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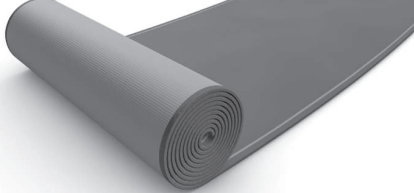
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# A music school poised for the future

Addition at Eastman Theatre expands school's reach with new technology, facilities

By NATE DOUGHERTY

In a few months, students from the University of Rochester's Eastman School of Music will start working with master professors from the Norwegian Academy of Music in Oslo—over a high-speed Internet connection.

Separated by thousands of miles and six time zones, students will perform and teachers will evaluate and offer real-time feedback in regular sessions.

Expansion into a former parking lot next door, creating the Eastman East Wing—containing Hatch Recital Hall, a rehearsal hall, faculty studios and a recording/control room—is bringing new opportunities like this one for students and faculty of the school.

The addition is equipped with \$750,000 worth of technology that brings the school to the forefront of music recording and Internet streaming technology. Douglas Lowry, the Eastman School's dean, says technology is a pivotal part of the school's strategic vision.

"Musicians in this generation are looking for ways to connect music with more than just the concert hall, and their relationship with technology, especially as it applies to how they create and re-create music, is evident in all of our lives," he said.

Upgrades will enable the school to send live video and audio streams from the the-

ater to the Internet. Musicians will record music from virtually any performing venue in the theater, thanks to new recording technology. Not all of the equipment will be operating by Dec. 6, when the East Wing opens—some of the physical hardware is still being installed—but it should be ready soon after, Lowry said.

These advancements will further entrench the Eastman School among leading music educators and link it more closely to the future of music—a future that will be shaped by technology, Lowry said.

"We use iPhones or iPads as listening devices, and in the same respect technology allows (students) to create new venues to listen, like websites or online portfolios," he noted. "We need to make sure we're up to speed on those trends."

The Eastman School will be connected in real time to the entire music world, said Ralph Kuncel, UR provost and executive vice president of academic affairs. Supporters around the globe will see and hear new work coming out of the school.

Live-streaming technology could have practical applications for students who come from far away, Lowry added. Parents who live in another state or country will be able to see their children performing

capstone recitals in real time, giving the school—which consistently ranks among the top music schools in the country—an important advantage in recruiting.

Not only the state-of-the-art technology will aid recruiting, Kuncel said; looks matter too. Students choose where to attend college on a visceral level, often basing their decisions on immediate reactions while visiting a campus.

The new performance and recital spaces, and the amenities of the new wing itself, leave a strong first impression, he said.

"We certainly attract an enormous number of applicants now, but we're always interested in snagging applicants of the highest quality, not just sheer numbers," Kuncel said. "These are students who want to know not just who their coaches would be or what the studio experience looks like at the school, but also what kind of performance spaces they have and what they look like."

"I can assure you when a student visits in a tour and stands on the stage of the new hall, they're going to be snagged."

The expansion's mix of cutting-edge technology and attractive and useful recital and rehearsal spaces "will add a jolt of creative energy to all we're doing," Lowry

Continued on next page



Photo by Kurt Brownell

The expansion's mix of cutting-edge technology and attractive and useful recital and rehearsal spaces "will add a jolt of creative energy to all we're doing," says Douglas Lowry, dean of the Eastman School of Music. "This is a visually stunning expansion, and we're extremely proud of that."



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## Festival Week

The opening of the Eastman East Wing will mark the completion of the Eastman School of Music's expansion and theater renovation project.

The 61,800-square-foot addition will be an integral part of the Rochester community, Eastman officials said. It is scheduled to open to the public during the school's New Eastman Evolution Festival Week, Dec. 6 to 12. The community celebration will include concerts, lectures and tours, many of them free.

Admission to events marked with asterisks is free. For more information, call the school's concert office at 274-1110 or visit [www.esm.rochester.edu/evolution](http://www.esm.rochester.edu/evolution).

### Monday, Dec. 6

#### Tour of the Eastman East Wing\*

6:30 to 7 p.m., Eastman Theatre Oval Lobby

#### Eastman Wind Ensemble and Eastman Wind Orchestra

**Concert\*:** 8 p.m., Kodak Hall at Eastman Theatre

### Tuesday, Dec. 7

#### Master Classes Live From Norway\*

Opera and horn students and faculty from the Eastman School join counterparts from the Norwegian Academy of Music in Oslo for performance, teaching and an audience Q&A. Noon to 1:30 p.m., Hatch Recital Hall

**"The History and Future of Eastman School of Music"**: Lecture by Robert Freeman, former director of the Eastman School, 1972 to 1996. 3:30 p.m., Hatch Recital Hall

#### Tour of the Eastman East Wing\*

6:30 to 7 p.m., Eastman Theatre Oval Lobby

**Kilbourn Concert Series:** Steven Isserlis, cello, and Jeremy Denk, piano. 8 p.m., Kilbourn Hall. Tickets: RPO box office, 108 East Ave.; 454-2100; [www.esm.rochester.edu/concerts/tickets.php](http://www.esm.rochester.edu/concerts/tickets.php)

### Wednesday, Dec. 8

#### Chamber music master class\*

With pianist Jeremy Denk. 9:30 a.m., Kilbourn Hall

**Master class\***: With composer Oliver Knussen. 10 a.m., Ciminelli Lounge, Student Living Center

**Master class\***: With cellist Steven Isserlis. 10:30 a.m., Hatch Recital Hall

#### Tour of the Eastman East Wing\*

6:30 to 7 p.m., Eastman Theatre Oval Lobby

**"The Architect's Vision"**: An overview of the Eastman renovation and expansion by its lead architect, Craig Jensen of CJS Architects. 7 p.m., Hatch Recital Hall

#### Eastman New Jazz Ensemble

**concert:** 8 p.m., Kilbourn Hall

### Thursday, Dec. 9

#### Handel's "Messiah," Rochester Philharmonic Orchestra and Rochester Oratorio Society:

7:30 p.m., Kodak Hall at Eastman Theatre. Tickets: RPO Box Office, 454-2100

**Eastman Repertory Singers and Women's Chorus concert\***: 8 p.m., Reformation Lutheran Church, 111 N. Chestnut St.

**Musica Nova concert\***: With guest

Continued from previous page

said. "This is a visually stunning expansion, and we're extremely proud of that."

"Anytime we walk someone through here, it takes their breath away. All of a sudden you feel this new sense of energy and excitement—and not just about the Eastman School of Music, but about downtown Rochester and all that is happening here."

The project will help shape the future of Rochester itself, Kuncel said. From the beginning, it has been a community project—with the support of the local Assembly delegation and a \$10 million donation from Eastman Kodak Co.—and the whole community will feel its benefits.

"It is emblematic for us to be thinking about how we see ourselves as a community, so a place of gathering is truly what it will be," Kuncel said. "This really will help create a sense of community."

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Photo by Kimberly McKinzie

The Robert and Clara Rosevear Gallery links the Eastman Theatre with the Wolk Atrium on the first floor of the East Wing.



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Photo by Kimberly McKinzie

The new addition has an open feel at street level, with floor-to-ceiling windows in the lobby and Wolk Atrium.

## Designing an expansion befitting school's status

Thrilled with the new wing, Eastman officials are calling it world-class

By THOMAS ADAMS

Tasked with designing an expansion to Kodak Hall at Eastman Theatre that matched the existing structure without duplicating it, project architects hit a home run, Eastman School of Music officials say.

The results are the new Eastman East Wing housing the six-story, 73-foot-high Wolk Atrium with a 19-foot chandelier, designed by famed Seattle glass sculptor Dale Chihuly, hanging from a skylight. The 222-seat, two-level Hatch Recital Hall awaits solo and chamber recitals.

"I think it's fabulous," Jamal Rossi, executive associate dean at the Eastman School and a member of the design team, said of the expansion. "The front entrance,

the Wolk Atrium, is a spectacular, world-class space. I'm thrilled that Rochester now has a space that I hope becomes an iconic image for downtown Rochester.

"The Hatch Recital Hall, because of the way it's designed acoustically but also just aesthetically, is going to become one of the great recital halls in the world. The entire project—the way the addition flows into the theater, the new public amenities in the theater and the new boxes in Kodak Hall—it looks like it was intended to be there."

Rochester-based Chaintreuil Jensen Stark Architects LLP designed the project. The Pike Co. Inc. managed construction.

The wing is faced with limestone to match the Eastman Theatre performance hall, which opened in 1922, said Craig Jensen, a partner at Chaintreuil Jensen Stark. Designers also wanted to carry over key elevations of the existing theater to the addition.

"But we knew we couldn't develop the

Continued on next page

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Continued from previous page

kind of architectural detail that was done in the 1920s," he said. "It's possible, but it didn't seem appropriate for the new building. So we were looking for other types of devices or architectural ideas to be sympathetic to, but not mimic, the existing building."

When Rossi and others at the Eastman School said they did not want windows in the large rehearsal hall on the fourth floor of the addition, designers mulled how to bring architectural detail to the exterior.

"We had to look for other devices to provide some articulation or interest to the façade, and also to counterbalance that large mass of wall," Jensen said. "The decision was made to try to open it up at the street level, which is somewhat different (from) typical buildings that are faced with stone."

"Because we had so much masonry above," he added, "we opened it up at the street and celebrate that kind of interface with the public and with the patrons in the lobbies or out on the sidewalk under the marquee. We're putting a lot of glass at the base, and a lot less at the top. It's a little bit upside down in that regard."

The limestone atrium has a large window, with the marquee sloping down four to five feet to match the existing structure.

"Keeping the marquee at a constant level from the Eastman was going to get it very

high off the ground (at the other end)," Jensen explained. "It would lose some of its effectiveness and also some of its psychological and physical presence relative to the sidewalk. We thought stepping it was more appropriate."

"We weren't going to match it anyway in terms of the architectural details, so this is a continuation but also new."

"I'm a musician, not an architect," Rossi said. "They were very receptive to making certain they adjusted things so that it was really what we, the client, were looking for."

The atrium space links the various levels of the new and the existing buildings so that one flows into the other, Jensen said. The space is highlighted by the large glass chandelier, a Chihuly commission.

"We sent (the artist's studio) our design for the atrium so they could design it specifically for the space, in terms of the scale and other things," Jensen said.

The sculpture, titled the "Blue and Gold Chandelier," mimics the University of Rochester's school colors. It is 19 feet high and 11 feet wide, contains some 1,350 glass elements and weighs 2,930 pounds.

"We're pleased to have had the opportunity to do a project like this," Jensen said. "It's a signature project. It's a project that's going to be used by the whole community."

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Photo by Kimberly McKinzie  
Dale Chihuly's studio designed the Blue and Gold Chandelier specifically for the atrium in which it hangs, says Craig Jensen, shown in front of the sculpture. Jensen is a partner in Chaintreuil Jensen Stark, architects of the project.

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# Perfecting the sounds of Eastman's new wing

## Building the addition meant tackling a Rubik's Cube of acoustic needs

By WILL ASTOR

Here is the problem: Fit a rehearsal hall big enough to accommodate a full orchestra, a recital hall and music school faculty studios into a single building that would sit on a tiny triangle of land adjoining Kodak Hall at Eastman Theatre.

To those demands add a requirement that the recital hall seat some 200—but accommodate more intimate gatherings without seeming empty. It also should have the right acoustics for solo guitar, chamber orchestra and percussion ensemble. In addition, the recital hall and rehearsal space must be perfectly insulated acoustically so that sounds from one do not intrude on the other.

A further wrinkle: no car horns, sirens

or other noise from busy downtown streets can intrude on the performance or rehearsal space. Finally, line up the new structure with the Eastman Theatre so that stairwells and elevators transition seamlessly between the buildings.

All the demands of building the new Eastman East Wing—equally important but essentially unrelated—made the project a Rubik's Cube for designers, said the architect, Craig Jensen of Chantreuil Jensen Stark Architects LLP.

The new wing actually is two acoustically isolated buildings. The lower building nests inside but does not touch the upper one, and the walls of each extend separately down to bedrock. Separated by an air space, the inner wall of the outer building and the outer wall of the inner building also are insulated with sound-absorbing material.

Hatch Recital Hall sits at street level and rises two levels. A rehearsal hall is perched

Continued on next page



Photo by Kurt Brownell

In April, Wolk Atrium was starting to take shape.

### FESTIVAL WEEK

Continued from page 15

composer Oliver Knussen. 8 p.m., Kilbourn Hall

Friday, Dec. 10

**Grand Opening Dedication Concert: Eastman Wind Ensemble, Eastman Philharmonia and Eastman-Rochester Chorus\*:** 8 p.m., Kodak Hall at Eastman Theatre

Saturday, Dec. 11

**Tour of the Eastman East Wing\*:** 6:30 to 7 p.m., Eastman Theatre Oval Lobby

**Handel's "Messiah," Rochester Philharmonic Orchestra and Rochester Oratorio Society:** 8 p.m., Kodak Hall at Eastman Theatre. Tickets:

RPO box office, 454-2100

Sunday, Dec. 12

**Tour of the Eastman East Wing\*:** 11:30 a.m. to noon, Eastman Theatre Oval Lobby

**Eastman Chamber Music Marathon\*:** Students, faculty and RPO musicians celebrate Eastman's new recital hall with performances throughout the day. Noon to 9 p.m., Hatch Recital Hall

**Candlelight Concert: Hans Davidsson, David Higgs and William Porter, organists\*:** Eastman organ faculty perform music on the Craighead-Saunders organ. 8:30 p.m., Christ Church, 141 East Ave.

**The Office of Compline, Christ Church Schola Cantorum\*:** 9 p.m., Christ Church, 141 East Ave.

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above. Instead of resting on the recital hall's ceiling, the rehearsal hall's floor sits on steel beams that connect to outer walls.

Because the inner and outer portions of the addition had to be built at the same time, the rehearsal hall's concrete floor was poured not from above but from below, Jensen said. In fact, it was not poured but shot from a specialized concrete gun that propelled wet concrete with a blast of compressed air.

Tuning the interior acoustics of Hatch Recital Hall was the job of acoustician Christopher Blair, a partner of Akoustiks in Norwalk, Conn.

Acoustical engineering is more of a science than it was in the 19th and 20th centuries, when concert hall designers had almost no idea how good a space would sound until the first notes were played. Lincoln Center for the Performing Arts opened Avery Fisher Hall in New York City in 1962 with some fanfare. But many judged the space to be an acoustic dud. It eventually was reworked in a project that demolished and rebuilt the structure's entire interior.

In acoustics, Blair said, "science can get you most of the way there, but the final arbiter will be the ear."

Blair met with musicians who would be performing in the hall, but he found verbal descriptions go only so far. One ensemble, for example, asked that the room have a "buttery" sound.

"I have my own sense of what that means in terms of texture," Blair said, "but will really not know if my concept matches theirs until I am in the room with them for final tuning."

To accommodate varying demands, Blair made the room's acoustics adjustable. Its interior walls hide panels of a nubby, sound-absorbing acoustical cloth



Photo by Kurt Brownell

The fourth-floor rehearsal hall is the size and shape of the stage in Kodak Hall, allowing ensembles to rehearse in the same configuration they would use in performance, school officials say.

that can be raised or lowered in varying combinations as needed.

Such tinkering is typical of this type of project. Before work started, Jensen said,

a year and a half of negotiations took place among his firm, Eastman School of Music officials and musicians. Once it was under way, problems were solved on the fly.

How well it turned out will become clear when the first notes in the new hall are played next week.

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# The future of music is here; gone are the 1970s

New media technology at Eastman replaces 30-year-old equipment

By ANDREA DECKERT

A new media control room with state-of-the-art technologies is aimed at getting the music, performance and personality of Eastman School of Music out to the masses.

Among the upcoming enhancements is the ability to stream high-definition video online.

"People will have access to the most amazing moments in the performance without even being at the venue," said Helen Smith, the school's director of technology and media production. "They will be able to see what goes on here."

Those at the school say the fifth-floor command center will be the media control room of the future and the nexus of the Eastman School's technology vision. The media upgrades—which took roughly three years to develop—are being completed in two parts. Both should be done by March.

"It will have a serious wow factor when it's done," Smith said.

The first involves getting the new media control room online with the school's three other media rooms. The second part includes implementing more Internet and additional audio- and video-streaming capabilities from performance and rehearsal halls at the school. That includes Kodak Hall and the newly constructed Hatch Recital Hall in the Eastman East Wing.

An Internet protocol robotic camera system will be installed in the new recital hall,



Photo by Kimberly McKinzie

The fifth-floor command center will be the media control room of the future and the nexus of the Eastman School's technology vision, says Helen Smith, director of technology and media production.

replacing some of the recording work now done manually.

In addition to the media control room—which has a 44-inch flat-screen television and is where performances will be record-

ed, edited and mixed—the media suite includes a machine room to conceal behind-the-scenes equipment.

A staff of four engineers will run the media operations. Planners accounted for

the number of workers when designing the site so each could complete tasks with ease without the need for additional workers, Smith said.

Continued on next page

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Continued from previous page

The biggest challenge proved to be upgrading from media resources of the 1970s analog era to more modern digital capabilities.

"We skipped a generation or two," Smith noted.

The new equipment enables the school to offer some firsts. Students can obtain recordings of their performances that are comparable in quality to what they would receive at a commercial recording studio in New York City or Los Angeles, said John Truebger, an audio engineer at the Eastman School. They then can add the compact disc or DVD recording to their digital portfolio, using it as a calling card of sorts, Smith added.

Adding streaming capabilities to improved acoustics in Kodak Hall and Hatch Recital Hall pulls Eastman ahead of what can be done at similar schools, Smith said.

"We've gone above and beyond with this technology," she said.

In addition, the new equipment will lay the groundwork for fiber-optic Internet connections to venues outside the theater and additional high-definition capabilities on-site.

It also will allow the school to offer more Internet2 classes. The dedicated high-bandwidth network connects research and education communities throughout

the United States. It is designed for applications that demand high-quality video and audio, such as medical and arts collaborations.

There are many similar networks around the world, all interconnected, enabling institutions such as the University of Rochester to share research and performances with colleagues on nearly every continent, Smith said.

The Eastman School has been using Internet2 for music performance and academic discussion for nearly a decade. Master classes, performances, seminars, forums, interviews and meetings now take place on a regular basis with schools and performance institutions across the country and in Canada and Europe. Plans are under way to connect with Asia and Australia.

The public can see Internet2 in action Dec. 7. Eastman School students and faculty will join colleagues from the Norwegian Academy of Music in Oslo for performance, teaching and conversations.

The session will demonstrate how Internet2 enables faculty members to expand their teaching and performance reach and allows students to learn from expert around the world. It will be held in Hatch Recital Hall.

"We are connecting with a school that is 5,000 miles away and six hours ahead of us," Smith said.

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In a demonstration in Hatch Recital Hall Dec. 7, the public can see international fiber-optic connections at work as Eastman students and faculty join colleagues from the Norwegian Academy of Music via Internet2.

Photo by Kimberly McKinzie

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