "it's

yours.” Inside were meeting notes regarding Renaissance Square, a Rochester downtown revitalization project that included a large performing arts center, and that had been under conversation for several years.

Renaissance Square never transpired, but working closely with newly appointed University of Rochester President Joel Seligman, Rossi and Seligman were able to secure funds from the project that had already been earmarked towards significant renovations to the Eastman Theatre. They were also successful in obtaining a remarkable gift from the Eastman Kodak Company to rename the performance space Kodak Hall at Eastman Theatre. Given the success of the fundraising during his time as Interim Dean, the project grew from renovating Eastman Theatre to also include building a much-needed addition, including the beautiful Hatch Recital Hall—something that had been articulated as a need at Eastman since the early 1970s. “The opportunity to oversee this project through to completion was a privilege. I’m proud of the work an extraordinary team of colleagues invested in renovating Eastman Theatre and expanding Eastman’s facilities.”

The completion of a historical capital project that altered the landscape of Rochester’s downtown was a moment of celebration.

Donna Brink Fox, who served as Senior Associate Dean of Academic and Student Affairs and worked closely with Rossi, admired the depth of knowledge that Rossi brought to the project, especially his ability to talk to engineers and architects.

“If you take that as a metaphor for his leadership style, it is about being analytical and constructivist,” she said.

“What I learned from the Ithaca project was the criticality of having somebody intimately familiar with how a music school functions serving as a strong liaison with the architects and contractors. Ultimately, it’s the details that matter,” says Rossi, “and you have to fight for those details.”

**BECOMING DEAN**

By the time Rossi was named Eastman’s seventh dean in 2014, he was already well-versed in the role. Rossi had been asked to step into Eastman’s top leadership position on a temporary basis on three previous oc-



**[1] Celebrating a colleague at a retirement portrait unveiling. [2] One of many renovation projects. [3] Dedicating the George Walker Center for Equity and Inclusion in Music with Crystal Sellers Battle, Gregory Walker, and Ian Walker. [4] Meeting with China Vice-Premier Liu Yandong at the Great Hall of the People.**

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casions. Each time was on the heels of challenge for the school.

The first time came after Undercofler, Eastman’s then dean, resigned to become the president and chief executive officer of the Philadelphia Orchestra. The sudden announcement necessitated a quick response from Eastman to ensure continuity in leadership. Rossi, then the deputy dean of Eastman, and his family were standing atop Toronto’s CN Tower on vacation when Rossi answered a phone call from President Seligman to re-

turn to Rochester: Rossi was to to be named interim dean the very next day. He served in that capacity for 15 months, during which time a national search was conducted that identified Douglas Lowry to become Eastman’s sixth dean.

The second time Rossi stepped up as acting dean, Eastman was facing two dire incidents simultaneously. In August 2011, an incoming student took his own life. Rossi called Dean Lowry at 2:30 a.m. to share the tragic news, but Lowry wasn’t available. He had

been hospitalized that same evening, having just learned of a life-threatening medical diagnosis. Rossi stepped up again for much of the academic year while Dean Lowry was on medical leave, guiding and supporting the community through mourning and uncertainty.

Lowry recovered and returned to lead the school again—but resigned just nine days before his untimely death on October 2, 2013. Once again, Rossi assumed the role of dean to lead the school through the passing of a beloved friend and colleague to so many. “Dean Lowry’s passing was devastating for our community,” Rossi recalls. “While I was honored to be asked to lead our school, in each instance I stepped into situations that were far different than I would have ever hoped.”

Rossi plans for the school’s next dean to arrive under substantially better circumstances. “My goal is to leave the school in a position of strength for the next dean to arrive, be celebrated, and lead the school into a brilliant future.”

## BUILDING TO THE CENTENNIAL

When Rossi was appointed the Joan and Martin Messinger Dean in 2014, he quickly engaged faculty and staff in meetings and events to encourage all to offer input on the future of the school and, ultimately, build a strategic plan to get there.

“We hosted many events and gatherings with the invitation for our faculty and staff to share their dreams and aspirations for our school,” he remembers. “We had close to 60 meetings, including 10 dinners at my house with about 20 faculty and staff members at each one. I remember hand selecting each invitation list with the goal of bringing together people who don’t typically interact. My hope was to help foster personal connections that might lead to new friendships and possible collaborations.”

These conversations led to a new strategic plan in 2015 called *Eastman 2021: Shaping the Future of Music* with two overarching goals: to enhance the school’s international position as a preeminent school of music, and to secure its financial stability to put the school in a position of financial strength. It did so with its eye toward the milestone of Eastman’s centennial.

With the strategic plan as a roadmap, Eastman achieved many strategic initiatives that included the creation of several new institutes (Beal Institute for Film Music and Con-

temporary Media, the George Walker Center for Equity and Inclusion in Music, and Eastman Performing Arts Medicine) along with new degrees and certificates, (Master of Music in Contemporary Media/Film Composition, the Master of Arts in Music Leadership (fully online), and the Advanced Diploma in Performance). In addition to renewing or creating new conservatory exchange agreements between Eastman and 13 leading music schools and conservatories around the world, Eastman also supported student ensemble tours and performances in Austria, Canada, China, Czech Republic, Germany, Italy, Japan, Mexico, as well as throughout the US including the Kennedy Center, Lincoln Center, and Carnegie Hall.

Many Eastman facilities were renovated under Rossi’s leadership including Kilbourn Hall, Howard Hanson Recital Hall, Lowry Hall, the whole of the main building, the Student Living Center, and a major rebuild of Messinger Hall to finally serve as a worthy home of the Eastman Community Music School. While all these projects were supported through the philanthropy of generous donors, Rossi is most excited about the funds that have been raised to support students and faculty. Under Rossi’s leadership, Eastman received generous gifts to support 138 new endowed scholarships (in addition to adding significant gifts to 74 existing endowed scholarships) and created 11 new endowed professorships.

These things were accomplished despite the coronavirus pandemic that disrupted concerts, classes, and the entire workings of the school in 2020 and all the way into the school’s centennial year. Like all institutions across the globe, the University of Rochester had to determine how to keep its students, staff, and faculty safe while maintaining high educational standards. For music, this posed unique challenges given the primary means of spreading the virus was through aerosol transmission. Rossi expresses genuine gratitude to the leaders at Eastman and the University who found ways to enable students to continue making music during the pandemic, at a time when many others did not. “I could not have been prouder of the way the Eastman community pulled together to face a unique and massive challenge, and to do so with the commitment of keeping each other safe.”

It all came to a height with Eastman’s centennial celebrations, beginning in fall 2021 and spanning through December 2022,

which featured exceptional concerts, public celebrations, many guest artists, and special alumni events. A highlight was commissioning and premiering more than fifty new compositions written to commemorate the centennial. Additionally, Rossi’s leadership raised more than \$72 million towards the Centennial Campaign’s \$100 million goal, putting the school on sure footing for future generations of students and faculty.

It was one of the final moments of celebration for the outgoing dean.

“Serving as the Joan and Martin Messinger Dean of the Eastman School of Music has been the greatest honor of my life,” Rossi says. “The opportunity to work with tremendously talented and dedicated faculty and staff colleagues in service of educating future generations of musicians has been an extraordinary privilege. I am proud of all that the Eastman community has accomplished together over the past ten years, and I look forward to an exceptionally bright future for Eastman and the University.”

## CELEBRATING WITH COMMUNITY

Back at the new faculty dinner at Max of Eastman place in September, there’s an air of comradery when Eastman’s Senior Associate Dean of Academic and Student Affairs John Hain shows up.

Hain has worked closely with Dean Rossi on strategic planning, forming international partnerships, and leading the efforts for re-accreditation.

Hain says that Rossi is almost old-fashioned in his formalities, always sending thank you notes and remembering the birthdays of all his direct reports. Rossi even did drive-bys to deliver cookies and wine during COVID. “He makes sure people know what a special place Eastman is. And every little detail matters,” says Hain.

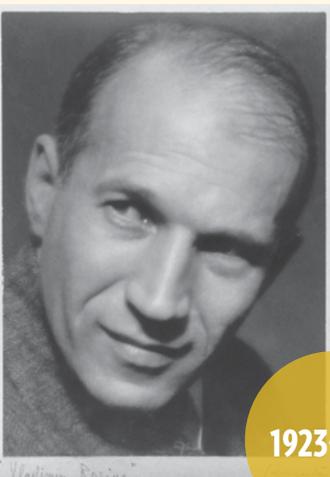
At the dinner, they joke about their recent report submitted to the National Association of Schools of Music, a 900-page document that outlines all that Eastman offers its students and what is vital for Eastman’s future.

“It’s like the end of one of the Harry Potter books,” jokes Dean Rossi. “The story is not over yet, but there’s enough finality to celebrate.”

Similarly, Rossi’s impact as dean isn’t over yet, as he’s still busy investing in Eastman’s future. But there is more than enough to celebrate.

# 100 Years of EASTMAN *Opera Theatre*

**EASTMAN OPERA THEATRE (EOT)** prepares our students for the evolving world of opera through multiple performance opportunities designed to train the modern singer-actor. Each year, our Baroque, traditional, and contemporary productions feature a wide range of musical styles, languages, and unusual lyric forms that prepare the students for the professional lyric theatre world of tomorrow. The EOT team is composed of conductors, coaches, stage directors, designers, and a devoted production staff who strive to bring the highest caliber of experiences to Eastman students. In its 100-year history, EOT has only had six directors—showcasing the incredible longevity and influence these individuals have had on the program. As its new century begins, EOT continues its mission to build our students’ capacities to lead our field into a future of artistic excellence and social relevance.

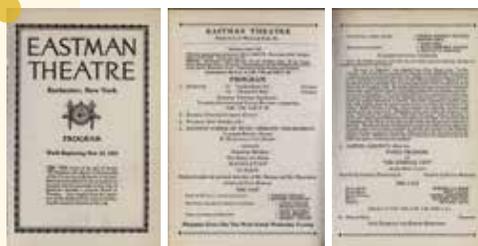


1923-1927

## VLADIMIR ROSING

**Founder of the Opera Program (1923) and Artistic Director, 1923-1927**

George Eastman personally invited Russian-born Vladimir Rosing (1890-1963), an operatic performer and producer, to establish an opera program at Eastman. Under Rosing’s direction, most productions took the form of selected scenes and/or acts from operas. His methods included a strong emphasis on training in acting and movement, as well as performance exclusively in English.



1923: Program for the department’s first production, act III of Verdi’s *Rigoletto*



1929: Scene from Tchaikovsky’s *Eugene Onegin*



1936: Scene from Verdi’s *Aida*

1931-1944



## BALABAN AND ASSOCIATES

In 1931 Emanuel Balaban (1895-1973) was named the new director of the department, a position he held until 1944. He was ably assisted by a number of other Eastman faculty members, most notably Nicholas Konraty, a widely experienced operatic performer who served as the opera department producer. During these years, the department frequently staged productions comprised of selected scenes and/or acts. Operas that were performed in their entirety were generally one-act works.



1925: Cast photo of *Carmen* when staged by Mr. Rosing and his company



1947-1976

### LEONARD TREASH

*Artistic Director, 1947-1976*

Leonard Treash (1906-1996) proved to be a transformative leader in his expansion of the opera program and its repertory. He organized the Opera Workshop, an integrated course in which singers studied all facets of operatic production and performed in scenes; the Opera Theatre, comprised of the advanced singers who appeared in staged productions with orchestra; and the Opera Seminar for the training of directors. His embrace of the repertory was wide, ranging from Verdi and Mozart to Prokofiev and Janáček.



1948: Leonard Treash coaching students for Eastman's first complete production of *The Marriage of Figaro*



1956: Mozart's *Cosi fan tutte*



1963: Robert Ward's *The Crucible*



1969: Prokofiev's *The Love for Three Oranges*



1972: Verdi's *Falstaff*

1976-1995



### RICHARD PEARLMAN

**Artistic Director, 1976-1995**

The Eastman appointment of Richard Pearlman (1938-2006)—whose credits included having directed the first professional production of the rock opera *Tommy* (1971)—marked a generational shift in the opera program. Unlike his predecessors, he was not a trained vocalist, but instead came from a literature background combined with production. Believing that the future of opera depended on attracting a new audience, Pearlman showed a flair for reimagining familiar operas so as to enhance their relevance and audience appeal, paired with frequently creating his own translations and versions of libretti.



1982: Mozart's *Don Giovanni*, featuring Renée Fleming '83E (MM), '11 (Honorary)



1994: Pulitzer Prize-Winning Composer Dominick Argento's '58E (PhD) *Postcard from Morocco*



1987: Gershwin's *Reaching for the Moon*



1988: Benjamin Britten's *Albert Herring*



1995-2023

### STEVEN DAIGLE

**Artistic Director, 1995-2023**

Steven Daigle further expanded the Eastman opera program in significant ways, introducing musical theater into the repertory and also inviting composers on-site to work with Eastman students. His quiet way of sparking students' creativity, and the work done by a team of designers whom he had handpicked himself, all contributed to the highly professional level of productions. So meticulous was Daigle's organization that in the estimation of many, the Eastman opera program ran more efficiently than many a professional company.



1977: Conrad Susa's *Transformations*

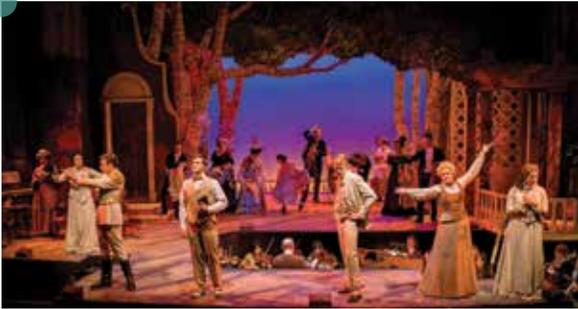


1978: Rossini's *The Barber of Seville*





2004: Charles Strouse's *East & West*



2007: Sondheim's *A Little Night Music*



2020: *Our Voices: Immersive Composer Collaborations*, involved six living composers, produced and edited by Daigle as a fully online production, due to the pandemic. Composers: Anthony Davis, Ricky Ian Gordon, Lori Laitman, Missy Mazzoli, Ben Moore, and Errollyn Wallen.



2021: Pulitzer Prize-Winning composer Kevin Puts' '94E, '99E (DMA) *Elizabeth Cree*, conducted by Timothy Long, streamed as online performance.



2023: Daniel Catán's *Florencia en el Amazonas*



2023-

### TIMOTHY LONG

**Music Director, 2018-present**  
**Artistic and Music Director, appointed 2023**

Timothy Long '92E (MM) became Artistic Director in 2023. He is the first conductor, and alumnus, to hold this position. Under Long, EOT strives for an ever-higher standard of performance and communication, exemplified by its commitment to performing music by living and underrepresented composers and librettists. Long's hope is that the exposure to this diverse repertoire will create leaders of tomorrow, who will feel empowered to create the operatic canon for a future full of meaning for many communities. He is a citizen of the Muscogee Nation, the Thlopthlocco Tribal Town, and is one-half Choctaw on his maternal side.



2023: Nkeiru Okoye's *We've Got Our Eye On You*

## RISING ALUMNI

Eastman Opera Theatre graduates such as distinguished alumni Julia Bullock '09E; Nicole Cabell '01E; Renée Fleming '83E (MM), '11 (Honorary); Anthony Dean Griffey '01E (MM); Thomas Lausmann '98E (MM); Kathryn Lewek '06E, '08E (MM); Erin Morley '02E; and Gene Scheer '81E, '82E (MM), have excelled in the operatic profession as a natural extension of their Eastman experience. As we look to the future, here are some up-and-coming young alumni who are already making an impressive impact on the opera world:

**Veena Akama-Makia '18E (MM)**  
Royal Opera House, Jette Parker Artist  
2023-24 Season

**Maire Therese Carmack '18E (MM)**  
MET debut 2023-24 season

**Keely Futterer '14E (MM), '18E (MM), '20E (DMA)** First Prize: Professional Opera John Alexander Vocal Competition, Resident Artist at Minnesota Opera 2022-24

**Tamar Greene, '12E (MM)**  
George Washington in Hamilton (National Tour and Broadway), North American premiere of Andrew Lloyd Webber's Love Never Dies

**Matthew Grills '12E (MM)**  
MET debut 2019, Lotte Lenya Competition Winner, Metropolitan Opera Competition Winner

**James McCarthy '20E, '20**  
2024 San Francisco Opera Adler Fellow

**Teresa Perrotta '17E**  
International debut at L'Opéra royal de Versailles, Cafritz Young Artists of Washington National Opera for the 2023-24 season

**Sun-Ly Pierce '16E**  
Marilyn Horne Song Competition Winner, Houston Grand Opera studio member

**Jonathan Rhodes '20E, '20**  
Cafritz Young Artist 2023-2024 Season, Washington National Opera

**Laura Corina Sanders '16E, '18 (MM)**  
Lotte Lenya Competition Winner 2018, resident artist with the Wolf Trap, Shreveport, and Orlando Operas

**Travon Walker '21E**  
Carnegie Hall Debut, member of 2023 SongStudio, under the guidance of artistic director Renée Fleming

**David Wolfe '21E**  
Grand Finalist in the Metropolitan Opera's Eric and Dominique Laffont competition

# A TIME TO BUILD

## EASTMAN HOSTS A CONFERENCE ON CONTEXTUALIZING EQUITY AND INCLUSION IN MUSIC

▼ **EASTMAN ASSOCIATE DEAN** Crystal Sellers Battle didn't plan to be a leader in diversity, equity, and inclusion (DEI) practices for musical institutions. After a childhood of singing in choirs and church, she was told she had the singing talent to pursue a performance degree in college. But when she arrived at college, she was pressured to choose between being a classical singer or a gospel singer.

"I did not know that choice was going to lead me into this career of thinking about what equity and inclusion in music looks like: being able to bring your entire self into the place and not have to leave portions of your identity outside the room," Battle says.

It was the start of several experiences that catapulted her into a career of leading DEI initiatives in academic environments, eventually landing her at the Eastman School of Music as its first associate dean of equity and inclusion in 2022. As a first initiative at Eastman, Battle quickly started on planning the school's inaugural *Context Conference 2023: Contextualizing Equity and Inclusion in Music*, which occurred on November 3 and 4 at Eastman, sponsored by Eastman's George Walker Center for Equity and Inclusion in Music, Eastman's Institute for Music Leadership, and the University of Rochester's Office of Equity and Inclusion, with generous support from Helen Cha-Pyo '93E (MM) and her family.



SIBLEY AND SAI PANEL BY KERRY LUBMAN



**[1] Eastman alum Tanya Chanphanitpornkit '15E leads “Finding Your Voice in Music Education” in Sibley Music Library.**

**[2] Sigma Alpha Iota Philanthropies, Inc. sponsored panel: “Women in Music Leadership: The Good, the Bad, and the Ugly.”**

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The conference aimed to be the first of its kind to gather people across all spheres of music to find solutions to the discussions many are having about DEI and social justice in music.

“There are a lot of conversations happening,” says Battle, “but what do you actually do? I chose the word ‘context’ because I wanted us to take these ideas a step further and actually figure out what it’s going to mean ‘for my professional music organization, for my K-12 classroom, for my private studio, for my choral ensemble, for my wind ensemble, for my orchestra.’ What is this idea and concept going to mean for an individual’s specific areas?”

“We often talk about the concepts around equity and inclusion in higher education, but for a variety of reasons—from scarcity of resources to lack of support from colleagues—we are often unable to practice these ideas at our institutions. It is my hope that this conference helps us move beyond these talks

and drive us toward true and unique implementation for each of our organizations.”

The Context Conference was intended for everyone who values conversations around equity and inclusion in music with the goal of making real, holistic progress at their institution or arts organization, including: students who want to create space for repertoire by underrepresented composers; staff members wanting a more equitable and inclusive work environment; and faculty seeking tools to incorporate this work into their classrooms, studios, and mentorships.

**The Context Conference featured 51 breakout sessions around five key conversation areas:**

- *Classroom Innovation*
- *Curriculum Shift*
- *Ensemble & Applied Area Repertoire and Performance Practice*
- *Community Engagement*
- *Recruitment and Retention*

Attendees included a full spectrum of speakers arriving from 28 states and Canada, ranging from national and international organizations to local educators and performers, totalling an impressive 546 attendees. Highlights include several representatives from Historically Black Colleges and

Universities (HBCUs), as well as from organizations such as the Civic Orchestra of Chicago, El Sistema USA, Gateways Music Festival, and the Sphinx Organization. Several Eastman faculty and staff members, students, and alumni gave talks, in addition to K-12 music educators and performers from the Rochester region.

Jamal J. Rossi, Joan and Martin Messinger Dean of the Eastman School of Music, comments, “The past few years have been rich with initiatives to study, perform, and explore music outside of traditional boundaries. Eastman is excited to have brought together colleagues who are passionate about implementing meaningful and sustained change.”

For alumni attendee Tanya Chanphanitpornkit '15E, the Context Conference was “a transformative experience, marked by a deep sense of community and shared commitment to Diversity, Equity, Inclusion, and Accessibility (DEIA) initiatives, bringing together hundreds of passionate individuals, using music as a powerful vehicle for social change. The conference atmosphere buzzed with energy and collaboration, filled with engaging discussions and insightful sessions. Speakers from diverse backgrounds shared their experiences in leveraging music to promote inclusivity and equality, offering eye-opening perspectives and inspiration.”

Chanphanitpornkit describes her presentation “Finding Your Voice in Music Education” as “a bastion of empowerment for the unique voice that every music educator possesses and how they can inspire positive change through community engagement.”

“Part of our Meliora values speak to equity and openness and this conference is an outward demonstration of those values in action. We are proud to support the Eastman School of Music and Dr. Battle for putting on this first-of-its-kind conference in Rochester,” says Adrienne Morgan, the University of Rochester’s Vice President for Equity and Inclusion and Richard Feldman Chief Diversity Officer. She adds, “Music is one of life’s joys and the more it is accessible, attainable and inclusive, the better.”

Along with Battle, the conference featured two more distinguished keynote speakers: Braxton Shelley, an associate professor of music, sacred music, and divinity in the Yale University Department of Music, the Institute of Sacred Music, and Yale’s Divinity School, and Lisa Beckley-Roberts, an associate professor of music and department chair

at Jackson State University (an HBCU). Both speakers also gave individual presentations.

Shelley’s talk, “A Time to Build,” concentrated on reconstruction within the academic sphere, “which has less to do with the move to abolish and overturn than with the sense of ‘how can I find a way to turn this institution’s resources toward the good?’” he says. “This flows from the questions of, ‘are these institutions worth keeping, can they do good,

is the history too loaded and heavy laden with all the things we can analyze?’”

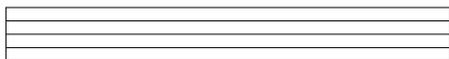
The second keynote speaker, Beckley-Roberts, has close connections to Battle: the two started a consulting company called DIEMA (Diversity, Inclusion, and Equity in the Musical Arts) after coming together during the Covid pandemic in a support group for women music executives to share strategies at that time.



CONTEXT CONFERENCE 2023: LAUREN SAGEER



**[1]** Dr. Crystal Sellers Battle, host and keynote speaker for Context Conference 2023, speaks to attendees at a luncheon in Sproull Atrium. **[2]** Noted pianist Anthony Walker headlining the Classics with a Twist concert at the Memorial Art Gallery. **[3]** Eastman alums (L to R) Betsy Marvin '81E (MA), '89E (PhD); Mary Jo Heath '88E (PhD); and Joan Beal '84E enjoying Classics with a Twist



The title of Beckley-Roberts' talk, "Thinking of a Master Plan," is based on lyrics from rap artists Eric B & Rakim's 1987 album *Paid in Full*, which is about making a plan despite economic shortcomings. "I love this idea about these two dynamic young men thinking of a master plan about how to manifest wealth for themselves in their community," she says. "Because hip hop has shifted, it was much more about the community. And so that's where that title came from. I was thinking of a master plan. How do we put into context this DEI work?"

In addition to various talks and discussion at the conference, there were many musical performances woven throughout, culminating with a Saturday evening performance at

the Memorial Art Gallery called "Classics with a Twist," a kaleidoscopic and interactive concert led by the genre-bending pianist Tony Walker. Concertgoers experienced music in different parts of the gallery as a full, immersive experience.

Battle hopes that the conference spreads the message that "opening the traditionally closed, privileged art form of classical music will have a positive impact on the art form at large."

She continues, "I like to think that classical music has been like a colonial home, made up of small rooms, a lot of small spaces very much compartmentalized. Each room had a specific function, and it stayed in that function," she says. "What I'm hoping is that we can turn that old colonial home into more of an open concept, where we're actually being influenced by each other, where the musical styles, teaching, pedagogy, performances, conversations, theory, musicology, can all start to influence each other."

In her conference keynote address, Battle observed, "DEI does not stand for Divisive, Exclusionary, and Incendiary. It means that we are working to not only open the room but to allow everyone to feel free to own their space in the room."

"The conference was more than just an event," says Chanphanitpornkit. "It was a catalyst for personal and professional growth. The opportunity to network with professionals and activists was invaluable, sparking new ideas and potential partnerships, challenging my perspectives, and reinforcing my commitment to DEIA issues.

"I left feeling energized and motivated, with a renewed determination to contribute to creating a more inclusive and equitable world through the universal language of music."

Battle has a concluding reflection: "I had a thought in my mind when envisioning what Context Conference 2023 could be. It was important to be able to bring together all sorts of music makers and we were able to accomplish that. The vision that I had in my mind was far surpassed by the energy, collaboration and overall *joie de vivre* experienced at the conference. It is my hope that the synergy created in that moment will transcend until we come together again in November 2025."

**For more information on Context Conference 2023, and future conferences, go to [esm.rochester.edu/context](http://esm.rochester.edu/context).**

# Alexander Kobrin PERFORMS BEETHOVEN'S MONUMENTAL CATALOG OF PIANO SONATAS

▼  
WHEN EASTMAN SCHOOL OF MUSIC Associate Professor of Piano Alexander Kobrin landed in Fort Worth, Texas for the Van Cliburn International Piano Competition in 2005, it was his first time in the United States. Born and trained in Moscow, Kobrin remembers his father was watching a documentary on Texas ranches and cowboys back in Russia at the time of the competition and asked him, “Are you sure there’s a Van Cliburn competition in that place?”

Not only did Kobrin win the Van Cliburn competition that year, but it was also the event that turned the United States into his new career base and home. “It literally changed not only my professional but personal life,” he says.

The Van Cliburn competition launched the rising artist into a major performing career and secured him teaching positions at Columbus State University and then at New York University. In 2017, he was hired to teach at Eastman, the same place where the renowned Russian violinist Mikhail Kopelman taught, whose concerts Kobrin attended as a teenager in Moscow. “If anyone back then told me I would be on the same faculty as him in America, I’d say ‘what, that can’t be.’ It’s surreal.”

Adding to Eastman’s tradition of excellence, Kobrin was recently named the Wentworth Family Professor of Piano by the University Board of Trustees in December 2023; succeeding Emerita Professor Natalya Antonova, who was the inaugural holder of this endowed professorship.





[1] Sonata series performance, photo by Ming-Lun Lee. [2] Alexander Kobrin.

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Kobrin gives Rochester audiences a rare and intense portrait of his playing when he tackles the full 32 piano sonatas of Beethoven over this academic year on Eastman’s Faculty Artist Series. Kobrin began his Beethoven sonata tour on September 1, 2023, with subsequent concerts given the first of every month, sans January, with his final two performances scheduled for April 1 and May 1, 2024, all in Eastman’s intimate Hatch Recital Hall.

This project not only allows audiences to hear one of Eastman’s prominent faculty artists take on a monumental challenge—but because Kobrin performs the sonatas

chronologically, it also takes listeners on a journey of Beethoven’s development as a composer.

“His sonatas were kind of his laboratory for other genres,” says Kobrin. “What he does with the form, pianism, and the sound in his sonatas—it starts with learning and ends up being a philosophy. It’s really a life journey, in which we see how the person struggles through life.”

There are few composers played by pianists more than Beethoven, which means there is no lack of interpretations of the Beethoven sonatas out in the world. But Kobrin says he’s not trying to differentiate himself.

“I just bring my own senses toward this composer,” he says. “Sometimes critics mention that I am presenting Beethoven as a more lyrical composer. I don’t think Beethoven is lacking in lyricism, it’s just that we got so used to this ‘appassionata,’ ‘sturm and drang’ image of this composer, who has so much warmth, kindness, sweetness, and humor.”

Kobrin is well-prepared for the concerts: Over the last few years, he has been busy recording the full Beethoven sonatas for the Centaur label. The first album came out this fall. Unlike his recitals, Kobrin did not record the sonatas linearly.

The recordings were made at the Seventh Adventist Church in Silver Spring, Maryland. Kobrin chose the venue because it had a beautiful Kawai piano. Kobrin tried several other pianos out but kept coming back to the Kawai. “That’s the sound I want, that’s the sound I’m looking for,” says Kobrin.

When the piano makers at Shigeru Kawai heard about this, they approached Kobrin about becoming an official Shigeru Kawai artist. It means that they provide pianos for Kobrin’s major performances—including for his Beethoven recitals at Eastman. A Shigeru Kawai piano has been delivered to Hatch Recital Hall from Japan just for Kobrin’s recitals.

Kobrin says that each day with the Beethoven sonatas reveals something new, and that each performance will also be different. “I’m just prone to new ideas, new ways, new tries here and there,” he says. The Beethoven sonatas allow for that kind of never-ending investigation.

“Beethoven is a composer who has a very special place in my work, my heart, my mind,” he says. “It gives me a lot of spiritual strength to do the full sonatas. I would advise every pianist to try to attempt that.”

# EASTMAN'S FULL GUESTBOOK FOR FALL 2023

**EASTMAN'S GUEST ARTISTS** last year included two prominent alumni. In May, world-renowned pianist, composer, and teacher William Chapman Nyaho '84E (MM) took part in a public conversation, and gave a master class and a recital.

Flutist Adam Sadberry '18E was a guest artist in the Morning Chamber Music Series, performing music by J.S. Bach and Valerie Coleman.

Eastman's composition department sponsored three famous composers. The music of Howard Hanson Visiting Professor João Pedro Oliveira, who worked with the department throughout his residency, was featured on the first EMuSE concert of the season in September. Inventor, composer, and electronic music pioneer John Chowning visited in September for presentations as well as a Portrait Concert. And John Mackey joined the Eastman Saxophone Project for the world premiere of his *Venomous Devices*, the final Eastman Centennial commission, during Meliora Weekend in October. (This commission was funded by Philip A. Selwyn '65 and Karen P. Selwyn '67.)

Soprano and musicologist Patricia Caicedo, who also has a medical degree, began a five-day residency with Eastman and Eastman Performing Arts Medicine on September 28. "In addition to igniting curiosity about Latin American and Spanish music," she said, "I aim to help students understand that music is a powerful tool for unraveling history and society."

Eastman Presents featured some Broadway glamor with *An Evening with Renée Elise Goldsberry* in Eastman Theatre. The Tony-winning actress and vocalist (known for performing in *Rent* and *Hamilton*) sang with the Empire Film and Media Ensemble led by Mark Watters.

Music educators were also guests: In November, Eastman hosted a visiting team from the National Association of Schools of Music (NASM), which included a marvelous showcase recital of student performers.



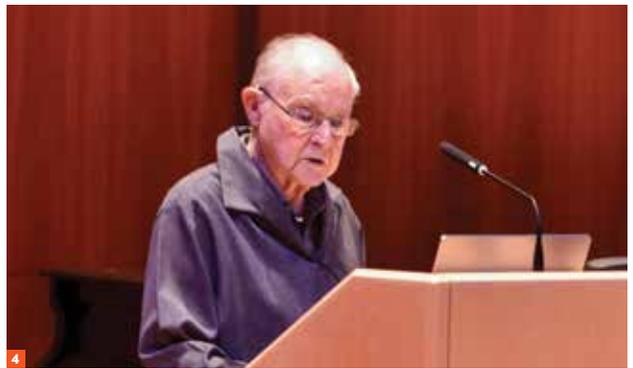
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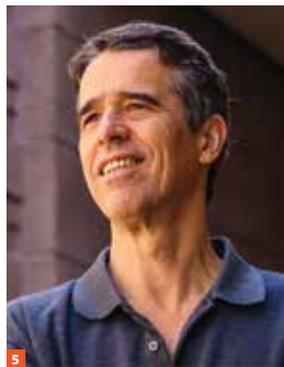
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[1] In November NASM representatives heard a student performance showcase. [2] Broadway star Renée Elise Goldsberry; and [3] soprano and musicologist Patricia Caicedo. During the fall, Eastman also welcomed composers [4] John Chowning, [5] João Pedro Oliveira, and [6] John Mackey.

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STUDENT PERFORMANCE SHOWCASE AND GOLDSBERRY: LAUREN SAGEER; CAICEDO AND CHOWNING: LUKE JUNTUNEN; OLIVEIRA: DEBRA HERRICK

# Meliora Weekend

The University's Meliora Weekend, which took place from October 5-8, 2023, brought Eastman alumni, friends, and families (among more than 10,000 registrants university-wide) back to campus to experience the fun, nostalgia, and music that can only unfold on Gibbs Street. On Friday afternoon, participants enjoyed a BBQ Block Party with lunch from Dinosaur Bar-B-Que, and 1973 Eastman graduates celebrated their reunion with the 50th Medallion Ceremony and

Music in the Main Hall. That evening, alumni gathered with Eastman's deans for drinks, hors d'oeuvres, and a Q&A about the school's opportunities for growth and goals for the future. On Saturday, participants were invited to bring their instruments and join in the New Horizons Play-Along and Gamelan Play-Along.

It's not too early to plan for next fall's Meliora Weekend, which will take place September 26-29, 2024.



[7] 50th Medallion Ceremony in Lowry Hall, [8] 50th Medallion Ceremony in Lowry Hall, [9] Celebration Dinner in Sproull Atrium, [10] Students and alumni enjoying a "Late Night Jazz" session.



[7] 50th Medallion Ceremony in Lowry Hall, [8] 50th Medallion Ceremony in Lowry Hall, [9] Celebration Dinner in Sproull Atrium, [10] Students and alumni enjoying a "Late Night Jazz" session.



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[7] 50th Medallion Ceremony in Lowry Hall, [8] 50th Medallion Ceremony in Lowry Hall, [9] Celebration Dinner in Sproull Atrium, [10] Students and alumni enjoying a "Late Night Jazz" session.

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50TH MEDALLION CEREMONY: LAUREN SAGEBER; CELEBRATION DINNER IN SPROULL ATRIUM: MATT WITTMAYER; STUDENTS AND ALUMNI ENJOYING A "LATE NIGHT JAZZ" SESSION: JOHN SCHILIA

# A Rousing Choral Rediscovery

**THE DECEMBER 8TH CONCERT** by the Eastman-Rochester Chorus (ERC), Eastman Chorale, and Eastman School Symphony Orchestra under William Weinert presented a rare performance of a large-scale choral work by a pioneering female composer.

Dame Ethel Smyth (1858–1944) was not an obscure figure during her lifetime. Her road to becoming a respected composer in Victorian England was far from smooth, but she became the first woman composer (and for more than a century, the only female composer) to be produced at the Metropolitan Opera, in 1903, and to receive a Damehood, in 1922.

Smyth’s *Mass in D*, written when she was in her thirties and premiered in 1891, is a major work, nearly an hour long. True to the time, most critics found Smyth’s score surprisingly (or unsurprisingly) “masculine,” but agreed that she was an important composer. However, her *Mass* was not performed again until thirty years later. Professor Weinert is certain this was its first performance in Rochester.

Weinert says he has been fascinated by Smyth’s *Mass* since he first encountered the score in graduate school. “It most reminds me of Beethoven’s *Missa Solemnis*. Smyth’s music is full of energy, sudden contrasts, and surprises. But as in Beethoven, the surprises are skillfully worked into a larger structure.”

He adds, “Also, there are beautiful melodies and some gorgeous, operatic writing for the soloists.” (Not surprisingly, Smyth became a successful opera composer.) Eastman’s soloists were Mary Fetterman, soprano; Alicia Esmeralda Barry, alto; Xuyue Quing, tenor; and Henry Griffin, baritone.

“Smyth thought of this as a concert work and not a devotional work,” says the conductor, and her response to the words is sometimes very dramatic, with frequent tempo changes. Instead of a pleading *Agnus Dei*, Smyth chose to end her *Mass* with a rousing, uninhibited *Gloria*.

“It’s definitely unexpected, but then a lot of things in this *Mass* are unexpected,” says Weinert. “And if your response to your faith is joyful, why not express it that way?”



## Gateways Music Festival Turns 30!

The Gateways Music Festival, in association with Eastman School of Music, launched its landmark 30th anniversary season with a week of events in Rochester and New York City from October 17–22, 2023. Concerts featured Gateways’s Brass Collective (the only all-Black professional brass quintet in the United States), Chamber Orchestra, and Chamber Players, and were highlighted by composers of color from the eighteenth and twenty-first centuries.

An October 18 lecture by Julian Ledford, PhD, about the legacy of Joseph Bologne, Chevalier de Saint-Georges (1745–1799), was followed by a concert of his music by Gateways Chamber Orchestra. Bologne, a composer, conductor, and violinist, led the first performances of symphonies by Haydn and Mozart and was a talented composer himself. His complicated life was examined in the 2023 film *Chevalier*, which was shown as part of the festival.

The music of Pulitzer Prize winner Wynton Marsalis was featured in an October 20 Kilbourn Hall concert: his *The Fiddler’s Tale*, a chamber piece narrated by award-winning actress Phylicia Rashad. *The Fiddler’s Tale* is a companion piece to Stravinsky’s classic *The Soldier’s Tale*, which opened the concert and similarly features narration and a chamber ensemble with a solo violinist (Tai Murray).

The mission of Gateways Music Festival is to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance. Founded in Winston-Salem, North Carolina in 1993 by Armenta Hummings Dumisani, the festival came to Rochester in 1997 when Hummings Dumisani joined the Eastman piano faculty.



**[1]** In December Conductor William Weinert and the Eastman-Rochester Chorus introduced Rochester to the impressive *Mass in D* by **[2]** Dame Ethel Smyth, shown in a portrait by John Singer Sargent. **[3]** A highlight of the 30th Gateways Music Festival was Wynton Marsalis’s *Fiddler’s Tale*, narrated by Phylicia Rashad.

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# A Priceless Opportunity: Eastman Percussion Ensemble in Shanghai

IN NOVEMBER, THE EASTMAN PERCUSSION ENSEMBLE (EPE) traveled to Shanghai, China to perform in the International Percussion Education Association (IPEA) Festival. Professor of Percussion Michael Burritt, who leads the ensemble, reflected on their distinctive experience.

## Can you tell us about the IPEA Festival?

The IPEA is hosted every other year by the Shanghai Conservatory. It comprises musicians from the international community, including Europe, Japan, Korea, and the United States, and includes an international percussion competition that draws international young artists from 18 to 35 years old. In 2021, Oliver Xu from Eastman was awarded third place in the competition, making him the first American to place in the final three.

The festival also includes master classes and evening concerts in the beautiful Shanghai Opera House. This year's concert included winners and finalists from several prestigious international percussion ensemble competitions, in addition to the EPE.

## Tell us more about the EPE and its history.

EPE is comprised of third- and fourth-year students along with graduate students. The ensemble for this trip included six students and myself. The ensemble was established by Professor John Beck, and during my tenure, the ensemble has won the Percussive Arts Society International Percussion Ensemble Competition three times (2013, 2017, 2022). EPE has given showcase concerts at the Percussive Arts Society International Convention, the Paris Conservatory International Percussion Festival, and the Kennedy Center.

This ensemble has commissioned and premiered works by Pulitzer Prize-winning composer and former Eastman professor Joseph Schwantner, Grammy-winning pianist and composer Billy Childs, and internationally recognized composers such as John Psathas and Alejandro Viñao.

## What repertoire did the group perform?

Our program included several Chinese premieres and a world premiere. We performed *Pillar I* by Andy Akiho, my new work *Tuscany*,



PROVIDED BY MICHAEL BURRITT



[4] [5] [6] In Shanghai, the members of EPE were rock stars for a night, performing recent music by Andy Akiho, Michael Burritt, Joseph Schwantner, and Austin Keck.

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and Schwantner's *Fast Forward*. Current Eastman student Austin Keck '22E, who is now studying film scoring, presented his new work, *Evanesence*. The concert received a rousing standing ovation and the IPA Festival organizers said it was the most successful concert in their history!

## What are the benefits to students from this type of exposure, travel, and music-making?

It was a once-in-a-lifetime opportunity. The students were able to experience what it felt like to be a professional ensemble performing on an international stage. They were rock stars for a night! It's not an exaggeration to say that the ensemble has become the preeminent group in our field and a flagship for the studio.

Shanghai was also a fantastic platform to show off what we do at Eastman in front of some of the most respected and well-known percussion pedagogues and performers in the world.

## ► SCHOOL NEWS

# EASTMAN REMEMBERS DOUGLAS LOWRY

A special commemorative concert on October 7 in Kodak Hall celebrated the music of former Dean Douglas Lowry, with performances by the Eastman Chorale, Musica Nova, the Eastman Symphony Orchestra, and Eastman Wind Ensemble. In addition to being an educator and composer, Dean Lowry was also a talented writer: a new book of his poetry, *Pomes: Writing Like There's No Tomorrow* (see Books and Recordings), was recently released by Meliora Press. Douglas Lowry served as Eastman's Dean from 2007 to 2013; more on his life and his legacy is available at [esm.rochester.edu/lowry/](http://esm.rochester.edu/lowry/)



## SUMMER @ EASTMAN

Summer@Eastman 2023 welcomed nearly 500 students from 36 states (plus the District of Columbia) and five countries (Canada, Singapore, China, Taiwan, Australia). Participants were pleased to see the return of the Summer Organ Academy and the Eastman Viola Institute after several years' hiatus, as well as our popular residential programs, institutes, online workshops, and commuter camps. We hope that you (or your students or family members) can join us in Summer 2024!



[1] Former Eastman Dean Douglas Lowry. [2] Summer@Eastman 2023 included “Pianist’s Guide to Dance Accompaniment” at Nazareth College. (L. to R.) Rowan Morgan, instructors Heather Roffe and Yoshiko Arahata, Raelynn Clare, Maya Keiser, and Carl Questad. [3] The Eastman Horn Choir with guest horn alumni performed at Eastman’s Holiday Sing in Lowry Hall.



## Eastman on the Fringe

Eastman hosted several events as part of the twelfth annual Rochester Fringe Festival, held from September 12–23, 2023. Faculty members, students, and alumni were featured at several venues in and around downtown Rochester, on the Eastman campus and elsewhere. Some highlights included:

*21st Century Percussion: The Music of Frank Zappa*, with the Eastman Percussion Ensemble led by Michael Burritt, also included new works by Assistant Professor of Music Theory Matt Curlee '99E, '01E (MA); Professor of Percussion Michael Burritt '84E, '86E (MM); and current master's student Austin Keck '22E.

Assistant Professor of Jazz Dave Rivello and his ensemble celebrated 30 years as a band by performing their latest work, *DRE | RED*, music described as “sharp angles contrasted with smooth textures and combined with dynamic solos make for an evening of continuous color.”

Also performed was *To Elvedon*, a live immersive work by Anna Heflin for Duo Purla. The work for electric guitar, violin, video, spoken word, and spatialized sound was inspired by Virginia Woolf's *The Waves*, and written for Duo Purla: violinist Shannon Reilly '16E, '18E (MM) and guitarist Tom Torrisi '18E (DMA).



## Holiday Sing

Eastman's Holiday Sing, a tuneful end-of-semester tradition, took place on December 8, 2023. This was the first fully live holiday sing in three years, and with contributions from students, faculty and staff members, was merry and bright as ever. The much-loved tradition concluded as always, with a heartfelt group singing of *Dona Nobis Pacem*.

## ▶ ALUMNI NOTES

### EASTMAN ALUMNA TURNS 100

#### HAPPY 100TH BIRTHDAY TO GLORIA MIKIALIAN '45E!

The Eastman alumna born in 1923, who graduated Eastman in 1945 as a pianist, just turned 100 on August 30th.

Gloria remembers receiving a full scholarship, which she was thankful for because her family couldn't afford to pay Eastman tuition. To pay her room and board, she worked a side job in one of Eastman's administrative offices.

"I enjoyed every day of my life there," she remembers. "I attribute much of my life to Eastman."

Gloria started playing piano at the age of three and went to Eastman to become a piano teacher, says Mara Mikialian, Gloria's daughter. However, "she didn't ever teach piano. Her career ended up being as an accompanist."

It was Gloria's cultural roots that ended up guiding her towards accompanying. Born to an Armenian family in Connecticut, she embraced her family's Armenian customs and even learned to speak Armenian. Following her studies at Eastman, she moved to California to marry and carved out a career accompanying for professional singers who were also Armenian.

"I think that became her niche," says Mara. "Singers would come to California and they would end up being referred to her if they had a concert here. She talked a lot about singers from the Metropolitan Opera coming to California and then she played for them."

Of working with singers, Gloria remembers, "I used to play for the best Metropolitan singers who came into town. I remember I would have to practice my feet off."

One opera singer both Mara and Gloria remember was Armand

Tokatyan, who performed at major opera houses across the United States and Europe, including the Metropolitan Opera. Gloria remembers, "he was a big part of my life. He must have seen a little talent in me because he was really good to me, and I played for him whenever I could."

Tokatyan even sang at Gloria's wedding.

Mara says that music was always in the house growing up. Mara's father was an amateur opera singer, and her mother Gloria would often play for him at home. A neighbor, too, was a talented violinist who Gloria would sometimes accompany. Music, says Mara, was Gloria's life.

"She made a career out of it," says Mara. "She wasn't famous, wasn't wealthy from it, but it was her career, her job, her avocation, and she has loved music her whole life."

Gloria's Steinway piano still sits in her Studio City, California home—the same home Mara grew up in—and Gloria still plays occasionally, doodling and recalling Armenian melodies she performed at many Armenian weddings over the years.

Gloria had four children, including a son who died nine years ago. The three living siblings have together celebrated Gloria's milestones. For Gloria's 95th birthday, they took her on a trip to Armenia. "It was amazing to travel with a 95-year-old woman," says Mara. "It was the most magical trip."

Among other sightseeing, they went to visit the House-Museum of Aram Khachaturian in Yerevan, Armenia where Gloria got to play Khachaturian's piano.

But something surprising happened when they visited one of Yerevan's art museums: When the staff found out that Gloria was a pianist, they invited her to perform on a piano in one of the galleries. "She's sitting in the museum



**Gloria Mikialian [1] '45E performing piano as a child. [2] Mikialian at the piano. [3] Mikialian with her three living children—Gary, Mara, and Greg Mikialian—at her 100th birthday party.**



playing piano, and the entire staff is mesmerized watching her," recalls Mara.

Mara and her family also threw Gloria a major party for her 100th birthday on Sunday, August 27 at a favorite Italian restaurant that features singing waiters and waitresses. Gloria and her family frequented the restaurant over the years—even creating bonds with PTA moms there—and Gloria would often accompany the sing-

ers. About 85 people attended the birthday party.

Gloria even played piano at her party—still making music at 100 years old.

### 1930S/1940S/1950S

A laudatory article about the late composer **David Diamond '34E** was printed in the *Vancouver Sun* in September 2023, when Diamond's Fourth Symphony was performed by the Vancouver Symphony Orchestra, under Gerard Schwarz, in the 1929-built Orpheum Theatre.

### 1960S

The International Tuba and Euphonium Association recently presented a full magazine tribute to tubist icon and legend **Roger Bobo '60E, '61E (MM)** who recently passed away. During his career, Roger was the tubist of the Rochester Philharmonic Orchestra, the Concertgebouw Orchestra, and the Los Angeles Philharmonic, and was the first tubist to perform a solo recital at Carnegie Hall.

**[4] Patricia George '64E, '65E (MM)** was awarded the National Flute Association 2023 Lifetime Achievement Award at the National Convention in Phoenix, AZ in August.



## ▶ ALUMNI NOTES

**5** **Max Stern '69E** lectured on his *Biblical Compositions* to the composition class and teachers at the University of Chile, Faculty of Arts and Sciences in Santiago as composer-in residence and guest of the Dean of Arts, professor Rolando Cori Traverso.

**6** **Michael Webster '66E, '67E (MM), '75E (DMA)** and **Leone Buyse '68E** retired from their positions at Rice University's Shepherd School of Music. Both serve on the faculty of OAcademy, an online global music conservatory developed by Orchestra of



the Americas, and the Texas Music Festival in Houston. Michael continues as Artistic Director of the award-winning Houston Youth Symphony and has just received an honorary membership from the International Clarinet Association. Leone is now Professor Emerita and will continue to give master classes and coach privately.

### 1970S

**7** The Gliss String Quartet premiered two string quartets, Nos. 2 and 3, by **Hollis Thoms**, who studied toward the PhD in composition in the 1970s. Hollis's son, **Jonas Thoms '06E**, also played horn in the premiere of String Quartet No. 3. Hollis recently published *On Composing*, a collection of 16 published articles on his teaching and composing. Listen to his String Quartet No. 3 and other musical compositions at [hollisthoms.com](http://hollisthoms.com).

**Jeff Tyzik '73E, '77E (MM)** led the New York Philharmonic alongside Maestro Jaap van Zweden this



past September in Stillwater, Oklahoma. This concert, part of a three-year residency at The McKnight Center, featured "a trip through movie history" with Tyzik leading selections from classic film scores. Eastman alumni who are current members of the Philharmonic, include **8** **Mindy Kaufman '78E, Christopher Martin '97E, Jerry Hou '15E (DMA), Dasol Jeong '14E, Christopher Lamb '81E, Judith LeClair '79E, and Roger Nye '86E.**



### 1980S

**Kristen Shiner McGuire '83E (MM)**, now Full Professor in Professional Practice, is entering her 40th year as Coordinator of Percussion Studies at Nazareth University, where she also serves as Director of the Music Business Program. The *Shiner McGuire Percussion Studio* is utilized regularly for lessons, classes, and rehearsals and houses an extensive library of percussion ensemble music. Kristen performs with the Rochester Philharmonic Orchestra and Marimba Band.

**Paul Brantley '88E (MM)** was awarded his sixth composer's fellowship to attend The MacDowell Colony in October 2023 to compose a cello and piano sonata for cellist Laura Metcalf. In spring 2023, Paul had two premieres at the 92nd St. Y: *Four American Songs* with soprano Ariadne Greif and pianist Steve Beck; and *Apollo Architects: builder of shelters and bridges* by alto flutist Alice Teyssier and classical guitarist Dan Lippel. Boyd Meets Girl recorded Paul's *Filles de E'lysee* on their latest Sono Luminus/Naxos CD. Brantley is also the recent recipient of a Centennial Commission from the Curtis Institute of Music.



**9 Thomas Lanners '89E (MM), '91E (DMA)**, Professor of Piano at Oklahoma State University, was awarded the Regents Distinguished Research Award at OSU in 2022. He taught at the Shanghai International Piano Festival and Institute in China in July 2023, where his colleagues were faculty members at the Moscow Conservatory, the Manhattan School, Cleveland Institute, Tel-Aviv University, Shanghai Conservatory, and Central Conservatory in Beijing. He also presented sessions at the Music Teachers National Association conference and the National Conference on Keyboard Pedagogy in 2023. Thomas will serve as one of three judges for the MTNA national piano finals in March 2024, having judged the 2023 Concerto Competition at Northwestern University's Bienen School of Music.

**10 William Lumpkin '87E** recently conducted performances of Mozart's *Die Entführung aus dem Serail* at Opera Grand Rapids in October. William recently joined the roster of Marvel Arts Management as an operatic conductor.



**William Meckley '85E (PhD)** has been appointed Music Director of the Lexington Brass Band, a traditional British-style ensemble based in central Kentucky. The band is entering its 36th year of performing and has toured Europe, Canada, and the United States. Bill is Dean Emeritus of the SUNY Schenectady School of Music and served as Music Director of the Empire Jazz Orchestra for 25 years. He currently lives in Lexington and is developing a semi-serious relationship with fine bourbons.

**11 Jay A. Pierson '83E (MM), '89E (DMA)** is the new host of "Thursday Night Opera House" on Raleigh, North Carolina's WCPE, The Classical Station, and can be heard in broadcasts transmitted worldwide every Thursday from 7 to 10 p.m. (EST)

## 1990S

**Kelly Hall-Tompkins '93E** gave the premiere of a new Violin Concerto composed by **Jeff Beal '85E** in January of 2024 with the St. Louis Symphony.

**12 Paul Merkelo '91E**, Principal Trumpet of the Orchestre symphonique de Montréal, gave the Canadian premiere of Wynton Marsalis's new Trumpet Concerto with the OSM, conducted by Rafael Payare.

**Robert Moody '91E (MM)** recently had his contract extended as Music Director of the Memphis Symphony Orchestra.



In September, **13 Amy Jo Rhine '90E**, Third Horn and Loring Charitable Trust Chair of the Los Angeles Philharmonic, appeared in the Carmean Music Series hosted by Dr. **Eric Fung '97E, '99E (MM, MA)**, Carmean Endowed Professor of Music at Lebanon Valley College in Annville, Pennsylvania. As a featured guest artist, Amy Jo conducted a workshop and a master class, and

directed a horn choir of 50 members from Lebanon and its surrounding communities. Amy Jo also collaborated with Eric in an evening concert featuring music of **Verne Reynolds**, late Eastman Professor Emeritus of Horn, and **Eric Ewazen '76E**.

**14 Kristin Roach '94E, '96E (MM)** received the 2023 American Prize in Conducting.

## ▶ ALUMNI NOTES

### 2000S

**15 Maurice Cohn '20E (MM)** made his debut with the West Virginia Symphony Orchestra this December. Maurice was previously Assistant Conductor of the Dallas Symphony Orchestra, and twice received a Solti Foundation U.S. Career Assistance Award.

The choral piece *High Up* by **Vera Ivanova '07E (PhD)** won second place in *Corinfesta 2023*, the International Composition Competition for Children's and Youth Choirs, held last August. The prize included 600 euros, public and multimedia performance, and publication by a major publishing house. Vera's *Time Is* received the third prize in this competition.



### 2010S

**16 Sophia Burgos '13E** performed Gérard Grisey's *Four Songs to Bring the Soul Over the Threshold* with the Ensemble Intercontemporain under the direction of Matthias Pintscher.

**Hana Cai '17E (MM)** joined the conducting faculty of Lehigh University.

**David Chin '12E (MM), '17E (DMA)** was appointed to the conducting faculty of Augustana University.

The wedding of **17 Stacey Chou '13E** brought together several Eastman and University alumni, including (from left to right): **Brandon Martell '13E, Karen Settles (Farbman) '13, Jamie Maslek '15, Marisa Maslek (Straub) '13, Rebekah Carpio '13E, Will Rich '14E, Philip Chan '03, and Mark Viavattine '13E.**

**18 Willa Finck '18E** joined the Philadelphia Orchestra's second violin section.

Pianist **Maxine Gong '16E** was recently recognized as a "Young Steinway Artist."

**19 Thea Humphries '16E** and current master's student **20 Serena**



**Reuten** were named to the Canadian Broadcasting Corporation's Classical "30 under 30" list, which "celebrates the accomplishments of Canada's hottest young classical musicians."

**Ben Johns '19E (DMA)** is the new interim director of choral activities at Arkansas Tech University.

**21 Stephanie March '11E** was the featured soloist in a performance of Haydn's Cello Concerto in D with the Sioux City Symphony in February. She is currently the principal cellist of the Sioux City Symphony Orchestra, associate principal of the Dubuque Symphony, and has performed with the Peninsula Music Festival in Door County, Wisconsin the past two



summers. Stephanie teaches at Morningside University.

**22 David Puchkoff '19E** was appointed Principal Trumpet of the New York City Ballet Orchestra. Upon graduating from Eastman, David began his professional career performing in The United States Army Band "Pershing's Own." **Jonathan Heim '12E** serves as Associate Principal.

**Adam W. Sadberry '18E** presented a Morning Chamber Music concert during Meliora Weekend at Eastman, performing alongside fellow alumni, current students, and faculty members.

**M.A. Tiesenga '14E** was commissioned by the Los Angeles Philharmonic as part of the California Festival and Green Umbrella New Music Series. *Sketches of Chaparral* premiered at Walt Disney Concert Hall in November 2023.

## 2020S

**Julianna Darby '21E (MM)** won a one-year position as second clarinetist with the Atlanta Symphony Orchestra.

**Caleb Hopkins '21E (DMA)** is the new director of choral activities at Bucknell University.

Rochester Summer Opera presented a concert at the Highland Bowl. Over 600 people celebrated on the lawn. Eastman singers, students and alumni participated as the soloists and in the orchestra. Generous sponsors included com-

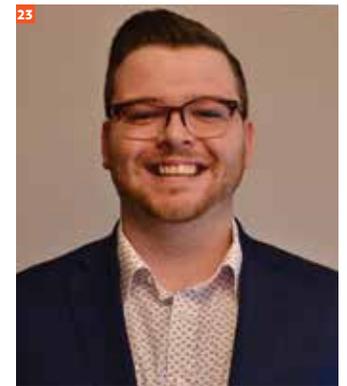
munity members, faculty, WXXI, and the Friends of Eastman Opera. Past summers have included opera performances at the Memorial Art Gallery, and *The Pirates of Penzance* at Ontario Beach Park. **Anna Louise Martin '23E (MM)** conceptualized this organization. Anna Louise recently accepted a job with the DeVos Institute of Music Leadership as an assistant to Michael Kaiser.

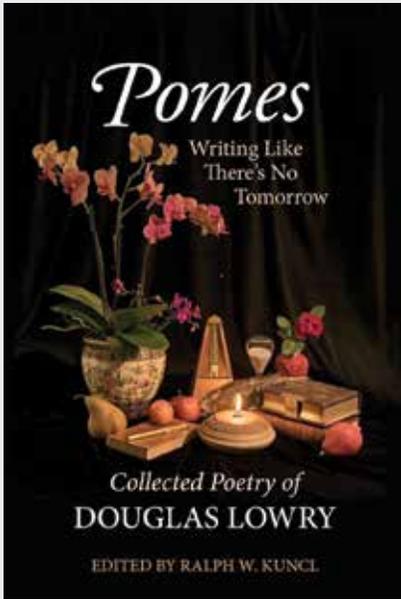
**Emma Shaw '21E** was appointed to a horn position in "The President's Own" United States Marine Band.

**Denin Slage-Koch '20E (MM)** was appointed Lecturer of Jazz Guitar at the University of Tennessee School of Music.

**23 Tyler Thormählen '23E (MM, MA)** was appointed Philanthropy Associate at Houston Grand Opera.

**24 Ashley Vogler '22E, '23E (MA)**, was recently appointed the Philadelphia Orchestra's Operations and Touring Coordinator.





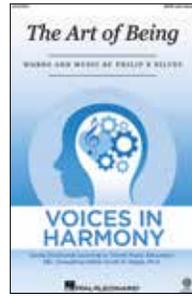
**DOUGLAS LOWRY**  
**POMES: WRITING LIKE THERE'S NO TOMORROW**

*University of Rochester/Meliora Press*

Ralph Kuncl, who was University of Rochester Provost, executive Vice President, Professor of Neurology, and Professor of Brain and Cognitive Sciences from 2007 to 2012, edited this collection of poems by Douglas Lowry, who served as Eastman’s dean from 2006 until his death in 2013. Kuncl writes: “Poetry is a way of looking in to someone’s soul. The original poems in this book were written over several years and scattered throughout Lowry’s many computers, iPads, and journals.” He quotes a speech of Lowry’s referencing “the theater of ideas: not just musical ideas inspired by somebody else’s musical ideas, but . . . literature, visual art, drama; of the sciences, of social friction, of politics; in short, in the mosh pit of the human condition.”

“These poems cover all that and more,” says Kuncl. “His tentacles of interest reached every corner of the human condition . . . Music, of course, was paramount (with a dose of irreverence) but also the pleasures of literature, history of the ancients, family, nature, and thoughts on life, death, meaning, and the divine.”

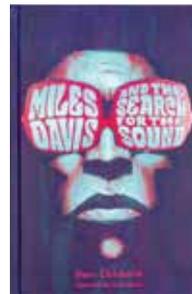
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**PHILIP SILVEY**  
**THE ART OF BEING**  
*Hal Leonard*

This vocal work by Associate Professor of Music Teaching and Learning Philip Silvey was composed for Eastman’s centennial. It is published in SSA and SATB voicings as part of Hal Leonard’s *Voices in Harmony* Series, with supplemental materials on social-emotional learning for teachers.

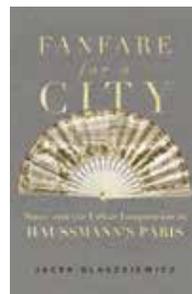
Silvey adds, “I firmly believe everyone is an artist. In arts classrooms, anyone can try their hand at creating, expressing, and communicating through materials, sounds, words, movements, and characters. The experience, not the outcome, is what educates those who attempt to make art.”



**DAVE CHISHOLM '13E (DMA)**  
**MILES DAVIS AND THE SEARCH FOR THE SOUND**  
*Z2 Comics*

After his jazz-inspired graphic novels *Chasin’ the Bird* and *Enter the Blue*, prolific writer, illustrator, and jazz trumpeter Chisholm produces a “synesthesia-inducing” story about Miles Davis and his “four decades of musical innovation, centered

on his quest to recapture a mysterious sound he heard on a moonlit country road as a child.”



**JACEK BLASZKIEWICS '18E (PHD)**  
**FANFARE FOR A CITY: MUSIC AND THE URBAN IMAGINATION IN HAUSSMANN'S PARIS**  
*University of California Press*

Blaszkiewics, who teaches at Wayne State University, delves deeply into the life and influence of “Baron” Georges-Eugène Haussmann, whose ambitious and dramatic plans to modernize the

city of Paris during the Second Empire (1852–1870) also shaped the city’s musical life from exhibitions and cafés to streets and markets.

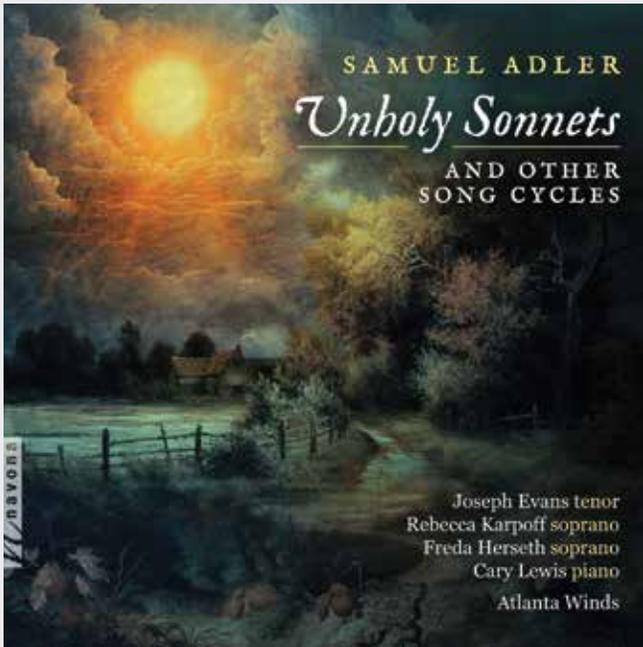
**MICHAEL ISAACSON '79E (PHD)**  
**GALATEA'S DILEMMA**  
*ECM Publications*

Isaacson’s third novel sets a mentor composer and his protégé in the fascinating, and often frustrating, world of Hollywood TV and film scoring. Isaacson also creatively reflects on his years in Los Angeles, observing the broad notion of right versus wrong and truth versus deceit.

**CHARLES DECKER '68E**  
**RICHARD DECKER '72E**  
**MUSIC OF BLACK COMPOSERS**  
*Charles Decker Music Press*

These alumni brothers report that their collection of music for brass ensembles was extensively used at the July 2023 Rafael Mendez Brass Institute in Denver. Additional performances occurred at Eastman, as well as by the Rochester Philharmonic Orchestra Brass Quintet.

## ▶ RECORDINGS

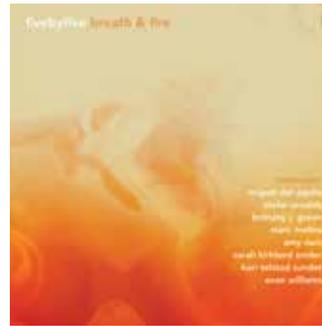


### SAMUEL ADLER UNHOLY SONNETS

*Navona Records*

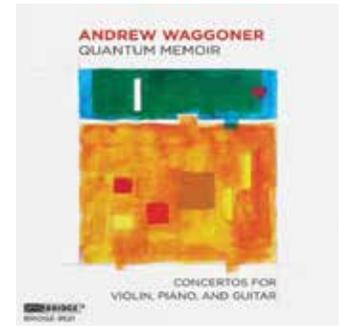
In this collection of songs, Eastman’s longtime professor of composition sets English texts, but “there is much that harks back to the German art song tradition of the nineteenth century. Despite the title, these are largely quiet, pensive pieces, confidently resting in a tranquil serenity.” The performers include alumni sopranos Rebecca Karpoff ’93E (MM), ’97E (DMA) and Freda Herseth ’79E (MM), and pianist Cary Lewis ’72E (DMA).

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### MARC MELLITS '87E DREADLOCKED

Mellits’s piece leads off the new album *breath & fire* by the fast-rising new-music ensemble fivebyfive. It’s the first of eight pieces on the recording. Four-fifths of fivebyfive have Eastman credentials: clarinetist Marcy Bacon ’08E (DMA); bassist Eric J. Polenik ’06E (MM); guitarist Ken Luk ’11E, ’13E (MA/MM), ’18E (DMA); and pianist Haeyeun Jeun ’08E (MM), ’16E (DMA).



### ANDREW WAGGONER '82E QUANTUM MEMOIR

*Bridge Records*

*Quantum Memoir* presents three interrelated concertos for violin, piano, and guitar. Haunted by the passing of time and shot through with memory, the works reference each other even as they follow very different paths. *MusicWeb International’s* Richard Hanlon calls the three concertos “music of astonishing and unexpected depth, precision, and sophistication.” Kenneth Meyer ’96E, ’00E (DMA) is soloist in the guitar concerto.



### DAMON ZICK '97E 2

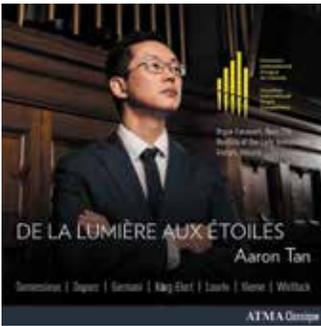
Zick is heard as soprano saxophonist and composer with Quarteto Nuevo, a “world chamber jazz ensemble” influenced by Western classical, Eastern European folk, Latin, and jazz music. Three of Zick’s original compositions are included.



### MICHAEL NOBLE '10, '10E ASCENSION

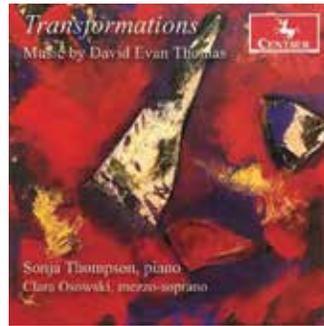
*Bandcamp*

Noble’s second album features piano transcriptions of Medieval and Renaissance music juxtaposed with contemporary pieces written between 1965 and the present.



**AARON TAN**  
**DE LA LUMIÈRE AUX ÉTOILES**  
*ATMA*

Award-winning doctoral organ student Tan's new album showcases the Casavant Opus 796 organ at the Basilica of Our Lady Immaculate in Guelph, Ontario, and music by Germani, Whitlock, Karg-Elert, Demessieux, Laurin, Vierne, and Duparc, in a transcription by Tan.



**DAVID EVAN THOMAS '83E (MM)**  
**TRANSFORMATIONS: MUSIC OF DAVID EVAN THOMAS**  
*Centaur*

The complete piano music of Minneapolis composer Thomas is featured on a new release performed by Sonja Thompson with mezzo-soprano Clara Osowski. Selections include *Transformations: Paintings by Carolyn Brunelle*, *Meditations on an American Hymn*, *Variations on "Dona Nobis Pacem,"* and other works.



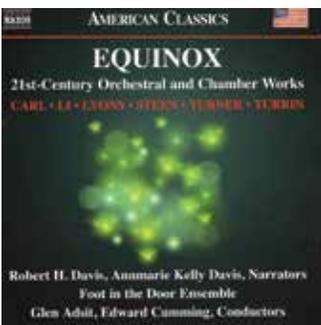
**CHARLES PILLOW '84E (MM)**  
**ELECTRIC MILES 2**  
*MAMA Records*

Pillow, Assistant Professor of Jazz Saxophone, presents this follow-up to his *Electric Miles* (2018), with Miles Davis's music from 1970 to 1974. The roster includes Mike Davis '82E, Jim Hynes '81E, current faculty members Clay Jenkins and Dave Rivello (producer), Alexa Tarrentino '14E, and Jared Schonig '07E.



**MICHELLE MURPHY DEBRUYN '02E (MM), '05E (DMA)**  
**TWELVEMONTH AND A DAY**  
*Digitally streaming on major outlets*

Vocalist DeBruyn is a member of Wolf & Clover and describes the band's repertoire, both old and new, as "Celtic Roots music—a slightly different take than other Irish or Celtic music you might be familiar with, but the same tradition as the Chieftains, Solas, Dervish, and Danú."



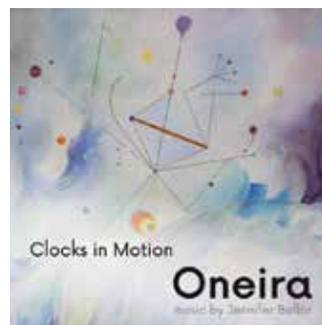
**JOSEPH TURRIN '06E (HONORARY)**  
**EQUINOX**  
*Naxos*

Turrin's work, for two narrators and 16 instruments, is inspired by poetry of Poe and Shelley, and is included in this collection of colorful twenty-first century orchestral works by American composers.



**MIRNA LEKIĆ '02E**  
**MIRAGE**  
*Furious Artisans*

*Mirage* brings together a number of extremely varied composers for what Lekić describes as "a collection of illusions, allusions, and transformations that celebrate the piano's unique capability to imitate, echo, and morph into other instruments."



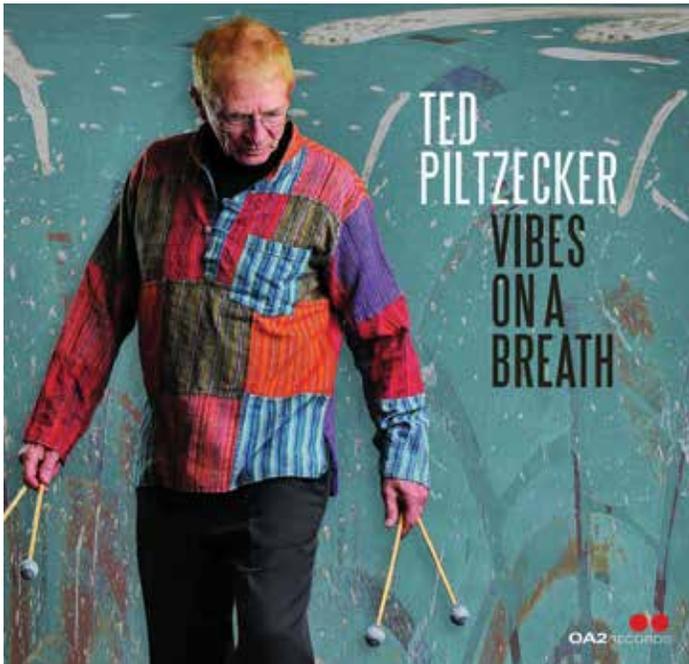
**JENNIFER BELLOR '13E (PHD)**  
**ONEIRA**  
*Aerocade Music*

The percussion ensemble Clocks in Motion has developed "Clock Shop," a collaborative relationship with a single composer over a four-year period. The inaugural composer for Clock Shop is Jennifer Bellor, who composed these quartets for this album between 2018 and 2021.



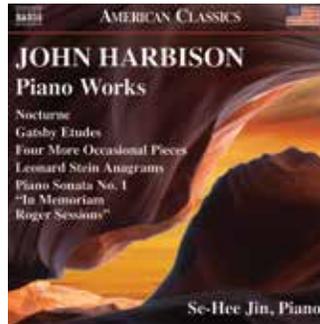
**BILL CUNLIFFE '81E**  
**RAINFORESTS**  
*Night is Alive*

This three-movement composition by Grammy-winning arranger, pianist, and composer Cunliffe is performed by the Temple University Studio Orchestra conducted by José Luis Domínguez, along with several other original tracks.



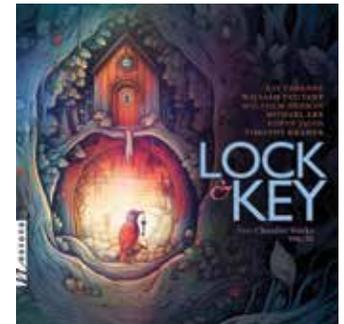
**TED PILTZECKER '72E**  
**VIBES ON A BREATH**  
*Origin Records*

*Jazz Weekly* called Piltzecker's latest album "a textured collection of standards and originals . . . a sublime mix of pastels." The originals include Piltzecker's *Bus*, which he wrote as an Eastman student and was, he recalls, often programmed by Chuck Mangione. Musicians playing with Piltzecker include bassoonist Judith Leclair '79E. "In a way," he says, "I've never left the conservatory, as ESM has continued to influence my thinking all along the path."



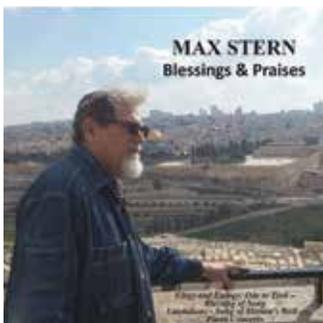
**SE-HEE JIN '15E (DMA)**  
**JOHN HARBISON:**  
**WORKS FOR PIANO**  
*Naxos*

The Eastman-trained pianist and the Pulitzer Prize-winning composer met many years ago at Tanglewood, and she has been interpreting his piano music ever since. Among the compositions included are Harbison's First Piano Sonata, *Leonard Stein Anagrams*, and *Gatsby Etudes*. Harbison describes Jin as a "fearless and insightful interpreter that all composers hope to meet."



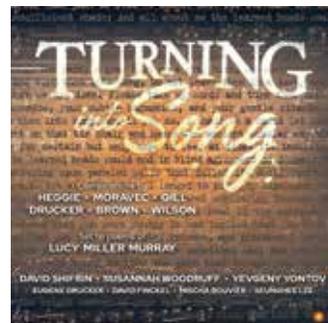
**MICHAEL M. LEE '08E**  
**2020: DANSE MACABRE**  
*Navona*

Lee's first composition for string trio, recorded by the Juventas New Music Ensemble, is part of Navona's CD *Lock & Key Volume 3*. It is his first completed composition since being in a manual wheelchair after a spinal cord injury accident in September 2021; he adds that the music is "very much influenced by the recent pandemic, the January 6 uprising, the rise of authoritarianism, among other things."



**MAX STERN '69E**  
**BLESSINGS & PRAISES**  
*MS Classical*

Stern's latest CD release collects several vocal and instrumental compositions inspired by biblical texts and performed by the Jerusalem Symphony Orchestra, Israel Sinfonietta, and soloists.



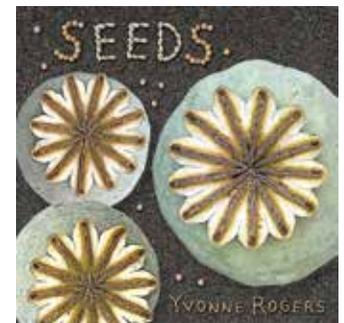
**SEUNGHEE LEE '90E**  
**TURNING INTO SONG**  
*Musica Solis*

Clarinetist Seunghee Lee performs on this new album of 15 world premiere pieces, along with clarinetist David Shifrin, mezzo-soprano Susannah Woodruff, baritone Mischa Bouvier, pianist Yevgeny Yontov, violinist Eugene Drucker, and cellist David Finckel.



**DARRELL GRANT '84E**  
**OUR MR. JACKSON**  
*Lair Hill Records*

*Our Mr. Jackson* is a tribute to the Modern Jazz Quartet, and also to drummer Clayton Jackson, who died before the album (recorded in 2018) was released. The program includes MJQ classics, as well as pianist Grant's arrangements of music by Bach and Schubert.



**YVONNE ROGERS '21E**  
**SEEDS**  
*Relative Pitch*

Rogers, a pianist, composer, improviser, and multimedia artist, describes the 12 tracks on her debut album as "a compilation of everything that has brought me to this moment and a hope for what is to come."

## ▶ ALUMNI NOTES IN MEMORIAM

### 1 DONALD HUNSBERGER

Professor Emeritus Donald Hunsberger, who led the Eastman Wind Ensemble from 1965 to 2002, passed away on November 5, 2023, at the age of 91.

It is no exaggeration to say that our school was in Hunsberger's blood. He earned three degrees from Eastman—'54E, '59E (MM), '63E (DMA). In 1962, he was appointed conductor of the Eastman Symphony Band and coordinator of the Instrumental Ensemble Program. In 1965, Hunsberger succeeded A. Clyde Roller as

conductor of the Eastman Wind Ensemble, leading the EWE until 2002. As an emeritus professor, Hunsberger remained closely involved with Eastman after his retirement: as a teacher and conductor, and as a good friend to colleagues and students.

From 1985 to 1987, he also served as the president of the College Band Directors National Association. He wrote many articles and longer works about the history and repertoire of the wind ensemble, and his arrangements for winds of music from J.S. Bach

to Shostakovich are widely performed.

During his 37-year tenure with the Eastman Wind Ensemble, Hunsberger also conducted many recordings, including the bestselling *Carnaval!* with trumpeter Wynton Marsalis. He also introduced and promoted many new works for symphonic wind ensemble that have become classics, and arranged and conducted orchestral music for several silent films, including *The Phantom of the Opera*.

Hunsberger's final performance at Eastman took place during the 70th Anniversary concert of the EWE last January, where he conducted Mozart's *Gran Partita* and received the Eastman Centennial Award. A Celebration of Life for Don Hunsberger was held in December at Third Presbyterian Church, featuring thoughtful tributes and musical performances. Flags around the various University campuses were flown at half-staff.

### 4 ADRIAN DALY

Adrian Daly '94E (DMA), an Eastman alumnus and former Associate Dean, passed away in August 2023. In 1994, Daly earned a DMA in piano performance and literature from Eastman and later served as Associate Dean for Admissions and Enrollment Management. In 2009, he joined the Cleveland Institute of Music as Dean of the Conservatory, before moving to the Colburn School as Provost in 2015.

Eastman's Associate Dean of Graduate Studies Matthew Ardizzone wrote: "So sad to learn of the sudden passing of Adrian Daly. For me he was first a mentor during my stu-



dent days at Eastman, then my predecessor in my previous position, and thereafter a deeply valued advisor, colleague, and friend. My heart goes out to his family, his kids, and the many, many people whose lives he impacted and, indeed, helped shape. He left us too soon, but we are richer for having known him."

### THOMAS DONNAN

Thomas Donnan '74 (MA), '83 (PhD), an alum of the University of Rochester's College of Arts & Sciences, served as a lecturer in French and Italian at Eastman from 1986 until his retirement in 2011. He died in August 2023 at his home in Piffard, New York. Reinhild Steingröver, a close colleague of Tom's, shared the following remembrance:

"Tom was a uniquely wonderful and dedicated teacher and mentor to generations of ESM students. He taught Italian language and culture, French and Italian diction, and was a scholar of all things opera. He possessed an encyclopedic knowledge of film, especially early silent film and film music. Tom was a gourmet chef, and I shall never forget the welcome to ESM dinner he hosted in his beautifully restored farmhouse in Piffard



Donald Hunsberger [1] with EWE founder Frederick Fennell; [2] as a member of the U.S. Marine Band; and [3] conducting the 70th anniversary concert of the Eastman Wind Ensemble in January 2023.

in 2000, when I had just arrived here.”

**5 SUZANNE GOVERNET**

Suzanne Gouvernet, founding member of Friends of Eastman Opera, passed away on September 1. A devoted patron of the arts for many decades, Suzanne grew up in New York City and moved to Rochester in 1982 after having also lived in Boston, Tunisia, and France. In addition to being a founding member of the Friends of Eastman Opera, Suzanne was deeply involved with many civic and arts organizations including the Arts and Cultural Council, Finger Lakes Opera, Junior League, Memorial Art Gallery, Rochester Area Community Foundation, Rochester Philharmonic Orchestra, and Downstairs Cabaret, among many others.

Steven Daigle, Emeritus Professor of Opera, said that Gouvernet really energized musicians and other artists. “She’s played an important part of getting what we love to do out into the community, and so in a way, there are many students, many disciples and artists that have benefited from someone like Suzanne because of her support.”



**6 PATRICIA ALEXANDER**

Patricia Alexander ’70E (MM), who taught in the Eastman Community Music School from 1997 through 2022, passed away in September 2023. She received a Master of Music degree from Eastman and began a career as a public-school educator. Many of her students went on to successful performing careers, including Broadway, television, and film star Taye Diggs, and Derrick Smith, who sang at Carnegie Hall and later joined Patricia on the ECMS faculty. ECMS director and dean Petar Kodzas remembers her as “a fiercely committed teacher who was always tremendously proud of her students.” Patricia also performed with the Rochester Opera Theater, Eastman Opera Theater, and as a professional soloist with oratorio and church choirs. In her quarter-century with ECMS, she taught voice and choir to students ranging from teenagers to septuagenarians. In a life of many joys, Patricia took the greatest pride in her children, Renée Fleming ’83E (MM), Rachelle Fleming ’08E (MA), Theodore Fleming, and Geordie Alexander, and the love of music that she shared with them.



PHOTO PROVIDED BY THE FAMILY

▶ **ALUMNI NOTES DEATHS**

**1930s**

**Agda Viola Peterson**  
’34E, ’66E (PhD); March 2012

**1940s**

**Naomi (Schaeffer) Goodwin**  
’46E (MM); June 2014

**Alice (Pillischer) Kujala**  
’48E; October 2023

**Betty Jean Miller**  
’48E (MM); October 2023

**1950s**

**Charles L. Bay**  
’59E (MM), ’66E (DMA); February 2021

**Barbara G. Bloomer**  
’53E; March 2023

**Eloise (Wood) Guy**  
’51E, ’52E (MM); June 2023

**Donald Hunsberger**  
’54E, ’59E (MM), ’63E (DMA); November 2023

**Louanne (Larson) Lind**  
’57E; November 2023

**James J. Mandros**  
’54E; July 2023

**Lois (Krieg) Mandros**  
’54E; August 2023

**Nancy (Grant) Miller**  
’57E; August 2023

**Robert M. Norden**  
’53E; September 2018

**William J. Oosterling**  
’53E; February 2009

**Vivian (Emery) Spec**  
’59E; November 2023

**Marilyn (Richard) Synnestvedt**  
’59E; August 2023

**Paul A. Tarabek**  
’57E; August 2023

**Helen (Rothra) Valenza**  
’53E; September 2023

**Nancy (Hayes) Van de Vate**  
’52E; July 2023

**1960s**

**Sharon K. Bennett**  
’60E; July 2023

**Carol Doran**  
’62E (MM), ’78E (DMA); November 2023

**Grace (Wang) Ho**  
’63E; November 2016

**Doris L. Salis**  
’69E (MM); August 2023

**Dixie Lee Setti**  
’67E (MM); August 2023

**Charyl (Trayhern) Singer**  
’65E; August 2023

**Joel E. Suben**  
’69E, ’20E (PP); August 2023

**Gloria (Wilson) Swisher**  
’60E (PhD); July 2023

**Irvin L. Wagner**  
’68E (DMA); August 2023

**Jason B. Weintraub**  
’65E, ’72E (MM); November 2022

**1970s**

**Douglas Frederick Ahlstedt**  
’72E (MM); November 2023

**Sally (Rhodes) Ahner**  
’74E (MM); August 2023

**Patricia (Seymour) Alexander**  
’70E (MM); September 2023

**Paul T. Burn**  
’78E, ’84E (MM); August 2023

**Anthony Joseph Vaglio**  
’78E (PhD); August 2023

**1990s**

**Adrian Daly**  
’94E (DMA); August 2023

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## ► FACULTY NOTES

**Christopher Azzara** was appointed the Eisenhart Professor of Music Teaching and Learning, and **Holly Watkins** as a Minehan Family Professor.

**Lindsay Warren Baker**, Instructor of Opera, received a concert performance at Carnegie Hall of her musical *Austen's Pride*, based on Jane Austen's *Pride and Prejudice*, written with Rochester-area composer Amanda Jacobs. Baker relays that Eastman played a major role in the musical's development. Eastman students gathered in a reading orchestra for the June performance. A local run took place at the JCC SummerStage in July.

Professor of Percussion **Michael Burritt** toured France in May to give the European premiere of Joseph Schwantner's *Fast Forward* in Paris with the Paris Percussion Group. In addition, he gave master classes at the Paris, Lyon, and Saint-Maur Conservatories. In June he traveled to Italy, performing and teaching at the Cortona Marimba Sessions, and to Portugal in July as the featured artist at the Percu Art Festival in Castelo Branco, giving master classes and a solo concert.

Professor of Piano and Director of Pedagogy Studies **Tony Caramia** traveled to Chicago to attend and perform at the 2023 National Conference on Keyboard Pedagogy, celebrating its 25th anniversary. He performed in the opening night concert, and presented a summary of his new course at Eastman, *Expanding the Repertoire of the Modern Pianist*.

Professor of Guitar **Nicholas Goluses** participated in a Fulbright Specialist Residency in Ibagué, Colombia, teaching and playing at the Conservatorio del Tolima.

Professor of Saxophone **Chien-Kwan Lin** was the only American adjudicator at the Eighth Adolphe Sax International Competition in Dinant, Belgium, where the instrument's inventor, Adolphe Sax, was born. Ninety-four candidates from around the world participated in the live rounds in the competition. Current DMA student **Uday Singh '20E** was the only American musician to advance into the finals.

Professor **Brad Lubman** made his conducting debut with the New York Philharmonic in October and recent conducting debuts with the

Orchestre de Chambre de Paris, the Gürzenich Orchestra in Cologne, the Orquesta Filarmónica de México City, and the Grossman Ensemble in Chicago (where he also premiered one of his own compositions). In May 2024, he'll make his debut with the Orchestre de Paris.

Professor of Composition **Carlos Sanchez-Gutierrez's** orchestral work *Afterlight* was performed twice in September by the Orquesta Sinfónica del Estado de México in Toluca, led by conductor Rodrigo Macías.

A new article by Professor of Music Theory **David Temperley** was published in the *Journal of New Music Research*. "The Evolution of Syncopation in Twentieth-century American Popular Music" was co-authored by **Joseph VanderStel '22E** (PhD).

On the occasion of his 80th birthday in July 2023, Professor Emeritus of Musicology **Jürgen Thym** was presented with a *Festschrift*—a volume of collected essays in both German and English—containing greetings and reminiscences, including one from the late Robert S. Freeman,

former director of Eastman. The topics range from Schubert songs to Broadway musicals to questions about the very origins of music making. In addition, Samuel Adler and Luca Lombardi's new piano pieces in Jürgen's honor, are included in the *Festschrift*.

Conductor and Beal Institute Director **Mark Watters** gave a series of lectures on film scoring as a guest of Shanghai University, Shanghai Film Academy, and the Beijing Film Academy. The 1995 film *The Pebble and the Penguin*, for which Watters composed and conducted the score, was screened at Rochester's Dryden Theatre in July. Watters was asked to curate five films as part of the Dryden's "The Art of Music in Movies" 10-film series. For each of his films, Watters provided an introduction and post-screening presentation or discussion.

**James Wojakowski**, Sibley Library's Acquisitions and Serials Assistant, was presented the Outstanding Staff Achievement Award at the Friends of the University of Rochester Libraries Annual Awards Celebration for his many contributions to Sibley, Eastman, and the University.

## ► STUDENT NOTES

**Juan Alonso**, a doctoral candidate in tuba performance, was appointed to the faculties of the University of Texas at Tyler and Blinn College. He will teach tuba and euphonium at both institutions.

Current undergraduate **Talia Berenbaum** and doctoral candidate **Johnny MacMillan** received honorable mentions in the Syracuse Society for New Music's 2023 Brian Israel/Sam Pellman Competition.

DMA student **Huiping Cai**, student of Professor Alan Chow, was awarded First Prize at the 2023 New York Franz Liszt International Piano Competition at Carnegie Hall. As one of four finalists, she performed a solo round in Weill Recital Hall, and in the concerto round performed Liszt's Concerto No. 1 with the Orchestra of St. Luke's. She was also awarded the Audience Favorite Prize. Two more students from Alan Chow's

studio had major successes in recent competitions. DMA pianist **Veniamin Blokh** won first prize in the 2023 Wonder Keys Piano Competition, and DMA pianist **Jianyi Gu '22E (MM)** won second prize in the Thousand Islands International Piano Competition.

**Ryan Chan**, DMA student of David Higgs, was awarded Second Prize at the International Gottfried Silbermann Organ Competition.

Competitors performed on organs from the eighteenth century, several of them known to and played by J.S. Bach.

Current doctoral student **Austin Chanu '21E (MM)** was appointed Assistant Conductor of the Philadelphia Orchestra. Austin was a conducting fellow for the 2022–23 season and made his subscription debut in April 2023 conducting Stravinsky's *Rite of Spring*.

Two student ensembles were honored in the fall 2023 semester. The Maple Quartet (undergraduates **Isabel Chen, Magali Pellety, John Crowley, and Gabriel Hennebury**) was the recipient of the Celentano String Quartet Award, given annually to an undergraduate string quartet of outstanding ability to honor the legacy of the late Professor Emeritus John Celentano. Doctoral students **Kit Cheng**, violin, and **Sohee Chung '20E**, piano, along with master's student **James Julian**, clarinet, received the Verdehr Trio Award—named after the professional trio whose founding member include clarinetist and alumni **Elsa Verdehr '58E (MM), '64E (DMA)**.

Master's student **Miao Gao**, from the studio of Alexander Kobrin, won Second Prize at the fourth Shigeru Kawai International Piano Competition held in Tokyo.

**Brianna Garcon '22E**, a current "Take Five" student, was appointed Program Coordinator for the National Community Partnerships at the John F. Kennedy Center for the Performing Arts.



Columbus State University's Carson McCullers Center for Writers and Musicians named current PhD Music Theory student **Lauren Irschick '20E (MA)** as the winner of its 18th annual Marguerite and Lamar Smith Fellowship for Writers. As this year's writing fellow, she will live in Columbus this fall and work in Carson McCullers's childhood home, the Smith-McCullers House.

Mezzo-soprano **Emily Kondrat**, a junior student of Katherine Ciesinski, was awarded the 2023 Harold Heiberg Liedersänger Preis at the American Institute of Musical Studies in Graz, Austria. This prize is given to one singer per year in the lied division by a vote of the faculty.

Professor W. Peter Kurau reports that doctoral horn student **Nikollette LaBonte '18E, '21E (MM)** was named Principal Horn of the Calgary Philharmonic. Doctoral student **Kyle Schober** won the second horn position with the Orchestra of the Southern Finger Lakes. Undergraduate **Miles Teague '24E** won a horn position with the US Army Band, "Pershing's Own."



Several piano students from the studio of Douglas Humphreys garnered recent achievements. Doctoral pianist **Jonathan Mamora** won First Prize at the Scottish International Piano Competition, with a cash award of 15,000 Euros plus concert engagements, including a 2024 guest artist concert performance with the Royal Scottish National Orchestra. This is Jonathan's sixth First Prize in international piano competitions during the last two years. Master's pianist **Qisheng Ye '20E (MM)** won Second Prize in the Lancaster Piano Competition, with a cash award and a solo concert at the Bulgarian Embassy in Washington, DC. Undergraduate pianist **Gehan Zhang** was selected by the Asian Cultural Center of New York City to perform a shared concert entitled "Chinese Artists Showcase" in Zankel Hall at Carnegie Hall this past October. And senior **Daniel Qin** won the Silver Medal at the Vancouver International Music Competition in October.

Doctoral student **James Marshall '21E (MM)** on Baroque viola, un-

dergraduate Rachel Smith on Baroque violin, and master's student **Joëla Becker '22E** on Baroque cello, performed with Collegium Musicum in a concert led by Professor Christel Thielmann as part of the Boston Early Music Festival Fringe.

Doctoral student **Bronwen McVeigh '20E (MM), '22 (MS)** was awarded the American Fellowship from the American Association of University Women for 2023-24 to complete the dissertation "Sound, Song, and Embodied Trauma: Navigating Parisian Soundscapes during World War II." With this external prize, Bronwen was also awarded the department's Elsa T. Johnson Fellowship. PhD candidate **Ryan Blakeley '20E (MA)** was a co-winner of the Johnson Fellowship for 2023-24 and will complete his dissertation "From Mainstream to Many Streams: Niche Music Streaming Services and the Streaming Paradigm."

The Mostly Modern Festival international summer music festival in Saratoga Springs brought together current master's conducting student

## ▶ STUDENT NOTES



**3 Luke Poeppel** and Professor Emeritus Samuel Adler, who marked his final teaching engagement at this festival. Luke was fortunate to work with Adler on his *Acrostics* with the American Modern Ensemble. The Mostly Modern Festival was founded in 2018 and is directed by **Robert Paterson '95E** and **Victoria Paterson '93**.



PhD musicology student **Eleanor Price '21E (MA)** delivered her paper “Arras into a Scottish Pub: Borders of Language, Nation, and Genre in a Thirteenth-Century French Motet” in May at the International Congress on Medieval Studies. Eleanor’s appearance was supported by the congress’s Kathryn M. Karrer Travel Award. PhD musicology students **Lauren Berlin '21E (MA)** and **Nick Anderson '22E (MA)** presented at the Music and the Moving Image Conference XIX at NYU Steinhardt in May, Lauren with “Integrated Unity: Marian Anderson on the Ford 50th Anniversary Show” and Nick with “Miyazaki in the Time of Cherries: Retrospective Resonances in Two Diegetic Songs from Porco Rosso (1992) and The Wind Rises (2013).”



and Vocal Collaborative Piano programs at the Tanglewood Center last summer.

**6 Kevin Lee Sun '23E (DMA)**, from the studio of Alexander Kobrin, was appointed Assistant Professor of Piano at Duquesne University in Pittsburgh.

Undergraduate percussionist **Remy Thomas '24E** won First Prize in the spring 2023 Back Swamp Multi Percussion solo competition, and undergraduate **Fletcher Leonard '26E** took third prize in the Modern Snare Drum Competition at the Cleveland Institute of Music. In addition, two graduate percussion students—master’s student **Michael Smith** and DMA student **John Dawson**—were co-winners at the Great Plains International Marimba Competition in Oklahoma City.

Doctoral student **Ke'er Wang '20E (MM)**, from the studio of Joseph Rackers and Marina Lomazov, won First Prize in the Global Outstanding Chinese Artists Association (GOCAA) Piano Competition. As a result, she will be presented in a tour of China in 2024.



Current undergraduate **4 Kayla Sconiers** won the Mary E. Singletary Vocal Arts Competition for Emerging Artists, held in Denver. This competition recognizes “promising young African American classical vocalists by providing a performance venue and scholarships.” Kayla is also this year’s William Warfield Scholarship recipient, receiving this honor for the second year in a row.

**5 William Shi**, master’s student of Andrew Harley, received the Australian Music Foundation’s inaugural Richard Bonyngé Award. William was a recipient of the AMF’s Collaborative Pianist Award for the past three years, and he was the only student admitted to the Instrumental



# Composing a legacy

“Music has shaped my life, and teaching has been my greatest joy.”

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**HOWARD SPINDLER '81E (MA)**  
Member, Wilson Society

“I have been inspired over the years by my colleagues at the Eastman School of Music, where I teach piano and music theory. Many have supported student programs through their gift planning, leaving an indelible mark on our school and on so many lives. We all share a wish to give back to what has given us so much, so I decided to include Eastman Community Music School in my will. Now my philanthropy will ensure young musicians will flourish in this remarkable place for generations to come.”



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**On December 3rd, 2023**, Renée Fleming '83E (MM), '11 (Honorary) was recognized as part of the 46th Kennedy Center Honors, an annual honor given to performing artists for a lifetime of contributions to American culture. She was recognized alongside actor and comedian Billy Crystal; Bee Gee member and producer Barry Gibb; rapper, singer, and actress Queen Latifah; and singer Dionne

Warwick. At the ceremony, alumna Julia Bullock '09E performed "Song to the Moon" as a tribute to Fleming with sopranos Ailyn Pérez, Angel Blue, and Nadine Sierra.

**Photograph by Tracey Salazar.**

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