

Notes from EASTMAN



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of the University of Rochester

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NOTES FROM EASTMAN

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June 1969

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ON OUR COVER: Henry Brant in rehearsal for concert of his spatial music, as captured with Louis Ouzer's fisheye lens (see page 8).

BELOW: Scene from Eastman Opera Theatre production of Prokofiev's *The Love for Three Oranges* (see page 4).

Photos by Louis Ouzer unless otherwise credited.



NOTES FROM EASTMAN is published now and then by the Eastman School of Music of the University of Rochester and is sent without charge to students, faculty and alumni of the Eastman School, to music editors, educators and other interested members of the musical community. Editor: Richard D. Freed; editorial assistant: Paula Hazucha. Correspondence may be addressed to the Editor, Notes from Eastman, 26 Gibbs Street, Rochester, New York 14604.

New Emphasis for American Music Festival

The 39th annual Festival of American Music, held at ESM from May 6 through May 9, took on a broader aspect with the inclusion of music by contemporary composers in other countries. Howard Hanson, founder of the Festival and Director of the University of Rochester's Institute of American Music, decided, together with ESM Director Walter Hendl, that it would be appropriate to expand the content of the concerts, shifting the emphasis from "American" to "contemporary," so the final event of this year's Festival, a concert by the Eastman-Rochester Symphony Orchestra under Mr Hendl's direction on May 9, included the *Music for Strings, Trumpets and Percussion* by Grazyna Bacewicz of Poland and a suite from the *Carmen* ballet by the Soviet Union's Rodion Shchedrin.

The Bacewicz and Shchedrin works received their Rochester premieres on this occasion. On the same program, Mr Hendl conducted performances



Walter Hendl (center) with prize-winning Eastman student composers whose works he conducted on final Festival program, May 9: Stephen De Witt (left), recipient of Louis Lane Prize for his Variations for Orchestra, and Paul Palombo (right), awarded Howard Hanson Prize for his ballet music, Proteus.

of the ESM student works awarded the Howard Hanson and Louis Lane prizes in the recent Student Composers Symposium: Stephen De Witt's *Variations for Orchestra* (Louis Lane Prize) and music for the ballet *Proteus* by Paul Palombo (Hanson Prize).

Dr. Hanson's own two concerts with the Eastman-Rochester Orchestra were also thoroughly contemporary in content, including no fewer than four world premieres and an equal number of Rochester premieres. Richard Bales, musical director of the National Gallery of Art in Washington, was present to hear Joyce Castle sing his song cycle *A Set of Jade*, the first performance of that work anywhere since Miss Castle and Mr Bales introduced it together in Washington last year. The Bales work was part of the May 8 Founder's Day program, which included the world premiere of Elie Siegmeister's *Theater Set*, the local premiere of Ned Rorem's *Sun* (with ESM soprano Sherry Zannoth as soloist), and a welcome rehearing of Dr Hanson's Sixth Symphony.

On May 6 Dr Hanson conducted world premiere performances of Gordon Johnson's *Eleven Intuitions* (with Patricia Burmeister, soprano, Ann Yervanian, mezzo, David Hall, tenor, and William Read, bass) and Jerry Owen's *Music for String Orchestra*, as well as the Rochester premieres of Joseph Wagner's Symphony No. 2 and scenes from William Mayer's ballet *The Snow Queen*. Charles Fussell appeared as guest conductor of the finale of his own Symphony for Soprano and Large Orchestra, in which Dorothy Ornest was the soloist. The other composers represented on this program were also in attendance.

Another Hanson symphony, No. 2 (the "Romantic"), was performed by the Eastman School Symphony Orchestra under Willis Page's direction on May 7. Mr Page also conducted the first of Samuel Barber's two *Essays*



LEFT: Walter Hendl presents gold-plated lifetime ticket to champion concert-goer Albert W. Clary during May 9 evening concert. RIGHT: Composers Michael Brozen (seated) and Edmund Haines, both represented on May 9 chamber music program.



LEFT: Richard Bales and Joyce Castle with score of Mr Bales's *A Set of Jade* during a Kilbourn Hall rehearsal break. RIGHT: Willis Page and Howard Hanson backstage at the Eastman Theatre after ESSO performance of the Hanson *Second Symphony* under Mr Page's direction.

for Orchestra, on this program, which the ESSO shared with the Eastman Symphony Band under Donald Hunsberger. Dr Hunsberger conducted the Band in Paul Creston's *Celebration Overture*, the Introduction and Allegro from Peter de Lone's *Symphony No. 1*, Barton McLean's *Rondo for Band* and Robert Washburn's *Symphony for Band*.

There were also two afternoon programs, with three more world premieres on the May 9 concert of chamber music by ESM student ensembles under John Celentano's direction. These were first performances of a Woodwind Quintet by Noel Stevens, a String Quartet by Michael Brozen and the Quartet No. 3 of Edmund Haines. Ross Lee Finney's Quintet for Piano and Strings completed this program.

The opening concert, on the afternoon of May 6, comprised varied choral and instrumental material. A brass quintet under Donald Knaub's direction performed Arsenio Giron's *Disparities and Differences* and Samuel Adler's *Five Movements for Brass Quintet*, and a woodwind quintet directed by K. David Van Hoesen played Walter Piston's *Quintet for Wind Instruments*. On the second half, Milford Fargo conducted the Eastman Chorale in works of several American composers, including ESM graduates Gardner Read, Peter Sacco and Robert Washburn.

There was a sentimental but highly appropriate touch during the final concert (May 9), when Walter Hendl presented a gold-plated "lifetime ticket" for all ESM concerts to Albert W. Clary "in appreciation for his years of attendance and support." Mr Clary, unquestionably one of America's champion concert-goers, has attended virtually every musical presentation in Rochester for the last 60 years or so, including most of the daytime student recitals at ESM as well as our larger-scale evening events.

“*The Love for Three Oranges*”

ROCHESTER PREMIERE BY EASTMAN OPERA THEATRE

The Rochester premiere of Prokofiev’s opera *The Love for Three Oranges* was given in the Eastman Theatre on April 21 and 22 by the Eastman Opera Theatre. The opera, sung in English, was staged by Leonard Treash, conducted by Edwin McArthur, with sets and lighting by Thomas P. Struthers and choreography by Olive McCue. The Eastman Philharmonia was in the pit, and the Mercury Ballet performed the dance sequences. Philip Booth, a recent ESM graduate, returned to sing the role of the Cook in both performances (surely one of the very few “skirt roles” for basso in all opera) with casts otherwise made up entirely of current students.

Earlier in the season, the Eastman Opera presented Johann Strauss’s *Die Fledermaus* in Cutler Union. Scenes from the Prokofiev opera are shown on this page.



TOP LEFT: David Hall as Truffaldino and Philip Booth as the Cook. **TOP RIGHT:** Gene Tucker as the Prince and Cynthia Byrum as Princess Ninette. **BOTTOM:** Joseph Bias as Farfarello, Mary Henderson as Smeraldina, Geraldine Grayson as Fata Morgana, Lynne Wickenden as Clarisa, Will Read as Leander; behind them, Alan Abelson as Pantalón, Leonard Liberman as the King of Clubs, Gene Tucker as the prince, William Dresskill as Truffaldino.



ALEC WILDER PREMIERE BY CHILDREN'S CHORUS

The Eastman Children's Chorus, under the direction of its founder, Milford Fargo, gave the premiere performances in May of a new work by Alec Wilder. *Children's Plea for Peace*, composed especially for the Children's Chorus, was performed on May 3 at St. Agnes' Roman Catholic Church in Avon, New York, and repeated in the Eastman Theatre the following day.

The work was not only written for children to sing, but supplied with its text by children themselves. The composition grew out of discussions Mr Wilder had last year with the Rev. Henry Atwell of St. Agnes' Church and Louis Ouzer, the photographer, about music on the theme of peace. On Father Atwell's initiative, children under twelve in the public and parochial schools of Avon were asked to write brief essays on peace, and from these Mr Wilder selected the portions to be set to music. Early in April the young authors were brought from Avon to Rochester to hear their words sung in rehearsal for the first time, and to meet the performers.

In addition to the children's chorus itself, the *Children's Plea for Peace* calls for an adult narrator and a twenty-piece instrumental ensemble

"Here are the children, here are their words and their voices, here is how they feel about the world as they see it. They still play and laugh and misbehave; but they've begun to think of something that maybe children never thought about before. . . a peaceful world. They've heard of everything else, every frightening, monstrous thing but peace. So here they are, to sing, to speak of peace in their own puzzled, angry, innocent words, begging for, praying for, asking us, you and me, with solemn, loving voices, for peace."

comprising winds, brass and percussion. Mr Wilder's personal choice for the narration in these performances was his old friend Warren Benson, professor of composition at ESM; the instrumentalists were drawn from the Eastman Wind Ensemble.

Mr Wilder had been eager to compose a piece for the Eastman Children's Chorus ever since he heard the group in its first season. He has written a good deal of music for children, but describes his *Children's Plea for Peace* as a work to be sung by children but heard by adults as well as children. The spoken introduction to the work, written by the composer himself, is printed in the box above.

CMP WORKSHOP AT EASTMAN IN JUNE

A workshop in the Teaching of Comprehensive Musicianship at the College Level is scheduled to be held at ESM by the Contemporary Music Project (CMP) from June 10 through 20, CMP, which originated as a project of the Music Educators National Conference, supported by a grant from the Ford Foundation, now functions as an independent project under the same support. Norman Dello Joio is Project Chairman, and Robert J. Werner is Project Director. Several Institutes for Music in Contemporary Education have been sponsored by CMP during the last few years, with the Eastman School serving as Eastern Regional Center (details in *Notes from Eastman*, September 1966).

Objectives of the June workshop have been outlined as follows.

- To review and summarize the pedagogy of comprehensive musicianship evolving from the activities of the last several years of CMP and its Institutes, with all participants taking part in the writing of music and the analysis and performance of works from the past and present
- To explore a variety of techniques, conditions and attitudes toward music which can be used for a more effective teaching of musicianship, with emphasis on fresh approaches to the basic subject matter which can lead to a more penetrating comprehension and critical evaluation of the art of music

The workshop enrollment has been limited to 300 participants, who will work with a faculty of 16. Grant Beglarian is General Chairman, and Samuel Adler, who served as Regional Director of the CMP at Eastman, is Workshop Chairman. Activities will be organized around three overlapping and interdependent categories: writing skills, with Warren Benson of ESM as co-ordinator, analysis, with Robert Trotter of the University of Oregon as co-ordinator, and performance, with Stefan Bauer-Mengelberg of the Mannes College of Music as co-ordinator. Others on the Workshop faculty will be Calvin M. Bower of the University of Tennessee; Ingolf Dahl, University of Southern California; Allen Forte, Yale University; Robert Gauldin, ESM; Vernon Kliever and William Thomson, Indiana University; Jan La Rue, New York University; Martin Mailman, North Texas State University; Donal Michalsky, California State College, Fullerton; William Mitchell, SUNY, Binghamton; Arrand Parsons, Northwestern University; Monte Tubb, University of Oregon, and David Ward-Steinman, San Diego State College.

HARP CONFERENCE AND CONTEST AT EASTMAN

Eileen Malone, professor of harp at ESM, will be chairman of the sixth annual conference of the American Harp Society, to be held here June 26 through 29, with several of the country's most renowned harpists attending as performers, panelists, lecturers and clinicians—and as judges in the third National Harp Contest, which will take place during the conference under the Society's sponsorship.

Edward Vito, who was solo harpist in the NBC Symphony Orchestra and now holds the same position in the Miami Symphony Orchestra as well as serving as artist-in-residence at the Brevard Music Center, will give a recital on the first evening of the conference; Robert Maxwell, noted harpist-composer and director of the NBC Children's Theatre, will perform on the last evening. ESM Director Walter Hendl will speak on both occasions.

Mr Maxwell and Mr Vito will join Marilyn Costell, Mildred Dilling, Reinhardt Elster, Grace Follet and Julia Louise Herrmann on June 29 for a symposium on harp technique and a discussion on the subject "How can the harpist become a more flexible musician in keeping with the sounds of today?"

"Building a Harp Program in the Public Schools" will be discussed by Gertrude Peterson Hustana and Rosalie Pratt of Essex County, New Jersey, and Clary Walker of Detroit, all public school teachers, on June 27. Their discussion will be illustrated with demonstrations by students from the Rochester public schools.

Performers in the chamber music concert scheduled for June 28 will include harpists Marietta Bitter, Pearl Chertok, Reinhardt Elster, Ann Hobson, Joyce Rosenfield, Suzanne Thomas and Marjorie Tyre. On the following morning there is to be a program of "new and recently discovered old music" by several young performers—Joel Andrews, Mario Falcão, Carolyn Kuban, Karen Lundquist, Rosalie Pratt, Sam Pratt, Roxanne Roth and Jennifer Sayre.

Miss Malone herself will take part in the first public performance of Alec Wilder's new Suite for Harp, Oboe and Horn, composed especially for her. Participating with her in the performance will be two of her distinguished colleagues from the ESM artist faculty, Robert Sprenkle, oboe, and Verne Reynolds, horn.

The National Harp Competition will take place in two sessions covering five divisions for the pedal harp (ranging from junior grade to young professionals) and a special division for the Troubadour and Irish harp (limited to students up to and including eighth-grade level). The first prize in the young professional division will be a New York debut recital. Winning finalists in all divisions will be invited to play in the Central Pennsylvania Festival of the Arts at Pennsylvania State University in July.

HENRY BRANT CONCERT IN MARCH

Henry Brant, the outstanding exponent of "spatial" (or directional) music, was at Eastman on March 24 to take part in a special program of his music, presented by the Collegium Musicum. The Canadian-born composer of such works as *Grand Universal Circus* and *Sounds and Alarms* took part as both conductor and lecturer, explaining the concept of "space music" and discussing the four works performed. Donald Hunsberger shared general conducting duties with Mr Brant, and in one work, *Antiphony I*, there were five conductors for the five groups located in various parts of the Eastman Theatre. The performers were drawn principally from the Eastman Wind Ensemble.

In addition to *Antiphony I*, the works presented were *Angels and Devils*, a flute concerto in which the orchestra is made up entirely of flutes; *Verticals Ascending*, and *Millennium II*. *Angels and Devils*, strictly speaking, is not "space music," but for this performance, in which Bonnie Boyd was the soloist and Dr Hunsberger the conductor, Mr Brant had the percussion instruments in the mezzanine fill in the rests. For *Millennium II*, with brass choirs on the stage, in the aisles and in the balconies, soprano Sherry Zannoth sang her wordless material from the highest point at the rear of the balcony.

Mr Brant was so pleased with the performances that he has invited Dr Hunsberger to bring the Eastman players to Bennington College, where he is a member of the composition faculty.



Robert Berkovitz photo

Rehearsing in Eastman Theatre, composer Henry Brant faces into the auditorium as he conducts musicians on stage and cues conductors of other groups in balconies.



H. C. ROBBINS LANDON VISITS ESM

One of today's most respected musicologists, the American scholar H. C. Robbins Landon, visited Eastman on May 15 to deliver a lecture, "Haydn and the Twentieth Century: a Failure in Communications," and to meet informally with students.

For the last twenty years Mr Landon has been regarded as one of the world's foremost authorities on the music of Joseph Haydn. He was one of the founders of the Haydn Society in Boston in 1947, when he was 21, and after receiving his B.Mus. from Boston University (where he studied musicology with Karl Geiringer) he went to Vienna to pursue his research. His monumental work *The Symphonies of Joseph Haydn*, published in 1955, is recognized internationally for its authoritative settling of problems of authenticity, origin and chronology relating to the Haydn symphonies, and for largely remaking the "image" of a composer whose music had been universally beloved but also substantially distorted over the years.

From his base in Europe, Mr Landon undertook the editing of a new complete edition of Haydn's works, which so far numbers more than 10,000 pages of music, including all the symphonies and six operas. In addition to correcting known Haydn scores, he has actually "rediscovered" several which had been presumed lost, tracking them down in monasteries and libraries in various parts of Europe. From the time of his arrival in Europe, Mr Landon has been active in getting recordings made of the works of Haydn in his own corrected editions, and even participated as harpsichordist in some of the early efforts produced by the Haydn Society.

Other composers as disparate as Mozart and Bruckner have occupied Mr Landon's special attention. He was co-editor, with Donald Mitchell, of *The Mozart Companion*, published in London in 1956, and is currently working on a book on Beethoven while continuing his Haydn edition. It was Mr Landon who, a dozen years ago, established the so-called "Jena" Symphony, once attributed to Beethoven, as the work of Beethoven's contemporary, Friedrich Witt. Mr Landon was in the United States as visiting professor of musicology at the City University of New York.

"GREAT PERFORMERS"

Announced for 1969-70

The School's first season of "Great Performers" concerts came to a successful close on March 27, when the celebrated Fine Arts Quartet performed in Kilbourn Hall, playing string quartets by Haydn and Debussy and the Bloch Piano Quintet No. 1. Pianist in the Bloch was ESM's own Frank Glazer, who has recorded the work with the FAQ and has collaborated with the group in many concerts and recordings.

One month earlier, Jan Peerce, the Metropolitan Opera tenor, was soloist with Walter Hendl and the Eastman Philharmonia in a special program for series subscribers and personnel of the University of Rochester. All of Mr Peerce's selections were drawn from Italian opera, and Mr Hendl built the orchestral part of the program on Italian themes. On this occasion the players in the Philharmonia not only had the experience of working with a great and beloved professional soloist, but also of looking out on a really packed Eastman Theatre, in which virtually every one of the 3,355 seats was occupied.

Jennie Tourel, the only other vocalist in the series, gave a song recital in Kilbourn Hall on February 13, and held a master class the following day. Like the Fine Arts Quartet, Miss Tourel chose an ESM pianist for her collaborator: Brooks Smith was at the keyboard for her recital.



The Fine Arts Quartet and pianist Frank Glazer in rehearsal: Abram Loft, second violin; Mr Glazer; Leonard Sorkin, first violin; Bernard Zaslav, viola; George Sopkin, cello.



Jan Peerce rehearsing with Walter Hendl and the Eastman Philharmonia in the Eastman Theatre.

Before the 1968–69 series ended, Concert Manager Ruth Glazer had announced the line-up of “Great Performers” events for 1960–70. There will be two song recitals, various solo presentations, and a number of outstanding ensembles, including return appearances by the Fine Arts Quartet and the Eastman Quartet. Mezzo-soprano Janet Baker and tenor Ernst Haefliger will make their Rochester débuts in the series, which is to open with a program by clarinetist Stanley Hasty and members of the Eastman Quartet on October 6 and close with a concert by the Amadeus String Quartet on April 6. Mr Haefliger will sing in Kilbourn Hall on November 24, Miss Baker on January 17. Another local debut will be that of the Contemporary Chamber Ensemble, which is to perform under its founder-conductor, Arthur Weisberg, on November 11. Samuel Baron, the flutist who resigned from the New York Woodwind Quintet last season, will rejoin that group for its appearance in Kilbourn Hall on October 21 together with the Fine Arts Quartet, in Mr Baron’s transcription of Bach’s “Art of the Fugue.” Another distinguished flutist, Joseph Mariano, will play a program of chamber music featuring his instrument, with Eileen Malone, harp, Erich Schwandt, harpsichord, and Frank Glazer, piano, on December 9. Violinist Millard Taylor will play a recital on March 17, with Brooks Smith at the piano, and pianist Eugene List will play on February 24. Walter Hendl and the Eastman Philharmonia will again present a special concert for series subscribers, on February 13 in the Eastman Theatre, with a soloist to be announced.



THREE NEW ORGANS AT EASTMAN

Three new organs were installed at the Eastman School during the winter, and all three were in use throughout the semester just ended.

Pictured here is a three-manual organ with 21 stops built by the Holtkamp Organ Company of Cleveland and installed in studio 427. The instrument is used primarily for teaching by David Craighead and Russell Saunders, professors of organ, but it is also used for recitals (studio 427 can seat an audience of 40).

Two small, two-manual organs built by Flentrop Orgelbouw of Zaandam (The Netherlands) have been installed in practice studios. Both have mechanical tracker action, giving the performer direct control of the opening of the pipe valves, an advantage in the control of rhythm, phrasing and articulation.

All three instruments, according to Mr Craighead, chairman of the Organ Department, "have unusual visual as well as tonal beauty, and exemplify the three ideals of tonal balance, responsiveness, and communication."

LOUIS OUZER PHOTOS ON EXHIBIT

Walter Hendl gave a reception for Louis Ouzer, the photographer, on March 31, to open a month-long exhibition of Mr Ouzer's pictures of musicians, presented by the School in the second-floor lobby. Over the years Mr Ouzer, who now serves as official photographer for the Eastman School, has photographed virtually every musician who has performed in Rochester, but this was the first such exhibition of his work.

ESM DEMONSTRATIONS AT MENC MEETINGS

The Music Educators National Conference sponsored educational technology sessions at six MENC Divisional meetings during winter and spring, presenting demonstrations of the latest in multimedia equipment as applied on various instructional levels. The presentations, titled "Instructional Technology in Action," were under the direction of Donald J. Shetler, professor of music education and Director of Development at ESM. Dr Shetler's technical assistant for the project was Paul E. Eickmann, NDEA Fellow at Eastman and a graduate research assistant at the University of Rochester.

The demonstrations were presented four times daily during each of the six MENC Regional conventions—Eastern, in Washington, D.C., January 31–February 3; Southwestern, St. Louis, Mo., March 6–9; Northwestern, Eugene, Oregon, March 19–22; Western, Honolulu, March 30–April 2; Southern, Mobile, Alabama, April 16–19, and North Central, Fargo, North Dakota, April 26–29. An estimated 5,000 to 8,000 music



teachers attended the 96 sessions, geared to elementary, secondary and higher-education instructional levels, with a comprehensive session in which equipment was demonstrated showing a variety of materials representing all levels.

Among the topics covered was sound reproduction, sound evaluation, overhead transparencies, color slides, sound filmstrips, motion pictures, videotape, programmed instruction, microforms, information storage and retrieval, and study cubicles. The cubicles are equipped with various multimedia self-instructional devices and materials.

More than \$30,000 worth of equipment and materials were provided for the demonstration sessions by such companies as Eastman Kodak, Xerox, 3M, General Electric, National Cash Register, Wurlitzer, C. G. Conn, Jensen Loudspeakers, Sony Superscope, and Encyclopaedia Britannica Films.

MENC had never sponsored a traveling presentation of this type before. Participant response forms were distributed at each session, and a study of the data collected will aid in determining the effectiveness of the project.

IN MEMORIAM

RAYMOND WILSON DEAD AT 81

Raymond Wilson, professor emeritus of piano, died on April 27 in Asheville, North Carolina, his home since his retirement from the Eastman School faculty in 1953.

Dr Wilson, who was 81, was a native of Scroggy, Pennsylvania. He was graduated from both the Broadstreet Conservatory in Philadelphia and the Chicago Musical College, and taught piano at the Pennsylvania College of Music, Skidmore College and Syracuse University before joining the ESM faculty when this institution first opened its doors in 1921.

At the time of his retirement, Dr Wilson was Assistant Director of the Eastman School, having held that position since 1927. He had served as Acting Director for one year, before the appointment of Howard Hanson to the Directorship in 1924. During his more than three decades here Dr Wilson also served as head of the piano department for many years, and he reorganized the Preparatory Department, which operated under his direction for nearly 30 years.

Dr Wilson continued his musical activity after his retirement, giving free performances at schools and colleges in North Carolina and presenting Sunday afternoon concerts in his home. He was also an active supporter of the Brevard Music Center.

Burial took place in Oxford, Pennsylvania, on May 3.

ROBERT P. SATTLER

November 20, 1919 — January 23, 1969

Last January the School, the community, and many musicians and educators far from Rochester were saddened by the death of Robert P. Sattler, who had been an active and highly contributive member of the Eastman School administration. He died on January 23, and that evening's Concerto Concert became a memorial tribute. As the School's Placement Director from 1950 to the time of his death, and as Concert Manager from 1958–1968, when his failing health forced his reluctant relinquishment of one of his two full-time responsibilities, his knowledge and guidance were placed at the disposal of thousands of talented young performers and teachers. He will be missed, and well remembered, by all who knew him, but especially by those who worked with him here at Eastman.

— WALTER HENDL

FACULTY BRIEFS

Eugene List, professor of piano and Gottschalk scholar, continues his activities on behalf of Gottschalk's music during the various observances of the centenary of the composer's death. After performing Gottschalk works with the New York and New Orleans philharmonic orchestras in winter, he is to take part in a Gottschalk Festival in Brazil in August and September, performing "live" and televised recitals in Rio de Janeiro and São Paulo. He will remain in Rio to serve on the jury of the Brazilian Piano Competition in September.

In San Juan, Puerto Rico, Mr List will be a juror for the Louis Moreau International Competition for Pianists, and will receive a plaque in recognition of his service to the Gottschalk cause. On December 5 he will take part in a special program of Gottschalk's music to be held in Tully Hall of the new Juilliard School of Music in New York's Lincoln Center.

Last month Mr List sat on the jury for the Michaels Award of the Ravinia Festival in Chicago.

* * *

Phyllis Clark, assistant professor of piano and chairman of the piano class department, was in Sault Ste. Marie, Ontario, from April 21 to April 26, adjudicating the piano competitions in the music festival sponsored by the Kiwanis Club and the local branch of the Ontario Registered Music Teachers' Association. Contestants were students from the Toronto Conservatory of Music program, classified according to age and grade; they performed sonatas, concertos, various works of Bach and Chopin, and displayed their skill at sight-reading. There were also sessions for ensembles of several different combinations. The winners were awarded certificates, trophies and scholarships.

* * *

Anastasia Jempelis, assistant professor of violin and co-coordinator of Project SUPER, ESM's Suzuki program, presented demonstrations of the Suzuki approach at two branches of the State University of New York in April. On April 10 she took a group of her Project SUPER pupils, ranging in age from four to ten, to SUNY at Potsdam for sessions sponsored by the Potsdam chapter of MENC. On the 26th Miss Jempelis and a dozen young students visited SUNY at Fredonia, on an invitation from the Rho Chi chapter of Phi Mu Alpha Sinfonia, for the fraternity's Province 17 convention. In the Fredonia demonstration, Miss Jempelis was assisted by Yuko Honda, one of Shinichi Suzuki's own pupils who is at Eastman now as an associate in music education, and by Sharon Taylor, instructor in theory.

* * *

Charles Warren Fox, professor of musicology and chairman of the department of musicology, presented a lecture on Monteverdi at the Carriage House in Baltimore on April 12. The lecture was part of the program Dr Fox arranged for the Evergreen House Foundation under the title "Monteverdi the Madrigalist: Tradition and Innovation," which included performances of several Monteverdi works by members of the Bach Society of Baltimore under the direction of George Woodhead. The music selected by Dr Fox covered Monteverdi's entire creative life, ranging from a canzonetta of 1584 to selections from Book VIII of the Madrigals, dated 1638.

* * *

In December 1968 the first performance of Wayne Barlow's new cantata, *Wait for the Promise of the Father*, was given at the Nazareth College Arts Center in Rochester. The work is written for tenor and baritone soloists, chorus and small orchestra. The soloists, both students at ESM, were Gene Tucker, tenor, and Will Read, baritone. The chorus, composed of students at Nazareth College and singers from Sacred Heart Cathedral, and the orchestra, made up of members of the Rochester Philharmonic, were conducted by David Fetler. The cantata was commissioned by the Roman Catholic Diocese of Rochester to celebrate the centennial of its founding.

On April 25 Dr Barlow's Trio for Oboe, Viola and Piano was performed at the University of Maine by ESM alumnus Frederick Meyer, oboe, and members of the Music in Maine String Quartet. In May, the chorus of Ball State University, Muncie, Indiana, performed Dr Barlow's *We All Believe in One True God*, a choral work with brass quartet and organ accompaniment. George Corwin, former ESM faculty member, conducted. In February Dr Barlow lectured on electronic music to the Collegium Musicum at Mount Allison College in Sackville, New Brunswick, Canada, where George Proctor now heads the music department.

* * *

Donald Hunsberger, associate professor of conducting and conductor of the Eastman Wind Ensemble, was guest conductor and clinician at the fourth annual Mt. Greylock Arts Festival held April 11-13 in Williamstown, Massachusetts.

* * *

Thomas W. Mowrey, Director of Alumni Programs for ESM, was appointed Acting Director of the Placement Bureau after Mr Sattler's death. He will continue to fill both positions until a permanent Placement Director is named.

* * *

WILLIS PAGE NAMED CONDUCTOR OF DES MOINES SYMPHONY ORCHESTRA

Willis Page, professor of conducting at ESM, has been appointed conductor of the Des Moines Symphony Orchestra. He will leave Rochester in September to take up his new duties in Iowa, which will include positions at Drake University as well as the conductorship.

At Drake Mr Page is to be professor of conducting and Director of University Orchestral Activities. The Des Moines Symphony is sponsored by the University, which also maintains a University Orchestra and a Faculty-Student Chamber Orchestra. Mr Page will be working with both of those ensembles, in addition to conducting the Des Moines Symphony in concerts, opera and special programs for young people.

Mr Page, a native of Rochester, joined the Eastman faculty in 1967. He received his bachelor of music degree with distinction from the Eastman School in 1939, and earned the Performer's Certificate in both double bass and tuba. His career was reviewed in *Notes from Eastman* for July 1967.

Students organized a surprise party for Mr Page on May 22. About 200 students, faculty members and other Eastman personnel attended, and the students presented him with a pair of hand-carved bookends.

* * *

Maria Luisa Faini, associate professor of piano, gave a benefit recital for Sigma Alpha Iota in Kilbourn Hall on April 26, performing works of Scarlatti, Bach, Bloch, Casella and Chopin. Proceeds went to the People-to-People Program, a project instituted by the late Dwight D. Eisenhower to promote international good will. Sigma Alpha Iota has sponsored the music committee of the People-to-People Program since 1964.

* * *

José Echániz, professor of piano, will be soloist with the Indianapolis Symphony Orchestra under Izler Solomon next December 4 and 5 in the world premiere performances of David Diamond's *Concertino for Piano and Orchestra*, a work commissioned from the ESM alumnus by Mr Echániz.

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M. Alfred Bichsel, chairman of the church music department, will serve on the guest faculty for the seventeenth annual "Music in Worship" workshop at Boys Town, Nebraska, August 10-22. Dr. Bichsel will be in charge of the sessions on Lutheran liturgy.

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COMMISSIONS AND PREMIERES FOR WARREN BENSON

Warren Benson, ESM professor of composition, has been commissioned to write a clarinet concerto for Benny Goodman; the work will be for clarinet and wind ensemble. Among other commissions received by Mr Benson recently are those for a saxophone concerto for Donald Sinta, for Music for the Space Theatre at Expo 70 in Osaka, for the West Point String Quartet, the Brask-Scheiber Duo (piano and viola), and band works for the North Hills High School Band in Pittsburgh and the Brentwood High School Band in Brentwood, New York.

Mr Benson conducted the premiere of his *Shadow Wood*, settings of five Tennessee Williams poems for soprano and wind ensemble, at the Baldwin-Wallace Conservatory of Music on May 11. The work was commissioned by that institution, and was performed by its Wind Ensemble, with soprano Sophie Ginn. One month earlier, the recital version, for soprano and piano, was performed in ESM's Kilbourn Hall by Sherry Zannoth, with George Wilson at the piano.

On April 17 Mr Benson conducted the first performance of *The Mask of Night*, commissioned by the South Dakota State University Band and performed by that group during the Festival of Contemporary Arts. Both *The Mask of Night* and *Shadow Wood* are being published by MCA Music, which has just published Mr Benson's anthem for speaker, chorus and organ, *Rejoice in the Lord Always*.

Also in April, Mr Benson delivered two lectures during the Contemporary Arts Festival at East Carolina University, where he also met with classes as guest composer and heard several of his works performed. *Love Is*, Mr Benson's latest choral work, for 20-part antiphonal choruses, was performed on American Choral Directors Association Day during the North Central MENC convention in Fargo, North Dakota, April 29.

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Ronald Leonard, professor of violoncello, was active in two Bach festivals in May. One was the annual Rochester event, in which he played a solo recital; the other was "Bach at Cranbrook," in Michigan, for which event he was principal cellist in the orchestra as well as a recitalist. After the Rochester Bach Festival, Mr Leonard was off for Puerto Rico to participate in the Festival Casals before taking part in a two-week instrumental ensemble workshop in Sarasota, Florida and returning for another summer's activity at Marlboro. Mr Leonard's first Marlboro recording has been announced for release in July by the Marlboro Recording Society: it is a performance of Beethoven's Variations in E-flat for piano trio, Op. 44, in which Mr Leonard's colleagues are Hidetaro Suzuki, violin, and Rudolf Serkin, piano.

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Julius Huehn, professor of voice and head of the Vocal Division, is taking his first sabbatical since joining the ESM faculty 17 years ago. Mr Huehn and his wife will be in Europe from mid-June until the end of January, based in Vienna. They plan to take in the Bayreuth and Salzburg festivals, visit several music centers and, of course, see their daughter Kirsten, a member of the Deutsche Oper in Berlin. Mr Huehn will also renew his acquaintance with many former pupils currently living in Europe.

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Milan Yancich, assistant professor of horn and ensemble, will be a clinician at the Cumberland Music Camp during the second half of July. The Camp is sponsored by Morehead State College, Morehead, Kentucky. Volume II of Mr Yancich's *Method for French Horn* was published recently by Wind Music, Inc., Bloomington, Indiana.

* * *

Chuck Mangione, director of the Eastman Jazz Ensemble, presented an extravaganza in Rochester's Auditorium Theatre on May 4, under the title "Kaleidoscope." It was an evening of music composed by Mr Mangione, performed by an 80-piece orchestra and chorus under his direction, with the Gap Mangione Trio and other vocal and instrumental soloists. In addition to such pieces as *Boys with Toys*, *Diana in the Autumn Wind* and *Pond with Swans* (all, incidentally, to be found on Mr Mangione's latest record), the concert included the Jazz Gloria written for the celebration of the 100th anniversary of the Roman Catholic Diocese of Rochester and premiered at the Nazareth College Arts Center last year.

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In recognition of his "eminent achievements and distinguished contributions to the field of music," Samuel Adler, professor of composition at ESM, received an honorary Doctor of Music degree from Southern Methodist University, at that institution's spring commencement in Dallas on May 25.

Mr Adler lived in Dallas for thirteen years before joining the Eastman faculty in 1966, and he was a prime mover in Texas musical activity. Last spring he returned to Dallas to conduct the Dallas Symphony Orchestra and combined choirs in the first performance of his oratorio *The Binding*, which is to be given in several cities during the next two seasons. This spring Mr Adler's new piece for children's chorus, *A Whole Bunch of Fun*, commissioned by the Penfield Schools, was given its premiere in Penfield.

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MARTIN LUTHER KING MEMORIAL SERVICE

An all-School convocation was called by Walter Hendl on April 9 for a special memorial service honoring the memory of Martin Luther King, Jr., the civil right leader slain in Memphis in April 1968. The idea for the hour-long ceremony was originally conceived by the seventeen black students at Eastman, but their project was taken up immediately by the entire student body, with the enthusiastic support of Mr Hendl, who composed an Elegy for string quartet, especially for the occasion.

Exactly one year earlier, on the day of Dr King's funeral, a similar ceremony was held in Kilbourn Hall. That was a presentation by the black students on their own, however, while this year's event was broader in scope: white students as well as black ones took part, and members of the faculty and administration joined with them on the stage.

In addition to the performance of Mr Hendl's Elegy (by violinists David Arenz and Sylvia Gholson, violist Richard Field, and cellist Terry Thomas), there were musical contributions by the Eastman Trombone Choir under Emory Remington's direction, the Eastman Chorale under Milford Fargo, and the Eastman Brass Quintet. Esther Satterfield, who sang at last year's service, sang again, and Paul Burgett, principal speaker at last year's service, also appeared again. Other speakers were Mr Hendl, William Crimm, who gave the opening invocation, Joseph Bias, who spoke on the purpose of the assembly, and Mary Henderson and Connie Jones, who reviewed Dr King's life. Mr Bias, a graduate student in voice, was also soloist in one of the choral selections; last year, as a senior at Morehouse College in Atlanta, Dr King's own alma mater, he was one of the soloists in the funeral service held for Dr King at that institution.

PREMIERES BY WIND ENSEMBLE

Among the new music introduced by the Eastman Wind Ensemble during the spring were the Sinfonietta of John T. Williams, which received its world premiere performance under Donald Hunsberger's direction on March 19, and the *Pittsburgh Overture* of Krzysztof Penderecki, which was performed for the first time in Rochester on the same program. Dr Hunsberger and the Wind Ensemble repeated both works in a concert in Williamsville, N.Y., on April 29, and again in the Eastman Theatre on April 30 and May 13.

STUDENTS IN THE NEWS



Each of the three ESM violinists pictured here gave a solo recital in Rochester this spring. Clive Amor (left) and David Collins (right) played in the AAUW Thursday morning series, Clive on April 24, with Elizabeth Friauf at the piano, and David on May 22. Thomas Muraco accompanied both David and Diane Seufert (center), who gave her Performer's recital at the Memorial Art Gallery on May 4. Diane has received a University of Rochester Exchange Fellowship for graduate study at the University of Cologne. All three violinists are pupils of Carroll Glenn.

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ESM was represented by a contingent of 18 student composers and performers at the Fifth Annual Student Composers' Symposium, held this year at McGill University in Montreal from March 14 through 17. Composers present for performances of their music were Timothy Clark, Thomas Herman, Anthony Iannaccone, Hilton Jones, Joseph Packales, Max Stern and Steven Wasson. Joseph Packales also took part as a performer, and the other performing members of the delegation were Zelma Bodzin, Sara Bohl, Damian Bursill-Hall, Carol Figeroid, Frederick Halgedahl, Bruce Hangen, Sharon Harding, Paul Hoffman, William Messerschmidt, Donald Pistolesi and Sherry Zannoht.

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STUDENT ASSOCIATION SCHOLARSHIP AWARDS

Following a tradition established several years ago, the ESM Student Association Council made scholarship awards to two Eastman undergraduates this spring. Michael C. Fitzgerald of Poughkeepsie, N.Y., and Mary E. Henderson of Columbia, S.C., each received an award of \$200. Both are voice students and members of the class of 1970.

Both achievement and need are considered in making these awards, the amount of which is determined each year according to the general budget of the Student Association. This year a total of \$400 was allocated, and all juniors and seniors with a cumulative average of 3.3 or better as of the end of the 1968 fall semester were eligible. Of some 45 eligible students, 30 made application, submitting supporting letters from their respective applied music teachers and other faculty members. Miss Henderson and Mr Fitzgerald were selected by secret ballot in a meeting of the S.A. Council.

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Joel Moerschel and Glenn Garlick, both of whom study cello with Ronald Leonard at ESM, won second and third place, respectively, in the third annual Young Performers' Competition in Buffalo, sponsored by the Jewish Center of Buffalo and the Conductors' Committee of the Buffalo Philharmonic Orchestra in co-operation with the music department of the State University of New York at Buffalo. Among the judges were Mischa Schneider, known for his many decades as cellist in the Budapest String Quartet and now on the SUNYAB faculty, Mrs Pamela Gearhart, also of SUNYAB, and ESM's Willis Page. Both of the winners are to perform as soloists with community orchestras in the Buffalo area next season.

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John Campbell, organist, has been awarded a German Government exchange grant to study in Germany for the year 1969-70. He has been studying with Russell Saunders at ESM.

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Cary Lewis, who has been studying piano with Eugent List at ESM, has been awarded a Fulbright grant for graduate work at the Akademie für Musik und darstellende Kunst in Vienna.

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Also Vienna-bound on a Fulbright grant is Charles Ketcham, who studied viola here with Francis Tursi and conducting with Willis Page and László Halász. He will be studying conducting with Wolfgang Sawalisch in Vienna.

Bradford Gowen, an ESM graduate student who has been studying piano with Cécile Genhart, tied for second place in the national piano contest sponsored by the Friday Morning Music Club of Washington, D.C. He received a cash award of \$625 after playing in sessions in Washington on May 9 and 10 for a panel of judges comprising of Gina Bachauer, Claude Frank and William Masselos. In the fall Mr Gowen will take up his new duties as Concert Pianist in residence at the United States Military Academy, West Point.

On December 3 Mr Gowen gave a recital at Washington College in Chestertown, Maryland. On March 4 he was soloist in Beethoven's "Emperor" Concerto with the Corning Philharmonic Society Orchestra conducted by Theodore Hollenbach. On March 16, Mr Gowen and Michael Webster, clarinetist, joined in a recital at the Isabella Stewart Gardner Museum in Boston, Massachusetts. On May 25 Mr Gowen began a one-month tour of Alaska with John Celentano which will include concerts with Mr Celentano, solo recitals and piano workshops. They will perform in Ketchikan, Juneau, Fairbanks and Anchorage. In July, following basic training, Mr Gowen will begin a three-year period as concert pianist at the U.S. Military Academy, West Point.

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Karyl Louwenaar, a doctoral candidate at ESM where she studies piano with Frank Glazer, gave recitals in April at Houghton College in Houghton, New York, and at Hope College in Holland, Michigan. Her program comprised the Bach Toccata in G major (BWV 916), Schubert's Sonata in B flat (D. 960), Mozart's Adagio in B minor (K. 540), and the Sonata No. 3 of Hindemith.

Miss Louwenaar received her Bachelor of Music degree from Wheaton College (Wheaton, Illinois) in 1962, and taught piano at that institution from 1963 to 1968, while pursuing her own studies with such artist-pedagogues as Eugene Istomin, Guy Mombaerts, Stanley Fletcher and Mr Glazer. She received her master's degree from the University of Illinois in 1964. In addition to her solo recital in Chicago's Orchestral Hall in 1967 as winner of the 1966 Allied Arts Piano Competition, Miss Louwenaar has given recitals in Illinois, Indiana, Iowa, Michigan, New York, Ohio and Pennsylvania, and has appeared as soloist with the Wheaton Summer Symphony. She was the winner of the Farwell Award of the Musicians' Club of Women in Chicago in 1966, and participated in the Second Quadrennial Van Cliburn International Piano Competition in Forth Worth the same year.

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In a contest held at Butler University in Indianapolis last winter, Ruth-Annette Condon, who studies flute with Joseph Mariano and is a member of the Eastman Wind Ensemble, won a full scholarship for the nine-week session of the Aspen Music Festival this summer. The contest, sponsored by the Indiana Scholarship Fund for Aspen, was open to residents of Indiana between the ages of 16 and 25, playing any instrument.

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Katherine Hart, our exchange student from London's Royal College of Music during the 1968-69 year, was active in a number of performances here, both in chamber music programs at the Memorial Art Gallery and elsewhere and as a member of the Eastman Philharmonia. When the Cologne Chamber Orchestra came from Germany last winter for its first American tour, Miss Hart, who had played viola with the group in Europe, joined it for its more than 30 concerts in Philadelphia, New York, Ann Arbor, San Antonio and other cities in the U.S. and Canada. She had made recordings with the group under its conductor Helmut Müller-Brühl in Vienna last year, and will tour Latin America and Japan with them in 1970. In Salzburg last summer Miss Hart recorded the viola solo of Mozart's *Sinfonia Concertante* (K. 364) with Eduard Melkus for broadcast throughout Europe, and also recorded a program of Telemann's Polish music with Mr Melkus and others for Deutsche Grammophon, a disc released a few months ago in DGG's Archive series.

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Jack Robert Johnston, a doctoral candidate at Eastman, has recently been appointed assistant professor of music and composer-in-residence at Ashland College in Ohio, effective September, 1969.

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Ann Yervanian, mezzo-soprano, who studies with Julius Huehn at Eastman, won second prize in the Aram Khatchaturian Competition, held in New York on April 27. The Khatchaturian Competition, begun this year as an annual event under the sponsorship of the Armenian General Benevolent Union of America, is open to all young singers and instrumentalists of Armenian descent resident or studying in the United States and Canada. Six regional contests were held earlier in April, from which Miss Yervanian and five other young performers emerged who were considered by the judges to show genuine career possibilities. In the national finals, held in Carnegie Recital Hall, a panel of distinguished musicians and pedagogues awarded first prize to a violinist and second prize, a cash grant of \$500 to be used toward further study, to Miss Yervanian.

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Brian Dykstra will join the faculty at the College of Wooster in Ohio next year as assistant professor of piano.

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On March 29 Victor Savant, a doctoral candidate at Eastman, was injured in an automobile accident on the way to an appearance with the Amherst (N.Y.) Symphony Orchestra. However, Mr Savant, understandably nervous at first, "...settled down to display a light, fluid touch early on, and brilliant passagework in the conclusion" of Gershwin's *Rhapsody in Blue*, according to the *Buffalo Evening News*.

ESM Prep Students Win Awards

Jeanie Jemison, a seventeen-year-old pianist who was graduated from the Eastman preparatory department this month, won two awards with her playing last winter. In March she took top honors in the national competition open to high school seniors competing for Mitropoulos scholarships; her prize is valued at \$6,000. The previous month she won the Rochester Civic Music Association's Albright Young Artist Award, which carried with it a U.S. Saving Bond and appearances as soloist in two special Rochester Philharmonic youth concerts on March 30.

Jeanie was brought to Rochester from Fort Scott, Kansas, several years ago, when her parents, Mr and Mrs Eugene Jemison, decided they wanted her to study piano at Eastman and moved to Rochester to make it possible. Her piano teacher here was Wallace Gray, and she studied theory and musicianship with Gladys Leventon.

In the Youth Orchestra with which Jeanie performed here on March 30 (under Samuel Jones's direction) 38 of the players, including the concertmaster and all but one of the principals, were also students from ESM's preparatory department.

Another preparatory department student, 16-year-old Kristin Prior, won second place in the New York Federation of Music Clubs Mason and Hamlin Scholarship competition, held in New York on May 4. Kristin, who has won several other piano competitions during the last few years, performed in a special noonday concert on the steps of New York's City Hall on May 9, in a program honoring National Music Week. Her teacher at Eastman is her mother, Evelyn Prior.

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ALUMNI NOTES

John Buccheri is to be program annotator for the Chicago Symphony Orchestra for the 1969-70 season. He has just completed his second year on the theory and composition faculty of the Northwestern University School of Music, and his first year of marriage to Elizabeth Bankhead, who will join the faculty of North Park College in Chicago this September as assistant professor of piano. Mrs Bankhead is rehearsal pianist for Margaret Hillis's Chicago Symphony Orchestra Chorus, and took part in two Chicago Symphony concerts during the season just ended. Both Mr and Mrs Buccheri are back at Eastman this summer for further work toward their doctorates.

* * *

Last September George Walker's String Quartet and *Antifonys* for Chamber Orchestra were given their New York premieres by the New England Chamber Ensemble. In November his Violin Sonata and *Spatials* for Piano received New York performances. In the same month *Antifonys* was performed by the San Francisco Chamber Orchestra under the direction of Paul Freeman. Mr Walker has recently been awarded a fellowship in musical composition by the John S. Guggenheim Foundation.

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On April 20 the Capitol University Symphony Orchestra in Columbus, Ohio, performed *Cantilena* for Oboe, Harp and Strings by Robert W. Mols, who is associate professor of Music at the State University of New York at Buffalo and vice-chairman of the Eastman Alumni Council. The oboe soloist was Margaret Gilbert Rivenberg. In May two of Dr Mols' works received world premieres: *Miniatures* for Three Flutes, Piccolo and Alto Flute was performed at the annual University Faculty Composers' Series, and the Concertino for Band was performed by the Sweet Home Jr. High School of Williamsville, New York, which commissioned the work, under the baton of another ESM alumnus, Manuel Álvarez.

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Calvin Dash has been appointed Director of the newly established Washington Community School of Music in Washington, D.C.

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Robert Wykes composed the music for the film *Robert F. Kennedy Remembered*, which won an Oscar at this year's Academy Awards Presentation. A work by Mr Wykes, commissioned by the Mark Twain State Bank of St. Louis, was premiered on May 4 by the St. Louis String Quartet.

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*Fetler
Orchestra
Completes
Fifth
Season*



David Fetler has completed his fifth season as music director and conductor of the Rochester Chamber Orchestra, which he founded in 1964. Many of the players in his orchestra are members of the ESM faculty, as were all three soloists for the 1968–69 season—violinist Carroll Glenn, pianist Frank Glazer and cellist Alan Harris. Among the soloists in past seasons were ESM's Millard Taylor, Eileen Malone, Anastasia Jempelis, Eugene List, Orazio Frugoni, Daniel Patrylak, John Thomas, Norma Auzin, Ronald Leonard and John Beck. Milford Fargo's Rochester Chorale was heard with the orchestra last year in a performance of Beethoven's Mass in C major.

Dr Fetler, who is himself a former ESM faculty member as well as an alumnus, included music by another alumnus and a current faculty member on recent programs—David Diamond's Concerto for Small Orchestra and Samuel Adler's Elogy for Strings.

In 1967, to celebrate the opening of the Nazareth College Arts Center, where the Rochester Chamber Orchestra has given its concerts since then, Dr Fetler conducted the Rochester Philharmonic in his own *Festive Music* and also introduced his *Brevis concertante* with his own orchestra.

Since 1966 Dr Fetler has been music director and conductor of the Opera Theatre of Rochester, and since 1968 he has been music director of the Greece Orchestral Society. He is also music director of St. Paul's Episcopal Church in Rochester and director of the Nazareth College Chorale.

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Richard Bales, whose activities as Musical Director of the National Gallery of Art in Washington over the last quarter-century have earned him the title "America's Kapellmeister," conducted his National Gallery Orchestra in the first and last of the six consecutive Sunday evening concerts which constituted the Gallery's 26th American Music Festival, from April 20 through May 25.

Several other Eastman alumni were represented in the Festival, either as composers or performers or both. Peter Mennin's Symphony No. 6 concluded the opening concert and the Suite from William Bergsma's ballet *Gold and the Señor Commandante* concluded the last program, which also included two of Mr Bales's own works, *Ozymandias* and *A Set of Jade*. Soloist in both the Bales works was Joyce Castle, the ESM mezzo-soprano who introduced *A Set of Jade* with Mr Bales in Washington last year and performed it with Howard Hanson in Rochester this May. Miss Castle also gave a solo recital at the National Gallery on March 23.

David Diamond's song-cycle *Love and Time* was given its first performance on May 4, by mezzo Carolyn Reyer and pianist James Benner. On the same program were Kenneth Gaburo's *The Night Is Still*, William Bergsma's *Bethsabe Bathing*, and Walter Hartley's *Psalm Cycle*. Mr Hartley was at the piano, with Sandra Hartley, flute, for the Washington premiere of his work.

Mr Bales's programs also included some rarely heard older music, with first Washington performances of Gottschalk's *Montevideo Symphony* and works of Sidney Lanier and Edwin Litchfield Turnbull. Three weeks before the Festival began, Mr Bales led the National Gallery Orchestra in a special concert in memory of Dwight D. Eisenhower, comprising "Abraham Lincoln's Funeral March" from Mr Bales's suite *The Union*, Haydn's *Trauersinfonie*, and the *Eroica* Symphony of Beethoven.

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Robert Baustian, now teaching at the Oberlin Conservatory, conducted several operas last summer in the new Santa Fe Opera Theatre. In December he was guest conductor with the Atlanta Symphony.

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Glenn Block, double bassist with the San Diego Symphony Orchestra, recently presented a recital at Grossmont College. Mr Block also performed with the violinist Douglas Mounger in the Victor Saudek Pops Concert on January 19 in San Diego.

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Edward White took a year's leave of absence from Florida State University to sing with the new Atlanta Opera Company in its premiere of Purcell's *King Arthur*. He also sang the role of König Marke in Wagner's *Tristan* with that company in February.

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Robert Stangeland



Jan Blankenship

Robert Stangeland has been appointed chairman of the music department of the University of Alberta in Edmonton, Canada, effective as of July 1, 1969. On February 23 Dr Stangeland was piano soloist in Beethoven's "Emperor" Concerto with the Regina Symphony in Saskatchewan under the direction of Howard Leyton-Brown.

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Pianist Jan Blankenship, who joined the piano faculty at the University of Missouri in September gave a series of five recitals during a 14-day, 3000-mile tour of northeast United States in March and April, the last of which was broadcast live by radio station WNYC-FM from the Brooklyn Museum in New York. Mr Blankenship also gave a recital for television station WCMU-TV in Mt. Pleasant, Michigan. In April he signed a contract to record for Educo Records, and was appointed chairman of the piano division of the Missouri Music Teachers Association.

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For the fourth successive season, Ward Woodbury served as music director and conductor of the Bach Festival held at Rollins College, Winter Park, Florida, on March 6 and 7. Dr Woodbury is the music director and chairman of the Rollins College music department.

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W. David Lynch will assume the chairmanship of the department of music at Meredith College in Raleigh, North Carolina, to become effective with the 1969-70 academic year.

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Ulysses Kay, the composer, received an award from the New Jersey State Council for the Arts in March, for his "outstanding creativity in the field of music." Mr Kay, professor of music at Herbert H. Lehmann College of the City University of New York, was commissioned by the Chamber Music Society of Detroit for a work celebrating its 25th anniversary last February.

* * *

Since leaving ESM in 1960, composer-cellist John White has had two books published—the first in 1965, which he co-authored with Albert Cohen of the University of Michigan, entitled *Anthology of Music for Analysis* (Appleton-Century-Crofts, New York), and *Understanding and Enjoying Music*, published in 1968 (Dodd, Mead, New York). His second book has been adopted by a large number of colleges and universities throughout the country.

In 1962 Mr White received the award of merit in the "Parade of American Music" from the National Federation of Music Clubs for his opera *The Legend of Sleepy Hollow*. His Symphony No. 2, the second movement of which won the Benjamin Award in 1960, has been widely performed by orchestras throughout the country, including the Cleveland Orchestra and the Oklahoma City Symphony.

Mr White is currently president of the Cleveland Composers' Guild, and Associate Dean of the Graduate School at Kent State University in Ohio.

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Rudolph Von Unruh has been named Outstanding Bandmaster of the year by the Palm Beach County Band and Orchestra Association.

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On October 17, 1968 Robert Kelly's Concerto for Violin and Orchestra was premiered at the University of Illinois by the Champaign-Urbana Symphony, conducted by Bernard Goodman, with Endre Granat, violinist. The Concerto was commissioned by the National Foundation on the Arts and Humanities and the Champaign-Urbana Symphony. Mr Kelly's *Theme and Variations*, a study of linear twelve-tone composition, will be published by the University of Illinois Press this fall, as will an ear-training series entitled *Aural and Visual Recognition*, with recordings by Mr Kelly.

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Parks Grant's *Prelude and Canonic Piece* for flute and clarinet was recorded on April 4 by Coronet Records in Columbus, Ohio. The performers were Beth Russell, flute, and David Hite, clarinet. The recording was made under a research grant from the University of Mississippi, where Dr Grant is professor of music and from which he recently received an additional research grant.

* * *

A collection of books and scores by and about Igor Stravinsky has been presented to the Jordan College of Music at Butler University in Indianapolis, in memory of Philip M. Slates, an ESM alumnus who was associate professor of theory and composition at Butler from 1963 until his death in 1966. The Stravinsky collection is described as the first of several permanent memorials in Dr Slates' honor. A Philip M. Slates Memorial Collection of scores and books on music theory has been established at George Peabody College in Nashville, where Dr Slates taught for 13 years before joining the Butler faculty, and the Southeastern Composers League has instituted a Philip Slates Memorial Composition Contest at Peabody College.

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A new trumpet tune by Pulitzer Prize-winning composer Gail Kubik, commissioned by Riverside Radio as the identifying theme for station WRVR, went into use on January 1.

In February Mr Kubik, together with Nicolai Nabokov and Virgil Thomson, participated in Carnegie-Mellon's 1968-69 Composers Forum, one evening of which was devoted to Mr Kubik's opera *piccola Boston Baked Beans*, his Clarinet Sonata, Piano Sonata, and a new piano work, *Intermezzo: Music for Cleveland*. This last work was commissioned by station WCLV in Cleveland as the climax of a Kubik Festival which that station presented in July 1968, in which thirty-six of the composer's works were broadcast.

Mr Kubik, who was in residence at Kansas State University in Manhattan for the 1969 spring semester, has been commissioned by the University to compose a large-scale work to celebrate the opening in 1969-70 of its new million-dollar auditorium.

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Goddard Lieberson, President of the CBS/Columbia Group, was awarded the honorary degree of Doctor of Humane Letters by Lincoln College.

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Elaine Bonazzi, the mezzo-soprano, recently recorded all the songs of Erik Satie for Vox. Pianist in the recording is Frank Glazer, professor of piano at ESM, whose own Vox album on Satie's piano music was issued last winter.

* * *

Robert Willoughby, flutist, presented a recital in Carnegie Recital Hall on January 23 consisting of seven 20th-century works prefaced by Bach's Sonata in A minor for unaccompanied flute. Mr Willoughby has been teaching at the Oberlin Conservatory of Music since 1955.

* * *



Laura Mann

Photo—Klitzsch, Kassel

Among the roles Laura Mann sang as a regular member of the Kassel Opera in Germany during the season just ended were those of Marzelline in *Fidelio*, Sophie in *Der Rosenkavalier*, Lola in *Cavalleria rusticana*, Drusilla in *L'incoronazione di Poppea*, the High Priestess in *Aïda*, and Manja in *Grafin Mariza*. In addition to her operatic performances, Miss Mann gave a song recital in Kassel last fall, was soprano soloist in a performance of Honegger's *Le Roi David* there in November, and took part in two performances of Bach's *St. Matthew Passion* with the Berlin Philharmonic in Berlin.

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Dorothy Feiertag, soprano, presented a voice recital at Concordia Teachers College on March 16. She was accompanied by another ESM alumna, Evangeline Rimbach. Miss Feiertag has been an instructor of voice on the Concordia faculty for four years. Dr Rimbach, who joined the music faculty in 1964, has been promoted to associate professor with tenure, and has just been awarded an AAUW fellowship for 1969-70, during which time she will be on sabbatical for research work in Germany.

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Paul Freeman, associate conductor of the Dallas Symphony Orchestra, conducted a series of 20 youth concerts with the Baltimore Symphony in May and June. After a short period of residence at the University of the Pacific in California, he will conduct two youth concerts at the Ravinia Festival in July.

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Linda Snedden Smith was violin soloist with the Detroit Symphony Orchestra in the 1969 "Cabaret Pops" Concerts, conducted by Arthur Fiedler on April 23 and 24. She played Wieniawski's Concerto No. 2 in D minor.

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Donald H. White's new work, *Terpsimetrics* for symphonic wind ensemble and modern dance, received its premiere on April 18 by the De Pauw Wind Ensemble as part of De Pauw University's seventh annual festival of contemporary music, of which Dr White is Director.

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Sister Christian Rosner, Chairman of the Division of Fine Arts at St. Mary of the Plains College in Dodge City, Kansas, has been appointed chairman of the National Certification Board of MTNA.

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Gerald Lloyd was coordinator of "Music of the Avant Garde," a convocation at Western Michigan University on March 5. Dr Lloyd has been elected head of the Theory-Composition Department at Western Michigan. He was elected a member of ASCAP last December, and has been selected to be included in *Who's Who in America*. Dr Lloyd's composition *Three Sketches for Tuba and Piano* was recently published by Tenuto Press, Inc. Two articles on Rock by Dr Lloyd have been published by the Selmer Instrument Co.

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Emma Lou Diemer has been awarded a grant for the support of creative work in musical composition during the summer of 1969 by the Creative and Performing Arts Board of the University of Maryland. Miss Diemer has also been a recipient of an award from ASCAP for performance and publication for the past seven years, and was in the first group of composers who participated in the Ford Foundation Young Composers Project.

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Pianist Rexford Whidden has been named instructor in piano at Southwestern College in Winfield, Kansas, effective Sept. 1. His wife, Lynn Herbert Whidden, is a violinist with the Indianapolis Symphony Orchestra.

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Several ESM alumni have given recitals in the William Nelson Cromwell concert series at the National Gallery of Art in Washington, D.C. Pianist Francis Branceleone, a member of the faculty of the Juilliard School of Music, played there on January 26. Stephen Kecskemethy, violinist, is a member of the Vághy String Quartet, which performed February 2. Mezzo-soprano Joyce Castle presented a recital on March 23 and returned to perform in the American Music Festival on May 25. On March 30 the National Gallery Orchestra, conducted by Richard Bales, gave the first concert performance of Mr Bales's *Stony Brook Suite*, and on the same program gave the first Washington performance of Samuel Adler's *Elegy* for String Orchestra.

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Charles Whittenberg has been promoted to Associate Professor of Music at the University of Connecticut School of Fine Arts beginning October 1969. He recently received a commission from the Connecticut Commission of the Arts for an orchestral work, to be called *Correlatives for Orchestra*. Mr Whittenberg's Concerto for Five Solo Brass Instruments (1969) was recently performed by the American Brass Quintet at Carnegie Recital Hall.

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Lester Lehr, director of bands at American River College in Sacramento, California, has founded and is Director of a new Music Conservatory at the College, which offers music lessons after regular school hours to youth ages 10-21, for a minimal fee. Another ESM alumnus, Robert Klump, is an instructor at the Conservatory. Mr Lehr is also a trombonist with the Sacramento Symphony Orchestra, and often performs with the California State Fair Orchestra and Municipal Band.

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Rodney J. Rothlisberger, instructor in Music at Bowdoin College, directed the Bowdoin College Chapel Choir during its ten-day spring concert tour of six of France's cathedrals, which began on March 23 in the Cathedral of Notre Dame in Paris.

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Karl Ahrendt has returned to full-time teaching at the Ohio University School of Music after 17 years as its Director. Recent performances of his compositions: *Dance Overture*, by the Cleveland Orchestra under Louis Lane, November 13 in Athens, Ohio; *Improvisation* for cello, celesta, timpani and percussion, on the Amerika Haus concert in Munich, Germany, October 16, 1968; *Three Movements* for string quartet by the Oxford Quartet last fall.

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Helen Bovbjerg Niedung, a member of the Würzburg Opera, recently sang the role of Sophie in Strauss's *Der Rosenkavalier* and that of Konstanze in Mozart's *Entführung aus dem Serail*. Her husband Dieter sang the part of Belmonte in the latter production.

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Vincent S. Frohne's composition *Adam's Chains*, for soprano and orchestra, was performed by the Berlin Philharmonic on January 9. Dr Frohne has also written a piece for flute and piano entitled *Pendulums* for the flutist Severino Gazzelloni, which was performed in April at the Royan Music Festival in France. Dr Frohne's Quartet No. 1, Op. 28, received its premiere on April 10 by the Juilliard Quartet at the Library of Congress. At present Dr Frohne is working on a Brass Quartet to be performed in Berlin on a program of Chamber Music of the Twentieth Century. He is also composing a commissioned work for the Gedächtnis-Kirche of Berlin for chorus, organ and several instruments.

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Anne Koscielny Wooley presented a recital of piano music at the Phillips Collection in Washington, D.C., on March 2. On April 8 she shared a program with violinist Virginia de Blasiis at Glens Falls, New York, and was recently guest pianist with the Hartt String Quartet at the Hartt College of Music in Hartford, Connecticut.

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Myron Bloom, horn, Robert Boyd, trombone, and Ronald Bishop, tuba, all members of the Cleveland Orchestra, are featured in a recent Columbia Records collection of music by Giovanni Gabrieli, performed by brass ensembles from the Chicago Symphony, Cleveland and Philadelphia orchestras.

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Stanley S. Leonard, timpanist of the Pittsburgh Symphony Orchestra and senior lecturer in percussion at Carnegie-Mellon University, completed ten years as conductor of the University's Percussion Ensemble in a concert on May 14 in the School's Exhibition Hall. The program included Mr Leonard's Symphony for Percussion. In December 1968 Mr Leonard's *Sound, Spirit*, a work for chorus, wind symphony and percussion, was given its world premiere by the Pittsburgh Symphony Orchestra.

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William and Lynne Ellsner Fleck have been members of the Western Opera Theatre in San Francisco this year, where both appeared in Puccini's *La Bohème* on March 19.

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Frank Bencriscutto is now in his ninth year as Director of Bands at the University of Minnesota. The University of Minnesota Concert Band, conducted by Dr Bencriscutto, was selected by the International Cultural Affairs Division of the U.S. State Department to represent this country in a tour of the Soviet Union from April 1 to May 20 of this year.

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The Ball State University Concert Choir, under the direction of George Corwin, presented a concert in New York's Town Hall on March 9. The program included two works by Boyde Hood, another ESM alumnus who is also on the Ball State faculty.

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Barry Snyder was presented by the Schubert Club in a "Showcase" piano recital in St. Paul, Minnesota, on March 9.

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Joshua Missal was commissioned by Wichita State University, where he is associate professor of music theory, composition and viola, for a work to celebrate the opening of the new Wichita Civic Center. The composition, *City of the Sun*, was written for chorus, solo vocal quartet and orchestra, and was premiered on January 17 in the Civic Center. Mr Missal is also associate conductor and principal violinist of the Wichita Symphony.

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McCarrell Ayers presented a lecture-recital in February on Baroque Vocal Music for the Heritage Program of Millsaps College in Mississippi. During that month he also appeared in a discussion performance of contemporary American composers' songs, in which he sang works by Ned Rorem and Samuel Barber for the Jackson Music Forum as well as the tenor solos in a presentation of Honneger's *King David* with the Jackson Musica Sacra Singers. Mr Ayers will begin his fifth year at Millsaps College in September, and has been promoted to assistant professor of music.

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David Starke, in addition to his work as program director of the radio station in Larchenweg, West Germany, has been named head of the chamber music department.

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Daniel Winter, a former pupil of Cécile Genhart, has been solo pianist and chamber collaborator in many recitals throughout the United States and South America. On October 18, 1968, he accompanied violinist Michael Davis in a concert at Carnegie Recital Hall.



OPEN HOUSE FOR MUSCOVITES

ESM Director Walter Hendl saw an opportunity to reciprocate for the hospitality he enjoyed in the Soviet Union when the Moscow State Symphony Orchestra performed in Rochester last March 17: he invited the whole troupe—conductor, associate conductor, soloist, and all 125 members of the orchestra—to a post-concert reception at Hutchison House, together with an at least equal number of other guests. Mr Hendl is shown here (right foreground) with some of his guests during the reception. At the left is Yevgeny Svetlanov, conductor of the Moscow orchestra; between him and Mr Hendl is the latter's daughter Susan, a member of the New York City Ballet. Behind them are Maksim Shostakovich (left) and Nikolai Petrov, piano soloist for the visiting orchestra's Rochester concert. Mr Shostakovich, son of the famous composer, is well known in his own right as a conductor; he conducted several of the Moscow's orchestra's American concerts.

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