Virtual Worlds, Varied Voices
A year of adventures with Eastman Opera Theatre
Where your sense of who you are as a musician has everything to do with who you are as a human.
The Sequoia Reed Quintet—saxophonist Trevor Chu ’22E; bass clarinetist Julianna Darby ’21E (MM); oboist Gwen Goodman ’22E; clarinetist Michael Miller ’22E; and bassoonist Harrison Short ’22E—brought memorable musical moments to this spring Centennial Campaign launch (see pages 12–13).

Virtual Worlds, Varied Voices

Eastman Opera Theatre expands its performing spaces and its repertoire for 2021–2022

ON THE COVER: Cast members of The Magic Flute (from Eastman Opera Theatre’s Mozart Mayhem) enter the brave new operatic world of Rochester’s Ellison Park: Raffi Wright as Papageno; Gwyneth Paker, Anna Thompson, and Madelin Morales as the Three Ladies. Photograph by Nic Minetor

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An Invigorating Transition

Dear Friends,

As I write this note I find myself relishing a moment of sweet transition, from the intensity of an academic year to a summer filled with promise of time for rest, rejuvenation, and concentration on priority projects.

There is also the transition of wrapping up one academic year and planning for the next. In this particular case, we are transitioning from fifteen months of unimagined intensity in which every single element of our academic life was influenced by the COVID-19 pandemic; to fifteen months in which we will celebrate the Centennial of the Eastman School of Music. It is a marvelous moment in which I am energized by all that awaits.

The Centennial of the Eastman School of Music will be celebrated from September 2021 through December 2022. The first class of students was admitted to Eastman in September 1921, but the actual school of music building was not completed and dedicated until March 4, 1922. Highlights of the centennial will include:

• Premieres of more than forty commissioned compositions by composers Samuel Adler, Jeff Beal, Billy Childs, John Clayton, Anthony Davis, Cynthia Folio, Hannah Lash, Wynton Marsalis, Carter Pann, Kevin Puts, Augusta Read Thomas, Maria Schneider, Joseph Schwantner, Allen Vizzutti, and many others, including several by our own faculty members.

• This fall, Eastman will host the Sixty-Fourth National Conference of the College Music Society, with other conferences and symposia being planned throughout 2022.

• The centerpiece of the Centennial will occur when “Eastman Opens its Doors to the Community” From March 2 through 6. Concerts, lectures, flashmob performances, a “performathon,” food trucks, and more will occur on our campus and throughout Rochester.

It is a wonderfully exciting time to be at Eastman, and we hope our alumni will join as many events as possible—both in person and virtually.

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Early Childhood Music Honor

Since joining Eastman in 1984, Eisenhart Professor of Music Education and Senior Associate Dean of Academic and Student Affairs Donna Brink Fox has founded the summer Orff Schulwerk Teacher Education course, designed an early childhood music program for the Eastman Community Music School. She has received, among many other awards, our Eisenhart Distinguished Teaching Award, the Rochester Philharmonic’s Outstanding Music Educator Award, and the Susan B. Anthony Center’s Lifetime Achievement Award. This June, Donna was inducted into the Hall of Honor of the Early Childhood Music and Movement Association. She accepted her latest honor at ECMMA’s 2020–2021 convention, whose program chair was another Music Teaching and Learning faculty member, Mara Culp.

A Flute Reunion

Longtime Eastman colleagues Professor of Flute Bonnie Boyd and Professor Emeritus of Composition Samuel Adler can be heard in a recent conversation about Sam’s music for flute, moderated by Nancy Toff, President of The New York Flute Club. The event took place May 27 and is available on the Club’s YouTube channel. Bonnie played three of Sam’s solo works: the Solo Sonata, Op. 24; A Bonnie Tune, commissioned to celebrate Bonnie’s 35th year at Eastman in 2011, when it was premiered by Mindy Kaufman ’78E; and Alone, Eastman’s annual William Warfield Scholarship Concert is always an inspirational event, and this year’s concert, on January 24, featured inspiring performances with 2021 recipient Jazmine Saunders ’22E and past recipient Julia Bullock ’09E, joined by William Warfield’s nephew Thomas Warfield and Garth Fagan Dance. (Warfield ’42E, ’44E (MM) was for decades one of America’s great baritones, best remembered for his roles in Show Boat and Porgy and Bess. Jazmine’s program included Verdi’s Sei Romanze (shown here), with master’s student Ava Lindvog at the piano.

Together: A Monologue for Solo Flute, premiered by Mimi Stillman last September.

An Eastman Fulbright Update

In this issue of Eastman Notes, you can read about Eastman’s current Fulbright Scholar, Uday Singh ’20E. In May, it was announced that Adam DeSchriver ’20, ’20E, who received degrees in clarinet performance from Eastman and in religion from the College, received a Fulbright Grant for 2021-22. Adam will pursue a master’s degree in Middle Eastern and Islamic Studies at the Hebrew University of Jerusalem. In addition, Gabe Condon ’14E, ’15E (MM) is a Fulbright alternate, to study and research jazz in Hungary.

ECMS Receives $1000 Chamber Music Grant

In May, The Eastman Community Music School received a $1000 grant from Associated Chamber Music Players. ECMS has identified a potential for growth among adult “lifelong learners” as part of the creative aging process. The grant will go towards attracting and expanding ECMS adult chamber music groups and bringing in visiting chamber music groups for clinics three times a year.

“I’m certain that I speak for everyone at ECMS when I say that we are honored and thrilled to have received this grant from ACMP,” says ECMS Chamber Music Coordinator, Roberta Zalkind. “Part of our grant will enable us to bring in clinicians who will show our students new ways of thinking about music, new technical ideas, and even how to listen differently. It will also provide motivation, broaden their skills, and serve as an inspiration for our students. These clinics will be available to the public through streaming or in person.”

Earlier this year the musical world mourned the loss of Chick Corea, who died on February 9, 2021. At his last appearance in Rochester, in October 2017 at Kodak Hall, Corea shared the stage with drummer Steve Gadd ’68E and their Corea-Gadd Band. The two peerless jazz musicians had just released their album Chinese Butterfly; they had known each other since 1965, and Gadd was briefly the drummer in Corea’s famous fusion band Return to Forever.
Jun Qian ’05E (DMA)
Clarinetist, educator

Jun, who is a professor at his other alma mater, Baylor University, is also principal clarinet of the Waco Symphony (and, by the way, introduced Aaron Copland’s Clarinet Concerto to China in 2003). He is a teaching force online as director of the Cyber Single Reed Academy, and his CD series East Meets West (Albany Records—three releases and counting) presents works he has commissioned that explore the cultural confluence of Chinese culture and Western art music.

Melissa Ngan ’02E
Flutist, Orchestra founder, consultant, and CEO

Early in 2020, the American Composers Orchestra appointed Melissa as its President and Chief Executive Officer earlier this year. She’ll work in close partnership with ACO’s Artistic Director Derek Bermel in evaluating existing activities and designing new programs that achieve and advance ACO’s mission. Melissa is also founder of Chicago’s Fifth House Ensemble, which she has led since 2005. She was also a participant in the 2021 Eastman Leadership Conference.

Amy Wlodarski ’06E (PhD)
Musicologist, author, conductor

In November 2020, Amy was named associate editor of the Journal of the American Musicological Society, the flagship journal of that discipline. In 2023, she will transition to editor-in-chief, playing an even bigger role in the field. Amy is the author of George Rochberg, American Composer (2019) and Musical Witness and Holocaust Representation (2015).
Jennifer Au (Tung) ’95E, ’98E (MM)
Conductor

Jennifer is one of the two inaugural conductors for the Women in Musical Leadership fellowship, an innovative multi-year professional opportunity to advance women and non-binary music directors and directors and greatly expand the talent pool of musical leadership in Canada.

Danny Ziemann ’12E’19E (MM)
Jazz bassist and educator

Earlier this year, Danny published his fourth bass publication, *Topics in Jazz Bass Vol 2: Soloing*. Danny wrote this book to help bassists step into the foreground and solo with freedom and authentic self-expression. Learn more about Danny’s books and video courses at dannyziemann.com.
Eastman's often-quoted motto “For the enrichment of community life” is reflected through the quality and magnitude of performances held at the school. But it is also the byword and inspiration for Eastman’s Department of Music Teaching and Learning. In recent years the department has brought a remarkable variety of musical education and instruction to students of all ages.

According to current department chair Philip Silvey, the Department of Music Teaching and Learning takes this mission to heart. “Our Eastman community—students, faculty, alumni—are enriched by the partnerships and relationships within the music school, with public and private area schools, community music programs, cross-disciplinary connections, and connections with local, state, national, and international alumni.”

The synergy between Eastman and its various forms of community engagement also has national and international influence.

The international aspect of the department’s outreach is demonstrated by some recent projects of Professor Christopher Azzara ’88E (MM), ’92E (PhD), whose research focus is on the understanding of creativity and improvisation in the learning process.

This has led him all over the United States, and throughout the world, including well-established relationships with the New York City Schools, Japan’s Gunma Kokusai Academy, whose Vice Principal is Todd Lowery ’89E (BM), ’93E (MM), the Music Teacher International Program and Hochschule für Musik in Hamburg, and the Cathedral Choir and the University of the Arts in Berlin, Germany. Locally he has presented workshops and classes for the Rochester City School District, ROCmusic, and in Eastman To Go, the chamber music program that brings Eastman student musicians to perform in the community.

Eastman has been in close partnerships with Rochester area schools for many years. “We place approximately 15 student teachers per year in 30 public or private school districts,” says Philip Silvey, “and as many as four each year in Rochester City Schools. As part of their state certification process, our students spend eight weeks at each placement, building relationships with the teacher and students of the community.”
In addition, in many of their courses, students regularly fulfill assigned observation hours by visiting area schools."

Assistant Professor Lisa Caravan ‘07E (MM), ’12E (DMA) adds that Eastman is closely involved in ROCmusic, a collaborative partnership of arts and education institutions in Rochester to provide a free after-school music education for youth living in the City of Rochester, established in 2012 by Eastman and the Eastman Community Music School, The Hochstein School, the Rochester Philharmonic Orchestra, the City of Rochester, and the Rochester City School District (Gateways Music Festival became a member in 2016).

“The Eastman Studio Preparation Program is a collaboration between students in ROCmusic and students enrolled in our string pedagogy courses,” says Caravan, who established the Program in 2020 with ROCmusic executive director Armand Hall, as a way for students to advance from beginning group violin lessons to more advanced instruction.

“I collaborate closely with Dr. Hall to design and implement a teaching experience for the Eastman students, who are primarily undergraduate string performance majors,” Caravan explains. “Each student is paired with a ROCmusic student for consecutive lessons, and we work together to create a program of study and performance experience for their student.” ROCmusic students receive weekly 40-minute private lessons, which were taught online via Zoom during the pandemic.

Armand Hall adds: “For our ROCmusic students and families this program creates a positive environment: two sets of student musicians learning from each other, developing mentorship and friendship. Eastman students learn pedagogy from a content expert in a dynamic laboratory situation. The supportive atmosphere and collective excitement drive the level of student growth and has led to many friendships.”

Caravan and Hall have presented on the national (American String Teachers Association) and state level (New York State School Music Association) on enhancing music learning in our community through cultivating the partnership between the Department and ROCmusic.

Fruitful collaborations abound among Eastman and University faculty members.

For Assistant Professor Mara Culp, whose areas of research include music and communication and music education for learners with special education needs, the partnerships and collaborations afforded by her colleagues—from doctors at the University of Rochester Medical Center (with whom she has collaborated on research projects about the vocal health of Eastman students and music education majors) to speech-language pathologists in Boston public schools and hospitals—is a vital part of her teaching. Culp’s research is part of the recently formed Eastman Performing Arts Medicine program; professors Azzara and Silvey are also working on research projects for EPAM.

“I have grown as a person, scholar, and educator as a result of these collaborations. I believe that they enrich the work I do and my perspective on teaching and learning,” she says.

“Prior to the pandemic,” says Associate Professor Alden Snell ‘06E (MA), ’13E (PhD), “I was developing collaborative projects with instrumental music teachers at [Rochester City School District’s] East High School and Edison Technical High School”—including a medley his students arranged for Edison student musicians.

Currently, Snell is analyzing pilot study data for a standards-based web application. This project involved the University of Rochester’s Goergen Institute for Data Science in Spring 2021 and will be renewed in Spring 2022 with new data; in Fall 2021, the web application will be analyzed as part of a capstone course at the Simon Business School.

A Colorful Collaboration

In the fall of 2019, the Gates-Chili High School Music Department commissioned Philip Silvey (who in addition to being chair of Eastman’s Department of Music Teaching and Learning is a prolific choral composer and director of the ESM/UR Treble Chorus) to write a piece of music for the Gates-Chili Advanced Women’s Choir.

“Christine Cramer Merkel (music teacher at Gates-Chili High School) and I discussed ideas about the 100th anniversary of the 19th Amendment,” says Silvey, “and I suggested the quote ‘Well-behaved women seldom make history’ by Laurel Thatcher Ulrich as a possible point of inspiration.

“In November of 2019, I met with the choir and shared my work-in-progress. Collecting ideas for lyrics from our discussion, students described how they envisioned themselves, in contrast to the messages they often hear from adults in their lives.” He also spoke with them about the legacy of the women’s suffrage movement in Rochester and upstate New York, the 100th anniversary of the 19th Amendment, and how they felt empowered, strong, and brave in their own lives today. Through this important discussion, Colorful was born, with such lyrics as "Be powerful! Be bold! Be unapologetically you!"

Silvey finished the composition, but the onset of the pandemic meant postponing the performance of the piece until fall 2020, when schools reopened with heightened safety protocols in place. Philip suggested organizing a virtual choir, bringing together the Gates-Chili choir and the University of Rochester Treble Chorus. The resulting video of Colorful, with the combined choruses, Silvey at the piano, and Lisa Caravan on cello, was produced by current PhD student Benjamin Guerrero. It’s currently available on YouTube.
He explains, “The website project, launched in fall 2020, was designed for use by secondary (grades 7-12) student teachers and cooperating teachers to supplement instruction disrupted by the pandemic.” He plans to expand the project for use by elementary and beginning student teachers in fall 2021.

“We see ourselves uniquely positioned as a bridge to connect the Eastman School with [the city] and broader community.”

—Philip Silvey, Music Teaching and Learning chair

“I am working to scale the website project up to larger databases, so our profession can move from research on access to music education to research on what is being taught and learned in music courses.”

Donna Brink Fox, Eisenhart Professor of Music Education and Senior Associate Dean of Academic and Student Affairs, is the longest-serving member of the department, hired in 1984. (She notes that the department’s current six faculty positions in addition to her own represent “substantial growth” from the four here when she arrived.) Since that time, she has directed the early childhood music program for the Eastman Community Music School (ECMS). Fox has received recognition from the RPO and the Monroe County School Music Association, and recently was named to the Hall of Honor of the Early Childhood Music and Movement Association (see “Brief Notes,” p. 3).

“I was asked by former Dean Robert Freeman to design an early childhood music program for ECMS. We started with one weekday class for parents and their babies and toddlers in the fall of 1985. Before the pandemic shut us down from in-person teaching, there was a four-level program with 27 separate sections every Saturday morning. We’ve maintained a small online program and hope to be back in person in the fall.”

“It takes a brilliant mind to look at a very simple fact—that music can be introduced to preschool age children—and see the opportunity to create a transformative program,” says ECMS Dean and Director Petar Kodzas. “Donna pioneered a uniquely structured, developmentally appropriate, and engaging program unlike anything that was available to families before. Thirty-five generations of children in Rochester benefited from growing with music before setting foot in a kindergarten classroom by participating in the Early Childhood program. What an amazing impact one person and one program can have on the entire community!”

Kodzas adds that the Early Childhood program has a “profound effect” on Music Teaching and Learning students, some of whom teach these classes. Each year selected students are invited to assist in and eventually teach their own section, directly applying their theoretical knowledge to the classroom. The succeeding Theory in Motion program, developed by Adam Foley ’97E, ’03E (MM), ’13E (PhD), provides more opportunities for students to work with K-6 students.

“While my present identity is more widely recognized as an administrator,” Fox says, “my experience with community connections has been more deeply reflective of who I am.”

All of Eastman’s music teaching and learning faculty members, says Philip Silvey, see these many points of contact as “examples of how we ‘reach into’ the schools and community, collaborating with them where they are and building long-term relationships. We see ourselves uniquely positioned as a bridge to connect the Eastman School with its surrounding environment (city) and broader community.

“The Eastman School of Music is seen by many as revered but somewhat untouchable,” he continues. “Our mission is to make it known that we are available and visibly present in the community.”

ON THE WEB Details about the Music Teaching and Learning faculty and their research areas are available on the department page on the Eastman website.
Sofia Scattaregia and Alexander Nick, as The Magic Flute’s Pamina and Tamino, helped to bring Mozart Mayhem to Rochester’s Ellison Park.

Krysten Chambers Jones ’23E (DMA) as one of the many identities of Elizabeth Cree, during the opera’s recording session.

Virtual Worlds, Varied Voices

Eastman Opera TheaterRanges Widely in Settings and Subjects

Rochester opera lovers whose memories reach back to the 1950s through the 1970s will remember “Opera Under the Stars”, a summer series of three or four productions performed outdoors in Highland Park. This year Eastman Opera Theater (EOT) is offering a 21st-century reimagining on that idea with a summer series of its own, presented completely online: classic Mozart, with arresting operas by two Pulitzer Prize-winning Eastman alumni. EOT’s “Summer Season” is also a preview of an intriguing 2021-2022 opera season.

In the past year, many schools have struggled with the challenges of operatic singing and staging, due to COVID-19 social distancing guidelines. EOT turned the restrictions into opportunities for creative freedom.

Last winter, Our Voices—six virtual productions streamed on Eastman’s website featuring works by six prominent contemporary composers—was a great success for EOT as it navigated a challenging, innovative format. As the COVID pandemic continued well into 2021 and in-person performances were impossible, EOT decided to move its three productions to the summer, and to conceive each one uniquely for online viewing.

Moving these productions—originally scheduled in winter and early spring—to the summer allowed the directors and production team to provide extremely high production quality, including full-scale editing, creative scenic design, accommodations for audio production and recording, and in some cases new locations in which to rehearse, perform, and film.
**Mozart Mayhem** was released for on-demand streaming on May 28. Director Madeleine Snow, a master's candidate, reimagined scenes and arias from the composer’s *Le nozze di Figaro*, *Così fan tutte*, and *Die Zauberflöte* for outdoor performances in Rochester’s Highland and Ellison Parks, with the singers, all fully masked, following all the COVID-19 safety protocols.

“As a director,” says Snow, “I think that site-specific work is an exciting way to bring something new and fresh to beloved classics, to explore places around Rochester that can be reimagined for performance, and to experiment with new ways of creating opera.”

The “new ways of creating opera” extend to the other two summer productions. *Elizabeth Cree*, which will stream from July 9 until August 7, is a filmed stage performance from Kilbourn Hall. This is the Rochester premiere of this suspenseful, highly theatrical opera, with music by Pulitzer Prize-winning Eastman alumnus Kevin Puts ‘94E, ’99E (DMA) and a libretto by Mark Campbell, based on the novel *The Trial of Elizabeth Cree* by Peter Ackroyd.

This brief opera ingeniously interweaves several narratives: the trial of the heroine for the poisoning of her husband; a series of brutal murders committed by a Jack the Ripper-style killer; the spirited world of an English music hall; and, finally, some “guest appearances” by luminaries from the Victorian Age. All the roles are played by a cast of 21 students.

“At Eastman, we had strict protocols that included masking, ‘airing out’ periods, and distancing protocols that made full rehearsals impossible,” says music director Timothy Long. “It would have required spacing of twelve feet between each singer, and there are no spaces large enough at Eastman. But our students excelled.

“Despite the difficulties, they prepared meticulously and sounded fantastic at every stage of preparation. We were not able to have any official rehearsals with both singers and orchestra, or many staging rehearsals with piano. Our orchestra members arrived with wonderful attitudes and played beautifully. Once we recorded the orchestra in the Ray Wright Room, we recorded and layered the singers over them in Kodak Hall.”

Working within the physical circumstances of Kodak Hall this year, *Elizabeth Cree*’s scenic designer Daniel Hobbs drew upon the existing space of the hall itself. And working with the school’s health guidance for room capacity and wearing masks—especially for singers—Rich Wattie of Eastman’s Technology & Music Production Department pre-recorded and mixed all the audio tracks.

Tim Long separately conducted the orchestra in a recording room while a camera captured him on video. That video was then played-back for masked singers to record their vocal tracks. Needing to mask the singers, costume designer Nicole LaClair designed and created individual masks for each character—a possible drawback which, according to director Stephen Carr, fit this opera perfectly.

“In many ways, *Elizabeth Cree* is about the disguises and masks we all wear as we navigate the world, so of course this metaphor is perfect for a moment when we are all required to wear literal masks in order to bring the piece to life,” says Carr. He adds that the cast was also able to collaborate online with Kevin Puts and Mark Campbell, giving “our students the incredible opportunity to ask their questions directly of the opera’s creators.”

Carr concludes, “Despite its short runtime, *Cree* is so deliciously complex. It flies along from location to location at a truly cinematic pace that makes it a perfect project for this stage-meets-film sandbox in which we’ve all been playing this year.”

*Postcard from Morocco* (streaming from August 13 until September 13), a 1971 opera by Dominick Argento ’58E (1927–2019), has become a contemporary classic. It works well in a non-traditional production because it’s quite non-traditional: a small number of singers and instrumentalists is needed to present what director Steven Daigle describes pithily as “a surrealist opera about a group of strangers in a train station.”

Although they are together at the station, each character lives in a separate reality as they protect and guard their possessions—paint box, a cake box, a hat box, and so on. Therefore, an element of social distancing is found in the story. The librettist, John Donahue, creates an
atmosphere (in his own words) “distinctively ‘off’ or odd … not morbid or peculiar so much as wacky or exotic.”

*Postcard from Morocco* “has no clearly discernible plot but makes its effects through a powerful series of images and inferences,” says Daigle. “The opera highlights human cruelty, and the resulting armor we all put up. Questioning others’ motivations, these characters spend the entire opera suspicious of one another, guarding their possessions fiercely because their possessions define them and their existence.”

Daigle’s conception for this fascinating, elusive opera creates the “oddness” cinematically, using “green screen” techniques that combine the live performers recorded separately in the Opera Scene Shop, then superimposing the video tracks together to make an ensemble through film editing. (The ensemble also includes a number of drawn-in “extras.”)

With real furniture, props, and period costumes, the Integrated Media Designer, Charles Murdock Lucas, created a one-of-a-kind virtual world that allowed a 1930’s Moroccan train station to morph into the fantasies in the minds of the seven characters.

EOT plans to return to its regular in-person performances in Eastman venues with its all-encompassing repertoire, ranging from the early baroque to contemporary opera and the Broadway musical. In the words of Steven Daigle, “EOT is beginning a journey, and an overdue responsibility, to heighten awareness and the inclusion of BIPOC (Black, Indigenous, People of Color) and women composer representation in our mainstage repertoire.

“Along with this, we are continuing discussions and dialogue with the voice students and faculty addressing the inherent biases in opera and the social responsibilities of a present-day lyric theater performer.”

Tim Long says “In this year when much of the music world stopped, we continued. I am so thrilled that we can offer these opportunities to our students. Most of all, I am proud of all our singers, orchestra, and staff that persevered with a great sense of spirit.”

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**Eastman Opera 2021–2022**

**Mozart Mayhem:** Scenes from Le nozze di Figaro; Così fan tutte; and Die Zauberflöte

- Mozart al fresco: eternal romantic and spiritual revelations, outdoor settlings, immortal music
- Director: Madeleine Snow; musical director: Wilson Southerland
- Streaming Online: starting May 28

**Elizabeth Cree** by Kevin Puts and Mark Campbell

- Puts ’94E (MM), ’99E (DMA) won the 2012 Pulitzer Prize for his first opera, *Silent Night*. His second is a Victorian murder mystery-cum-music hall entertainment.
- Director: Stephen Carr; musical director: Timothy Long
- Streaming Online: July 9–August 7

**Postcard from Morocco** by Dominick Argento and John Donahue

- Composed by another Eastman Pulitzer winner (’58E (PhD), this haunting opera is set in a train station, where a group of people relentlessly reveal the identity of a stranger, a “Man with a Paint Box.”
- Director: Steven Daigle; musical director: Timothy Long
- Streaming Online: August 13–September 13

**Double Bill by Women Composers**

**Here Be Sirens** by Kate Soper

- Three soprano “sirens” from pre-archaic Greece and the post-apocalyptic United States

**Proving Up** by Missy Mazzoli and Royce Vavrek

- A poetic look at the tragic side of the 19th-century “American Dream”
- November 4–7, Kilbourn Hall

**La Calisto** By Francesco Cavalli and Giovanni Faustini

- A seventeenth-century opera based on Ovid’s *Metamorphoses*, with riotous relevance to contemporary concerns: gender, sex, love, power.
- January 27–30, February 3–6, 804 Annex or EOT Opera Scene Shop

**Into the Woods** By Stephen Sondheim and James Lapine

- Familiar fairy tales fractured and put back together again, with the moral “Be careful what you wish for!”
- April 7–10, Kilbourn Hall

**L’Amant Anonyme** By Joseph Bologne, Chevalier de Saint-Georges, a Guadeloupe-born 18th-century composer known in Paris as le Mozart noir
- May 2022
One hundred years ago, George Eastman and Rush Rhees, the president of the University of Rochester, realized a shared dream. They created the Eastman School of Music in 1921 and the Eastman Theatre in 1922. It was founded for all the people of Rochester, and their dream is still explicit on the theater’s façade: For the enrichment of community life.

A few months ago, in a virtual event on April 29, 2021, Dean Jamal Rossi ’87E (DMA) shared his dream for Eastman’s next hundred years of, in the dean’s phrase, “transforming lives through the power of music.” One hundred years later, “community life” covers a much larger area, as Eastman has spread its alumni and its influence throughout the world.

University President Sarah Mangelsdorf declared, “As we celebrate Eastman’s centennial, we’re also celebrating its long-standing reputation as a place where the world’s best musicians come together to reach new levels of creativity, virtuosity, and global impact.”

The event served as the official launch of Eastman’s $100 million Centennial Campaign (which had already achieved half its goal by April 29). Along with Dean Rossi and President Mangelsdorf, this virtual kickoff included contributions from Eastman National Board members Tim and Robin Wentworth, Cathy Minehan, and Joan Beal.

All the verbal fanfare was complemented by a brand-new musical fanfare composed by Steve Danyew ’10E (MM). Professor Mark Davis Scatterday ’89E (DMA), who is also a Centennial Committee co-chair, directed the Eastman Wind Ensemble in the premiere.

“In 2019, we put a call out to alumni to write short fanfares to be performed throughout the celebration year,” says Scatterday. “We chose fourteen fanfares, and one to start the centennial campaign off with a bang. Steve Danyew’s says it all in two minutes—representing the Eastman ideals of artistry, excellence, and creativity.

“It’s been a thrill to lead the EWE into our next 100 years!”

Adding to the exciting sounds were the members of Sequoia Reed Quintet—saxophonist Trevor Chu ’22E; bass clarinetist Julianna Darby ’21E (MM); oboist Gwen Goodman ’22E; clarinetist Michael Miller ’22E; and bassoonist Harrison Short ’22E—who performed two musical selections, including “Cherry,” from Splinter by Marc Mellits ’88E.

This memorable event can be viewed on the Eastman Centennial website: esm.rochester.edu/100. Eastman will more formally mark its Centennial beginning in fall 2021. The celebration continues throughout 2022 with new compositions and fanfares; acclaimed guest artists performing alongside Eastman’s ensembles; national academic and music conferences; alumni events throughout the country; and more.

In addition, says co-chair Sylvie Beaudette ’93E (DMA), “The Centennial will feature world premieres by more than forty composers including Joseph Schwantner, Augusta Read Thomas, Kevin Puts ’94E,
‘99E (DMA), and Billy Childs. Eastman is also collaborating with WXXI, the local NPR station, to produce a documentary on the people and history of the School.”

She adds, “There are several ways for alumni to get involved: Meliora Weekends 2021 and 2022, our March 100 Concerts for 100 Years, and merchandise that will be available through the Centennial website (see sidebar).

“Wherever you’ll be in the next year and a half, we hope that you can all join in the celebration! Meliora!”

Eastman Centennial Events

Check esm.rochester.edu/100 for a full listing of in-person and virtual events, including more details on the events listed below.

Nurturing the Love of Music
June 2021
Publication of the third and final volume in the history of our school, by Eastman’s Historian Vincent Lenti ’60E, ’62E (MAS).

Centennial Convocation
August 25, 2021
The traditional beginning-semester celebration, this time heralding Eastman’s Centennial, with Dean Jamal Rossi and music making from faculty members.

100 Concerts for 100 Years
March 1–7, 2022
Alumni can contribute a virtual concert from anywhere in the world! Possibilities include:

- A concert by an ensemble that you conduct:
- A solo or chamber recital of your own, with fellow alumni or your private students
- Performances in any public space

Eastman Opens Its Doors to the Community
March 3–6, 2022
The Eastman Theatre opened its doors in 1922. In March 2022 we’ll re-open our doors to the Rochester (and virtual) community for four days of special events including a “performathon”, ECMS “Indoor festival” ensemble concerts, and more.

Sensory-friendly Family Concerts
February and April 2022
In collaboration with Autism Up and Spectrum Creative Arts

Commencement: Graduation of the Centennial Class
May 15, 2022

Eastman Centennial Celebration: Meliora Weekend 2022
September 29–October 2, 2022
The University of Rochester was recently named a top producer of United States Fulbright Student Grant recipients for 2020-2021, for the fifth time since 2014. In the last 70 years, Eastman has produced more than a hundred recipients of this significant award.

Sponsored by the State Department, the Fulbright program was created in 1946 to foster mutual understanding among nations through educational and cultural exchange, by offering opportunities for recent bachelor's degree recipients, graduate-level students, and young professionals to pursue advanced studies, conduct research, and teach English language and American culture abroad.

The first Eastman Fulbright Scholarship winner was the composer Jack Beeson ’42E, ’43E (MAS) in 1949, who studied in Italy. (Beeson, who died in 2010, went on to compose the operas *Lizzie Borden* and *My Heart’s in the Highlands*.) Subsequent recipients have studied throughout Europe, and recently in Taiwan, Mexico, and Russia.

A recently announced 2021–22 Fulbright winner from Eastman, Adam DeSchriver ’20E, will add Israel to this list; see “Brief Notes,” page 3.

Associate Professor of French Timothy Scheie has been Eastman’s designated Fulbright Program Advisor since 1995. “Students often begin the application a year before they submit it.” Scheie says. “The application components include a project statement, a personal statement, letters of affiliation, a language evaluation, and, for applied music study, an audition recording.” Scheie adds that an advisor is definitely needed. “There is strong competition, so every part of the application needs to be solid. It takes time to make contacts, learn languages, and research opportunities.”

“It is very important to present a cohesive project for your time abroad in your Statement of Purpose,” says Uday Singh ’20E, who is one of the nine students and two alumni among the 2020–2021 University of Rochester awards. Because of the global pandemic, the State Department
deferred most 2020-21 grant start dates, but Uday was able to start last year.

He began his Fulbright application process in the spring of 2019 and was notified in March 2020. But after a year in Switzerland, where he is studying with Swiss saxophonist and conductor Lars Mlekusch, he agrees that it was well worth it.

“All in all, the process was quite long,” says Uday, “but I learned a lot about myself and common grant application procedures by compiling the application.

“I was in the second semester of my Junior year and my family was planning a vacation to a few European cities, so I contacted saxophone professors in Basel, Amsterdam, and Zürich to ask if I could have a lesson with them while I was in town. From that trip I developed a relationship with Professor Lars Mlekusch in Zürich.

“I worked with Professor Scheie to distill my artistic goals and background into the Statement of Purpose and Personal Statement essays required for the Fulbright application. These essays went through many revisions before I presented them to a panel of Eastman humanities professors in October 2019 and submitted to Fulbright, along with three letters of recommendation from industry professionals and a letter of affiliation from Professor Mlekusch.

“I was selected as a semifinalist in December 2019 but had to wait until March 2020 to receive my final selection notification. I then had to be accepted as a normal student at the Zürich University of the Arts, where Professor Mlekusch teaches, in May 2020.”

The Fulbright program also offers Specialist Awards to send an artistic or scientific expert to a university in a foreign country. A recent Eastman winner is Professor of Guitar Nicholas Goluses, whose residency will be at the Conservatorio del Tolima in Colombia: “I will play concerts and coach chamber music,” Goluses explains. “Throughout Latin America the guitar has a rich tradition of artistry and technical achievement, so it’s a pleasure to go there.”

Goluses’ planned trip was also affected by the pandemic and a major spike in COVID cases in Colombia: “I hope to go next year, after they are able to start a vaccination program there and things resume a degree of safety.”

The Fulbright process is complex, but Tim Scheie says it can lead to a “transformative” period abroad. “The studies are important, and students have amazing experiences, but they are not the entire purpose of the grant. The program’s underlying purpose is to foster understanding between the United States and other countries.

“A Fulbright grant provides a year of relative freedom to discover a country, to forge relationships with people there, to become fluent in a language, and to reflect on the experience.”

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“Like-minded peers”: Uday Singh on his Fulbright Experience

Do you have to have a specific idea for a project? Do you choose the country or city you’d like to work in?

The plan for my project emerged after meeting Professor Mlekusch and his students in Zürich in the summer of 2019. I knew that I wanted to study in Zürich since I was so inspired by the work his students were doing, but it took me some time to develop a clear and specific project proposal. I eventually found that the most effective way for me to convey my ideas was to use examples from projects that other students had done in Zurich.

Describe the projects you’re working on now.

My colleagues and I are producing a premiere recording of a new piece for twelve saxophonists and an electronic track, with six saxophonists “playing” alto and soprano saxophones and the other six operating spotlights. The piece is entitled Sync, written by Joan Jordi Oliver Arcos, a previous student of Professor Mlekusch.

Sync utilizes precise and sometimes impossible choreography to question the relationship between man and machine. Each of the six spotlight operators periodically illuminates one of the saxophonists, all of whom perform precisely choreographed movements while attempting to be in sync with a set electronic soundtrack. I find this genre of experimental music to be very exciting and I consider myself fortunate to be working on such projects with like-minded peers.

Much of my work as a part of the saxophone class is shared regularly on our Facebook page (facebook.com/saxzhdk). I regularly upload videos of pieces that I have been working on to my YouTube channel.

Do you have opportunities to explore Zürich and Switzerland?

The efficiency of the rail network in Switzerland makes it really easy to travel across the country without much effort. My Swiss friends have been indispensable in my cultural education. I have been able to see a good blend of locals—only places and classic tourist destinations.

How long will this grant last? What are your plans for afterwards?

As a Fulbright grantee to Switzerland, I am also a recipient of the Swiss Government Excellence Scholarship, which has the option to renew, and fortunately I was granted a renewal! I expect to return to the United States to pursue a DMA after completing my master’s degree here in June 2022. My goal is to become a professor of saxophone in the United States, and I am excited to share the lessons I have learned here.
On January 20, 2021, the United States inaugurated its 46th president, Joseph R. Biden, and his Vice President, Kamala Harris. It was a significant and historic event for many reasons, but this year’s ceremony was also significant for its focus on music. The high-profile pop artists taking part in the inauguration ceremony included Jennifer Lopez, Lady Gaga, and Garth Brooks. But as a point of Eastman pride, we can add that equally high-profile contributions, in words and music, were also made by a number of alumni.

“The President’s Own” United States Marine Band, which originated under President John Adams, has proudly provided what the ensemble calls “The Presidential Soundtrack” for many decades. This year the soundtrack musicians included six Eastman alumni: clarinetist Master Sergeant William Bernie ‘98E, clarinetist Staff Sergeant Lucia Disano ‹11E, bassoonist Staff Sergeant Matthew Gregoire ‹15E, E-flat clarinetist Master Sergeant Michelle Urzynico ’94E, saxophonist Staff Sergeant Rachel Perry ’13E (MM), and cornetist Master Gunnery Sergeant Matthew Harding ’96E.

Eastman also provided a note of vocal glamour to the Inauguration: earlier that morning, soprano Renée Fleming ’83E (MM) took part in the Inauguration Mass at National Cathedral, singing Schubert’s “Ave Maria” and receiving a personal thank-you from President Biden.

Eastman provided not just music to the event, but lyrics as well, when the president quoted American Anthem, a song with music and lyrics by Gene Scheer ’81E, ’82E (MM). Gene, who studied voice at Eastman, played leading roles in productions of Don Giovanni and Don Pasquale; in addition to his career as a singer, he has become a prolific and successful writer of lyrics, poems, and libretti which have been set

“AMERICA, I GAVE MY BEST TO YOU”
The inspiration for *American Anthem* came from a book that had belonged to his father, an eighth-grade schoolteacher: *Miracle at Philadelphia*, a 1966 account by Catherine Drinker Bowen of the Constitutional Convention of 1787.

“It inspired me to think about the continual American wrestling match between personal freedom and responsibility,” says Gene. “I think I was trying to convince myself to action, to my responsibility to the continuing story of my country. That’s what *American Anthem* is about: the idea of America.”

In addition to his phone ringing after the inauguration, Gene’s e-mail inbox included a message from Jill Santopolo, editorial director for Philomel, the children’s book division of Random House. Santopolo, who had previously helped produce children’s books about Justice Ginsburg and Vice-President Kamala Harris, wanted to adapt the lyrics of *American Anthem* as the text for a children’s picture book.

*American Anthem* will be published on June 29—“just in time for July Fourth,” Gene observes— with an audiobook version to follow in August. The book will also appear in a Spanish edition, and both editions will include the lead sheet for the music of *American Anthem*.

Gene is especially pleased with the “picture” part of this book, which consists of twelve paintings by artists of many diverse backgrounds, each illustrating the artist’s family’s American experience.

“It’s all in keeping with the idea of the song,” says Gene: “America is a quilt, woven together from many different threads.”

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to music by such noted composers as Tobias Picker, William Bolcom, Jennifer Higdon, and Jake Heggie. (Gene and Heggie recently gave master classes for Eastman voice students, and both were honored at our 2017 Commencement.) His post-pandemic plans include collaborations with Heggie, Joby Talbot, and Mason Bates.

Gene admits he was completely surprised on January 13: “Like everybody else, I was watching the inauguration on TV. Then I heard Joe Biden quote *American Anthem*, making a happy occasion even happier. And then my phone exploded.”

Gene wrote *American Anthem* in 1998 for the mezzo-soprano Denyce Graves, who sang it at a Smithsonian Institution event. It received wide exposure in 2007, when Norah Jones sang it on the soundtrack of Ken Burns’ PBS series on World War II, and the song has become a popular choice for solemn government events. Graves sang *American Anthem* at the memorial service in the Capitol Rotunda for Supreme Court Justice Ruth Bader Ginsburg, and more recently at the national Memorial Day celebration.

Its inspiring words include the phrase quoted by President Biden in his inaugural address that also gives this article its title:

*The work and prayers of centuries have brought us to this day. What shall be our legacy? What will our children say? Let me know in my heart, when my days are through—America, America, I gave my best to you.*
Eastman’s Class of 2021 graduated after more than a year of, to say the least, very unusual circumstances. In addition to the worldwide coronavirus pandemic, which kept many students off campus, additional political and social stresses in the nation and the world impacted life at Eastman too.

But triumphantly, our focus remained on music, and on Sunday, May 23, 110 bachelor’s degrees and 124 graduate degrees were awarded—in person and in Kodak Hall, as they had for 95 of our last 96 Commencement ceremonies.

Throughout the Commencement ceremony, the students were masked and distanced through the theater according to University guidelines, and gathering limits dictated that most family members and friends could not be present. But these inconveniences and restrictions couldn’t dampen the high spirits of the Class of 2021, stepping forward after the end of an extremely eventful journey.

Student Association president and Commencement speaker, and double major in tuba performance and political science, Tessa Nojaim
Keeping focused and playing on: SA Class president Tessa Nojaim ’21E praised her fellow classmates in her address.

’21E, summed it up simply in her senior class address: “We are the class that played on.”

“We continued to make music despite a pandemic uprooting our lives, despite an intense presidential election and political chaos, despite racial inequity and police violence in our own beloved Rochester. We played on.

“We sang, we composed, we recorded, and we performed. And now as we all part ways, we will continue.”

The next move by members of the senior class, Tessa says, is “taking a gap year, pursuing the music business, going to grad school or maybe even law school” (she will be at Boston’s Suffolk Law School, studying copyright and intellectual property law). But busy as they were and hard as they worked, the members of the Class of 2021, as the photos on the following pages show, also knew how to enjoy themselves.

Dean Jamal Rossi found inspiration in our graduates after a difficult year and a half: “During your time at Eastman you have grown, in ways you had hoped and in ways you never anticipated. Thank you and all of your classmates for inspiring me in a way in a way I never anticipated.”

After the past fifteen months, Dean Rossi added, “The essential need to make music is reignited in me … music will always thrive.”

ON THE WEB See more about Eastman’s 2021 Commencement Day—pictures, video, a program, and much more—at esm.rochester.edu/commencement/ (and also on the back cover of this issue of Eastman Notes).
Class of 2021 Memories
A Grand Semester for Chamber Music

In April the James E. Clark Chamber Music Residency returned after last year’s cancellation, with two weeks of master classes and other events featuring guests WindSync, a wind quintet consisting of Garrett Hudson, flute; Emily Tsai ’11E, ’11RC, oboe; Julian Hernandez, clarinet, who did graduate work at Eastman; Kara LaMoure ’10E, bassoon; and Anni Hochhalter, horn.

Among the Eastman student ensembles taking part was the Sequoia Reed Quintet, consisting of oboist Gwen Goodman ’22E, clarinetist Michael Miller ’22E, saxophonist Trevor Chu ’22E, bass clarinetist Julianna Darby, a second-year master’s student, and bassoonist Harrison Short ’22E. (See page 13 for more about Sequoia.)

For the end of the semester, the department offered its traditional Chamber Music Extravaganza, an aptly named celebration of all aspects of student chamber music performance at Eastman. The May concerts featured graduate groups, first-year groups, brass quintets, wind quintets, a reed quintet, a sax quartet, a tuba quartet, wind and piano groups, string and piano groups, and more.

Kazaam! The Kazaam Winds—Kasumi Leonard, flute; Kate Bruns, oboe; Zack Goldstein, clarinet; Rebecca Salo, horn; and Matthew Boice, bassoon—were a busy ensemble during this year’s Chamber Music Extravaganza, including an *Eastman at Washington Square* performance in Miller Center. Below: Jonathan Fenwick, violin; Amelia Eckloff, viola; Anna Groesch, cello; Owen McCready, bass; Brianna Garcon, horn; Harrison Short, bassoon; and Michael Miller, clarinet take a bow after performing Beethoven’s Septet on May 5. In honor of the composer’s 250th birthday year, the week included three concerts of Beethoven’s chamber music. This group was part of a Performance and Analysis seminar, taught by Chamber Music and Music Theory faculty members Davy Temperley, David Ying, and Elinor Freer.
quartets, a flute quintet, and duo pianos, and this year included three concerts devoted to Beethoven’s chamber music (see photo).

“These chamber music concerts reflect Eastman’s commitment to diversity, community, and musical excellence,” says department chair Anne Harrow. “The Chamber Music Extravaganza concerts are always an exciting way to celebrate the students’ accomplishments at the end of the semester, but this year it’s been especially uplifting to witness their passion for playing chamber music while overcoming the restrictions of Covid.”

Eastman Guests Address Diverse Topics

Recently, issues of diversity and equality have been front-and-center at Eastman. During the spring semester, they furnished the themes for several guest artists and lecturers.

Composer, performer, and social justice artist Anthony Green joined us from the University of Berlin as a virtual guest of the Composition Department; his activities included a question-and-answer meeting with composition students.

Theorist Philip Ewell of Hunter College was a guest co-sponsored by the Theory Department on March 18 and 19. He spoke to the Pedagogy of Theory class on Antiracism in American Music Studies, and the next gave a public talk, “How We Got Here, Where to Next: Examining Assimilation in American Music Studies.”

NPR personality and pianist Lara Downes, the host of Amplify, gave an address on April 19 on BIPOC composers.

In addition to the departments mentioned, these three guests were partially funded by the Eastman Departmental Diversity Initiative (EDDI).

On March 18, the Musicology Department hosted Kyra D. Gaunt of SUNY Albany, whose presentation “Groomed from Childhood: Music as an instrument of violence against Black women on YouTube” addressed music that promotes patriarchal violence and anti-Black sexism.

From March 11 to April 5, the Institute for Music Leadership co-sponsored the weekly interactive series Disruption. Action. Change.: Creating a More Just and Equitable Arts Ecosystem. Guest hosts discussed the notion that upending existing organizational policy, bias, and protocols are vital to the future of the performing arts.

Associate Professor of Jazz Bob Sneider hosted more than thirty jazz artists virtually this year in Eastman’s Jazz Masterclass Series, including a number of BIPOC artists: Carl Allen (drums); Gerald Clayton (piano), Michael Dease, Wycliffe Gordon, and Clarence Hines (trombone); Chico Pinheiro (guitar); Jeremy Pelt and Michael Rodriguez (trumpet); Carl Allen, Kendrick Scott, and Kenny Washington (drums). Prominent female jazz artists included Maria Schneider ’85E (MM)(composer), Ann Hampton Calloway and Lorraine Feather (singers), Christine Jensen and Alexa Tarantino ’15E (saxophone), and Linda Oh (bass).

The Sibley Music Library worked throughout the year to bolster the holdings of Black composers, which will be a continuing collection development initiative. The following composers had long been collected at a comprehensive level: T.J. Anderson, Duke Ellington, Adolphus Hailstork, Ulysses Kay ’40E (MM), Tania Léon, Wynton Marsalis, Jeffrey Mumford, Florence Price, William Grant Still, George Walker ’56E (DMA), ’57E (DMA), and Olly Wilson.

During the past year, Sibley began to collect scores of the following Black composers at a comprehensive level: David Baker, Anthony Barfield, Margaret Bonds, Anthony Braxton, Courtney Bryan, Anthony Davis, Julius
Eastman, Jonathan Bailey Holland, George Lewis, Jessie Montgomery, Dorothy Rudd Moore, Rosephanye Powell, Daniel Bernard Roumain, Carlos Simon, Alvin Singleton, Tyshawn Sorey, and Henry Threadgill. With this group of composers, Sibley acquired scores published earlier than 2020, with an emphasis on solo and chamber music which could be immediately useful to Eastman students planning recital repertoire.

**Seeing the Music with Empire Film and Media Ensemble**

On February 11, the Beal Institute for Film Music and Contemporary Media presented *Visual Music 3.0*, its third annual program of world premiere film and music collaborations.

The Empire Film and Media Ensemble (EFM) performed live-to-picture compositions by Joseph Hagen, Darren Huang, Philip Millman, Gary Wang, and Ruiqi Zhao, all 2021 Master’s degree students, and conducted by the composers.

The program included the 1937 Disney short *The Old Mill*; *Tom and Jerry’s Shiver Me Whiskers* (2006); excerpts from the nature series *The Blue Planet* and *Venecicus*; *Zoom Out*, an original film exploring humanity’s place in the universe, and a film from Rochester Institute of Technology students, *Taotie*. The audience viewed a nine-minute film with two different musical scores: *Somos Tierra*, a drama about family, home, and the importance of traditions.

Mark Watters, director of the Beal Institute, described it as “a night of premieres conducted and performed by an extraordinary group of young artists.”

**An Eastman Honor from Yamaha**

Yamaha Corporation of America named Eastman a 2021 honoree in its inaugural Institution of Excellence program, citing our “extraordinary commitment to innovation in the study of music.” We are among only ten schools nationwide to earn this prestigious designation. Yamaha’s continuing commitment to Eastman is shown in the support of the Yamaha Graduate Fellows program at the Institute for Music Leadership’s annual Eastman Leadership Conference.

**Eastman Returns to the Essence**

A partnership of Rochester’s WGMC Jazz 90.1FM, Eastman, and the Moyle family allows listeners to enjoy two Rochester broadcasting legends: jazz authority Will Moyle, and his show *Essence of Jazz*, which had a loyal following in the 1970s.

According to Eastman Professor Jeff Campbell, after Will Moyle’s death in 1996, his son Bill donated tapes of 50 *Essence of Jazz* shows dating back to the 1950s which were digitized for the Sibley Music Library. Bill Moyle recently contacted Eastman to offer the rest. Starting in April, Jazz 90.1 FM began weekly playing and streaming of 75 *Essence of Jazz* shows.

Will Moyle conducted the interviews in his home studio, painstakingly spliced and edited the conversations, and dubbed in music from LPs. The treasure trove includes Eastman musicians like guitarist Gene Bertoncini and Professor and Jazz Ensemble director Bill Dobbins, as well as Dr. Billy Taylor, Tony Bennett, Clark Terry, Eubie Blake, Stéphane Grappelli, Ernestine Anderson, and dozens more.

Jeff Campbell describes Will Moyle as “a charming host who knew the music well and did his homework”—and who documented an important chapter in American musical history.

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**Will Moyle’s ESSENCE OF JAZZ**

Saturdays at 6PM on Jazz90.1 WGMC-FM

These famous broadcasts return for the first time in decades!
Pausing to Observe the Pandemic

On Tuesday, March 9, Eastman took part in the University’s observance of one year of the Coronavirus pandemic by lowering flags in the front of the Eastman Theatre to half-staff (below), and by observing a campus-wide moment of silence. Above, Professor of Piano Douglas Humphreys and student Qisheng Ye pause during a dress rehearsal in Kilbourn Hall.
A New Librarian for Sibley

Jonathan Sauceda will be the next Associate Dean/Head Librarian of the Sibley Music Library, starting August 2. Dr. Sauceda received a PhD in Musicology from the University of North Texas, and comes to Eastman from Rutgers University, where he served as the Music and Performing Arts Librarian since 2013. He serves on the Board of Directors of the Music Library Association, and his research includes Latin American art and popular musics and research methods in the performing arts.

New Eastman Staff Members

Rachel Grzejka (Grecca) has joined the Student Affairs team as Area Coordinator in the Student Living Center. Rachel has a master’s in social work from the University of New Hampshire and a BS in Psychology with a Mental Health concentration from Plymouth State University, where she served as a residential life community director.

Sonia Lozada Rivera is Eastman’s new Human Resource Coordinator. Sonia supported the Memorial Art Gallery part-time in their Human Resource function for the past five years. In addition to Sonia’s experience in Human Resources and her knowledge of university systems and policies, she has considerable experience in administrative practices, financial support, and customer service.

Taylor Booth has joined the Eastman Advancement team as Assistant Director of Alumni Engagement, overseeing events, communications, and annual fund working. Originally from New Hampshire, Taylor received her BA in Sociology and Community Development from Siena College, and spent the last five years as assistant soccer coach at New York University, where she received an MA in Higher Education. “I love the arts and I have passion and admiration for performance of any kind. My favorite thing to do in Rochester so far is explore the Finger Lakes and run along the river!”

Eastman Staff Retirements

On Tuesday, May 25, Eastman held a virtual celebration of several longtime staff members retiring from Eastman this year:

• Joan and Martin Messinger Dean Jamal Rossi expressed his appreciation to Jim Doser, retiring as director of the Institute of Music Leadership after five years.
• Graduate Dean Marie Rolf introduced Sibley Music Library’s Associate Dean and Head Librarian Dan Zager, retiring after 20 years.
• Matthew Ardizzone introduced Registrar Terry Magee, retiring after 26 years of service.
• Mike Stefiuk introduced Stage Operations Director Ron Stackman, leaving his Eastman Theatre and Kilbourn Hall posts after 30 years.
• Dan Zager gave a tribute to another Sibley Music Library retiree, Head of Cataloging Linda Blair, leaving Eastman after 31 years.

In addition, we honored many staff members for their milestone years with the University—as Dean Rossi noted, “a total of 24 people and 440 years of service!”

Eastman’s 2021 Grammy Winners

In our last issue we listed Eastman musicians who were nominated for Grammy Awards. On March 14, 2021, it was announced that several alumni and one former faculty member won 2021 Grammys:

• Maria Schneider ’85E: Best Instrumental Composition, “Sputnik”; Best Large Jazz Ensemble Album for Data Lords.
• Sarah Brailey ’04E, was a featured soloist on the Best Classical Solo Vocal Album, The Prison by Ethel Smyth.
• Best Classical Instrumental Solo: Richard O’Neill, performing the Viola Concerto by Christopher Theofanidis ’92E (MM) with the Albany Symphony.
• Best Contemporary Classical Composition: Symphony No. 5 by the late Christopher Rouse, who taught at Eastman from 1981 to 2002, and won a Pulitzer Prize while he was here.
THE AMERICAN MATTHAY ASSOCIATION FOR PIANO

The Recording Legacy of Artist-Teacher Cécile Genhart

Cécile Genhart (1899–1983), professor of piano at Eastman from 1926 to 1971, called teaching “my greatest love, job, duty, and hobby all rolled into one.” She studied piano with Ferruccio Busoni, debuted with the Berlin Philharmonic Orchestra in 1922, and might well have pursued a career as a solo performer, but she focused on teaching, inspiring her students to remarkable accomplishments. One of her pupils, Barry Snyder ’66E, ’68E (MM) and now Professor Emeritus after a long Eastman teaching career, was a triple-prize winner at the 1966 Van Cliburn Competition.

Genhart was profoundly influenced by the British piano pedagogue Tobias Matthay (1858–1945), and the American Matthay Association recently issued this carefully complied and remastered 3-CD set of her existing piano recordings, taken from recitals and radio broadcasts beginning in 1936 and continuing through her final solo recital in 1961. It includes Genhart’s performances of music by Scarlatti, Beethoven, Chopin, Brahms, and many others, as well as music by student composers William Bergsma ’43E, Kent Kennan ’34E. ’36E (MAS), Burrill Phillips, and Robert Palmer ’38E, ’39E (MM), who went on to prominent careers, Walter Piston’s Concertino conducted by Howard Hanson, and a short piece by Hanson himself.

Artistic producers for the set were Stewart Gordon ’65E (DMA), Bradford Gowen ’68E, ’69E (MM), and Brian Preston ’77E, ’79E (MM). According to Signe Zale ’62E, ’65E (EDU), ’84E (MM), the idea for this project dates back to 2015, when the annual Matthay Festival was held at Eastman. “The recording project was a consequence of that Festival and is the only readily available opportunity for music lovers to hear Mrs. Genhart!”

ON THE WEB For further information visit www.matthay.org.
GREGORY YASINITSKY

YAZZ Band: New Normal
Origin Records

The YAZZ Band is a “little big band” made up of Northwest-based improvisers and ensemble veterans led by saxophonist, composer, and arranger Greg ‘95E (DMA). Tracks recorded before COVID-19 emerged are combined with recordings done in isolation from Los Angeles, Baton Rouge, and Italy, allowing some dynamic new musical options to be explored.

ROBERT FREEMAN

Three Tributes
Innova

Three Tributes has a long Eastman pedigree. The musical tributes are from Robert Freeman, director of the School from 1972 to 1996, and his brother Jim, for their parents Florence and Henry Freeman, both ’30E, and the composers commissioned include Kevin Puts ’94E, ’99E (DMA), who contributes a piano quintet titled “The Red Snapper.” The other two composers include Andrea Cleafield and the late Gunther Schuller, a friend to the Freeman family and to Eastman, he visited the school in 2011.

MILES OSLAND

Collaborations, Volume 2: Nästa Trappsteg (Next Step)
Mark Records

In this excursion into multi-cultural, multi-instrumental collaborations, Miles ’87E (who is director of jazz studies at the University of Kentucky) concentrates on soprano and also saxophones, along with the entire flute family. Next Step features the Swedish performer and composer Anders Astrand, focusing on vibraphone and marimba. Anders and Miles have played together for well over 20 years, and Next Step demonstrates their musical and improvisational compatibility.

PAUL SÁNCHEZ

Dreams of a New Day
Cedille

Collaborating with baritone Will Liverman, Paul ’09E (MM), ’13E (DMA) records songs by Black composers from Margaret Bonds and Henry Burleigh to a world-premiere recording of Two Black Churches by Shawn E. Okpebholo. Dreams of a New Day reached #1 on Billboard’s Traditional Classical Album Chart, and was BBC Music’s Recording of the Month in April.

THE TRIO REUNITED

One More Once
Bill Grimes Music

During the 1980s, the trio of Professor Bill Dobbins on piano, Associate Professor Rich Thompson on drums, and bassist Bill Grimes ’82E (MM), ’88E (DMA) played frequently in Rochester. In this 2020 release, the trio reunited for these twelve tracks, including originals by all three men and such standards as “Love, Come Back to Me” and Duke Ellington’s “In A Mellotone.”

MATTHEW SCHREIBEIS

Sandburg Songs
Albany Records

This portrait of music by Matthew ’03E includes his cycle Sandburg Songs and other chamber works spanning a decade of creative work, performed by soprano Tony Arnold, conductor Tim Weiss, and the Zohn Collective, whose members include pianist Daniel Pesca ’05E, ’16E (DMA), violinist Hanna Hurwitz ’08E, ’16E (DMA), and guitarist Dieter Hennings ’05E.

KRISTIAN BEZUIDENHOUT

Mozart: Complete Piano Sonatas
Harmonia Mundi

Kris ’01E, ’04E (MM) has received rave reviews for his many recordings by music by Beethoven, Mozart, and Mendelssohn. This nine-disc box collects recordings made by Kris’ during the last decade of all the keyboard sonatas of Mozart. The previous individual issues were praised by Gramophone as “interpretations of today” and by BBC Music Magazine for bringing out “all the drama and intensity” of the music.

Do you have music or performances on a recent or forthcoming CD? Notes wants to know! Send promo copies to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; or just alert us that it is available.
1950s
Francis Brancaleone ’58E, Professor Emeritus at Manhattanville College, was interviewed on an episode of the podcast Square Notes about his research on the Pius X School of Liturgical Music, which was the precursor of the Manhattanville College Music Department.

He has also published three books of poetry and has been a Baal Shofar for 25 years.

Chick lives in Cumming, Georgia with his wonderful wife Jessie. All three of their kids play trombone, and they formed a quartet with him to play his original wedding music on their 30th anniversary.


Phyllis Pieffer ’70E (MA) received the Daughters of the American Revolution Woman in American History Award for her fifty years of service to the Music Teachers National Association, including terms as president of the Colorado Music Teachers Association, President of the MTNA West Central Division, MTNA National President, and many chairmanships. Phyllis received the MTNA’s Distinguished Service Award in 2013.

Since Christian Woehr ’73E retired as Assistant Principal Viola of the Saint Louis Symphony Orchestra, he has fulfilled his dream of being “a modern Vivaldi;” writing an original string symphony a month. “There are about 30 string symphonies ripe for premiering, by a career high-level professional string player who knows what he’s doing and knows what string players love to hear and to play . . . my lifelong dream of being able to compose wonderful and fun and moving music has finally come true.” (To check them out, write to wehrtunes@sbcglobal.net.)

1960s
On July 1, David B. Levy ’69E, ’71E (MA), ’80E (PhD), became Professor Emeritus of Music at Wake Forest University after forty-five years of service. He has served as Chair of the Department of Music, Associate Dean of the College, and President of the University Senate. David also directed music history seminars at Eastman for nine summers. He plans to remain active in musicological research, to continue as a board member of the Winston-Salem Symphony, and to contribute program notes and lectures for the Winston-Salem and Chautauqua Symphony Orchestras.

In his forty-year career, Chick (Charles) Herman ’70E has directed school bands and received three national awards, including a listing in Who's Who. He currently plays first trombone in the Atlanta Wind Symphony. His band compositions are published in Warner Brothers’ Supersound series, and his brass compositions are by the Warwick Music Group.

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1990s
Todd Queen ’97E was appointed provost and Dean of the New England Conservatory of Music (whose President is Andrea Kalyn ’02E (PhD)). He currently serves as Interim Dean and Director of the Music Division at the Juilliard School until July 5. As NEC’s chief academic and artistic officer, Benjamin will oversee all aspects of programs in the College, Preparatory School, and School of Continuing Education.

2000s
Soprano Julia Bullock ’09E was named Artist of the Year 2020 by Musical America Worldwide.

Cellist Leslie (Kouzes) Hamric ’02E MM married cellist Andrew Hamric in 2006; their son Michael was born in 2010. That year she joined the National Federation of the Blind, which helped her gain confidence in herself and her abilities. Leslie returned to teaching cello two years later, and in 2013, started teaching braille music across the country. In 2015,
she was introduced to her fourth guide dog from Guiding Eyes for the Blind: Jerry, a female black lab. In 2017, she joined the Elmhurst Symphony. Leslie is a board member of the National Federation of the Blind Performing Arts Division and is a new member of Guiding Eyes for the Blind’s graduate council.

Brad Hogarth ’08E has joined the San Francisco Conservatory of Music as the conductor of the newly formed wind ensemble. Using the Dante system, they had their first concert of chamber music in February, safely recorded live in eight to twelve different rooms at the same time.

In May 2020, William Knuth ’03E was appointed as tenure-track Assistant Professor of Violin and String Area Coordinator at Syracuse University’s Setnor School of Music. WILD DANCE, with William and guitarist Adam Levin, performing as Duo Sonidos, was released to critical acclaim and reached #3 on the Billboard Classical charts. The album, with music by Karol Szymanowski, Maurice Ravel, Erich Korngold, George Gershwin, and Lukas Foss, is the first of three volumes documenting the violin-guitar arrangements of Gregg Nestor.

Kyle Newmaster ’01E (MM) composed the score for A Chef’s Voyage, a film following celebrated American chef David Kinch, who packed up his all-star kitchen staff and journeyed to France to collaborate with other world-class chefs and their staffs for a series of “four hands” meals.

Trumpeter Steph Richards ’04E is quietly taking the world of improvised music by storm. Richards, who has been playing the horn since a young age, has explored big-time commercial music by touring with the band of rapper Kanye West. Steph and her husband Andrew Munsey had a baby girl, Anza, during the pandemic.


Tom Vendasreddo ’08E is the music director of the latest virtual installment of Porchlight’s popular News Faces Sing Broadway series, New Faces Sing Broadway 1961. The series, filmed at Chicago’s Studebaker Theatre, is a 90-minute musical journey through an entire Broadway season.

2010s

Ensemble Connect, an online immersive event, featured two alumni, cellist Laura Andrade ’16E and violist Halam Kim ’17E. A program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education, Ensemble Connect prepares young professional classical musicians for careers that include teaching, community engagement, advocacy, entrepreneurship, and leadership.

Colleen Bernstein ’16E created Strength & Sensitivity: Percussion. Poetry. Empowerment., described by her as “a multimedia concert experience that blends music, poetry, and audience interaction to inspire dialogue exploring themes of gender dynamics, intersectional feminism, and empathy. Strength & Sensitivity is designed to create opportunities for performers and audiences with diverse perspectives and experiences to share, listen, learn, and progress towards a more gender-equal society.”

Tuba player Glen (Michael) Blair ’11E (tuba) has taught and produced music under two different names: Glenwood Crowe and Mister Blair. In 2020, Glen released a single with Ethan Helm ’12E (saxophone), Danny Ziemann ’12E, ’19E (MM) (bass),
TRIBUTES

Nelita True

Professor Emeritus of Piano Nelita True Laires passed away on January 17. She taught at Eastman from 1989 to 2018 and during that time was, according to Clavier Companion, “One of the world’s most sought-after and beloved pianist-teachers.”

Nelita True was born in Bozeman, Montana in 1936, and made her debut at age seventeen with the Chicago Symphony. A Phi Beta Kappa graduate of the University of Michigan, Dr. True studied at Juilliard with Sascha Gorodnitzki, and then earned the DMA with Leon Fleisher at the Peabody Conservatory. In Paris, she studied with Nadia Boulanger on a Fulbright grant.

Her career took her to the major cities of Western and Eastern Europe, Asia and the Pacific, Mexico, and Canada, as well as to all fifty United States. For hundreds of recitals, workshops, and master classes. She was a visiting professor at the St. Petersburg Conservatory, and taught in the People's Republic of China more than 20 times.

In addition to teaching at Eastman, Nelita True taught at Interlochen Arts Academy and Camp, and was a Distinguished Professor at the University of Maryland, College Park. Her husband Fernando Laires (at Eastman from 1992 to 2004) died in 2016; she is survived by her brother, three step-daughters, two nieces, and seven grandchildren.

Sydney Hodkinson

Professor Emeritus Sydney Hodkinson, who taught composition and conducting at Eastman from 1973 to 1999, passed away peacefully in his sleep January 10, a week before his 87th birthday. Born in Winnipeg, he received his BM (1957) and MM degrees (1958) from the Eastman School of Music, and a Doctor of Musical Arts Degree from the University of Michigan. He directed the Eastman Musica Nova ensemble in a huge variety of pieces by 20th-century composers and a Doctor of Musical Arts Degree from the University of Michigan. He directed the Eastman Musica Nova ensemble in a huge variety of pieces by 20th-century composers and new and old, while remaining a prolific and highly regarded composer. His 60-year teaching career also included posts at the Universities of Virginia, Ohio, Michigan, and Western Ontario; Southern Methodist, Oberlin, Duke, and Stetson Universities; and the Aspen Music Festival and School.

As a teacher, composer, and conductor, he leaves behind many musicians, students, colleagues and friends who valued his passion, teaching and humor. Surviving him are his wife of 65 years, three sons, two grandchildren, and two great-grandchildren.

“T met Syd in 1973, when I was a new ESM student in his legendary graduate orchestration class,” says current composition Department chair David Liptak ’75E (MM), ’76E (DMA). “Then, and later as his colleague, I was enthralled by his concerts with Musica Nova, his presence at Eastman, and his robust and lively companionship. I was lucky to know him, and he will be missed.”

Nancie Kennedy

Nancie Roop Kennedy, who taught from the early 1980s to the mid-1990s, died on March 25 at her home in Annapolis. Mrs. Kennedy graduated from Randolph-Macon Women's College in 1963 and sang professionally with the London Symphony Orchestra Chorus, ArtPark, Opera Theater of Rochester, and many other arts groups.

In 1979 she received a master's degree from Eastman. Her love of turn-of-the-century musical repertoire led her to join forces with a fellow Eastman faculty member, pianist Howard Spindler ’81E (MA), performing as “Kennedy & Spindler” for nearly 20 years; they gave many concerts in Rochester and all over the country, and released several recordings of period Americana.

After leaving the ECMS, she continued to teach at Peabody Preparatory in Baltimore, and at Peabody’s Annapolis campus. Thanks to her generosity, ECMS offers a Nancie Roop Kennedy Voice Scholarship; in addition she was a major contributor to the Messinger Hall renovation.

Surviving Nancie Kennedy are her two sons; her sister; and one granddaughter.

Betty Strasenburgh

Rochester champion of the arts, philanthropist, and activist Betty Strasenburgh ’52E died on April 26, 2021 at the age of 90. She was a tireless community advocate who played an active role on the boards of East End-based cultural groups such as the Rochester Philharmonic Orchestra and Garth Fagan Dance. Strasenburgh was actively involved with the renovation of Kodak Hall at Eastman Theatre, part of a $46.9 million project that also included the Eastman East Wing, including Hatch Recital Hall. She supported many promising Eastman students and lived to see many of them become community leaders and prominent musicians.

She also supported the Gateways Music Festival, which encourages African American classical musicians, and was a longtime supporter of Rochester’s public broadcasting media and of The Little Theatre. Besides her involvement in the arts, Strasenburgh was dedicated to helping advance women’s leadership opportunities in Rochester.

She was predeceased by her husband, Robert Strasenburgh, and survived by her dear friend Eugene Vanhooris; a son and daughter; four grandchildren; and two great-grandchildren. She often quoted Eleanor Roosevelt: “There is nothing to regret, either for those who go or for those who are left behind.”
Megan studied with Carol Webber.

Eastman Community Music School percussion instructor Kyle Peters '17E (MM), recently published Charm, a two-mallet vibraphone solo highlighting the lyrical and resonant nature of the instrument while exploiting such techniques as dampening and dead strokes. Kyle also recently released Sounds: Concert Etudes for Marimba, which accompanying videos by Darren Lin '16E (MM), Aaron Locklear '17E (MM), Andrea Venet '16E (DMA), Brant Blackard '15E (MM), current DMA candidate Hannah Weaver '12E, '19E, and Cameron Leach '18E (MM). Kyle will be teaching and performing in this summer’s Eastman Online Percussion Festival.

Jessica Elder '18E, a Fellow at the New World Symphony, is the new Principal Horn of the Utah Symphony.

Jessica Wilkins '13E created the Black Excellence Music Project website after teaching herself how to code. This website is a digital space that celebrated Black Excellence in the music world, from composers, performers, and other figures. blackexcellencemusicproject.com
IN MEMORIAM

1940s
Carol Tinker Aldridge ’45E, ’50E (MM), October 2020
Dorothy (McConnell) Brown ’45E, ’46E (MM), March 2021
Loren Glickman ’45E, January 2021
Janet (Schoonmaker) Hempton ’47E, September 2020
Gertrude Ruth (White) Husted ’46E, March 2021
Betty (Merrell) Madden ’41E, December 2020
Catherine (Notopoulos) Master ’46E, January 2021
Phyllis (Cook) Poccia ’49E (MA), January 2021
Mary (Mitchell) Rapier ’46E, ’49E (MM), April 2021
Bonita (Grant) Staples ’47E, December 2020

1950s
William Joseph Starr ’44E, ’47E (MM), December 2020
Rosemary (Vona) Alvarez ’57E, May 2021
Valentine C. Anzalone ’57E (MM), January 2021
James A. Basta ’56E, December 2020
Paul L. Baumgartner ’55E (MM), January 2021
Austin E. Clarkson ’55E (MA), March 2021
Waldo H. Comfort ’56E, November 2020
Janet M. Danielson ’59E, ’61E (MM), April 2021
Angelo Frascarelli ’51E, ’53E (MM), ’68E (DMA), May 2016
Liliane (Hitt) Frascarelli ’51E, ’52E (MM), December 2020
Margaret (Slosser) Hall ’51E, December 2020
Sydney Hodkinson ’57E, ’58E (MM)
Patricia (Paul) Jaeger ’52E, ’53E (MM), November 2020
Olavi V. Kauko ’59E (PhD), June 2020
Janet (Ryker) LaCava ’52E, October 2020
Dorothy A. (Saab) Little ’58E, March 2021
Leonard Moses ’55E, April 2021
Daniel J. Patrylak ’53E, ’60E (MM), January 2021
Eloise Quackenboss ’50E (MM), March 2021
Margot (Spies) Romberg ’58E (MM), January 2021
Donald Kenneth Smith ’59E, November 2020
Janet T. Stegner ’54E, May 2021
Betty (Raphael) Strasenburgh ’52E, April 2021
Raymond A. VanDerslice ’59E (MM), ’66E (DMA), December 2020
Howard D. Warner ’50E, April 2021
Edward C. White ’59E, ’61E (MM), December 2020
Richard J. Woitach ’56E, October 2020
Wrasman, Robert ’51E, April 2021

1960s
June Ellen Ackroyd ’62E, ’64E (MM), February 2021
Jerry Michael Exline ’64E, ’77E (PhD), November 2020
Barbara Jane Gibas ’68E, December 2020
James Robert Grover ’63E, April 2021
Byron W. Hanson ’63E, ’65E (MM), March 2021
Gary Hugh Kirkpatrick ’62E, February 2021
Katherine (Murray) Sorenson ’61E, ’74E (MM), May 2021
Arthur Roy Stames ’68E, December 2020
J. Rebecca Taylor ’64E (MM), January 2021
Roger B. Trefethen ’63E, October 2020
Taavo Virkhaus ’57E (MM), ’67E (DMA), February 2021

1970s
Daniel R. Carroll ’73E, December 2020
Wesley L. Hanson ’77E (DMA), December 2020
Nancie Roop Kennedy ’79E (MM), March 2021
Christopher Dickinson McDowell ’78E, November 2020
Rodney Orland McLeod ’71E (MM), February 2021
Parker Bennett Sherwood ’75E, January 2021
Ralph C. Verdi ’75E, May 2021

1980s
Brent Bailey ’81E (MA), November 2019
George B. Biggs ’52E (MM), October 2020

2000s
Timothy Earl Baker ’08E (MM), October 2019
Jason Painter Price ’04E (MM), ’05E (DMA), November 2020

FACULTY NOTES

Professor of Piano
Tony Caramia received the Frances Clark Center 2021 Lifetime Achievement Award, presented to individuals who have made substantial and enduring contributions to the field of piano pedagogy.

Professor of Opera
Steven Daigle took part in Strengthening the Foundation: National Opera Association’s 2021 Virtual Conference, held in January 2021. Steve participated in the panel discussion “Responding to COVID-19: Where Do We Go from Here?”

Professor Nicholas Goluses received a Fulbright Specialist Program award enabling him to engage in a project at Conservatorio del Tolima in Colombia.

Mimi Hwang
Assistant Professor of Chamber Music, has just been named Chair of the Board of Directors of Chamber Music America. “I’m honored and thrilled to be more involved with such a
In May 2021, the following Eastman faculty members were recognized for their years of service.

45 years
Bonita Boyd—Professor of Flute
Paul O’Dette—Professor of Lute and Conducting & Ensembles
James Van Demark—Professor of Double Bass

40 years
Steven Doane—Professor of Violoncello
William Dobbins—Professor of Jazz Studies & Contemporary Media

35 years
David Liptak—Professor of Composition
George Taylor—Professor of Viola

30 years
Matthew Brown—Professor of Music Theory
Mark Kellogg—Professor of Euphonium, Trombone, and Brass Chamber Music

25 years
Rich Thompson—Associate Professor of Jazz Studies & Contemporary Media

20 years
Roger Derek Conrod—Visiting Instructor of Natural Horn
Stephen Kennedy—Instructor of Sacred Music
Robert Swensen—Professor of Voice

15 years
Kathy Liperote Grunow—Assistant Professor of Music Teaching and Learning

10 years
Elena Bellina—Assistant Professor of Italian
Alison d’Amato—Assistant Professor of Vocal Coaching
Charles Pillow—Assistant Professor of Jazz Saxophone

Departing Faculty Members
Elizabeth Bucura—Assistant Professor of Music Teaching and Learning (7 years)
Stephen Carr—Associate Professor of Opera and Musical Theatre Studies (8 years)

In addition to teaching at Eastman, Professor of Composition Ricardo Zohn-Muldoon taught during the fall term as the 2020 Slee Professor at the University of Buffalo, following in the footsteps of such composers and music theorists as Aaron Copland and Eastman’s Jonathan Dunsby. Ricardo has also received a commission from the Fromm Music Foundation for an evening-long vocal work for the Quince Ensemble; and the 2020 Lydian String Quartet Commission Prize, for a large-scale work to be premiered in 2022.
Caleb Borick ’24E, a student of Professor Joseph Racker, won the MTNA Senior Competition for South Carolina, Third Prize in the MTNA National Piano Competition (Senior Division), and a Special Prize for Best Performance of a Baroque Work at the Canada International Piano Competition.

Dean Brady won second prize in the Society of American Musicians Young Artist Competition.

Hans Chan, a fourth-year student of Alan Chow, was the winner of the MTNA West Central Division Young Artist Competition in piano.

DMA orchestral conducting student Maurice Cohn ’20E was recently named Assistant Conductor of the Dallas Symphony Orchestra, beginning in the 2021-2022 season.

Two of Professor of Piano Alan Chow’s students won state competitions: junior Steven Dong was Alternate Winner in the Texas MTNA Young Artist Competition; and senior Hans Chan won the Missouri MTNA Young Artist Competition and will go on to compete at the regional level.

This year’s winner of the Links Scholarship is hornist Brianna Garcon, a student of Peter Kurau, who is also a Resident Advisor and a member of the Student Association. Brianna was to share the April 25 Links recital program with last year’s winner, Travon Walker, whose recital last spring was cancelled—but this spring, he was recovering from COVID! Travon still got his plaque from Donna M. Davis, President and Diana R. Williams, Arts Chair of The Rochester (NY) Chapter of The Links, Inc., who are shown here with Brianna and with Travon.

Jianyi Gu, a first-year master’s student of Alan Chow, was the Second Prize Winner (Division 5) at the Los Angeles Liszt Piano Competition.

Isaiah Keith, first-year MM jazz performance major from the studio of Rich Thompson, received a $1,000 Billy Strayhorn Jazz Education Scholarship from the Billy Strayhorn Foundation, which annually supports one student from our JCM department.

PhD student in Music Theory Braden Maxwell won First Place in the Future Directions conference Student Awards, as one of three authors of “A New Auditory Theory and its Implications for the Study of Timbre.”

Musicology PhD candidate Trevor R. Nelson published “Butterfly in Bombay: Operatic Culture and British Identity During the Raj and Beyond” in Ethnomusicology Review. Trevor argues that opera was an essential way British expatriates in colonial India maintained cultural ties to their homeland.

Margaret-Mary Owens, a DMA student from the studio of Anne Laver, received the 2020 Organ Historical Society Research Grant for research into the life and work of William Herschel.

Sophomore cellist Isaac Pagano-Toub, a student of David Ying, won first prize in the collegiate string division of the New York Performers Prize International Competition.

Tyler Ramos was the winner of the Hawaii State MTNA Young Artists Competition; Chen Liang won the Gold Medal at the fifth Manhattan International Competition, in the “Piano Virtuoso” category; and Chloe Zhang won First Prize in the second ProPiano International Online Competition. All are students of Professor Natalya Antonova.

PhD student Emmalouise St. Amand won the Student Paper Prize given by the New York State-St. Lawrence (NYSSL) Chapter of the American Musicological Society, for “Listening in Lyra: Jazzercise Records and the Race of the Slender Body.”

At the Eastern Regional Finger Lakes competition for the National Association of Teachers of Singing, Kayla Sconiers ’24E, Madelin Morales ’23E, and Jenna Rose Cipolla ’22E won first place in their respective categories for classical performance.

Yidi Song, a student of Bonnie Boyd, won First Prize in the South Carolina
Flute Society’s 2020 Young Artist Competition, and third prize in the Flute Society of Philadelphia’s International Young Artist Competition. Yidi also won a Telemann Fantasias Recording Competition, and her performance of Telemann’s Fantasia No. 9 will be included on a CD from Oboe Classics.

PhD Composition student Keane Southard is one of five outstanding composers to receive a 2020 Residency Award at the Copland House. The five residents were selected from more than 130 applicants by an eminent composer jury.

Gary Wang, MM/JCM double major in jazz composition and film music and contemporary media, from the studios of Bill Dobbins and Mark Watters, was awarded an ASCAP Herb Alpert Young Jazz Composer Award in the amount of $2,500. Andrew Watkins, a DMA/JCM student from the class of Mark Kellogg, received an Honorable Mention.

Instrumental music education majors Hannah Wilson and Patrick Clarke were featured pre-service music teachers in Hustle to the Start, a guide for preparing resumes and being interviewed for music teaching positions. The eBook is co-authored by Marissa Guarriello ’20E (MA), a Summers-Only MTL graduate.

Senior Ailun Zheng, a student of Alexander Kobrin, won first prize in the Young Artist Division of the Tell School of Music International Piano Competition at Millersville (PA) University.

Five Eastman students were winners in the 2020 MTNA Competitions. In the Young Artists Piano Competition: Yumeng Pan (a student of Natalya Antonova), the winner; Delvan Lin (student of Alan Chow), runner-up; Zehao Bai (student of Marina Lomazov and Joseph Rackers), honorable mention. Both MTNA Young Artist Woodwind Competition winners are saxophone students of Professor Chien-Kwan Lin: Jeffrey Allardycse, the winner; and Yan Tong Gouk, runner-up.

Tales of Two Trios: The Genesee Piano Trio (Andrew Chen, piano; Leo Matsuoka, violin; Boubacar Diallo, cello), coached by Elinor Freer and Chiao-Wen Cheng, was a division finalist in the MTNA String Chamber Music Competition. Eastman’s Trio Cherchio—Chihiro Kakiyama, violin; Jennifer Carpenter, cello; I-Hsiang Chao, piano—participated in the Coltman Chamber Music Competition “Virtual Showdown,” coached by Margery Hwang and Andrew Harley.

In the Hedy Kilian Empire State Competition Collegiate Instrumental category, saxophone students of Chien-Kwan Lin won the following prizes: winner, Siobhan Plouffe, a fifth-year BM double degree student; runner-up: Trevor Chu; and honorable mention, Joseph Moruzzi, both juniors.

A traditional Eastman competition—The Friends of Eastman Opera Voice Competition—took place virtually this winter. The winners were: First Place (Lyme Clarke Vocal Prize): Hannah Stokes, soprano; Rebecca Golub, piano; Second Place (Annabel Muenter Vocal Prize): Edward Bland, baritone; Jenny Kirby, piano; and two Third Place Winners: Kira Kaplan, soprano; Jenny Kirby, piano and Sofia Scattarreggia, soprano; Rebecca Golub, piano.

Three Eastman organ students—third-year DMS student Daniel Chang ’18E (MM), James Kealey ’20E (MM), who will enter Eastman as a DMA student this fall, and first-year DMA student Jennifer Shin ’20E (MM)—were selected for Diapason magazine’s Class of 2021 “20 Under 30” list, featured in the May issue.

The Eastman Graduate Trombone Quartet (second-year DMA student Jeff Dunn, first-year MM student Vincent Huang, senior Miriam Snyder, and first-year DMA student Evan Silloway, all students of Larry Zalkind) won first place in the American Trombone Workshop Trombone Quartet Competition. In addition, Evan Silloway won the Division III Solo Competition at the American Trombone Workshop, sponsored by the U.S. Army Band.

The Eastman students in the Sequoia Reed Quintet collaborated with a professional reed quintet in Switzerland to record an arrangement of the last movement of the Dvořák Wind Serenade for two reed quintets by bassoonist Harrison Short ’22E. All the parts were recorded separately and filmed across the country and the world.
“Music has shaped my life, and teaching has been my greatest joy.

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.”

HOWARD SPINDLER ’81E (MA)
Rochester, NY

To learn more about bequest intentions and other planned giving methods, contact the Office of Trusts, Estates & Gift Planning

(800) 635-4672 • (585) 275-8894
giftplanning@rochester.edu • www.rochester.giftplans.org/bequests

Imagine your legacy.
Eastman’s class of 2021 was able to experience an in-person Commencement ceremony on May 23 in Kodak Hall, to cross the stage to receive their diplomas, and to hear several speakers, including Kelly Hall-Tompkins ’93E, concert violinist and founder of New York City’s Music Kitchen, this year’s Distinguished Alumni Award recipient.

Acknowledging the challenges and the achievements of the past two years, Kelly concluded with an invitation to this year’s graduates to join the wider Eastman community.

“Outside these walls, the world needs you. The world needs music now more than ever . . . the stage is set for you to create something wonderful.”

See more details of Eastman’s 2021 Commencement on page 18.

PHOTOGRAPH BY J. ADAM FENSTER