

ESM

NOTES



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100 YEARS
OF EASTMAN

EASTMAN'S ABCs OF LEADERSHIP

ELA | ELB | ELC

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for EMERGING PROFESSIONALS

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"Eastman Leadership Academy brings excellent people together to share, collaborate, and innovate via well-designed lectures and immersive practices by renowned musicians and professionals in the music leadership field."

-Jing Shi, ELA 2022

for ADVANCING LEADERS

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- Nicole Ramsey, ELB 2022

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iml.esm.rochester.edu/leadership-conference

"This is the best opportunity to learn from and have access to some of our field's preeminent leaders. I am grateful I had the chance to not only learn from them via the presentations but to sit with them at meals and in our sessions. The networking with colleagues is as beneficial as interacting with the presenters — so many incredibly talented leaders at institutions across the United States. It's an inspirational group. I left feeling motivated, supported, and recharged."

- Jennifer Jablonski, ELC 2022

Assistant Dean for Enrollment Management at the University of South Carolina School of Music

FUTURE LEADERS LEARN HERE.

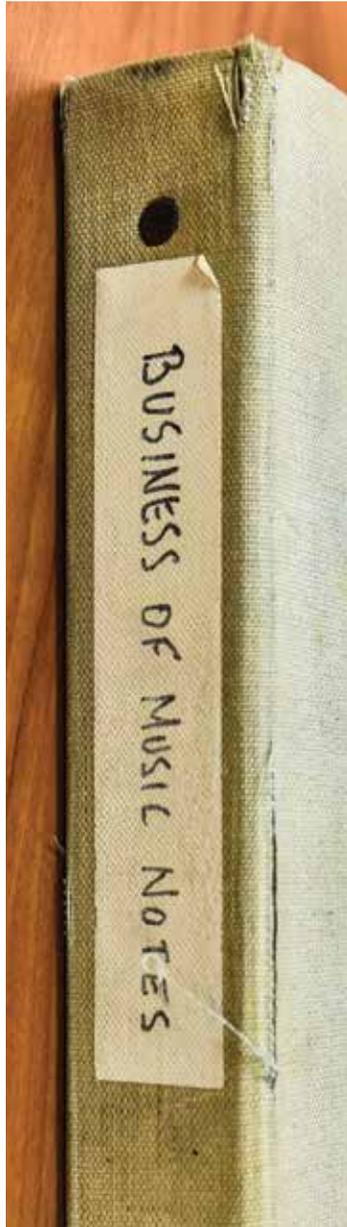


EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER



EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP

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On the Cover: Poet Joy Harjo narrates, and conductor Timothy Long leads the Philharmonia, in the first performance of Anthony Davis's *How Bright the Sunlight*, December 5, 2022 in Kodak Hall at Eastman Theatre. Photograph by Kurt Brownell.

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Published twice a year
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esm.rochester.edu

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▶ FROM THE DEAN

Creating a Lasting Legacy



History. Centennial. Legacy. These words have been much on our minds during the past year as Eastman celebrated our first one hundred years. Our recently concluded Centennial Celebration was exciting, memorable, and in its own way, historic. Kudos to our centennial co-chairs, Professors Sylvie Beaudette and Mark Scatterday, and to everyone who planned, participated, and was touched by the celebration.

Legacy is a word worth considering closely. While we may associate the word legacy with something established in the past, it also implies that actions taken today will not only benefit our students immediately, but also that today’s initiatives will establish lasting and vital elements of our future. Like the face of the Roman god Janus, legacies face backward and look forward.

One of the wonders of Eastman’s legacy is the steadfast commitment to artistic excellence and meaningful scholarship that has provided a bedrock foundation upon which careers in music can be cultivated and lives committed to lifelong learning can thrive. Whatever the future holds for music, this foundation of artistic and scholarly excellence

must always be the rock upon which an Eastman education is built.

Speaking of legacy, *Eastman Notes*, has a legacy of its own. This issue marks the final publication edited by David Raymond ‘87E (MA), who retired in December after twenty years at the helm of our alumni magazine. We are grateful for the thoughtful care with which David has documented the activities, accomplishments, and initiatives of our students, faculty, staff, and alumni.

In one hundred years of educating musicians, Eastman has established a great history; indeed, one in which we can all take great pride. Without Eastman, the history of music in the United States, and throughout the world over the past century, would be much different. I can assert with full confidence that this wonderful legacy points Eastman to a very promising future for the school and for the art we love.

JAMAL J. ROSSI

Joan and Martin Messinger Dean

► 20 YEARS OF NOTES



NOTES ON 20 YEARS AT EASTMAN

Retirement beckoned to me on December 16, 2022, so this issue of *Eastman Notes* is my final one as editor, after twenty years and, I think, forty issues—enough that I have lost count.

(By the way, as not only editor of *Eastman Notes* but also “editorial director” in Eastman’s Communications Office, my duties included many other projects: a weekly newsletter, the Encore concert guide, print and radio ads, editing of all press releases and printed materials, and other printed projects ... but recalling those would take up twice as much space, so I will limit myself to *Eastman Notes*.)

If you have been a faithful reader during all that time, you know that Eastman has gone through many changes in those two decades. When I started in July 2002, East-

man did not have an East Wing or Hatch Recital Hall, Kodak Hall was still called the Eastman Theatre (and it and Kilbourn Hall had yet to undergo their enormous renovation projects). The Eastman Community Music School occupied a largish room on the fourth floor of the main building, rather than Messinger Hall (which was still called the Lincoln Building in 2002). James Undercofler was Eastman’s dean, eventually succeeded by Doug Lowry from 2006 to 2013, and since then by Jamal Rossi.

The COVID pandemic was almost two decades in the future,

The Fall/Winter 2002 edition of *Eastman Notes*, David’s first as editor, highlighted Eastman Opera Theatre’s recent production of Puccini’s *La bohème*.

nor had the Black Lives Matter and #MeToo movements begun; all three were eye-opening events that have led to rapid (if overdue) changes in society. They have also had permanent, and positive, effects on Eastman, ranging from greater post-pandemic capabilities in teaching, learning, and concert presentation through technology, to the recent creation of our George Walker Center for Equity and Inclusion in Music.

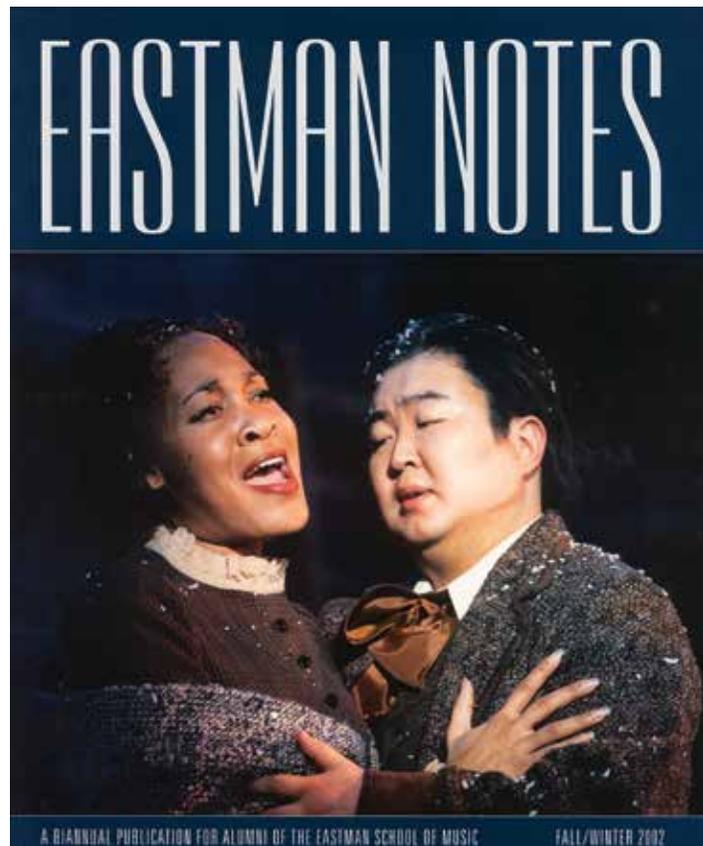
They’ve all been covered in *Eastman Notes*, but so have many concerts and opera performances, publications and recordings, musical adventures and rediscoveries ... and of course news from and about you, our remarkable Eastman alumni, faculty, staff members, and students. What an honor it has been to present it to you.

I was asked to supply a list of outstanding or favorite editions, articles, or events from the last twenty years ... but honestly can’t do it! I will list a few highlights, completely at random: working with our terrific student employees and Arts Leadership Program (ALP) interns, who teach as much as they

learn; interviewing long-admired musical guests and alumni, from composers to opera singers; preparing and promoting such large-scale events as Eastman’s *Prismatic Debussy Festival* in 2012 to celebrate the composer’s 150th anniversary, ten years of the Women in Music Festivals, and the myriad events in our recent Eastman Centennial ... as a performer, singing with the Eastman Rochester Chorus, and making my non-singing Eastman Opera Theatre debut (and farewell) as the quickly dispatched President Garfield in *Assassins*. And that is just a very brief selection from twenty very busy years.

By the way, December 16, 2022 was also the 252nd birthday of Beethoven. But instead of ending this with a long, slam-bang Beethovenian symphonic coda, I’ll propose a more modest, Debussyan *envoi*: a simple heart-felt merci to those I have worked with for so many years, in and out of the office, and to Eastman in general for its infinite offerings and opportunities.

—David Raymond ’87E (MA)



The Leader in LEADERSHIP

THE INSTITUTE FOR MUSIC LEADERSHIP CELEBRATES MILESTONES OLD AND NEW

▼
A BOOKCASE IN THE OFFICE of Institute for Music Leadership Director's Rachel Roberts '03E contains a battered three-ring notebook. For an office that has been a forward-thinking and an innovative force for a quarter-century, this book is a surprisingly old-school accessory.

But a look through its pages quickly explains why the notebook has a treasured place in the office. It contains the original notes for the Business of Music class, first taught in the 1970s by Professor Rayburn Wright '43E—the course that planted the seed of what has become Eastman's Institute for Music Leadership.

Wright wanted Eastman students to learn about the practical aspects of a music career: the nuts and bolts of finances, marketing, negotiation, contracting, copyright and law, and other skills needed to translate musical prowess into professional clout.

Wright was a visionary in educating Eastman's students about the music business, but he probably would not have anticipated the extent of his impact and influence with this initial course. His ideas developed from course outlines in a notebook that serves as, in the words of Dean Jamal J. Rossi '87E (DMA), "the benchmark for musical leadership and

entrepreneurship programs against which all other music schools measure themselves."

During last October's Meliora Weekend, IML students, alumni, faculty, and staff gathered to celebrate 25 years of the Institute's history. During the last 25 years, the Institute for Music Leadership has blossomed into a vibrant department within the school, offering a multitude of courses, grants, paid internships, events, certificates, degrees, and other professional development opportunities. It continues to be a resource to students, faculty, and alumni for career and leadership development opportunities in music, both on and off the stage.

During its first quarter century, IML has:

- Sponsored 904 internships
- Graduated more than 470 students with the Arts Leadership Program Certificate and nearly

20 with the new Masters in Music Leadership degree

- Sponsored 327 guests at 624 events since 2010 alone
- Produced many successful leaders, including Sean Connors '04E of the Grammy-nominated Third Coast Percussion; Melissa Ngan '02E of fifth house ensemble and president/CEO of the American Composers Orchestra; and Lisa Dixon French '03E, CEO of Nashville Ballet.

The Arts Leadership Program originated as part of the Eastman Initiatives (now known as the Arts Leadership Certificate program). The ALP was developed by late Eastman dean Robert Freeman and its first directors Douglas Dempster and David Beauchene. James Undercofler, Freeman's successor as dean, continued to push forward ALP's mission and impact.

ALP expanded into the Institute for Music Leadership in 2001, thanks to a three-year grant from the Mellon Foundation. Directed by Leslie Scatterday for 19 years, the ALP is currently directed by Blaire Koerner '15E (MM), '19E (DMA). ALP offers extensive coursework and special events for students, and its internship program has provided over 500 Eastman students with multiple professional experiential learning opportunities in different offices at local arts organizations such as the Rochester Philharmonic Orchestra, Gateways Music Festival, and Pegasus Early Music, as well as national and international organizations such as Eighth Blackbird, Aspen Music Festival and School, Hong Kong Philharmonic, the Kennedy Center, and Boston Lyric Opera.

In 2002, the Institute for Music Leadership began operating under its inaugural director, Ramon Ricker '73E (DMA). Like Ray Wright, Ray Ricker was an Eastman alumnus, professor, and successful professional. He shared his knowledge and skills as a "street-wise musician" (to borrow from the title of one of his books) to raise the IML's visibility and influence with Eastman students and fac-

Top: Current IML Director Rachel Roberts welcomes participants to the 2022 Eastman Leadership Conference. Bottom: Past and present IML leadership celebrate at the October 1, 2022 unveiling of IML's Alumni Wall. Left to right: Rachel Roberts, David Beauchesne, Ray Ricker, Jim Doser, Leslie Scatterday, Linda Altpeter Miller, and Jamal Rossi.



TOP PHOTOGRAPH: STEPH ROMERO

ulty, as well as grant funding organizations.

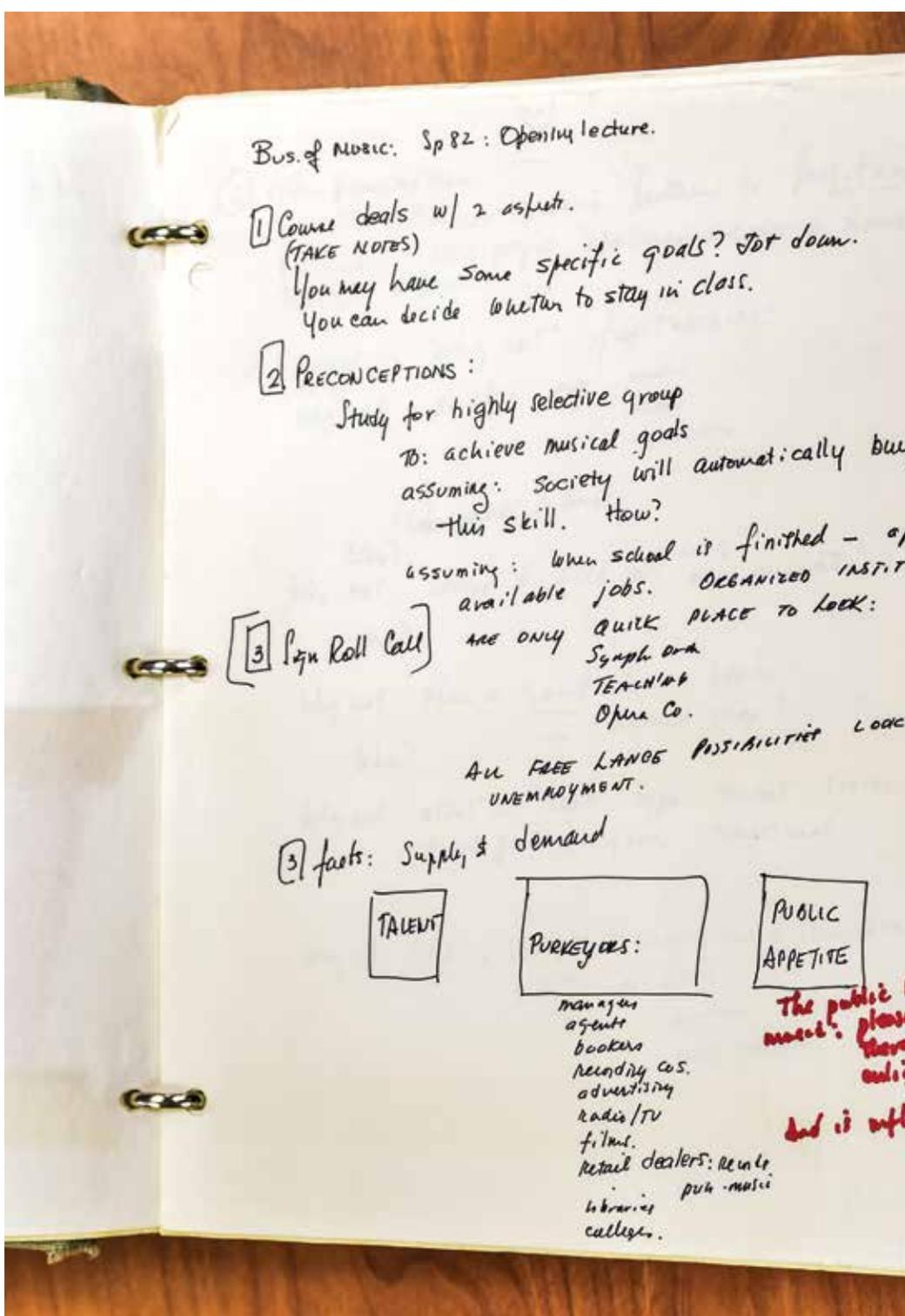
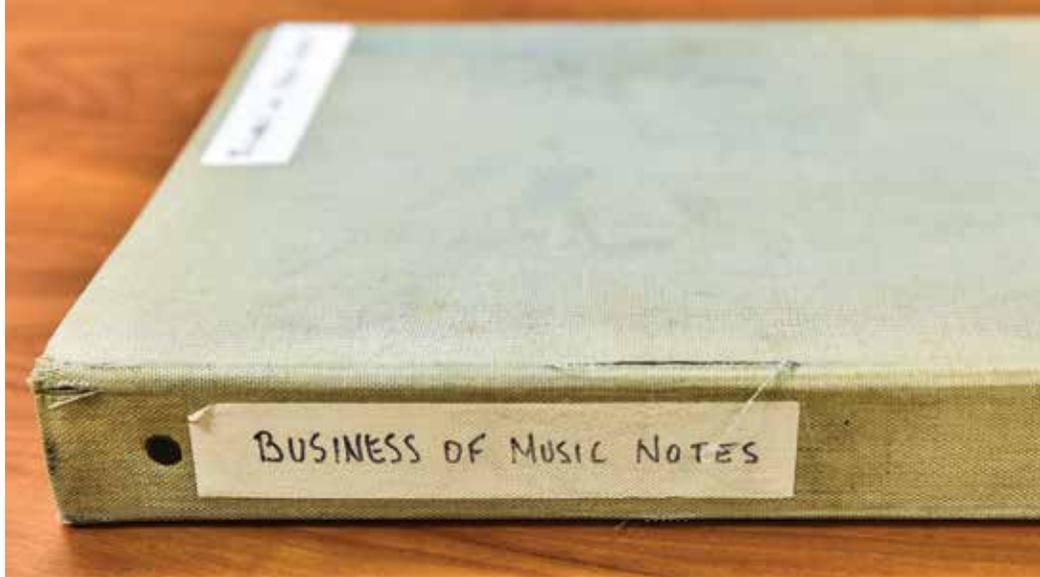
In 2005, the IML expanded to provide career and professional development services for Eastman students and alumni. At the same time, Paul R. Judy, former president and life trustee of the Chicago Symphony Orchestra, underwrote an initiative that launched the Paul R. Judy Center for Innovation and Research. This Center supports the activities of creative and innovative musical projects and ensembles, and invests in the ongoing research of changing musical business models across the country.

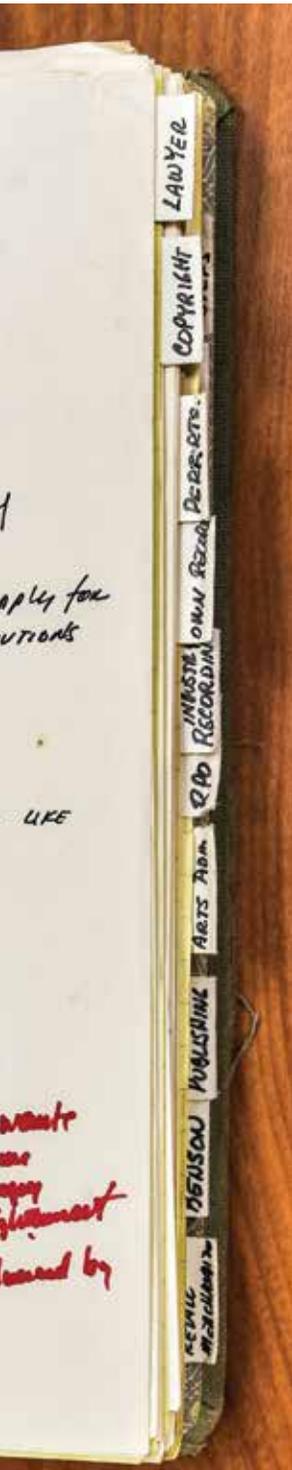
James Doser '79E, '84E (MM), IML director from 2015 to 2021, also had a long tenure at Eastman as a student and an instructor in the jazz department. His six years as IML director saw development of the Eastman Case Study Initiatives, which now numbers over 60 publications; the launching of multiple online learning initiatives; and the IML Grant and Mentorship Program, which provides funds and guidance to young musicians for their music and business ideas.

During Doser's tenure, IML inaugurated two popular summer programs. The Eastman Leadership Academy enables college music students and early professionals to engage on topics such as innovation in the arts, application of entrepreneurial thinking, and identification of career goals. The Eastman Leadership Conference is an intensive and immersive experience for current and aspiring deans, associate/assistant deans, department chairs, and any faculty/staff members of schools of music aspiring to leadership positions.

They were joined in 2022 by the Eastman Leadership Bootcamp, for early or mid-career professionals ready for the next level of leadership development in music or arts administration. The three programs have become what IML calls the "ABCs" of Leadership. (The next "ABC" will take place in June 2023; see iml.esm.rochester.edu/leadership/ for more information.)

Under Jim Doser's leadership, IML also launched a Master of Arts in Music Leadership (MAML) degree, whose fifth-year anniversary was also celebrated last fall. It was designed for musicians seeking to lead traditional and non-traditional music organiza-





tions. Current IML director Rachel Roberts returned to Eastman in 2018 as the inaugural Associate Professor of Music Leadership, working as program advisor and as primary faculty instructor for the degree. After the first two years, Roberts and Doser transitioned it into a fully online degree, combining academic and musical studies in a highly interactive online format that allows students to take the courses wherever they live.

In the degree's first years, Roberts taught many of the courses, but now she has recruited and hired top professionals to lead courses on leadership, innovative, administration, marketing, and more. (The faculty includes former ALP students Lisa Dixon French and Melissa Ngan.) The MAML students engage with the major aspects of the music business, including technology, equity, inclusion, and future business models. They conclude their studies with a capstone project.

MAML graduates have nearly a 100% track record of job placement within three months of graduation, with current graduates working for the Buffalo Philharmonic, Houston Grand Opera, and College Music Society, among others. The program will surpass twenty graduates in May 2023. In 2019, Eastman and the University's Simon Business School offered students the opportunity to earn a MAML degree in combination with a Master of Business Administration degree—the first pairing of a conservatory-level music degree and an MBA.

“The IML’s celebration in October was a wonderful reflection to acknowledge the journey and impact of the last 25 years,” says Roberts. “As IML looks towards the future, and as Eastman embarks on its next 100 years, we welcome updates, sharing ideas, and learning how to continue evolving its services for students and learners today. In the near-term, IML is exploring future options for more experiential curriculum, online learning, and expanded internship possibilities.

Roberts continues to share incredible optimism for IML’s future, stating “The IML will continue pursuit of fulfilling its mission of providing career and leadership development opportunities for musicians on and off the stage.”

These photos are of Ray Wright’s binder for Eastman’s first Business of Music course. The top photo shows the cover, and the bottom photo is open to Wright’s notes from his opening class lecture in spring 1982.



A DEGREE WITHOUT LIMITS

After graduating with a Master of Arts degree in Music Leadership, **Elena Harroun '22E (MA)** was soon hired as the Managing Director of Chicago’s Outer Loop Theater, a professional theater company dedicated to professional development for young actors. Elena described her experiences with the MAML degree’s fully online coursework and her capstone project, which provided the connections and foundational experience for her role as The Outer Loop’s first managing director.

What was your experience with the MAML degree like? Were you able to integrate your work and studies into the program meaningfully?

The degree is structured in a way that sets students up for success in more aspects than one. Throughout the program, we are given many opportunities to actually utilize the skills and knowledge we are acquiring. And, given the small class sizes, we form close bonds with our colleagues as well as with our instructors. While the information and skills have certainly been put to good use, I believe my greatest gain was a deep understanding of myself, my values, and how I relate to those around me.

Was taking coursework for an online degree limiting in any way?

I actually found there were many advantages. We were able to have the best instructors because we were not limited by location. The coursework is flexible, and many students choose to pursue the degree part-time while working. Having access to an Eastman education from anywhere in the world is a huge benefit.

Describe your capstone project.

I completed an internship with The Outer Loop Theater Experience, during which we went to Tanzania. The model of the program is to visit remote communities with a group of artists, listen to the needs of the people living in those communities, collaborate with the people living there to develop a piece of art (theater, film, etc.) that helps tell the story of that need, then return and produce that piece in the United States in order to raise awareness and the funds to fill that need. I gained insight into not only the day-to-day operations of a nonprofit arts organization, but also the methods for using storytelling to enact real change in our community and in the world.

"THE THINGS THAT MATTER MOST"

FOUR REMARKABLE WOMEN LEAVE THEIR MARKS ON EASTMAN

ON DECEMBER 13, 2022, a crowd gathered on Cominsky Promenade to pay tribute to four longtime Eastman faculty members who retired at the end of the fall semester. All four were commemorated with framed photographic portraits, which will hang with those of other Eastman faculty members.

NATALYA ANTONOVA PROFESSOR OF PIANO

Natalya Antonova made her debut with the Leningrad Philharmonic at the age of 16. When she accepted an invitation from the Leningrad Conservatory, she became the youngest professor ever appointed for this position in the history of the school. She was later appointed Professor of Piano in the Russian Academy of Music in Moscow (formerly the Gnessin Institute of Music), and joined Eastman's faculty in 1993. In 2020 Natalya Antonova was named Eastman's Wentworth Family Professor of Piano (see School News).

DONNA BRINK FOX

- SENIOR ASSOCIATE DEAN OF ACADEMIC AND STUDENT AFFAIRS
- EISENHART PROFESSOR OF MUSIC EDUCATION
- DIRECTOR, ECMS EARLY CHILDHOOD MUSIC PROGRAM

Donna Brink Fox joined the Eastman faculty in 1984, and was named Eisenhart Professor of Music

Education in 1998, the first endowed professor to be named at Eastman. As department chair, she created the FORTE program for double majors and dual degree students in music education. She founded the summer Orff Schulwerk Teacher Education course in 1992 and served as the director for 28 years, and designed an early music childhood music program for the Eastman Community Music School. She was a member of the original team that proposed the Eastman Performing Arts Medicine program (EPAM), a collaboration between Eastman and the University of Rochester's Medical Center.

BETSY MARVIN

- PROFESSOR OF MUSIC THEORY; MINEHAN FAMILY PROFESSOR
- SECONDARY APPOINTMENT, BRAIN & COGNITIVE SCIENCES

Elizabeth West Marvin joined the Eastman faculty in 1985. Her research interests include the study of cognitive differences among musicians, non-musicians, and absolute-pitch listeners; pedagogical implications of music-cognitive research; and comparisons between language and

music processing. Dr. Marvin is a past president of the national Society for Music Theory and the Music Theory Society of New York State, and a former Dean of Academic Affairs at Eastman. She is co-author of *The Musician's Guide to Theory and Analysis*, *The Musician's Guide to Fundamentals*, and *The Musician's Guide to Aural Skills*. In 2013, Betsy Marvin was awarded the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship.

MARIE ROLF

- SENIOR ASSOCIATE DEAN OF GRADUATE STUDIES
- PROFESSOR OF MUSIC THEORY

Marie Rolf joined the Eastman faculty in 1977. As Eastman's senior associate dean of graduate studies, Marie Rolf launched new degrees in contemporary media and film composition (MM), music leadership (MA), early music (MM and DMA), ethnomusicology (MA), and opera stage directing (MM), as well as developing new academic tracks in contemporary ensembles for conductors (MM and DMA), in historical and classical guitar (MM), and in ethnomusicology, as well as advanced certificate programs in college and community teaching, early music, ethnomusicology, the art of improvisation, and music theory pedagogy. As chair of the music theory department, she led her colleagues to initiate an MA in music theory pedagogy. Marie Rolf translated and revised François Lesure's *Claude Debussy: A Critical Biography* (University of Rochester Press, 2019) and is the only American member of the editorial board for the critical edition of Debussy's *Œuvres Complètes*; she has edited individual volumes, on early songs and on *La Mer*.

Matthew Ardizzone '97E (DMA) who graduated with a degree in guitar performance, returned to Eastman in 2009 as associate dean of admissions. In January 2023 he succeeded Marie Rolf as Senior Associate Dean of Graduate Studies (see School News).

In his own words, Ardizzone reflects on these extraordinary women and the personal influence they had on his time at *Eastman*.

"I am incredibly honored to move into this role, in part because I count Marie as one of my most influential role models and mentors," says Ardizzone. "This gift only deepens my sense of carrying forward her legacy of shepherding the graduate studies program with such care, professionalism, and vision."

The simultaneous retirement of Donna Brink Fox and Marie Rolf is a momentous occasion for the Eastman School of Music. Add to that the retirements of Natalya Antonova and Betsy Marvin, and for me personally, it really feels like the ‘end of an era,’ in a way, as my own Eastman experience has been (and continues to be) so strongly shaped by all of these incredible individuals.

As a doctoral student, I took Marie Rolf’s Analysis and Performance class, and it blew my mind as I wrestled with an over-dependence on my own musical ‘intuition,’ and opened my mind to a more informed, analytical—yet no less expressive—approach to interpretation. Since then, working with her in my capacity as admissions dean, she has become a true mentor and role model.

Betsy Marvin’s class (with Alexander Brinkman) on Computers for Pedagogy and Cognition opened the door for me to the whole idea of thinking about how to present music and musical topics using multi-media, a skill I carried forward into my music appreciation teaching.

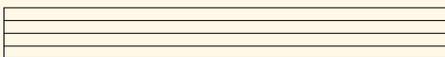
Natalya Antonova sat on my lecture-recital committee, which was, shall we say, a tad intimidating, as my program on mazurkas in the guitar repertoire included transcriptions of piano pieces by Chopin and Granados. Where I had hoped for her mere indulgence of my topic, she instead brought full-fledged support and enthusiasm (which, of course, won’t surprise anyone who knows her better than I did at the time).

And finally, there is Donna Brink Fox, who I began interacting with when I started working at Eastman. She has been a constant source of inspiration and a model for the kind of administrator I strive to be. Indeed, her influence extends beyond the workplace, as I found myself just the other day starting to sing “It’s clean-up time” in an effort to get my teenager to clean her room, a song she learned when she was two years old, taking a class that Donna designed.

For all of them, it has been clear that Eastman is one of the things that matters most in their lives. I wish all of them the absolute best in their retirements, and the opportunity to more fully embrace the OTHER things that matter most!”

—MATTHEW ARDIZZONE

Right, top to bottom: Natalya Antonova, Professor of Piano; Betsy Marvin, Minehan Family Professor of Music Theory; secondary appointment, Brain & Cognitive Sciences.



Sounding Boards, Visionaries, PERFECT EXAMPLES

THE RETIREMENTS OF Deans Donna Brink Fox and Marie Rolf at the end of 2022 ended decades of their contributions to Eastman—45 years for Marie and 38 for Donna. During those years they came into contact with hundreds of students, faculty members, and colleagues. Their recent retirements elicited words of tribute and appreciation from several of their colleagues.

DONNA BRINK FOX “THE EPITOME OF A ROLE MODEL”

My respect and admiration for Donna Fox is boundless. As a researcher and scholar Donna has been a leading authority in early childhood music education for decades. As a teacher and mentor, she has had an immense influence on the lives of her students, and she is beloved. As a leader, she has been fantastically effective by listening and learning, by applying her empathy and wisdom, and by utilizing a deft touch to the most sensitive of issues. As a colleague, I will miss Donna

considerably. Donna has been my sounding board, advisor, collaborator, and friend for nearly two decades. I will miss our near-daily interactions.

— JAMAL J. ROSSI, JOAN AND MARTIN
MESSINGER DEAN

My first meeting with “Dr. Fox” came in a hotel room at the NYSSMA All-State conference held in the Catskills. I was a second-year teacher with no money and my student teacher said that Dr. Fox was offering to let anyone come sleep on the floor of her room. Years later, my six-month-old daughter was enrolled in Donna’s early childhood music program. We learned new music for our “bag of tricks” and had so much fun that three years later both kids were enrolled. Five years of the program prepared them for success in school music programs, but more importantly, years of

friendships and a safe place for them to be with “their” people. Donna, thank you for the foundation and the concept that music is for fun and joy!

— LAURIE AND DAVE KENNEDY

Donna, Best wishes and congratulations on your retirement. Thank you for bringing so much joy and dedication to our school during your tenure. Over the years I’ve worked with you, I have seen you commit your time and energy to the success and well-being of countless students. Life has officially given you permission to enjoy the fruits of your labor. Thank you again for all you do and the way you’ve done it. I have truly enjoyed working with you as a trusted mentor. Thank you for all the life lessons. I hope you’ll have a wonderful time in retirement.

— ROBERT E. BONES, ASSISTANT DEAN
OF STUDENT AFFAIRS



Donna Brink Fox

Donna is the epitome of a role-model. She exudes the natural leadership qualities, along with a quiet warmth and thoughtfulness that makes everyone in her presence know you have her undivided attention. As a new leader to the school, I appreciated her council and guidance on several occasions. Donna and her incredible institutional knowledge will be greatly missed by so many here at Eastman.

– **JESSICA KAUFMAN,**

EXECUTIVE DIRECTOR OF MARKETING
AND COMMUNICATIONS

Donna: Thank you for your guidance and wisdom throughout the years here together. I look forward to seeing you around Victor and look forward to hearing about your new adventures. Warmest regards.

– **SHERI DENORMAND,** DIRECTOR

OF FINANCIAL AID

I was very fortunate to be Donna's very first PhD dissertation advisee at ESM which I completed in May 1988. In the preface to my dissertation I acknowledged her contribution to my research: "Her guidance, genuine concern, and enthusiasm for the study was a continued source of inspiration throughout the research design, implementation, and writing of the final document. Her considered advice, friendship, and ability to motivate and challenge her students are recognized qualities associated with superb teaching."

When I returned to Eastman as the Visiting Professor in Music Education, Donna was the Department Chair. As such, I witnessed first-hand her primary concern for the students coupled with her considerable leadership skills.

– **ROBERT MEE,** FORMER STUDENT

I have felt truly privileged for the past 11 years to meet with Donna every two weeks to discuss Summer Session and other responsibilities. As a woman, I am blessed to have had her as a strong role model and to have learned a great deal about leadership and creativity from her. Her experience, humanity, common sense, and impressive institutional memory have guided the Eastman School through many trials and tribulations. She's been a rock for many of us—students, colleagues, and alumni—and I will personally miss her dearly.

– **SYLVIE BEAUDETTE,** ASSISTANT PROFESSOR
OF CHAMBER MUSIC AND DIRECTOR
OF SUMMER@EASTMAN

Donna has had a profoundly complete and comprehensive influence on my experience at Eastman as both a student and faculty member. She has been an inspiring teacher, a mentor who prepared me for collegiate teaching, and now a colleague who I can always count on for her wisdom, perspective, and support. All best wishes on your well-deserved retirement!

— **ALDEN H. SNELL, II**, PHD ASSOCIATE
PROFESSOR OF MUSIC TEACHING
AND LEARNING

I've known Donna since her early years at Eastman, when I was a graduate student. Thank you, Donna, for your tremendous contributions to the Music Teaching & Learning department, to Eastman, and to the University of Rochester. You have been a great teacher, mentor, and colleague over the many years we have known each other—since 1985—and I am sincerely grateful for all that you have done for Eastman.

— **CHRISTOPHER AZZARA**
PROFESSOR OF MUSIC TEACHING & LEARNING;
AFFILIATE FACULTY, JAZZ STUDIES & CONTEMPORARY MEDIA

This might sound like a cliché, but it is true: Donna inspired me to be better. When I get tired and feel like I am working “too hard” I just remember Donna and her email replies at any imaginable time of the day. Every time I asked for her opinion I knew that her advice will come from two core values: love for Eastman and care for people in our community. Thank you for your mentorship over many years Donna!

Sincerely,

— **PETAR KODZAS**, ASSOCIATE DEAN
AND DIRECTOR OF EASTMAN COMMUNITY
MUSIC SCHOOL

*P.S. My favorite Donna memory –
watching her scribble notes on her pad
in our meetings!*

It is no exaggeration to say that Donna Brink Fox has been one of the most influential people in my life and career. Her deep insights about music education and how young children engage with music formed the foundation for my professional pursuits. She has connected me with innovative entrepreneurs, guided the early childhood program at ECMS, supervised my dissertation with exacting standards, and continues to demonstrate what it means to be a responsive, caring, invested leader and educator.

— **TERRY FONDA SMITH**, HEAD OF LOWER
SCHOOL. THE HARLEY SCHOOL



Marie Rolf

MARIE ROLF

“CALM AND FOCUSED LEADERSHIP”

In addition to being a researcher and scholar of international renown, Marie Rolf has led Graduate Studies at Eastman for the past twenty-seven years with absolute distinction. Marie has been at the epicenter of efforts to develop new degree programs, majors, and certificates; she has employed clearly developed processes and policies to the benefit of students and faculty; and she has guided and mentored thousands of students through their degrees and helped launch them into meaningful careers. She has been a trusted advisor to me on areas that touch the entire school beyond graduate studies, and she will be dearly missed.

– **JAMAL J. ROSSI**, JOAN AND MARTIN MESSINGER DEAN

I had the privilege of working with Marie Rolf in the Eastman Graduate Studies Office for the past 11 years. One of the skills that I admired most was her decision-making abilities when managing numerous ideas and opinions. The School and our graduate students benefitted immensely from her experience and wealth of knowledge. She will certainly be missed!

– **DEANNA PHILLIPS**, GRADUATE OFFICE ADMINISTRATOR

I had the pleasure of working for Marie Rolf for three years, most of which were during the COVID-19 pandemic. Marie’s ability to navigate sensitive situations with grace was a master class for every aspiring administrator. Throughout my time working with her, it was evident that she cared deeply for our graduate students and for our school, and was committed to furthering our mission of educating the comprehensive musician. Personally, she showed me that it is possible to have a career as a scholar, administrator, and performer. I learned many great lessons from Marie that I will carry with me for the rest of my professional life.

– **ZACHARY PETERSON**, ASSOCIATE DIRECTOR OF GRADUATE ADVISING AND SERVICES

“Marie, Happy retirement! Your ideas, perspectives, and guidance have always inspired us. You’ve accomplished many challenges at Eastman and should be very proud of your time here. Enjoy it to the fullest!”

– **ROBERT E. BONES**, ASSISTANT DEAN OF STUDENT AFFAIRS

Marie is likely one of the most intelligent people I have ever had the honor to meet. However, her knowledge and wisdom are always laid out with thoughtfulness and kindness, and she always brings a unique and clear perspective to any discussion. I was struck immediately by Marie and her desire to always bring everyone in the room into her world, valuing all perspectives. She is a visionary whose legacy will remain long after her retirement.

– **JESSICA KAUFMAN**, EXECUTIVE DIRECTOR OF MARKETING AND COMMUNICATIONS

Marie: I’ll do my best to keep Zach [Peterson] and Matthew [Ardizzone] under control in your absence. ;) There will be so many meetings and processes where the loss of your input will be felt. Enjoy your new travels! All my best,

– **SHERI DENORMAND**, DIRECTOR OF FINANCIAL AID

I have such mixed feelings about Marie’s retirement, delighted for her opportunity now to pursue her research more fully and enjoy the fruits of such a long and outstanding career, and yet sad to feel that her inspiration and advice will no longer be directly to hand. I vividly remember the first time I met Marie, who was in London, England, to make a presentation at the Maison Française, and it was my privilege as a native to invite this glamorous—then as now—and world-famous scholar to lunch. I even remember a fragment of our conversation after all this “temps perdu.” Probably somewhat unstylishly referring to the notorious weather in Western New York state, I asked “What do you people do in the winter, Marie?” to which she responded, with a wry smile, “Well, Jonathan, we work hard.” Little did I know that years later, and almost by chance, I was to become her close colleague and admirer; and the weather here is fine with me. I wouldn’t swap having worked with Marie, and enjoyed many, many laughs with her, for, as they say, all the tea in China!

– **JONATHAN DUNSBY**, PROFESSOR OF MUSIC THEORY

While students at Eastman today know Marie primarily in her role as Graduate Dean, keyboard-skills professor extraordinaire, and leader of enlightening seminars on the music of Claude Debussy—I first came to know her when I was a graduate student and Marie was newly hired as Assistant Professor of Music Theory. As she advanced through the ranks and I was eventually hired onto the faculty, she actively mentored me in her roles as Department Chair and later as Graduate Dean. When I was hired, Marie was the only woman ever to be tenured in our department (and I was later the second). Her calm and focused leadership over the years has helped to shape the Music Theory Department and indeed the entire School. As a scholar, Marie has had an interdisciplinary career that spans music theory, musicology, and performance with her preparation of Debussy critical editions, her ground-breaking work uncovering lost manuscripts of Mozart and Debussy, her translation and revision of Lesure’s biography of Debussy, her integration of performance (even premieres) into her work, and more. Her achievements serve as a perfect example of the well-rounded Eastman musician.

– **BETSY MARVIN**, MINEHAN PROFESSOR OF MUSIC THEORY

Donna and Marie: Our paths at Eastman have crossed relatively rarely but (for me at least) always pleurably. In these experiences you have proved yourselves natural teachers; whether my experience was sitting on a committee, planning an article or print project, or discussing Debussy’s personal peccadilloes, it was a learning experience. And fun too. In thinking of each of you, the same adjectives come immediately to mind: approachable, empathetic, scholarly (but never pedantic), and in brief, utterly classy. Thank you for what you’ve given Eastman and given me.

– **DAVID RAYMOND**, FORMER EDITORIAL DIRECTOR

As her research assistant, I’ve appreciated how Dr. Rolf demonstrates care and respect through her meticulous consistency, clarity, and attention to detail. When preparing slideshows, handouts, or typeset scores, her instructions reflect an immense amount of thought, so that she sets me up to do my best work. Working under her, I’ve learned so much about how to approach analytical examples, critical editions, and pedagogy.

– **NOAH KAHR**, PHD CANDIDATE IN MUSIC THEORY, EASTMAN

Sunlight AND SHADOWS

EASTMAN PERFORMS THE CHALLENGING, CONTEMPORARY, LYRICAL MUSIC OF ANTHONY DAVIS

▼ ANTHONY DAVIS is a prominent presence in contemporary American music, and last semester he was a prominent presence at Eastman, which saw performances of two major works: a decade-old opera and a brand-new commissioned work for narrator and orchestra.

Davis, who won the 2020 Pulitzer Prize for his opera *The Central Park Five*, is a prolific composer in all forms but probably is best known for writing operas with contemporary and often racial themes. Besides *The Central Park Five* they include *X: The Life and Times of Malcolm X*, *Amistad*, and *Wakonda's Dream*. His theater music draws idiomatically on jazz, rock, contemporary, indigenous music, and classical styles—whatever he thinks will suit the story, the setting, and the characters.

Davis' relationship with Eastman goes back to fall 2020, when he took part in an online project bringing voice students together with six important contemporary composers. Coached by Davis, they presented a program of excerpts from his operas as online video productions, adjusted and acclimated to the pandemic.

This fall, Eastman Opera Theatre took on the challenge of performing a complete opera by Davis. Additionally, and the Eastman

Philharmonia premiered his *How Bright the Sunlight*, an Eastman centennial commission and a collaboration of Davis and former United States Poet Laureate Joy Harjo. Both works had a common interpreter in conductor Timothy Long '92E (MM), the music director of Eastman Opera Theatre.

Opera as Theatre: *Lear on the 2nd Floor*

Confusion, fear, panic, and loneliness are not uncommon emotions in opera. Add to the list aging, family dynamics, manipulation, suffering, madness, foolishness, order, vision, and loyalty, as inspired by the themes and character relationships in Shakespeare's *King Lear*, and you have a compelling contemporary opera with a distinctly contemporary voice: *Lear on the 2nd Floor*, a 2012 work by Davis and dramatist Allan Havis, and Eastman Opera Theatre's fall production.

Dr. Nora Lear, a respected, successful neu-

roscientist, as well as a mother with high expectations and feuding children, is plagued by early-onset Alzheimer's Disease, leading to betrayal by her family (including three daughters and, unlike *Lear*, a spouse) and her own loss of memory. She is grasping for control, and as dramatic vignettes with her family members and the hospital staff fill in Nora's life story, Davis's musical language allows the listener to inhabit Nora's deteriorating brain and body.

Some of the music for this opera originated in Davis' score for a Yale Repertory Theatre production of *King Lear*, which included a storm interlude featuring electronics—music he hoped to revisit. He later saw the movie *Away from Her*, in which Julie Christie played an Alzheimer's patient; this story, and his own experience of friends and relatives dealing with dementia (including a renowned doctor who could no longer speak, but could sing), led Davis to imagine a *Lear*-based opera with a contemporary setting and a female lead character suffering from Alzheimer's Disease.

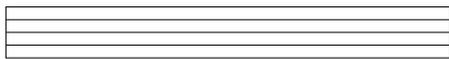
Collaborating with Havis, a prolific and frequently produced dramatist (who had recently worked on his own version of Shakespeare's play in Yiddish), they together produced *Lear on the 2nd Floor* at Princeton

University and at the University of California at San Diego (where Davis is a professor) in 2012.

“Anthony Davis incorporates a wide array of sounds to depict this human tragedy that far too many of us know,” observes Long. “The virtuoso chamber ensemble mixes with the words and sounds of the characters, but most notably in improvisations with Nora’s Alzheimer’s Disease, to bring us a deeper understanding of Nora’s new world.”

Besides electronic and improvisational passages to illustrate Nora’s wandering mind, the musical voices include Bob Marley-in-

Backstage after the *How Bright the Sunlight* premiere, from left to right: conductor Tim Long, poet/narrator Joy Harjo, composer Anthony Davis, Centennial Co-Chair Sylvie Beaudett, double bass soloist James VanDemark.



spired music for a Jamaican male nurse, and “some Charles Mingus smoky jazz” for one of Nora’s daughters, who works as an online adult-movie star. (The other daughters are a young schoolteacher, unmarried and pregnant, and the wife of a lawyer, whom Davis describes as “coldblooded, merciless, and controlling.”)

Steven Daigle, Artistic Director of Eastman Opera Theatre, says “Alzheimer’s disease now finds itself generationally in almost every family throughout the world. Many involved in this production, and the audiences who attended, have loved ones suffering from Alzheimer’s and dementia.”

The subject matter of *Lear on the 2nd Floor* may sound forbidding, but Davis said shortly before the performances that “It does translate into song, and into real lyricism. Allan’s lyrics have a tragicomic, absurdist humor. It is opera as theatre, which is what I like to do best. It requires an intimate space, and I am so happy Eastman is presenting it.”

Completing a Circle: *How Bright the Sunlight*

On December 5, 2022, Eastman presented the world premiere of Davis’s *How Bright the Sunlight*, a work for symphony orchestra and narrator. The libretto, curated by curated by the United States’ first Native American Poet Laureate, Harjo, based on the Haudenosaunee Thanksgiving Address and her poem “Thanksgiving in a Time of War and Confusion.”

Long ’92E (MM), conducted the Eastman Philharmonia in the world premiere, which was the last major event of Eastman’s centennial celebration. Harjo read her narration, and Professor James VanDemark performed the work’s prominent solo part for double bass.

This centennial commission represents a unique collaboration and a significant example of Eastman’s striving for community engagement and relationship building with



PHOTOGRAPH: NORMAN D. RYAN, SCHOTT MUSIC

I know you miss him.
He loved you so much.

OPERA PHOTOGRAPH: NIC MINETOR; CONCERT PHOTOGRAPH: MATT WITTMAYER





Rochester-area organizations. The piece, produced in collaboration with Ganondagan Historic Site and supported, in part, by a grant from the National Endowment for the Arts, is the first of its kind—a symphonic work written and presented by Indigenous performers.

As “a gift to the Haudenosaunee people,” *How Bright the Sunlight* showcases a narrator of Indigenous heritage to represent the original inhabitants of the land (formerly known as the Iroquois Nation) that Eastman and the University now occupy. Harjo and Long are citizens of the Muscogee Nation, Long is also of Thlopthlocco and Choctaw descent, and Davis is a Native American descendant.

“While I was researching and writing my opera *Wakonda’s Dream* (2007), which is about the Ponca Tribe, I was very touched by Native American ideology and culture,” says Anthony Davis, “so I was very excited to be approached to write this piece.”

He compares it to Aaron Copland’s popular *Lincoln Portrait*, but *How Bright the Sunlight* is “about the land,” in his words. “Joy’s narration is about the relationship of man and nature from the Native American perspective. Each of the elements around us—the woods, birds, animals, thunder—is described with a different kind of music,” music he says he had fun writing. “It ends with a blessing and thanksgiving.” (In the concert it was paired with a similar work from a couple of centuries earlier, Beethoven’s *Pastoral Symphony*.)

Blessing, thanksgiving, and unity are evident throughout *How Bright the Sunlight*, which runs, in part:

We are thankful to our Mother, the Earth, for she gives us all that we need for life ... It gives us joy that she continues to care for us as she has from the beginning of time.

Everything we need to have a good life is here on the Mother Earth ... For all the love that is still around us, we gather our minds together as one and send our choicest words of greetings and thanks to the Creator.

“What an honor to celebrate the cultural legacy of the Haudenosaunee peoples of the Eastman community with this commission,” says Harjo. “With the mastery of Anthony Da-

vis, we are reminded that no matter the twists and turning of human history, we are one. We are reminded to remember who we are as human beings, to remember that we are one.”

Located in Victor, New York, Ganondagan is the only New York State Historic Site dedicated to Native Americans, in particular the Seneca and Haudenosaunee people. It is the only Seneca town developed and interpreted in the United States.

As an Eastman student, Long contacted Jeanette Jemison (Mohawk tribe), Program Director of Friends at Ganondagan, about performing there. He was told there was no piano, but that didn’t stop him. “In my youthful exuberance, I contacted the Yamaha company; they donated and shipped a nine-foot concert grand and set up a stage outside at Ganondagan.”

Jemison recounts, It’s been a long time since Tim was at Ganondagan. As I was trying to open the door for presenting ‘out of the box’ programs. I was so happy to have Tim as a role model for Indigenous youth, as his mission connects with what we do at Ganondagan—exposing Haudenosaunee youth to a variety of arts and culture. It’s important for them to see that our people are doing wonderful, beautiful things. When Tim resurfaced, the timing was right.”

Ansley Jemison (Seneca), Cultural Liaison at Ganondagan adds, “Representation is always important. To have an Indigenous person, really to have people from all backgrounds, in a space like Eastman is consequential. I look forward to future collaborations and opportunities to expose Haudenosaunee youth to a variety of artistic endeavors, including classical music.”

Long was pleased that the Ganondagan staff remembered his long-ago performance as fondly as he did and that the historic site played an important role in creating *How Bright the Sunlight*. “My goal is to establish a permanent connection between Ganondagan and Eastman. This should be the beginning of a beautiful relationship; it feels like a 30-year circle has been connected.”

Top: Davis’s *Lear on the 2nd Floor* is a dramatic and musical exploration of the toll of Alzheimer’s Disease, Bottom: “The beginning of a beautiful relationship”: bows after the premiere of *How Bright the Sunlight*.

Dreaming AND DOING

AN OUTSTANDING HIGH SCHOOL
TROMBONE CHOIR VISITS EASTMAN

▼
THE MOTTO OF ATLANTA'S Stephenson High School is, "If you can dream it, you can do it." In November, a longtime dream of the members of the school's trombone choir and an Eastman trombone professor came true as the Morris Trombone Institute. It included students from different schools in the Atlanta area (including Stephenson) and Dr. Calvin L. Morris Jr.'s, students at Morehouse College, who visited Eastman for a master class and a concert with the Eastman Trombone Choir on November 20 and 21.

It sounds like a natural match-up, but it took four years to come together. In March 2018, Eastman trombone professor Larry Zalkind attended the Music for All (MFA) National Festival in Indianapolis, as a clinician. He recalls, "I heard this great trombone choir from an inner-city high school in Atlanta. I was shocked by how they sounded considering their age. I led them on a few tunes and the kids were correcting my conducting mistakes because they're *that* good!"

Zalkind immediately decided that this "one of a kind" group was definitely good enough to invite to Eastman. He made arrangements with Stephenson's Director of Bands Quentin R. Goins and Dr. Morris, for the ensemble's directors, Stephenson's Director of Bands, Quentin R. Goins, and Dr. for the young musicians to visit Eastman in the spring of 2020—just before both schools

shut down completely during the COVID pandemic.

When it was eventually rescheduled, previous sources of funding were no longer available, so Zalkind, in his words, "started knocking on doors to make it happen." He received some financing from the Admissions Office, then a grant from Eastman's Equity and Inclusion Committee. "The momentum picked up," he says, and several more departments contributed to reach the necessary amount. "Funding begets funding!"

The students left Atlanta on Friday afternoon, November 18, on a Greyhound bus, arriving at 9 a.m. on Saturday, November 19: the beginning of a busy schedule here. On Sunday they occupied Kilbourn Hall all day, for a master class with professors Larry and Mark Kellogg in the morning and a three-hour rehearsal in the afternoon. Their hard

work was rewarded with a taste of Rochester: garbage plates for dinner.

On Monday the students toured the school and were guests at sessions of the Institute for Music Leadership and the Music Teaching and Learning departments. The Monday evening concert, also in Kilbourn Hall, presented a varied program—from J.S. Bach to Stephen Sondheim—in which the groups alternated and then united for the finale, Hoagy Carmichael's "Georgia on My Mind."

Zalkind wanted the Atlanta students to show their award-winning stuff during their visit, but also fostered relationships between them and Eastman students, starting with a pizza party on Saturday. Zalkind knows the value of these relationships: As a talented young musician in a poor household, scholarships and other kinds of help enabled him to attend important conferences and clinics. "Those scholarships are not as readily available to kids today," he says, and he is glad Eastman is willing to support young and disadvantaged musicians.

"We are excited about our visit to the Eastman School of Music," said Goins before the trip. "The persistence of Professor Larry Zalkind has been amazing. The growth from the MFA National Festival propelled our students mentally into another realm of musical possibilities. With all of the students in the 2018 choir that gained the first experience with Professor Zalkind now high school graduates, we have an all-new group of trombonists that have kept the trajectory moving upward.

"Dr. Calvin L. Morris is the trombone pedagogue that has planted the seeds of inspiration, watered, and nurtured these young trombonists. He has a 'no excuses' approach to musical achievement and that will be on display as we visit.

"We thank Professor Zalkind and those that have supported his vision for us to visit Rochester, New York. It will be a great experience for our students."

Zalkind agrees: "It was incredibly inspiring to work with Dr. Morris, Mr. Goins, and the players of the Morris Trombone Institute. Thanks to the entire Eastman community for helping bring this joint four-year quest to fruition, and a special thank-you to Dr. Crystal Sellers Battle and the George Walker Center for Equity and Inclusion for their help in making this a memorable trip for the Eastman students and the Morris students. We are definitely looking forward to future collaborations."



From Atlanta to Eastman. Top, the members of the Morris Trombone Institute; middle, performing in Kilbourn Hall; bottom, both trombone choirs teamed up for a grand concert in Kilbourn Hall.



EASTMAN TROMBONE CHOIR

Mark Kellogg and Larry Zalkind,
Co-directors; Benjamin Jorge,
Graduate Teaching Assistant

TENOR TROMBONE

Daniel Atkinson, Andrew Bianchi, Danny Bolaños, Darren Brady, Rose Cantrell, Chris Clark, Cameron Collar, Jacob Ellgass, Chase Farell, Aidan Fuller, Owen Haylings, Chris Hibscheiler, Vincent Huang, Will Hurtz, RJ James, Wayne Kreml, Jacob Lytle, Tyler Ricks, Michael Rooney, Madelyn Stoklosa

BASS TROMBONE

Joshua Brown, Ben Jalensky, Ben Jorge, Daniel Mach-Holt, Gabriel Williams

THE MORRIS TROMBONE INSTITUTE

Dr. Calvin L. Morris Jr.,
conductor

Corey Bohler, Stephenson High School; Bryce Brewer, Stephenson High School; Chase Bryant, Stephenson Middle School; KeRon Cofield, Stephenson High School; Morgan Cooke, Stephenson High School; Sariya Gibbs, Stephenson High School; Santiago Gomez, Duluth High School; Tyrus Hicks, Stephenson High School; Julian Hudson, Morehouse College; Alexander Liriamo, Stephenson Middle School; Chavier McDaniel, Morehouse College; Nathanael Paul, Stephenson High School; Amare Young, McNair High School

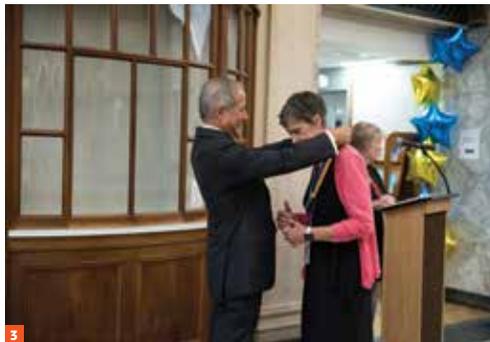




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MELIORA WEEKEND 2022 “WELCOME HOME, AND MELIORA!”

That was Dean Jamal Rossi’s greeting to the participants in Meliora Weekend 2022. A celebration like this only comes around Gibbs Street once in a century, but Eastman was as always up to the task, from downbeat to coda. Our school’s centennial was of course front and center throughout the weekend, and alumni turned out in record numbers to celebrate. Music had a properly prominent place. *Centennial Rhapsody*, a prism concert in Kodak Hall, included the Chorale, Wind Ensemble, New Jazz Ensemble, and Saxophone Project among others, highlighting music of George Gershwin (a visitor to Eastman almost a century ago). It was followed by a Centennial Celebration Reception, aptly described by the dean as “fantastic.” Saturday night’s concert featured the Philharmonia in the Rochester premiere of *The Brightness of Light* by Kevin Puts ‘94E, ‘99E (DMA), led by Neil Varon with Nicole Cabell ‘01E and Rod Gilfry as soloists.

All told, the weekend featured more than forty events, representing every Eastman department and division and celebrating our past, present, and future. A 50th anniversary medallion ceremony saluted the classes of 1970, 1971, and 1972. Faculty members and alumni provided perspectives on valuable work they are doing in many fields. And Eastman celebrated the achievements of many alumni and friends with the bestowing of Eastman Centennial Awards.

A special thank you goes out to all alumni who attended and who shared their knowledge, expertise, and enthusiasm throughout Meliora Weekend!

Some highlights of Meliora Weekend 2023:
[1] A stylish Centennial Celebration Reception.
[2] [3] [5] The 50th anniversary alumni medal and recipients. **[4]** Nicole Cabell and Neil Varon performing *The Brightness of Light*.

STILL PLAYING OUTSIDE

THE MUSIC OF PROFESSOR Robert Morris '65E often takes its inspiration from nature and from the spiritual world, and nature has been literally a “co-author” of several of his recent works, starting with *Playing Outside* (2001) and running to several more, most recently *sound, trees, meadows* (2022). This work was an Eastman Centennial commission for Mark Davis Scatterday and the Eastman Wind Ensemble, but it had its September 18 premiere far from Gibbs Street—in the middle of Durand Eastman Park.

As with his earlier environmental pieces, *sound, trees, meadows* was performed by several discrete instrumental groups of winds, brass, and percussion playing simultaneously in different locations throughout one area of the park. Listeners walked at will among them, hearing different combinations of sounds at every turn. The almost hour-long piece was performed twice that afternoon (luckily, an afternoon with beautiful weather).

While Morris hoped that the audience for *sound, trees, meadows* would be “listening in a new way,” he emphasized that it’s definitely not “new age” music. The music is not meant to dominate the environment; rather, the environment lends the music a “natural elegance,” and the music gives the listener a sense “of being in tune with one’s surroundings.”



A TRUE TRIBUTE

On September 18, 2022, Eastman faculty, staff, alumni, and special guests who were students and colleagues of the late Nelita True joined members of her family in Kilbourn Hall to commemorate the life, legacy, and musical contributions of the internationally renowned concert pianist and professor who taught at Eastman from 1989 to 2018 and died in January 2021.

Along with live performances, video, and reminiscences by speakers including Nelita’s daughter Carolyn True, piano faculty members Alan Chow and Douglas Humpherys '95E (DMA), and former faculty members Jean Barr and Thomas Schumacher, the celebration concluded with a recording of Nelita herself, performing Schumann’s Romance in F-sharp Minor, Opus 28, No. 2.

CELEBRATING FOUR ENDOWED PROFESSORSHIPS

In the past two years, four outstanding Eastman faculty artists have been named to new endowed professorships. All four were celebrated at an event in Kilbourn Hall in October 2022. Not surprisingly, all four of them have received Eastman’s Eisenhart Award for Excellence in Teaching.

Renée Jolles, who joined the Eastman faculty in 2013, is our Wegman Family Professor of Violin, appointed in 2020. Oboist Richard Killmer, also designated a Wegman Family Professor in 2020, has taught at Eastman since 1982. Both professorships are gifts of Danny Wegman.

In February of 2022, Natalya Antonova became the Wentworth Family Professor of Piano, a position made possible by a generous gift from Tim and Robin Wentworth. Also this year, David Higgs was named Eastman’s Minehan Professor of Organ, a gift from Cathy Minehan.

GENEROUS GIFT ESTABLISHES A DEANSHIP AND FELLOWSHIP AT EASTMAN

Robert O. “Robin” Lehman, an internationally renowned Rochester-based glass artist and documentary filmmaker, has established the Marie Rolf Dean of Graduate Studies Endowed Fund. This gift creates the Marie Rolf Dean of Graduate Studies and the Robert O. Lehman Graduate Fellowship. Both positions honor Eastman’s former senior associate dean of graduate studies and professor of music theory, Marie Rolf '77E (PhD), who is also Lehman’s wife. Rolf retired on January 2, 2023, after 27 years as graduate dean and 44 years on the faculty.

Matthew Ardizzone '97E (DMA), formerly Eastman’s associate dean of admissions and enrollment management, has been named the inaugural Marie Rolf Dean of Graduate Studies. The Lehman Fellowship will provide support for one incoming doctoral student for a three-year term. Subsequent fellows will be named in future years.

“We are tremendously grateful to Robin Lehman for his generous gift, which celebrates the remarkable legacy Professor Rolf will be leaving at Eastman and her commitment to graduate students,” says Dean Jamal J. Rossi.

► SCHOOL NEWS

100 YEARS OF THE EASTMAN THEATRE: JEFF BEAL CELEBRATES WITH HIS LATEST COMMISSION

THE ROCHESTER Philharmonic Orchestra (RPO) joined the Eastman Philharmonia in an Eastman Theatre Centennial Concert on September 24, 2022. The Eastman Theatre celebration coincided with Eastman's official centennial in 2021-2022, followed in 2023-2024 with the RPO's own 100-year-celebration in 2023-2024. Neil Varon led the Eastman Philharmonia in Strauss' *Don Juan*, and the RPO contribution had a definite Eastman connection: Howard Hanson's "Romantic" Symphony, conducted by Andreas Delfs.

The Philharmonia and RPO joined forces for the world premiere of *The Cathedral*, composed and conducted by Jeff Beal '85E. "The Eastman Theater is a magnificent and historic concert and gathering space," said Beal prior to the concert. "Having spent my formative years performing there as a student, I'm honored to compose and

conduct a new work to ring in its centennial. *The Cathedral* celebrates in sound the two orchestras who call the theater their home."

This fall, the Emmy-winning composer (of *House of Cards* and *Monk*, among many others) was appointed as an Eastman Distinguished Visiting Artist. Beal, co-founder of the Beal Institute for Film Music and Contemporary Media with his wife Joan Beal '84E, will return to campus regularly to, in his words, "further the comprehensive and vibrant study of the art and craft of film scoring" by working with and mentoring Eastman students.

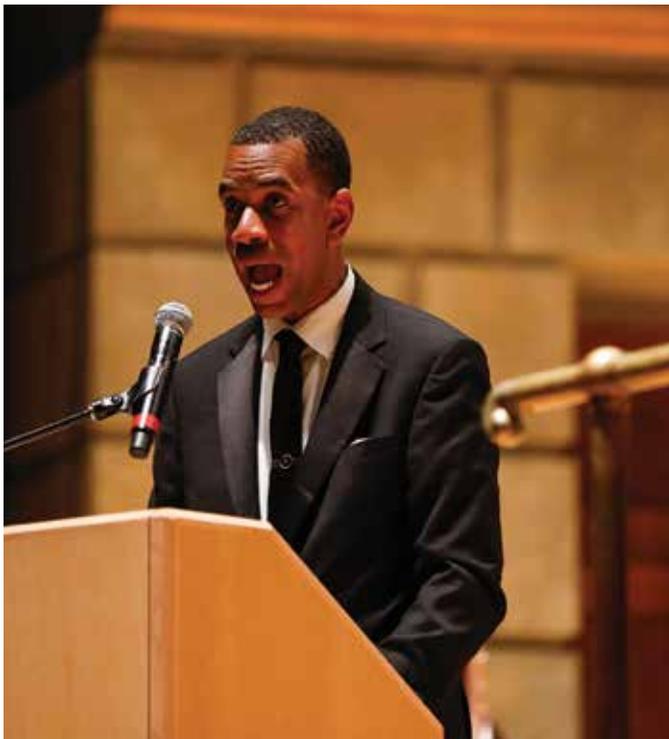
"We are very excited to have Jeff as a Distinguished Visiting Artist," says Beal Institute Director Mark Watters. "Not only will his skill and talent be a great asset to our media composition students but also sharing the experience of his award-winning 30-year career."



A \$1.2M GRANT TO GATEWAYS

In December 2022 Gateways Music Festival received the largest single grant in its history: \$1.2 million, from the New York City-based Bay & Paul Foundations, a Gateways supporter since 2019 and a lead sponsor of the Gateways Orchestra's Carnegie Hall debut in April 2022. The grant will support ongoing and expanded programs along with other strategic initiatives. "We are extremely grateful to the Bay & Paul Foundations for this extraordinary show of support for Gateways' important mission and efforts," said Lee Koonce, Gateways' President & Artistic Director. "The grant is a testament to the hard work of countless Rochester-based volunteers over the years, the extraordinary musicianship and commitment of our Gateways musicians, and the vision of our founder Armenta Hummings Dumisani." The mission of the Gateways Music Festival is to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance. The next Gateways Music Festival will again take place in Rochester and New York City from October 16 through October 22, 2023.

JEFF BEAL: KURT BROWNELL; GATEWAYS: MATT WITTMAYER



“A New Morning” with EWE and Mayor Malik Evans

The Eastman Wind Ensemble’s first concert of the semester brought together memorable music and memorable guests. The EWE under Mark Scatterday hosted international operatic soprano Kathryn Lewek ‘06E ‘08E (MM), who sang music by Joseph Schwantner and André Previn; and Rochester Mayor Malik Evans, who gave a powerful reading of the words of Dr. Martin Luther King Jr. in Schwantner’s *New Morning for the World*: “Daybreak of Freedom,” which was premiered by the Eastman Philharmonia with baseball star Willie Stargell as narrator in 1983.



OLEH AT 80: A SEMESTER-LONG CELEBRATION

IN 2022, PROFESSOR of Violin Oleh Krysa, who has taught at Eastman since 1993, celebrated his 80th birthday, as well as 60 years as a professional violinist and 55 years as a teacher. He appropriately celebrated with no fewer than three recitals throughout the fall.

He has performed, premiered, and recorded a prodigious amount of repertoire from baroque to contemporary repertoire, solo to chamber music to concertos, and he displayed a good portion of it in these three concerts, with his faculty colleagues Barry Snyder and Irina Lupines, violinists Mikhail Kopelman, Juliana Athayde, Robin Scott, and Yoojin Yan; violist Msumi Per Rostad; and cellists Steven Doane and Rosemary Elliott in music ranging from Vivaldi and Bach to Ravel and several Ukrainian composers.

Krysa said simply, “I was thrilled to bring all three of these concerts to the public and to share this music with so many colleagues.” In January he shared the Kodak Hall stage with many colleagues and compatriots as soloist in Bruch’s G Minor Violin Concerto with the Lviv National Philharmonic Orchestra of Ukraine under Theodore Kuchar.



MAYOR MALIK EVANS, KATHRYN LEWEK, MATT WITTMAYER

▶ RECORDINGS



MICHAEL TORKE '84E

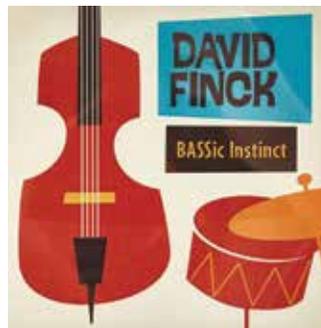
SKY; BEING; PSALMS AND CANTICLES; TIME

Since 2020, when Michael's violin concerto, *Sky*, was a finalist for the Pulitzer Prize, he has released three recordings influenced by the intersection of jazz and minimalism: *Being* (2020); *Psalms and Canticles* (2021); and the latest, *Time* (2022). Michael describes his latest release:

"Time is the one thing money can't buy. The rich and the poor have equal access to time—time is free but it's priceless. You can't own it but you can use it. You can't save it but you can spend it.

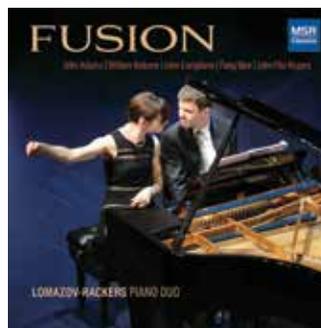
"*Time* is the third recording project unhindered by Covid, insofar as the individual tracks were recorded independently in isolation, and later mixed together. This gave us the opportunity to hire the same musician to do all four clarinet parts, all four sax parts, all three mallet parts, and all four vocal parts ... Exactness is required in this kind of interlocking, rhythmic music, and we could achieve it with this recording strategy.

"Buddha says, 'Life is swept along, next-to-nothing its span. For one swept to old age no shelters exist. Perceiving this danger in death, one should drop the world's bait and look for peace.'"



DAVID FINCK '80E
BASS-IC INSTINCT
Burton Avenue Music

One of the jazz world's most in-demand musicians, bassist-band-leader David and some equally elegant fellow musicians offer an outstanding collection that's highlighted by a number of standards including "Dearly Beloved," "Tea for Two," "Soon It's Gonna Rain," and "I'm Confessing that I Love You."



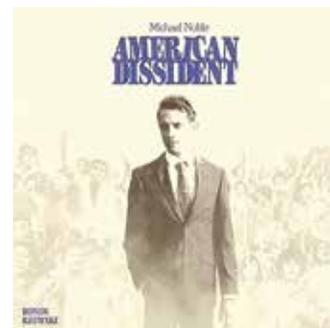
LOMAZOV-RACKERS PIANO DUO
FUSION
MSR Classics

Marina Lomazov '93E, '00E (DMA) and Joseph Rackers '05E (DMA), both professors of piano at Eastman, are also a popular piano duo. In *Fusion* they explore contemporary American music by John Adams, William Bolcom, Fang Man, John Fitz Rogers, and John Corigliano.



TIME FOR THREE
CONCERTO 4-3,
CONTACT
DG

The popular two-violins-and-bass trio Time for Three is featured in recent works by two Pulitzer Prize winners: Jennifer Higdon's "Concerto 4-3," and *Contact* by Kevin Puts '94E, '99E (DMA), which recently won a Grammy (see sidebar). The Philadelphia Orchestra is conducted by Xian Zhang.



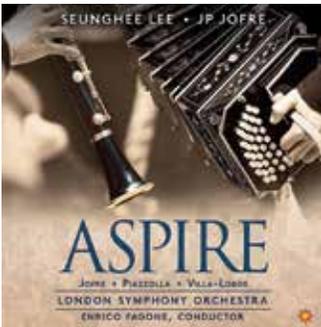
MICHAEL NOBLE '10, '10E
AMERICAN DISSIDENT
Streaming services

Michael's ambitious debut album features the hour-long *The People United Will Never Be Defeated!* by Frederic Rzewski. This colossal work is framed by Rzewski's "Winnboro Cotton Mill Blues" and Margaret Bonds' "Troubled Water."



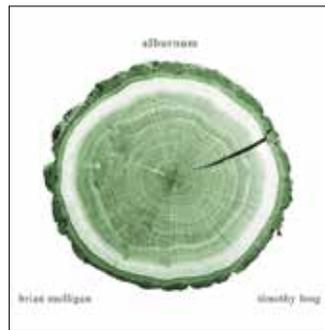
DAVE SLONAKER '80E (MM)
CONVERGENCY
Origin

Composer Dave Slonaker '80E (MM) announces the release of his new recording with the Dave Slonaker Big Band. The band includes Eastman professor Clay Jenkins as well as Bob Sheppard '77E (MM), Brian Scanlon '81E '83E (MM), Rob Lockart '80E (MM), Ed Czach '80E '82E (MM), and Bill Reichenbach '71E.



SEUNGHEE LEE '90E
ASPIRE
Musica Solis

Clarinetist Seunghee and bandoneonist and composer JP Jofre are joined by the London Symphony Orchestra under the direction of Enrico Fagone and pianist Steven Beck. The Grammy-nominated album (see sidebar) includes the first recording of Jofre's Double Concerto for Clarinet and Bandoneon, commissioned by and written for Seunghee, as well as the "Aria (Cantilena)" from Villa-Lobos's *Bachianas Brasileiras No. 5*, recorded on the clarinet.



BRIAN MULLIGAN
(STUDIED AT EASTMAN)
TIMOTHY LONG '92E
ALBURNUM
Bright Shiny Things

Alburnum is the second album from baritone Brian and pianist Tim (who is also musical director of Eastman Opera Theatre). It includes first recordings of *Songs from the Plays* by Mason Bates, *As Long as We Live* by Missy Mazzoli, and *Walden* by Gregory Spears '99E.

**EASTMAN NOTED
 IN GRAMMY NOMINATIONS**

THE 2023 GRAMMY AWARD NOMINATIONS WERE ANNOUNCED ON NOVEMBER, AND SEVERAL EASTMAN ALUMNI ARE ON THE LIST FOR SOME IMPORTANT AWARDS.

BEST LARGE JAZZ ENSEMBLE ALBUM:

- Ron Carter '59E, '10 (Honorary)**, *Remembering Bob Freedman*
- Steve Gadd '68E, '17 (Honorary)**, *Center Stage*

BEST CLASSICAL SOLO VOCAL ALBUM:

- Renée Fleming '83E (MM), '11 (Honorary)**, *Voice of Nature – The Anthropocene*—WON
- Paul Sánchez '09E (MM), '13E (DMA)**, piano, performed on *Okpebholo: Lord, How Come Me Here?*

BEST CONTEMPORARY CLASSICAL COMPOSITION:

- Kevin Puts '94E, '99E (DMA)**, *Contact*—WON
- Jack Quartet; including John Pickford Richards '02E, '04E (MM)**, viola, and
- Christopher Otto '06, '06E**, violin, played on composer Derek Bermel's *Intonations*

BEST CHAMBER MUSIC/SMALL ENSEMBLE PERFORMANCE:

- Third Coast Percussion**, including current DMA student **Sean Connors '04E**, *Perspectives*
- PUBLIQuartet; including Curtis Stewart '08, '08E**, for their performance of *What Is American*

BEST CLASSICAL COMPENDIUM:

- Seunghee Lee '90E**, clarinet, performed on *Aspire*

BEST OPERA RECORDING:

- Erin Morley '02E**, coloratura soprano, performed on Aucoin: *Eurydice*

BEST MUSICAL THEATRE ALBUM:

- Composer/producer **Jason Robert Brown** (studied at Eastman), *Mr. Saturday Night*

BEST HISTORICAL ALBUM:

- Bob Ludwig '66E, '01E (MM)**, mastering engineer, *Yankee Hotel Foxtrot* (20th Anniversary Super Deluxe Edition)—WON

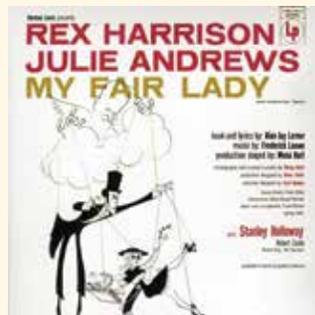
▶ ALUMNI NOTES

GODDARD LIEBERSON MASTERWORKS OF BROADWAY

If you are a fan of “Golden Age” Broadway, you probably know the name of **Goddard Lieberson** ’35E (BM), ’74E (HNR). Lieberson (1911-1977) studied composition at Eastman in the 1930s; his fellow students included Alec Wilder ’73E (HNR) and Mitch Miller ’32E (BM). He remained an occasional composer, and his son Peter became a distinguished one; but his true musical legacy is as a visionary recording executive. He joined CBS (later Columbia Records) in 1938, and was its president from 1956 to 1971, then from 1973 to 1975.

Lieberson made some remarkable history at Columbia. He is widely credited with introducing the long-playing record, signed such artists as Glenn Gould, Bob Dylan, and Barbra Streisand, and sponsored extensive recording of music by such then-contemporary composers as Schoenberg, Webern, Stravinsky, and Copland. His impressive achievements in “recorded” music earned him an honorary doctorate from Eastman and membership on the school’s Visiting Committee.

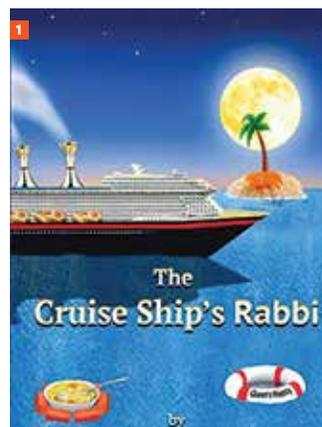
But Goddard Lieberson is probably best known for the Broadway original cast recordings he produced, from *South Pacific* in the 1940s up to *A Little Night Music* and *A Chorus Line* in the 1970s. The list includes *West Side Story*; *My Fair Lady*, whose cast recording topped the Billboard charts for fifteen weeks; and four 1960s Grammy winners: *Gypsy*, *The Sound of Music*, *Mame*, and *Cabaret*. All of them are still in print, bearing the names of their composers, lyricists... and Goddard Lieberson (shown below with the young Stephen Sondheim).



1950s

Francis Brancaleone ’58E served on the screening jury, and as a coach for the piano duet round, for the Tenth New York International Piano Competition held at the Manhattan School of Music. Francis has served in these capacities since the competition’s inception in 2002. His most recent scholarly publication is in the Spring 2022 issue of *Sacred Music*: “Josephine Morgan, R.S.C.J., and the Pius X School of Liturgical Music’s Rapid Response to Vatican II: A 1964 Composers Meeting and 1967 Composers Forum.”

1970s



Michael Isaacson ’79E (PhD) recently published his latest novel, *The Cruise Ship’s Rabbi*. This book, Michael’s first novel *People of A Prayer*, and his scholarly publications on Jewish music, are available from ECM at michaelisaacson.com.

A concert of compositions by **David Owens** ’72E was performed on November 6 at the Chelmsford (MA) Centre for the Arts. The program included David’s *Music to Hear* for tenor and guitar, *Quartet for Strings in One Movement*, *Within a Dream* for soprano and string quartet, and *Trio Opalesco* for clarinet, viola, and piano.

A number of Eastman alumni were included in *Musical America’s* list of Professionals of the Year for 2022,

and their degrees span decades: **Mark Volpe** ’79E, managing director of the Boston Symphony orchestra; **Nicole Paiement** ’88E (DMA), founder and artistic director of Opéra Parallèle; **Philip Wilder** ’90E, president and general director of Chanticleer; **Andrea Kalyn** ’02 (PhD), president of New England Conservatory; **Kate Sheeran** ’02E, executive director of the Kaufman Music Center; and **Reba Cafarelli** ’02E (BM), managing director of Third Coast Percussion. The list also included pianist **Barbara Lister-Sink**, director of the Salem College School of Music, who taught at Eastman from 1979 to 1985.

1980s

The latest movie project for **Jeff Beal** ’85E is the soundtrack for *Raymond & Ray*, starring Ethan Hawke and Ewen McGregor. Jeff wrote the jazz and blues-influenced music and performs it, as well; the *Hollywood Reporter* praised his “spare, moody jazz trumpet score.” The *Raymond & Ray* soundtrack is available on most music streaming services.

An interview with violinist **Mary Corbett** ’84E, who has played in The Florida Orchestra (TFO) since 1989, is the cover story in the December 2022 *International Musician*. Mary’s career has included performing with Leonard Bernstein in New York and Whitney Houston at the 1991 Super Bowl; she also performs frequently for palliative care and hospice patients: “you gain a deeper understanding of the meaning of music; how transformative it can be for those who are dying and for their family members.”

The Requiem by **Dan Locklair** ’81E (DMA) recently enjoyed three performances: on October 30 at Wake Forest University, Winston-Salem, North Carolina and at Bruton Parish Church, Colonial Williamsburg, Virginia; and on November 6 at Christ Church Cathedral in Cincinnati, Ohio.



2 Miles Osland '87E (MM) is the 2022 recipient of the *DownBeat* magazine Lifetime Achievement Award for Excellence in Jazz Education at the collegiate level. Miles has taught for 34 years at the University of Kentucky at Lexington, as a saxophone professor and then as director of the Jazz Studies program; he has made 42 recordings (so far) with the school's student ensembles. In a November 2022 *DownBeat* profile, Miles recalls that "Ray Ricker's great saxophone books really attracted me to go to Eastman." He met his wife, **Lisa (Parent) Osland '87E**, also a saxophonist, at Eastman – "and Ray ended up being the best man at our wedding."

Paraclete Press has published and released **Kathleen Turner's** *Ritornello and Variations on "Llangl-offan"* (a Welsh hymn tune to which several hymn texts have been paired). The work is dedicated to the late **David Craighead**, Kathleen's teacher and chair of Eastman's Organ Department from 1955 to 1992. Also scheduled for release by Paraclete is Kathleen's *Modal Arioso on "Lylington"* for oboe and organ, based on English composer Sydney H. Nicholson's hymn tune. This work is dedicated to **Richard Killmer**, Eastman's Wegmans Family Professor of Oboe (see Faculty News).

1990s

Elizabeth Azcona-Hartmark '90E celebrated 30 years on the piano faculty of Peabody Preparatory at the Peabody Institute, Johns Hopkins University. **Stephen Hartmark '90E** is on the faculty of the Sociology Department of Towson University.

Jennie Oh Brown '93E (MM), '97E (DMA) is the Artist in Residence and Artistic Director at Epiphany Center for the Arts in Chicago.



3 Shizuo Z. Kuwahara '98E won the 2022 American Prize in Conducting, 2022, in the professional orchestra division. "Z" was judged for his online performances of works by Brahms, Rachmaninoff, and Stravinsky with the Danish National and Frankfurt Radio Symphony Orchestras.



PAUL FREEMAN A PIONEERING MAESTRO

Paul Douglas Freeman '56E, '58E (MM), '63E (PhD), who died in 2015, was one of the most active American conductors during a time when African American conductors were very rare, and he began his career at Eastman.

After graduation, a Fulbright Scholarship in Berlin, study in America with Pierre Monteux, and posts with the Dallas and Detroit Symphony Orchestras and the Helsinki Philharmonic through the 1970s, he became music director of the Victoria (BC) Symphony and Czech National Symphony Orchestra. In 1987, he founded the Chicago Sinfonietta, leading it until his retirement in 2011.

Paul Freeman made hundreds of recordings, including the complete piano concertos of Mozart, Haydn, and Beethoven with Derek Han and many works of all periods, including unusual repertoire, with the Chicago Sinfonietta. Perhaps Freeman's sterling achievement on recordings is *The Black Composers Series*, recorded in the 1970s for Columbia. The nine-LP series chronicled two centuries of Black symphonic composers, including Ulysses Kay '40E (MM) and George Walker '56E (DMA), '12 (honorary). This series is now available as a Sony Classical CD box.

▶ ALUMNI NOTES



BRINGING SUMMER OPERA TO EASTMAN

Gerard Floriano '86E (MM), '95E (DMA), whose degrees are in choral and orchestral conducting, has put them together as music director of Finger Lakes Opera (FLO), upstate New York's only current opera company. Gerry is also Director of Choral Activities at SUNY Geneseo; his wife, soprano **Joan Harkenrider Floriano** '85E (MM), who also teaches at Geneseo, is FLO's artistic advisor.

Finger Lakes Opera began modestly in the summer of 2013, but Gerry announced plans for the first full production the following year, *Carmen*. FLO has built up a loyal following, and, last summer, relocated to Eastman's Kodak and Hatch Recital Halls.

An August 7 gala concert was "an homage to the company's beginnings," says Gerry, "beginning with four selections from *Carmen*," and ending with "Libiamo ne'lieti calci" from *La Traviata* as a tenth-birthday toast. (Real toasts were offered at a post-concert reception.) An abridged version of Mozart's *Così fan tutte* that weekend showcased the company's 2022 Tomita Young Artists.

Like so many other performing organizations, the company is on the rebound after the COVID pandemic. "It has always been a challenge, and we're always transforming," says Gerry. "But it's been a wonderful ten years." *Opera America* agrees; during its 2022 conference Gerry Floriano received an honorary plaque for his ten years of FLO leadership.



Marilyn Nonken '92E has been appointed Chair of the Department of Music & Performing Arts Professions at New York University's Steinhardt School of Culture, Education, and Human Development. Professor of Music and Chair of the American Musicological Society's performance committee, Marilyn has served as Director of Piano Studies at NYU since 2006.

2000s

Ruth Bennett '04E (MM) was appointed as Assistant Professor of Harp at Boston Conservatory at Berklee, starting in September 2022.



Kristian Bezuidenhout '01E '04E (MM) was featured on the cover of the September 2022 issue of *International Piano* magazine.

Kris made a return visit to Eastman in November, appearing in a recital with mezzo-soprano Anne Sofie von Otter and receiving an Eastman Centennial Award.

Sarah McCaffrey '05E and her family made the move from Brooklyn to her hometown of Minneapolis, where in 2021 she opened her own music school, *Songs with Sarah*, at 404 East 48th Street (songswithsarah.com). Despite the pandemic, *Songs with Sarah* has thrived as "a music school for all ages," offering early childhood music and movement classes and group piano, instrumental and vocal lessons. "For all ages, we create, improvise, and push the boundaries of traditional music here," says Sarah, "and we can't wait to see how things continue to unfold."

2010s

Kevin Dombrowski '12E is the new Principal Trombone with the Fort Wayne Philharmonic.

Boon Hua Lien '18E (DMA) conducted the Singapore Symphony orchestra in a concert celebrating the twentieth anniversary of Singapore's premier arts venue, Esplanade.

Malcolm J. Merriweather '10E (MM) has been appointed Direc-

tor of the New York Philharmonic Chorus. Merriweather is the first director of this newly formed, fully professional ensemble. The NYPC gave its premiere performances during the David Geffen Hall Opening Galas on October 26 and 28, performing Beethoven's Ninth Symphony.

Two Eastman composition graduates were featured in the US Army Band 2022 Chamber Music Composition Competition. **David Clay Mettens** '15E (MA) was announced as one of two winners for his work *Hollows* and **John Liberatore** '09E (MM), '14E (PhD) as one of three runners-up for his work *A Very Star-Like Start*.

Good news from two alumni of the Beal Institute for Film Music and Contemporary Media: **Garret Reynolds** '16E '18E (MM) has been working with *Game of Thrones* composer Ramin Djawadi for several years and received screen credit on HBO's *House of the Dragon* series; and **Joseph Hagen** '19E '21E (MM) recently worked on Amazon Prime's *Samaritan*, starring Sylvester Stallone.



3 Sungmin Shin '11E (MM) '18E (DMA) was appointed Associate Professor of Practice in Guitar at the University of Buffalo, State University of New York. Sungmin was electric guitarist for fivebyfive (see the Winter 2022 *Eastman Notes*) and for the rock band Lauren and the Good Souls.

4 Amy Skjerseth '13, '13E was appointed Lecturer in Audiovisual Media at the University of Liverpool, and is also co-director of the University's Music in Audiovisual Media Master's program.

Shawn Williams '11E (MM) was appointed full time Professor of Jazz Trumpet at the University of Northern Colorado.



▶ ALUMNI NOTES DEATHS AS OF NOVEMBER 30, 2022

1940s

Ruth (Allen) Andrews

'48E, June 2022

J. Alice (Crawford) Christ

'46E, October 2022

Harold Bellman Green

'49E (MM), May 2007

Olga (Ostapchuk) Mahlstedt

'48E, August 2022

Lorraine (Rose) Mann

'45E, December 2021

Judy (Strubhar) Ross

'44E, August 2022

Michaela (Loose) Williams

'48E, August 2022

1950s

Carl Edward Gearhart

'54E (MM) – June 2022

J. Robert Hladky

'52E (MM), '59E (DMA),

January 2022

Barbara Ann (Garvey)

Jackson

'52E (MM), September 2022

Sarah (Genung) Johnson

'59E (MM), September 2022

Wolfgang F. Knittel

'58E, April 2018

Meline (Kulhanzian)

Markarian

'51e, January 2022

Kyong J. Paik (Kim)

'59E (MM), August 2022

Lawrence K. Moss

'50E (MA), June 2022

Martha J. (Williams) North

'54E (MM), August 2022

Edward H. Pettengill

'54E, November 2022

John A. Reed

'55E, September 2022

Joan M. Stegner

'55E, October 2022

F. Raymond Stilwell

'54E, September 2022

J. Richard Szeremany

'54E, October 2022

1960s

David Franklin Atwater

'69E, '73E (MM), October 2022

Nancy (Driscoll) Bishop

'61E, July 2022

Ani Angela (Yervanian)

Chalemian

'67E, '69E, November 2022

Robert W. Christensen

'62E, '64E (MM), September

2022

Arlene T. (Matsuoka) Cole

'65E, August 2022

Larry Joe Cook

'67E (MM), August 2022

Mary Joanne Curnutt

'62E (DMA), February 2022

George T. Faust

'67E (MM), November 2022

William John Hilbrink

'60E (MM), October 2022

Harold Wayne Janks

'67E, June 2022

David M. Kantner

'68E, November 2022

James A. McRae

'66E (MA), December 2021

William H. Platt

'66E, September 2022

Daniel D. Stern

'65E, July 2022

1970s

Thomas Gordon Eadie

'71E, '75E (MM), August 2022

Judson T. Griffin

'73E, May 2020

Raymond B.A. Heible

'72E, October 2022

Robert Lawrence Mowers

'74E, October 2018

Patricia (Lewis) Piper

'77E (MM), October 2022

John Anthony Ward

'75E, July 2022

Joseph Allen Streisfeld

'70E, '72E (MM),

November 2021

1980s

Zelman L. Bokser

'83E (DMA), November 2018

Juliann M. French

'81E, October 2022

Eric Hugo Late

'87E (MM), November 2022

John Richard Liston

'85E (MM), July 2022

2010s

Lucinda Meredith Olson

'14E, November 2022

▶ ALUMNI NOTES IN MEMORIAM



1 ROBERT FREEMAN

Robert Schofield Freeman, director of the Eastman School of Music from 1972 to 1996, died on October 18, 2022, in Austin, Texas.

His paternal grandfather played in John Philip Sousa's band and became Eastman's first trumpet professor. His father, Henry Freeman '30E, performed in the Rochester Philharmonic Orchestra, and then as principal bassist in the Boston Symphony Orchestra. His mother, Florence Knope Freeman '30E, was an accomplished freelance violinist.

Bob (as he was known to all) earned a BA in music *summa cum laude* from Harvard College and a diploma in piano performance from the Longy School of Music in 1957. He studied piano with Artur Schnabel and Rudolf Serkin, earned an MFA and PhD in musicology at Princeton, and was awarded a Fulbright Scholarship.

After serving at Princeton and MIT, in 1972 he was named Eastman's director. He preserved and expanded the Eastman campus, and built a faculty dedicated in equal measures to the performance, academic study, and compelling teaching of music. (For much more information on Bob Freeman's tenure at Eastman, go to "Eastman Remembers Robert Freeman" at esm.rochester.edu/robert-freeman/).

After leaving Eastman in 1996, he served as president of the New England Conservatory, then dean of the College of Fine Arts at The University of Texas at Austin in 2000, retiring in 2015. In that year, Eastman awarded Bob Freeman an honorary degree and renamed the Sibley Music Library



atrium the "Freeman Family Atrium."

Bob led a nationwide rethinking and reformation of collegiate music education and was devoted to ensuring a place for serious musical composition, scholarship, and music making in American life. His musical commissions included Eastman professor Joseph Schwantner's *New Morning for the World* (1983), a setting of the writings of Dr. Martin Luther King, Jr. narrated at its premiere by baseball Hall of Famer Willie Stargell.

Robert Freeman is survived by his brother, James Douglas Freeman; his children, John Frederick Freeman and Elizabeth Katharine Poon, his stepson, Scott Alan Henry; and four grandchildren.

Robert Freeman was a decidedly larger than life personality, yet someone capable of immense generosity, compassion, insight, and wit. I first met Freeman when he and Associate Director Jon Engberg took me to lunch at the famed (or infamous!) Eddie's Chop House for a luncheon interview in early 1976. The conversation was informative, probing, direct, yet remarkably friendly and engaging.

Coffee and dessert were called for and I ordered strawberry shortcake, which upon arrival I quickly knocked over, ending up as a colorful puddle in the lap of my newly purchased suit. There was just a beat as Freeman and Engberg eyed this terrific mess and my enormous embarrassment, quickly put to rest by Freeman's uproarious laughter and energetic

slap on my shoulder, saying "May your career at the Eastman School of Music be as colorful and dramatic as this truly glorious spill!"

A truly one-of-a-kind artist, leader, and visionary.

— James VanDemark

Professor of Double Bass at Eastman since 1976, James VanDemark received the Eisenhart Award for Excellence in Teaching in 2021.

2 CAROL WEBBER

Carol Webber, professor emerita of voice at Eastman, died peacefully on Friday, November 25, 2022. She was 78 years old. Because of her expansive repertoire and ability to perform in a variety of musical styles, Carol Webber's performance career flourished in opera, recital, and chamber music. She performed with the Metropolitan Opera, Vancouver, Seattle, Portland, Miami, and numerous regional opera companies and symphony orchestras. She served as adjudicator in various vocal competitions, and as a member of the Bach Aria Group from 1986 to 1991, recorded for the Musical Heritage Society label.

Carol Webber served as a faculty member at the Oberlin Conservatory from 1986 to 1991, and at Eastman from 1991 until her retirement in 2019. As a teacher, her pedagogical skills, energy, and determination enabled her to bring out the best from students of different levels of skill and vocal technique.

According to her daughter, Lara, "In her last days and hours, we were listening to her miraculous students singing from their hearts, true to themselves with clarity of purpose and honesty—as she taught them. She was surrounded by friends and family in her final days and was peaceful through them all."

Information about a memorial celebration for Carol Webber, and/or an obituary, will be shared when it is available.

► FACULTY NOTES

Eastman was well represented at the joint annual meeting of the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology (November 10–13). In the words of Musicology Department chair

Michael Anderson, “Between our departments, numerous presenters on a rich array of topics demonstrated our school’s broad strength in music studies.” Besides the presentations by students, faculty members, and alumni, two Eastman faculty members won publication awards. **Jennifer Kyker**, associate professor of ethnomusicology, won the Society for Ethnomusicology’s Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology and was the honorable mention for the Bruno Nettl Prize. Professor Music Theory **Matthew Bailey Shea** won the Wallace Berry Award for his *Lines and Lyrics: An Introduction to Poetry and Song*.

This award is given by the Society for Music Theory to distinguished books by authors of any age or career stage.

Assistant professor of Voice **Nicole Cabell** ’01E, who sang in **Kevin Puts** ’94E, ’99E’s *The Brightness of Light* with the Philharmonia during Meliora Weekend, was profiled in *Classical Singer* magazine.

Two members of our musicology department, assistant professor **Anaar Desai-Stephens** and **Pallas Catenella Riedler** ’22E (MA), received 2022–23 American Fellowships from the American Association of University Women.

In September, Associate Professor of Cello **Guy Johnston** ’12E returned to his native England. He toured the UK as a soloist with The Hallé Orchestra in the premiere performances of a concerto by Dobrinka Tabakova, af-

ter which he took part as performer and director in the Hatfield House Music Festival.

In August, **Nathan Laube**, associate professor of organ, performed a recital in London’s 2022 Proms series, one of the most famous music festivals in the world. The words of the BBC, Nathan “put the Royal Albert Hall’s colossal organ through its paces, with music by Wagner, Franck, Alkan, and Liszt.”

Associate Professor of Viola **Masumi Per Rostad** recently began the second season of *Sound Post*, his video series on the Violin Channel, interviewing Vadim Gluzman about the experience of playing on Leopold Auer’s Stradivarius violin and with Henryk Szeryng’s Piccate bow.

Professor of Composition **Carlos Sanchez-Gutierrez** recently received two distinctive

honors. Mexico’s Secretaria de Cultura, the country’s ministry of culture, elected him, along with his fellow Eastman composition professor **Ricardo Zohn-Muldoon**, to the prestigious Sistema Nacional de Creadores de Art (National System of Art Creators) for a three-year term. Carlos was also inducted as a member of the Johns Hopkins University Society of Scholars. The Chamber Music Society of Lincoln Center recently performed Carlos’ *Trio Variations*.

In July 22, Beal Institute Director **Mark Watters** guest conducted at a concert at Walt Disney Concert Hall in Los Angeles honoring legendary film composer Basil Poledouris (*The Hunt for Red October*, *Lonesome Dove*, *Conan the Barbarian*, *Starship Troopers*). Mark conducted “Tradition of the Games,” which he commissioned from Poledouris for the Opening Ceremonies of the 1996 Centennial Olympic Games in Atlanta.

► STUDENT NOTES

DMA students of Joseph Rackers and Marina Lomazov placed well in summer 2022 competitions.

Matthew Figel earned sixth prize at the Leipzig Bach International Piano Competition. **Zehao (Nick) Bai** won the second prize, and Special Prize for best performance of the commissioned work by Misha Zupko, at the National Society for Arts and Letters National Piano Competition in Chicago. Nick also won the Silver Medal and Audience Prize at the 2022 Seattle International Piano Competition.

Guitarist **Rachel Ginebra**, DMA student of Nicholas Goluses, was a winner of the Laureate Gala audition/competition. In November,

Rachel was the soloist with the New York Chamber Players in Giuliani’s Guitar Concerto at Weill Hall at Carnegie Hall.

DMA student **Ziying Hu**, a student of James VanDemark, won two international competitions and made her Carnegie Hall debut in December. Professor VanDemark adds, “This spring the studio was gifted a wonderful, vintage Italian Ceruti double bass by a woman double bassist in New York City who is not an Eastman graduate. The superb instrument was given because of the number of women bassists in the studio, the largest of any major music school in the United States.”

Nikolette LaBonte, a DMA student of W. Peter Kurau, recently published an article on “Instrument Gender Stereotyping” in *The Horn Call*, the horn world’s academic journal.

Violinist **Jory Lane**, a Performer’s Certificate candidate from Renée Jolles’ studio, is one of five young musicians selected for the 2022–2023 *Performance Today* Young Artists in Residence Program. Each Young Artist will record performances and interviews for broadcast and will participate in outreach to elementary and middle-school students.

Alexander Little, a DMA student of David Higgs, won Second Prize in the sixth International Bux-

tehude Organ Competition held in Hamburg, Lübeck, and Mölln, Germany. Alex was the only competitor from the United States. Two students of Alan Chow placed in recent competitions: junior **Michael Liu** won the concerto competition at the New Orleans Piano Institute and appeared as soloist with the New Orleans Civic Orchestra this season. Master’s student **Eunseon Ahn** won Third Grand Prize in the Chicago International Music Competition last July.

Johnny Wang, second-year master’s student of Michael Wayne, was appointed acting associate principal and E-flat clarinet of the North Carolina Symphony.

▶ STUDENT NOTES

Composition and piano student **Zihan Wu's** *Three Songs after Japanese Haiku*, which won our student composition award, were premiered by soprano **Katriana Kirby-Kopczynski** with the Eastman School Symphony Orchestra directed by **Nicholas Sharma**. Later that week, Brad Lubman led Musica Nova in the premiere of Zihan's *Seven Scenes After the World Falls into Darkness*.

Xinyue Yang, a DMA student of Natalya Antonova, was first prize winner of the Weatherford International Piano Competition. Another student of Natalya's, **Yupeng Mei**, was first prize winner of the National Society for Arts and Letters National Piano Competition.

The winners of the Fall 2020 Verdehr Trio Award are clarinetist **Ju Young Yi**, a student of Michael Wayne; violinist **Yip Wai Chow**, a student of Robin Scott; and pianist **Mai Li**, a student of Alan Chow.

Bonnie Boyd's students had an outstanding summer. Sophomore **Alex Lehman** won the Portland Rossini Club Scholarship Competition. Senior **Sean Marion** was appointed full-time Second Flute with the Rochester Philharmonic Orchestra. Junior **Brooke Walden** won the Eastern Music Festival Concerto Competition.

George Sakakeeny's DMA bassoon student **Carl Gardner** won an audition for the premier Air Force Academy Band. Carl and another of George's graduate students, **Matthew Boice**, played in the Buffalo Philharmonic as guest principal bassoon this summer, and in June junior **Adrian Wittmer** performed a bassoon concerto at The Bach and Beyond Festival in Fredonia.

Students of David Higgs fared very well in The National Young Artists

Competition, part of last month's American Guild of Organists National Convention in Tacoma and Seattle, taking home all of the prizes. The final winners were **James Kealey**, First Prize; **Daniel Chang**, Second Prize; **Daniel Minnick**, Third Prize. James and Daniel tied for the Audience Prize. In addition, Daniel won First Prize at the Sursa American Organ Competition at Ball State University.

THE FOLLOWING EASTMAN STUDENTS AND TEACHERS WERE WINNERS AT THE 2022 THE NEW YORK STATE MUSIC TEACHERS ASSOCIATION COMPETITIONS:

- *Young Artists Piano*: **Matthew Figel**, winner, student of Joseph Rackers and Marina Lomazov; **Jianyi Gu**, runner-up, student of Alan Chow
- *Young Artist Woodwind*: **William Pyle**, winner, student of Chien-Kwan Lin
- *Young Artist Voice*: **Samantha Sosa**, representative, senior student of Katherine Ciesinski.
- *Collegiate Piano*: **Vincent Li**, winner, student of Joseph Rackers; **Atsuo Chiu**, runner-up, UR junior and student of **Kevin Lee Sun**, DMA student and instructor of Secondary Piano
- *Collegiate Instrumental*: **Matt Hrinda**, runner-up, student of Chien Kwan Lin

Eastman voice majors also recently won first place prizes in the New York National Association of Teachers of Singing competition: in the undergraduate division, **Daphne Buan** and **Madelin Morales** and in the graduate division, **Xiaoge Zhang**, all three students of Kathryn Cowdrick; and in the adult division, **Joelle LaChance**, student of Katherine Ciesinski.

In the Marian Garcia International Piano Competition, **Karina Tseng** (BM junior), student of Alexander

Kobrin, was awarded First Prize; Xiaolong Liu (BM junior) and **Jianyi Gu** (DMA), students of Alan Chow, were awarded Second Prize and Honorable Mention.

At the Los Angeles International Liszt Competition, the following piano students of Alan Chow received prizes in their respective divisions: **Huiping Cai** (DMA) was awarded First Prize, **Xiaolong**

Liu (BM junior) was awarded Second Prize and **Tony Yan Tong Chen** (BM senior) received an Honorable Mention.

William Shi, DMA student of Natalya Antonova and Andrew Harley in Performance and Literature in Accompanying and Chamber Music, was one of several recipients of the prestigious Australian Music Foundation Award.



A STELLAR STUDIO

It has been a stellar semester for piano students of Douglas Humpherys, beginning with the October 21 Carnegie Hall recital debut by his DMA student and Eastman Piano Competition winner **Jinhong Li** in Weill Recital Hall.

Other exciting news from Doug's studio includes:

DMA student **Shangru Du** won first prizes in the Solo and Concerto Divisions of the Odysiad Piano Competition (including a November performance of Rachmaninoff's *Paganini Rhapsody* with the Boulder Symphony) and the Rubato International Piano Competition.

Jonathan Mamora won first prizes at the Dallas International Piano Competition (including an upcoming guest artist performance with the Dallas Chamber Orchestra) and the Chautauqua Festival Piano Competition.

DMA student **Haiyue Tian** won first prize in the Gocca/Jucheng Music Management Piano Competition, with two years of professional concert management.

Junior **Gehan Zhang** was named a Young Steinway Artist by Asia Pacific Steinway and Sons in Shanghai. This honor includes a solo concert in Crystal Concert Hall at Dalian Steinway Arts Center and a recording contract.



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THE MAN OF THE HOURS

2022 was quite a year for Kevin Puts '94E, '99E (DMA), capped by the stage premiere of his latest opera, *The Hours*, in November at the Metropolitan Opera to great reviews and audience response. Based on Michael Cunningham's novel and the film based on it, *The Hours* marshalled a large cast and crew, many of whom are shown in this full

company bow from the opening night. Included are Kevin (seventh from right) and Renée Fleming '83E (MM) to his right, as well as librettist Greg Pierce, conductor Yannick Nézet-Séguin, and co-stars Kelli O'Hara and Joyce DiDonato.

PHOTOGRAPH BY RICHARD TERMINE/METROPOLITAN OPERA.
