

**A COLLEGE EXPERIENCE**  
An innovative program  
expands opportunities

**WHITHER EDUCATION?**  
A longtime dean  
looks to the future

**THOROUGHLY THOREAU**  
How a Rochester alumnus  
helped bring Thoreau to life

# Rochester

UNIVERSITY OF ROCHESTER/JULY-AUGUST 2017

## Review



## Front & Center

Lee Koonce '96E (MM) and the Eastman School of Music are helping chart the future of the Gateways Music Festival, a celebration of professional classical musicians of African descent.



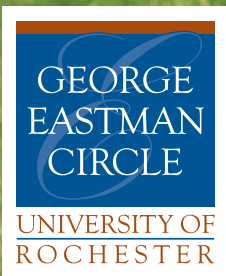
# FIELD OF DREAMS

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—Maurita Murphy Marx '76E | DeWitt, Iowa

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JULY-AUGUST 2017



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## A Different Kind of College Tour

A Rochester-based program helps students with intellectual and developmental disabilities, like Kayla Hawkins (above), broaden their academic and career skills. Known as TOUR—Transition Opportunities at the University of Rochester—the program “demonstrates what can happen when you pair high expectations with opportunity,” says one expert.  
*By Jim Mandelaro*

**ON THE COVER:** Photograph by Adam Fenster



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With the Eastman School of Music, the Gateways Music Festival, a celebration of professional musicians of African descent, is charting its future to raise its international profile while maintaining its deep roots in Rochester.  
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*By Kathleen McGarvey*

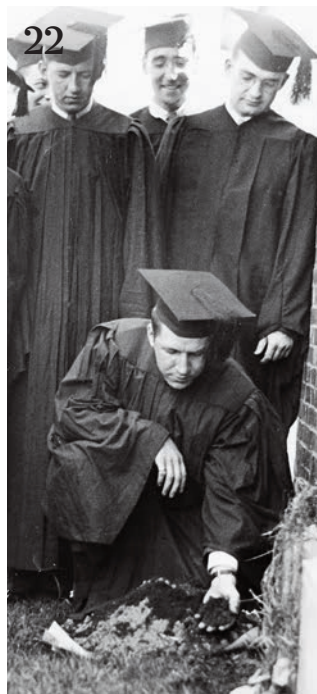
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# Celebrating Gateways

By Joel Seligman

On August 8–13, Rochester will be the host city to the Gateways Music Festival, with a spectacular lineup of classical music events and concerts that are all free and open to the public. More than 125 of the most talented professional classical musicians of African descent—players from major American symphony orchestras, faculty members from college and university music schools, and renowned freelance artists—will participate in the six-day festival that takes place at the Eastman School of Music and throughout the Rochester community.

The Gateways Festival celebrates the historic participation and achievements of classical musicians of African descent through more than 50 solo, chamber, and orchestra performances at Eastman Theatre, Hatch Recital Hall, Rochester City Hall, houses of worship, libraries, retirement communities, private homes, and other locations throughout the city and suburbs of Rochester. The festival also will feature a panel discussion among the musicians themselves and a lecture demonstration about some of the composers and the music. A “Young Musicians Institute” will offer opportunities that pair young instrumentalists with seasoned professionals and establish relationships between the musicians and Rochester-area music programs.

Founded by Juilliard-trained pianist and retired Eastman School of Music faculty member, Armenta Hummings Dumisani, the festival began in North Carolina in 1993, with a mission to increase the visibility and viability of classical musicians of African descent; provide an opportunity for musicians of African descent to revitalize their musical energies; and establish role models for young musicians of all ethnic origins. Since 1995, the festival has been held biennially in Rochester in collaboration with the Eastman School of Music. Performances have been broadcast on National Public Radio and have been met with wide critical acclaim.

In 2016, Eastman and the Gateways Music Festival started a new alliance that has strengthened the organizations’ efforts to promote and increase diversity in the field of classical music. The six-day summer festival is now “Gateways Music Festival in



**SOUND DIRECTION:** University Vice President Paul Burgett '68E, '76E (PhD), the chair of Gateway's board, says the effort “will have implications for American music for generations to come.”

association with Eastman School of Music.” Eastman graduate Lee Koonce '96E (MM), who has served on the festival's board since 1997 and chaired the festival's artistic programs committee since the founder's retirement in 2009, now serves as the inaugural president and artistic director of Gateways.

Before his appointment, Lee served in several arts leadership positions, including executive director of Ballet Hispanico, Third Street Music School Settlement, and Opus 118 Harlem School of Music in New York City and director of community relations for the Chicago Symphony Orchestra.


Lee holds a bachelor of music in piano performance from the Oberlin Conservatory of Music, a bachelor of arts in Spanish literature from Oberlin College, and a master of music in piano performance and literature from Eastman. In his role as president and artistic director, Lee oversees the artistic and program operations of the festival and is heavily involved in the critical fundraising efforts to support and sustain the festival's current and future efforts.

Until Lee's appointment, the festival had relied exclusively on volunteer support and leadership. A reinvigorated board of directors, chaired by Paul Burgett '68E, '76E (PhD), is attracting increased national attention and has recently added Jamal Rossi, the Joan and Martin Messinger Dean of the Eastman School of Music, Toni-Marie Montgomery, dean of the Bienen School of Music at Northwestern University, among others, to the board. The president and CEO of the

American Symphony Orchestra League, Jesse Rosen, was so moved by the 2015 festival orchestra performance that a photo of the Festival Orchestra in Kodak Hall was featured on the cover of the league's winter 2016 issue of *Symphony* magazine.

This year's festival is a cornucopia of musical delights, ranging from extraordinary composers of African descent such as the 18th-century's Le Chevalier de Saint-Georges's *Symphony No. 1 in G minor* to the 21st-century's Jesse Montgomery's “Records from a Vanishing City,” reflecting on her life growing up as a young girl on New York City's Lower East Side. The final concert in Kodak Hall will feature Rochester native Adolphus Hailstork's “American Port of Call,” Johannes Brahms's *Second Symphony* and Sergei Rachmaninoff's *Second Piano Concerto* with phenomenal Canadian pianist Stewart Goodyear.

Michael Morgan, conductor of the Oakland East Bay Symphony Orchestra, the Sacramento Philharmonic Orchestra, and the festival opera in Walnut Creek, California, is the Gateways Festival's conductor and music director. Once again he leads the orchestra in what promises to be the festival's most exciting concluding concert ever.

As a University, we strive to enrich the civic and social culture of our communities through our commitment to world-class programs in music and the arts. The Gateways Festival and all who work toward its success exemplify that spirit, demonstrating the artistic excellence and leadership that imbue our motto of *Meliora*. 



## Reading Indicators

Miscellaneous numbers gleaned from correspondence involving *Rochester Review*.



**1** The number of people related to prominent writer and women's activist Charlotte Perkins Gilman among Rochester's alumni. **David Chamberlin** '84E of American Fork, Utah, wrote that a family portrait of the influential Beecher family that appeared in the May-June issue ("The Ubiquitous Beechers") caught his eye.

One member of that family was Mary Beecher Perkins, who was the grandmother of Charlotte Perkins Gilman. Chamberlin is one of only three great-grandchildren of Gilman, who is best known for her short story "The Yellow Wallpaper," but who was active in feminist, suffrage, and social reform movements in the late 19th and early 20th centuries.

The photo was part of a story ("Signed, Susan B. Anthony") about another member of that family, Isabella Beecher Hooker, who was an important confidant of Susan B. Anthony and others in the suffrage movement. A collection of correspondence and other materials that once belonged to Hooker are now part of the highly regarded collections involving the history of women's suffrage that are held by University Libraries.

**8** The number of alumni publications received in the household of **Michael Plaut** '69 (PhD) of Gainesville, Florida. And, of course, he reports that he gets more out of *Review* than the seven others, noting that he often sends *Review*'s stories to friends and colleagues. In particular, he wrote that he sent "The Future of the Past" from the May-June issue to librarians at both the University of Maryland, Baltimore, and at the University of Florida. Featured on

the cover of that issue, the story recounted English professor Gregory Heyworth's work to use imaging technology to recover historic and damaged manuscripts.

**15** The number of victories in the Yellowjacket football program's winning streak from 1957 to 1959. **Gene Nicandri** '60 of Massena, New York, writes to say that we incorrectly reported the number in a Class Notes item about a regular reunion for members of the football program that appeared in the May-June issue. Beginning with the last game of 1957, Nicandri reports, and continuing through the eight wins in 1958, and the first six wins in 1959, the total was 15.

**1,500** The number of colleges and universities in the United States that have barred smoking on their campuses. In response to a story in the May-June issue about Rochester's decision to be smoke-free as of August, **Thomas Miller** '53E, '54E (MM) sent a gentle chide about the number of institutions that made the decision ahead of Rochester.

**1953** **David Skonieczki** '71 of Hampton, New Hampshire, writes that he has a mug inscribed with "U of R '53," the name "Loose," and the Greek letters for the Psi Upsilon fraternity. A friend who found the mug in a Salisbury, Maine, home gave it to Skonieczki. He's hoping to return it to "Loose," if he can. And he says he'll even deliver it. Write to us at [rochrev@rochester.edu](mailto:rochrev@rochester.edu) and we'll help make the connection with Skonieczki.

*Review welcomes letters and will print them as space permits. Letters may be edited for brevity and clarity. Unsigned letters cannot be used. Send letters to Rochester Review, 22 Wallis Hall, Box 270044, University of Rochester, Rochester, NY 14627-0044; [rochrev@rochester.edu](mailto:rochrev@rochester.edu).*

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## 167TH COMMENCEMENT

### Congratulations, Class of 2017!

**DEGREES OF HAPPINESS:** Members of the Class of 2017 celebrate after their degrees are formally conferred during this spring's Arts, Sciences & Engineering commencement ceremony on the Eastman Quadrangle. Altogether, more than 3,100 degrees—including bachelor's, master's, and doctorates—were bestowed during ceremonies that brought together students, faculty, family members, and distinguished alumni and guests (see page 51). For photos, videos, and other stories about commencement, visit [Rochester.edu/commencement/2017](http://Rochester.edu/commencement/2017). PHOTOGRAPH BY ADAM FENSTER









**PUBLIC ART**  
**Light It Up**

**HIGHLIGHTS:** The façade of the Memorial Art Gallery became a community canvas for a new work of art this summer, when Jim Sanborn's light installation *Argentum: Double Positive* lit up the 1913 "jewel box" building. Paying homage to Rochester's history in the development of imaging and photographic technology, the work features two cylinders that project text drawn from that technological history as well as from Susan B. Anthony, Frederick Douglass, and others to highlight Rochester's role as a center for the suffrage and abolition movements. **PHOTOGRAPH BY ADAM FENSTER**









## GENOMICS

### Where There's a Wasp . . .

GENERATIONS OF GENES: Tiny wasps are providing big insights into an important question in evolutionary biology: how can the function of genes change so that an organism can adapt and survive? Jack Werren, the Nathaniel and Helen Wisch Professor in Biology, postdoctoral fellow Ellen Martinson, and others in Werren's lab reported this spring that genes in the tiny jewel wasp take on new roles without, as often understood, making duplicate copies with additional functions. The study in the journal *Current Biology* is one of the first to document a process in which genes are co-opted to take on new functions. **PHOTOGRAPH BY ADAM FENSTER**







ESSAY

## A Better Measure of a College Education?

A longtime Rochester academic leader makes the case for a more robust analysis of the value of higher education.

By Peter Lennie

The typical college graduate can readily point to how she grew and matured over her four years as an undergraduate. Parents, who send a teenager off to college as a freshman and see an adult emerge as a graduate prepared for life in a complex world, are probably even more aware of the transformation.

Colleges and universities have long been happy to take the credit for this, and for the bright future that awaits graduates. In almost every dimension of life, college-educated adults are better off than others: they're more employed, they're higher paid, they're more civically engaged, they're healthier, and they live longer.

But how much can those of us who are professionally involved in higher education legitimately claim to have contributed to this outcome?

**For most of the history** of Western colleges and universities, particularly for elite institutions, the value of higher education has been considered self-evident. But it's surprisingly difficult to



LENNIE: A comparative analysis may help sharpen ideas about the benefits of a college education.

articulate precisely how institutions influence the success of their students.

Consider the high school graduates who attend college: they generally have social and economic advantages over those who don't, and these advantages propagate through college into life beyond. None of this is surprising, but it makes clear why it's not straightforward to identify the benefits of a college education. If incoming students are already talented and often accomplished, how much difference does a college education make to their future trajectory?

Can we, as colleges and universities, do a better job not only of articulating our contribution, but also of refining the college experience so that it remains the life-changing investment so many of us believe it to be?

These are important questions for the future of higher education. To answer them well, we need to look broadly at the experience of students and graduates over the course of their lives. It's not sufficient to limit our attention to basic measures—like average salary—that have long been popular.

Some would argue—and it's an argument that has been recently

drowning out other voices—that the purpose of education is to prepare students for jobs. Many institutions of higher education are happy to trumpet their success in this regard, and it's undoubtedly an important indicator of value.

But major universities—especially elite ones in which the foundation of the undergraduate curriculum is a broad, liberal education that draws on the pillars of critical reasoning and analysis and effective communication—have been careful to avoid talking narrowly in terms of employment. We see our mission as equipping graduates with an armament of intellectual skills that will serve them well across the spectrum of opportunities that await them beyond college, regardless of the particular jobs they may hold.

Articulating and demonstrating that value is now more important than ever. As the costs of higher education have continued to rise and affordability has decreased, and as it has become harder for graduates to find secure, well-paying jobs, prospective students and their families have become increasingly skeptical about the value of a college education—or at least the kind of education traditionally offered by elite universities.

**In a world in which skilled** white-collar jobs, not to mention the professions, are increasingly in danger of being occupied by machines, it's not enough for universities to take it as self-evident that they add value of the right kind. Colleges and universities need to address more directly the concern—reflected in burgeoning enrollments in engineering and declining enrollments in the humanities—about whether investment in a liberal education brings sufficient benefit.

The fundamental issue is a complicated one because “going to college” means much more than simply immersing oneself in courses. In describing themselves to prospective students, universities draw attention not just to the curriculum, but also to the broad range of things they offer: a favorable faculty-student ratio; research opportunities; the diversity of the student body; opportunities for community service; athletics; and many other things.

Students who spend four years at elite, residential colleges and universities often talk in similar ways about the richness of that broader experience. What they learn from rubbing shoulders with classmates from around the country or around the world and from immersion in activities outside of the (Continued on page 15)

## FACTS & FIGURES

### Transformative Tenures

The last day of June marked the end of the tenure of two of Rochester's academic leaders. Peter Lennie, the Robert L. and Mary L. Sproull Dean of the Faculty of Arts, Sciences & Engineering, and Richard Feldman, dean of the College, both took on their administrative roles in 2006. As dean of the faculty, Lennie oversaw the academic and administrative operations of Arts, Sciences & Engineering, one of the University's primary academic units, home to more than 350 faculty members, 5,200 undergraduates, and 1,200 graduate students. As dean of the College, Feldman led the academic and cocurricular programs for undergraduates within Arts, Sciences & Engineering.

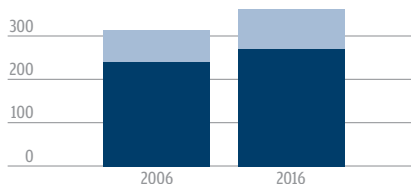
Beginning in July, Richard (Rick) Waugh, a professor of biomedical engineering, will serve as interim dean of the faculty, while Jeffrey Runner, a professor of linguistics, has been named dean of the College (see page 16). Both Lennie and Feldman will take sabbaticals during the 2017-18 academic year, but are remaining on the faculty—Lennie as a professor in the Department of Brain and Cognitive Sciences, and Feldman as a professor in the Department of Philosophy.

### Arts, Sciences & Engineering

Lennie is credited with leading Arts, Sciences & Engineering through a remarkable period of growth, emphasizing efforts to increase the number of faculty, strengthen research endeavors, and put a spotlight on Rochester as part of a global community.

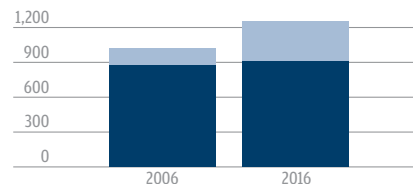
#### Faculty

■ Hajim School of Engineering & Applied Sciences  
■ School of Arts & Sciences



#### Graduate Student Enrollment

■ Master's Candidates  
■ PhD Candidates



#### Improving Academics

As a measure of the academic strength of undergraduates, the average two-score SAT for the entering class for 2017-18 is expected to be above 1,400 for the first time. That puts Rochester students in the 97th percentile for the SAT, a rise from the 86th percentile in 2005. More than 18,000 students applied for admission for the 2017-18 year, up from 11,293 students in 2005.

#### Strengthening Research Initiatives

As part of a strategic planning effort, leaders in Arts, Sciences & Engineering are developing initiatives that leverage research strengths in traditional and emerging fields. Recent endeavors include:

- Goergen Institute for Data Science brings together faculty throughout Arts, Sciences & Engineering and other units to explore how data can inform research in science, medicine, the arts and humanities, social science, engineering, and business.
- Center for Energy and the Environment, with leadership in the Department of Earth and Environmental Sciences, explores the interaction between Earth systems and energy technology.
- Humanities Center, which has a new

home in Rush Rhees Library, supports multidisciplinary engagement with literature, history, the arts, and philosophies of past and present cultures.

- Augmented and Virtual Reality draws on Arts, Sciences & Engineering faculty in the sciences, engineering, and the humanities, as well as other vision-oriented programs across the University, to explore computer-generated environments.
- High Energy Density Physics is an initiative to explore the behavior of matter at pressures many millions of times that of Earth's atmosphere. The research involves the Laboratory for Laser Energetics as well as engineering and physics and astronomy.

#### Engaging Internationally

During Lennie's tenure, Arts, Sciences & Engineering has developed 27 new international agreements for research collaboration and student exchange. Up to a third of undergraduates have an international experience—studying abroad or taking part in research or internships—before graduating. And led by Lennie, Rochester joined the Worldwide Universities Network, a consortium of 20 universities to bring a global perspective to research initiatives.



FACTS & FIGURES

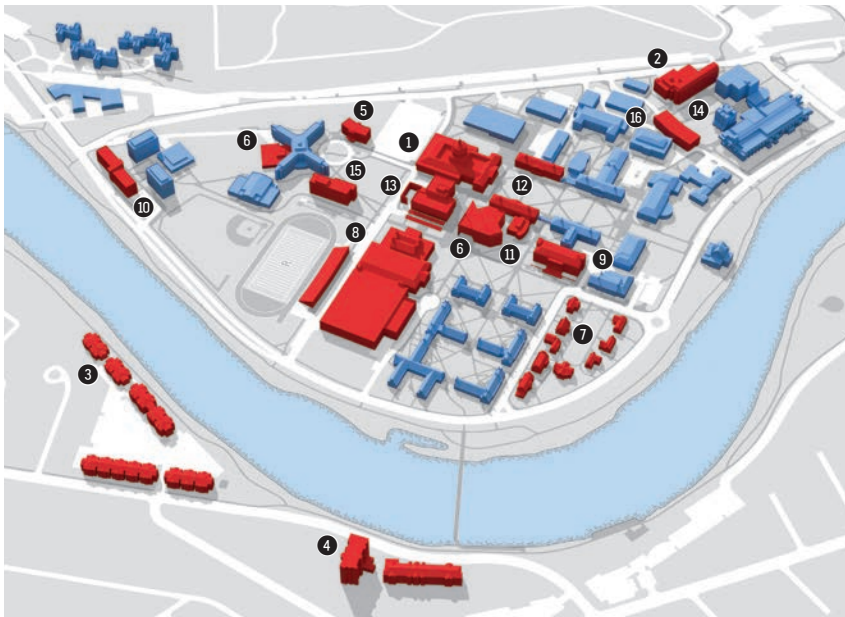
# The College

As dean, Richard Feldman was responsible for the academic and student life programs for undergraduates in Arts, Sciences & Engineering. He helped develop new academic initiatives, particularly interdisciplinary courses and degree options. With a focus on the campus experience of students, Feldman worked to improve diversity, increase retention and graduation rates, and establish a support system called the CARE Network that has become a model for other institutions.

This spring, the ballroom in the newly renovated Frederick Douglass Building was named in his honor.

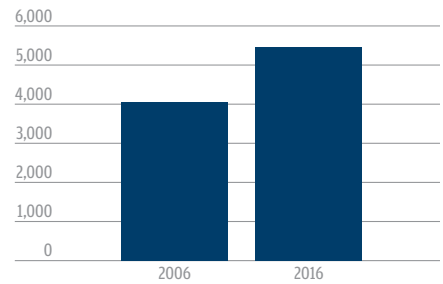
## Campus Changes

Over the past decade, several building and renovation projects on the River Campus designed to enhance student life were completed. The new facilities include student residences, a newly revamped student life center, a new student health building, as well as renovations to dining centers, the Fraternity Quadrangle, and the Brian F. Prince Athletic Complex. That's in addition to new student-oriented spaces in Rush Rhees Library, academic buildings, and other spaces. The projects were funded through *The Meliora Challenge* Campaign as part of the College's strategic planning process.

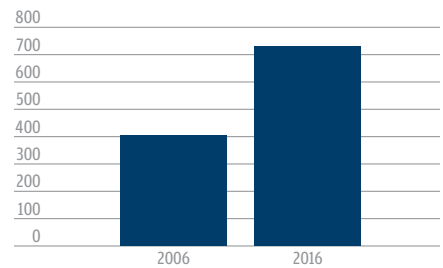


- 1 Rush Rhees Library**  
Gleason Library, 2007  
Messinger Graduate Study Rooms, 2009-10  
Lam Square, 2016
- 2 Goergen Hall**  
Opened in 2007
- 3 Riverview Apartments**  
Opened in 2008
- 4 Brooks Crossing**  
Opened in 2008-14
- 5 University Health Service**  
Opened in 2008
- 6 Wilson Commons/Danforth Dining**  
Renovated in 2010 and 2011
- 7 Fraternity Quadrangle**  
Renovations in 2012 and 2013
- 8 Prince Athletic Complex**  
Renovations 2012-16
- 9 LeChase Hall**  
Opened in 2013
- 10 O'Brien Hall/Jackson Court**  
Opened in 2013
- 11 Rettner Hall**  
Opened in 2013
- 12 Morey and Bausch & Lomb Halls**  
Renovated spaces, 2014-15
- 13 Frederick Douglass Building**  
Renovated in 2015-16
- 14 Hajim Science & Engineering Quadrangle**  
Opened in 2016
- 15 Genesee Hall, including Boehning Varsity House**  
Opening in 2017
- 16 Wegmans Hall**  
Opened in 2017

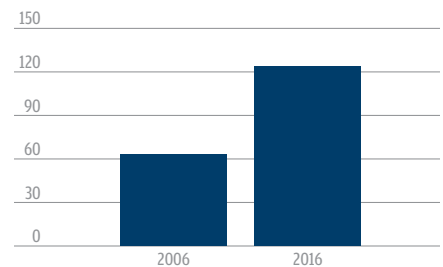
## Undergraduate Student Enrollment



## Underrepresented Minority Enrollment



## Number of Countries Represented



## New Majors

As part of an effort to continually update how the College's academic strengths can better meet the needs of students, Feldman and the faculty introduced additions to the curriculum, including new majors, such as:

- American Studies
- Archaeology, Technology, and Historical Structures
- Audio and Music Engineering
- Business (Barry Florescue Undergraduate Business Program)
- Dance
- Data Science
- Digital Media Studies
- East Asian studies
- Financial Economics
- International Relations
- Public Health, including Epidemiology; Health Policy; and Health, Behavior, and Society; Bioethics; Environmental Health

## Student Honors

Over the past decade, Rochester undergraduates have been selected for some of the most highly sought honor and award programs, earning selection for Goldwater, Fulbright, Churchill, Gates-Cambridge, and other scholarships.

## ADMINISTRATION

# Next Chapters

An outgoing dean reflects on his role and on his future as a scholar.

Interview by Jim Mandelaro

For the past 11 years, Richard Feldman has served as dean of the College, overseeing the academic and extracurricular programs that serve undergraduate students. In January, he announced that he would be stepping down from the position at the end of the 2016–17 academic year and returning to the faculty as a professor of philosophy in 2018, after a yearlong sabbatical.

A distinguished epistemologist, Feldman in October 2016 received the Romanell–Phi Beta Kappa Professorship, awarded nationally to scholars in philosophy in recognition of distinguished achievement as well as contributions to public understanding of philosophy.

Feldman arrived on the River Campus as an assistant professor of philosophy in 1975, rising to professor and chair of the department before his appointment as dean beginning in 2006.

## What's your proudest achievement as dean?

Early on in my time as dean, we looked at the graduation rates of our students. They weren't what we wanted them to be, and we set out to find out why and what we could do to improve them. They've gone up notably, and I'm delighted by that.

## What will you miss most about the role?

I will miss the interactions with the students, the faculty, my



**ADAPTABLE:** The College is always adapting its programs to best equip students, says Feldman.

colleagues in the dean's office, and the College staff I work closely with.

The thing I've come to appreciate as dean in a way I didn't before is how much all the people on the College staff contribute to the education of our students to make it all work. All the things beyond the classroom that contribute to the students' experience have really made an impression on me.

## What challenges remain for the College?

There are different kinds of challenges. There are challenges about continuing to attract and enroll the strongest students, issues about affordability of college—the structure of the curriculum, the offerings. It's never a finished product. You're always adapting.

Years ago, you went to college, you studied something and got a degree, and had confidence that something would work out. We have to be more intentional now in understanding what skills our students need and keep getting better about making sure our education equips students for the world they're entering.

## As the Romanell–Phi Beta Kappa Professor in Philosophy, you'll present public lectures this fall. What will you be talking about?

The lectures will broadly be about topics on rational argument and public discourse. Kind of an interesting topic to think about these days. [🔗](#)

*(Continued from page 13)* classroom can be as important as what happens in it.

Which aspects of the undergraduate experience, then, are the most important? Can we disentangle key factors from less influential ones? Could we eliminate some of the things we do and (at lower cost) equip students just as well for life after college?

This is tough territory in which to be a pioneer. In part, this is because we don't know much about the relative importance of the different opportunities we provide. It's also fraught because the university that cuts something no other is cutting risks loss of enrollment, even if what was cut resulted in lower costs.

**To untangle this problem**—to better understand the relative importance of some of the things we provide for students—we can look across systems of higher education and ask whether the differences among them result in different outcomes. For example, at major universities and colleges in the United States an undergraduate degree routinely requires four years or more of study. Elsewhere (notably in the UK and many Commonwealth countries) a degree program is completed in three years.

The different durations generally reflect differences in content: the US degree is, in the liberal tradition, typically less specialized, while the UK degree is more narrowly focused. Universities in the United States generally offer residential education, housing students on campus and providing an array of facilities and services

for them. Other countries (England and some Commonwealth countries as well as China) do this too, but generally less richly. The differences between the United States and elsewhere—the commitment to a liberal education and the heavy investment in residential life—make the United States a relatively more expensive place to be an undergraduate.

That invites the question of whether US graduates are better equipped for success than those elsewhere—whether their education has added greater value. To answer that question we must identify equally well-prepared students who entered universities in different countries, then look broadly at their success after graduation. Finding freshmen of comparable standing is relatively straightforward, because a great deal of comparative work has been done on secondary schooling and its outcomes in different countries. Comparing post-graduation success is harder, and brings us back to the question of how we should capture the value that a residential college education adds to the lives of students.

Discussions of value-added often focus on “learning gain,” a broad measure of the change in students' intellectual performance over the course of their studies. Reassuringly for universities, studies indicate that students generally demonstrate considerable gains in knowledge as well as other developmental attributes while in college. Less reassuringly, we know little about the relevance of these gains to success in life beyond college.



## COLLEGE LEADERSHIP

**New Dean Named**

A linguistics professor who has helped lead efforts to increase faculty diversity has been named dean of the College.

Jeffrey Runner, who joined the faculty in 1994 and who has chaired the Department of Linguistics since 2014, was introduced this spring.

As dean, he oversees academic and cocurricular programs for undergraduates in Arts, Sciences & Engineering. He succeeds Richard Feldman (see pages 14–15).

As faculty development and diversity officer for Arts, Sciences & Engineering, Runner has worked with University leaders and faculty to develop strategies for the hiring and retention of underrepresented faculty.

He has also directed the Center for Language Sciences and has been a faculty associate of the Susan B. Anthony Institute for Gender and Women's Studies.



This has led to interest in putatively more “relevant” measures, such as earnings after graduation. Several surveys, including the College Scorecard published by the US Department of Education, and others such as the PayScale College Salary Report, compare colleges and universities on graduates’ average salaries. Salary is an important measure of success, but absent context is a flawed and misleading indicator. First, the published measures take no account of the fact that some universities admit much better-prepared students than others, and those better-prepared students are likely to do better after graduation; second, for students who attend graduate school (as do a majority of Rochester students and students from similar universities), a focus on early years after graduation will catch many at points that don’t give a meaningful indication of their careers; third, measures of average salary obscure large variations across occupations, so, for example, universities that graduate many engineers will look more potent than those that graduate fewer.

**These concerns lead to** more fundamental questions about what we should evaluate and when to do it. If we want to measure success in equipping students for careers, surely we should be most interested not in average salaries, but in how well a university prepares its graduates for intellectually demanding occupations, not all of which are highly remunerated—and we should make our assessment when their careers are well-enough developed for their trajectories to be clear.

We want to know where people stand 10 to 15 years after graduation, what degrees they obtained, from which university or college they obtained them, their background and qualifications on entry as freshmen, and what activities they pursued. Such information is not easily gathered, though social networks, notably

ones like LinkedIn, have a great deal of it and are a potentially rich source of information about where most value is added. Moreover, because social networks embrace a very broad population—including people who never attended college—their data might enable a richer characterization of the benefits of attending college.

A comparative analysis along these lines would help us better understand the value of two key attributes of undergraduate education at major US universities: the liberal curriculum and the residential experience. It might well tell us that US graduates are better equipped than those elsewhere. But that’s not enough. For the full picture, we need to compare outcomes in relation to the costs of delivering education. With such information, we would be in a position to decide whether better US outcomes were worth the investment, and we would be in a position to more clearly articulate the value of that investment—to students, to families, to policymakers, and to the public at large. **R**

*Peter Lennie, who this summer was appointed the Jay Last Distinguished University Professor, served as the Robert L. and Mary L. Sproull Dean of the Faculty of Arts, Sciences & Engineering from 2006 to 2017. As a member of the Rochester faculty from 1982 to 1999, he was the founding chair of the Department of Brain and Cognitive Sciences. He returned to Rochester as dean in 2006 after serving as dean for science at New York University. He also served as provost from 2012 to 2016.*

*Lennie, who also holds a faculty appointment in the Department of Brain and Cognitive Sciences, plans to undertake a project to address the problems outlined in this essay. He will spend the 2017–18 academic year in the UK and Australia, first at the University of Leeds and then at the University of Melbourne, before returning to the Rochester faculty.*

## Ask the Archivist: Is the River Campus Ivy Truly 'Ivy' League?

*A question for Melissa Mead, the John M. and Barbara Keil University Archivist and Rochester Collections Librarian.*

**Every summer, the University's buildings and grounds staff trims the ivy on the Eastman Quadrangle. The whole process takes 90 staff hours. Our staff heard that the original ivy came from other colleges and notable buildings in Rochester: do you have any information in the Archives to prove that?**  
—John McIntyre, trades supervisor and area manager, University Horticulture and Grounds

The ceremonial first spadeful of earth was turned on May 21, 1927, to launch the construction of the River Campus. Between 1926 and 1930, representatives of the architects (Gordon and Kaelber), the contractor (Hopeman Brothers), and the University met hundreds of times to discuss every element of the project. No item seems to have been too small to escape their consideration, but apart from trees, the meeting minutes indicate that landscaping was not considered in depth until after the dedication in 1930.

Thus the minutes record that in May 1931, the senior class approached President Rhees for permission to “plant ivies in place of class trees as has been customary on the old campus. . . .”

### Need History?

Do you have a question about University history? Email it to [rochrev@rochester.edu](mailto:rochrev@rochester.edu). Please put “Ask the Archivist” in the subject line.

The “old campus” was at Prince Street, and the custom of planting a class tree began even before the University moved to that location in 1861, with the Class of 1858 literally leaving its mark via a tree with a dated stone marker.

The tradition of planting a class ivy was well established in the “ivy-leagues.” The *New York Times* reported that Yale's class of 1886 planted ivy sourced from Mount

Helicon in Greece, and that less than a month later the supplication to “Old Eli” was itself stolen. But the Rochester men of '31 were likely taking up a tradition closer to home: the students of the College for Women had been planting ivy on University buildings to celebrate their Class Day since 1908.

The consulting architect on the River Campus project was Charles Platt (1861–1933), whose work included the University of Illinois at Urbana-Champaign and the Freer Gallery of the Smithsonian in Washington, D.C. Trained as a landscape designer, Platt was apparently opposed to the planting of ivy on the quadrangle: he ordered wisteria for the façade of Gavett Hall, and favored ivy only on the backs of the buildings.


The *Campus* newspaper reports that the Class of 1931 was allowed to place ivy at the northwest corner of Morey Hall (the corner now facing Wilson Commons). Other ivies were added soon after on the back of Gavett and the Gymnasium. The Class of 1932 was allowed to locate its ivy “near the front wall of the Library.” The heritage of the early ivies was apparently not considered noteworthy, although the minutes show discussion of the preferred variety.

Perhaps one root of the story can be traced to the 35th-reunion activities of the Class of 1899. Robert Pattison, Class of 1899, wrote in *Rochester Review* that the class's ivy, planted on the northeast



**PLANT SHOOTS; GET LEAVES:** Members of a 1930s-era class plant ivy as part of Class Day events (above) that by 1966 had overtaken the buildings of the Eastman Quadrangle.

corner of Morey Hall (the corner closest to the library) came from the home of Sir Walter Scott in Abbotsford, Scotland. Scott gave a cutting to the writer Washington Irving while Irving was serving as American ambassador to the Court of St. James between 1842 and 1846. Irving had it planted at St. Mary's Episcopal Church in Scarborough, New York, from whose rector Pattison received a cutting.

There was already ivy on the Prince Street Campus when Thomas Swinburne, Class of 1892, referred to “alma mater's vine-clad halls” in “The Genesee” (in the second verse—the one we do not sing). The ivy is equally well established on the River Campus, but happily kept in check so that there is ample room for “sweetest memories” to cling as well. 





Joan Sapiro Beal



Jay Benet



Stephen Biggar



H. Christopher Boehning

LEADERSHIP

## Seven Elected as Trustees

Leaders in music, finance, real estate, and university and corporate management join Rochester's Board of Trustees.

By Sara Miller

The Board of Trustees has elected seven new members.

**Joan Sapiro Beal '84E** is a studio singer and vocal contractor for film, media, and television in Los Angeles. She is performing as soprano soloist with House of Cards in Concert with her spouse—composer and conductor Jeff Beal '85E. She has sung on more than 100 film scores for composers, including John Williams, James Newton Howard, and James Horner, and has done numerous national commercials and television series. In 2015, the couple helped establish the Beal Institute for Film Music and Contemporary Media at the Eastman School of Music to help prepare students for careers creating music for film and other media.

**Jay Benet '76S (MBA)** is vice chairman and chief financial officer for the Travelers Companies, a component company of the Dow Jones Industrial Average. He previously served as worldwide head of financial planning, analysis, and reporting at Citigroup, as well as chief

financial officer for Citigroup's global consumer business in Europe, the Middle East, and Africa. He chairs the Simon Business School Advisory Council and is a recipient of Simon's Distinguished Alumnus Award. He and his spouse, Jeanne, established the Jay S. and Jeanne P. Benet Professorship of Finance at the Simon Business School.

**Stephen Biggar '92** is a partner at Baker Brothers Investments in New York City, a fund-management company focused on long-term investments in life sciences companies. He also chairs the board of ACADIA Pharmaceuticals and is a former director of Synageva BioPharma and BioCryst Pharmaceuticals. A varsity soccer player as a Rochester undergraduate, he is a member of the Athletic Campaign Committee. He and his spouse, Liz Asaro Biggar '92—also a soccer player—are members of the Friends of Rochester Athletics.

**H. Christopher Boehning '87, '88 (MS)** is a partner in the litigation department at the law firm of Paul, Weiss, Rifkind, Wharton & Garrison. His practice includes complex

commercial and civil litigation matters, criminal and regulatory inquiries, internal investigations, and international arbitrations. He played varsity soccer for four years at Rochester. He and his spouse, Julie Boehning, have made a leadership gift to establish the Boehning Varsity House, a new facility at the Brian F. Prince Athletic Complex. A recipient of the John N. Wilder Award and Garnish Citation, he chairs the Arts, Sciences & Engineering National Council and the Athletic Campaign Committee, and he is a member of the Friends of Rochester Athletics.

**Emerson Fullwood** is a retired corporate vice president of Xerox Corporation. He joined Xerox in 1972 and spent 36 years in executive and management leadership positions, including president of Xerox worldwide channels group and of the worldwide customer services group, and executive chief staff officer of the developing markets group. Most recently, he was executive chief of staff and marketing officer for Xerox North America. He is a member of many boards, including the



Emerson Fullwood



John Sexton



Amy Leenhouts Tait



Medical Center. He holds the Minett Professorship at the Rochester Institute of Technology, where he served for several years as executive-in-residence.

**John Sexton '05** (Honorary) is president emeritus, Benjamin Butler Professor of Law, and law school dean emeritus of New York University. He joined NYU's law faculty in 1981, serving as president from 2002 to 2016. During his presidency—among other significant accomplishments—NYU created an integrated global university with full research campuses in Abu Dhabi and Shanghai and study away campuses in 12 cities on six continents. NYU also greatly expanded its faculty; restored engineering; doubled applications for admission; and achieved record fundraising. A fellow of the American Academy of Arts and Sciences, Sexton also serves on numerous boards and has received 18 honorary degrees.

**Amy Leenhouts Tait '85S** (MBA) is executive chairman and chief investment officer at Broadstone Real Estate, a full-service real estate company that sponsors private real estate investment offerings and manages commercial and residential properties across 37 states. Tait cofounded Broadstone in 2006 with her spouse, Robert Tait, and her father, the late Norman Leenhouts '56, a former University trustee. She has served as Broadstone's board chair since 2012 and was chief executive officer until 2017. Tait serves on the board of governors of the National Association of Real Estate Investment Trusts, the Simon School National Council, the Simon Advisory Council, and is a recipient of Simon's Distinguished Alumni Award. She has also served on the boards of numerous other community organizations. 



#### OUTDOOR ART

### New Sculptures Join Campus Outdoor Collection

THINK PIECES: A sculpture installed this spring adds a new perspective to a high-profile area of the River Campus. *Think and Be Free* (above), a nearly 12-foot-tall work by artist Dale Rogers, was installed near Wegmans Hall, along a path that connects the Eastman Quadrangle to the new Hajim Science & Engineering Quadrangle. The work, made of Cor-Ten and stainless steel, is the second sculpture by Rogers to be installed on campus during the last year. *Joy* (left), an eight-foot-tall work in stainless steel, was installed last fall at the Eastman School of Music. Both sculptures were donated by Martin Messinger '49, a life trustee of the University. In 2014, Messinger donated *A Dream of Two Snakes (DNA)*, by artist Ilan Averbuch, a work that's located between the School of Nursing and the Saunders Research Building at the Medical Center.



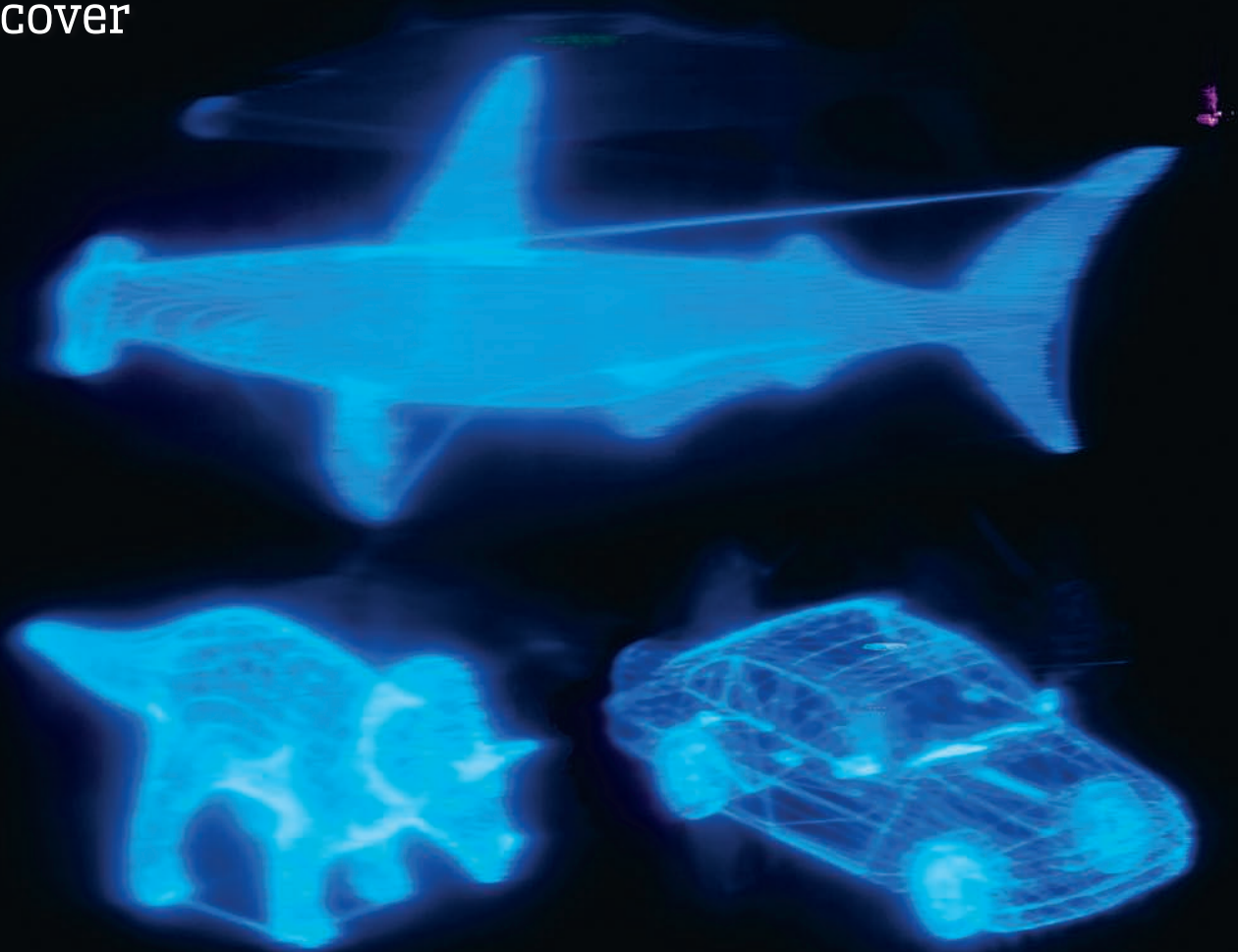


IMAGE QUALITY: A Rochester team is developing a system that displays objects in three dimensions without requiring special glasses.

## ‘Objects’ Made of Light

A type of three-dimensional display that was once only a mainstay of science fiction is now closer to reality, thanks to a device developed by a team in physics and optics.

The device is the next step in 3-D volumetric display, which enables viewers to see images in three dimensions without the use of special glasses or filters. (Think of the 3-D projection of a desperate Princess Leia, pleading, “Help me Obi-Wan Kenobi,” in the classic film *Star Wars*.)

Unlike displays that rely on stereoscopy—in which one of two distinct two-dimensional images is presented to either eye, creating the perception of depth—the Rochester 3-D volumetric images are made manifest by light that

illuminates every point in an image.

Three-dimensional volumetric display technology has attracted the attention of researchers around the world. But a device created by Curtis Broadbent, a research associate in the Department of Physics and Astronomy, as well as Chris Mullarkey '18 (PhD), and Rochester professor of physics and optics John Howell represents a significant improvement in the technology, creating displays that are notably brighter and larger than what most scientists have been able to achieve.

The device consists of a glass box, housing a heated glass sphere that contains cesium vapor, a silvery-gold metal

good at emitting light. Two laser beams with wavelengths invisible to the eye are crossed in the sphere. Where the laser beams cross, cesium atoms are illuminated by both lasers and are excited into an especially high-energy state. When the atoms decay, they emit sky-blue light in all directions.

“Essentially, you get this tiny, point-like source of blue photons where the lasers intersect,” Broadbent says. “That’s really the key feature that allows us to make an intrinsically 3-D object that exists in real space.”

Broadbent and his colleagues have transformed blue photons into “objects” such as dinosaurs and moving helicopters by breaking down the objects into

coordinates along the three axes representing the three dimensions of length, width, and depth. The lasers, programmed to cross at the coordinates, illuminate one point at a time.

“The image never really exists at one time, even though we perceive it that way,” Broadbent says. “If you want a sequence of points to look like an image, you need to draw it fast enough so the eye can’t tell that the image is being drawn point by point.”

Illuminating each point for a fraction of a second, the lasers are able to light up all of the points that make up the image in about 50 milliseconds (one millisecond equals one thousandth of a second).

—Lindsey Valich

## A Collaborative Approach to Some Prison Ills

An estimated 20 percent of the US prison population consists of individuals with severe mental illnesses—people who are more than four times as likely to be arrested than other adults, and once behind bars, often wait months to receive treatment.

Now, an intervention developed at the Medical Center has been shown to reduce the population's criminal convictions, jail time, and hospitalizations by roughly 50 percent. In addition, the model—which hinges on collaborative problem-solving between the mental health and criminal justice systems—has been proven to keep individuals with mental illnesses in treatment twice as long as the study's comparison intervention. The research appeared in the journal *Psychiatric Services*.

The new intervention, called the Rochester Forensic Assertive Community Treatment model (R-FACT), relies on judges, lawyers, probation officers, and other criminal justice professionals to work with mental health professionals to guide clients with mental illnesses toward “specific interventions that target the things driving their involvement with the criminal justice system,” says Steven Lamberti, lead investigator and a professor of psychiatry at the Medical Center.

—Christine Roth

## Putting the Brakes on Cancer Cells

A Medical Center team has identified a new way to potentially slow the fast-growing cells that characterize all types of cancer. The findings were reported in the journal *Science*.

All cells go through the cell cycle, a series of events that, in healthy cells, culminates in orderly cell growth and division. The researchers discovered that when a protein called Tudor-SN is eliminated from cells, the cells take longer to gear up for division, slowing the cell cycle.

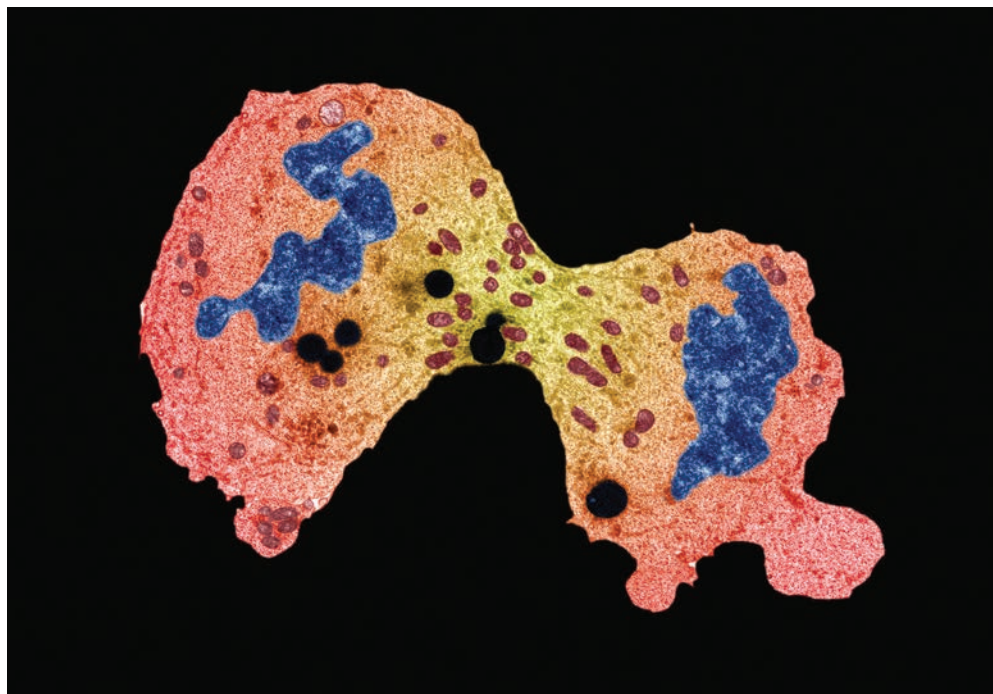
“We know that Tudor-SN is more abundant in cancer cells than healthy cells, and our study

suggests that targeting this protein could inhibit fast-growing cancer cells,” says Reyad Elbarbary, research assistant professor in the Center for RNA Biology and the Department of Biochemistry and Biophysics at the Medical Center.

The Tudor-SN protein controls microRNAs, molecules that fine-tune the expression of thousands of human genes. When Tudor-SN is removed from human cells, the levels of dozens of microRNAs go up. Boosting the presence of microRNAs puts the brakes on genes that encourage cell growth.

“Because cancer cells have a faulty cell cycle, pursuing factors involved in the cell cycle is a promising avenue for cancer treatment,” says Lynne Maquat, director of the Center for RNA Biology and the J. Lowell Orbison Distinguished Service Alumni Professor of Biochemistry and Biophysics. Maquat also holds an appointment in the Wilmot Cancer Institute.

Researchers aim next to understand how Tudor-SN works in concert with other molecules and proteins, with the ultimate goal of identifying drugs to target Tudor-SN. —Emily Boynton



**SLOWING CELL DIVISION:** Targeting a key protein may play an important role in slowing the rapid cell division (above) that characterizes all forms of cancer, say Rochester researchers.

## New Materials from Quantum Dots

Photoredox catalysis—the use of light to mediate chemical reactions—has become an essential way to synthesize novel organic compounds. It may soon be used even more widely—and less expensively—thanks to work by Rochester chemists.

A team led by Todd Krauss, a professor of chemistry and chair of the department, and Daniel Weix, an associate professor of

chemistry, demonstrated for the first time how light-emitting quantum dots can be used as catalysts to create carbon-carbon bonds, the basic building blocks for numerous molecular forms, many of them essential to biological functions.

In the study, which appeared in the *Journal of the American Chemical Society*, the researchers showed that quantum dots create

the bonds just as effectively as rare-metal catalysts, such as ruthenium and iridium.

Quantum dots are tiny semiconductor crystals. They “have properties of both the molecular and the macroscopic world,” says Krauss, and can be “manipulated just as you would manipulate small molecules in solution. You can spray them, you can coat them on surfaces, you can mix

them, and do all different chemistries with them.”

Quantum dots have potential applications in the synthesis of pharmaceuticals, fine chemicals, and agro-chemicals. Noting that the research is still in its early stages, Weix says, “The next step is to look at what these things do that nothing else can do. That’s the promise of the future.”

—Bob Marcotte



## Faculty Named to Lead Programs

Members of the faculty were formally appointed to lead key institutes and centers this spring.

**Joan Shelley Rubin**, the Dexter Perkins Professor in History, was formally installed as the Ani and Mark Gabrellian Director of the Humanities Center.

Rubin, who joined the faculty in 1995 and specializes in 19th- and 20th-century American history, has led the center since 2015 and was selected for the Gabrellian Directorship last fall.

The position is named in recognition of the support of University Trustee Ani Gabrellian '84 and her husband, Mark Gabrellian '79. The couple also established the annual Hagop and Artemis Nazerian Lectures, named for Ani Gabrellian's parents and directed by the center.

**Scott Carney** '99 (PhD) became the director of the Institute of Optics this summer.

Previously a professor of electrical and computer engineering at the University of Illinois at Urbana-Champaign,



**Joan Shelley Rubin**

Carney earned his PhD in physics at Rochester, studying with Emil Wolf, the Wilson Professor of Optical Physics, who has been part of the institute since 1959.

Carney replaces outgoing director Xi-Cheng Zhang, who will remain on the faculty as the M. Parker Givens Professor of Optics.

Carney is editor-in-chief of the *Journal of the Optical Society of America A*, and is noted for work that bridges the gap between pure and applied research.



**Scott Carney**

**Mark Watters**, a six-time Emmy Award-winning composer and conductor, has been named the inaugural director of the Beal Institute for Film Music and Contemporary Media at the Eastman School of Music.

Watters served as music director for two Olympics—the 1996 Centennial Games in Atlanta and the 2002 Winter Games in Salt Lake City—for which he won two of his six Emmys. He also received Emmys for Outstanding Music Direction for *Movies Rock*;



**Mark Watters**

Outstanding Music for *True Life Adventure Alaska: Dances of the Caribou*; and two Outstanding Music Direction and Composition Daytime Awards for *Aladdin* and *Tiny Toon Adventures*.

Named for Emmy-winning composer Jeff Beal '85E and vocalist and University Trustee Joan Sapiro Beal '84E, the Beal Institute was established to prepare students for evolving opportunities to write, produce, and perform music for film and visual media.

## Eastman Musicians Join Rochester Jazz Festival

Eastman School of Music musicians—current students, faculty, staff, and alumni, as well as students and faculty from the Eastman Community Music School—were among the performers at this summer's Xerox Rochester International Jazz Festival.

The festival featured performances in many of Eastman's venues, including Hatch, Kilbourn, and Kodak Halls, while Gibbs Street, home to Eastman Theatre and other school facilities, was renamed "Jazz Street" during the event.

Eastman has been involved in the festival since it was founded in 2002.



**JAZZ TRIO:** Eastman School of Music students Matt Bent '18E (drums), Ryder Eaton '17E (bass), and Rowan Wolf '19E (sax) and were among the many musicians with ties to Eastman who took part in this summer's Xerox Rochester International Jazz Festival.

## Team Meliora to Vie for Hult Prize

A team of four recent graduates of the College is in the running for the Hult Prize, the largest social entrepreneurship competition in the world, with a reward of \$1 million seed money.

One of three wild card entrants selected by Hult officials last spring, Team Meliora will join regional champions from Boston, San Francisco, London, Dubai, and Shanghai at the September Hult Prize finals in New York City, with former president Bill Clinton announcing the winner.

The team—Edgar Alaniz '17, a biochemistry and clinical psychology major, Carlos (Yuki) Gonzalez '17, a financial economics major, Ibrahim Mohammad '17, a mechanical engineering major, and Omar Soufan '17, a biomedical engineering major—aims to efficiently build homes from recycled plastics for refugees.

The Hult Prize, a partnership between Hult International Business School and the Clinton Global Initiative, was established in 2010 and encourages teams of entrepreneurs to solve some of the planet's biggest challenges with innovative ideas for sustainable start-up enterprises.

The 2017 Hult Prize President's Challenge is "Refugees—Reawakening Human Potential."



**TOP TEACHERS:** The winners of this year's Singer Family Prize for Excellence in Secondary School Teaching were invited to join their former students at this spring's Arts, Sciences & Engineering commencement ceremony. Posing with their nominators (standing), the teachers (seated) are Lisa Ricci of Utica, New York, with Nicholas Contento '17; Marvin Gordon Hall of Kingston, Jamaica, with Mark Auden '17; Deborah Morand of Fitchburg, Massachusetts, with Brian O'Neil '17; and Jesse Warren of Arvada, Colorado, with Shelby Corning '17.

## College Seniors Recognize Top Teachers with Singer Awards

Four graduating seniors were joined at commencement by former high school teachers selected to receive the Singer Family Prize for Excellence in Secondary School Teaching.

Each year, seniors in the College are invited to nominate a high school teacher for the prize. Winners receive \$3,000 for themselves and \$2,500 for their school and travel expenses to attend commencement.

Paul Singer '66 supports the prizes through the Paul Singer

Family Foundation. Singer, says his son, Gordon, "feels strongly that while devoted secondary school teachers play a vital role in the intellectual development of American society, they often receive little recognition or acclaim for their endeavors."

This year's recipients were Marvin Gordon Hall, a mathematics and robotics teacher from Champion College High School in Kingston, Jamaica, who was nominated by Mark Auden '17, a mathematics and physics major;

Deborah Morand, an English teacher from Fitchburg High School in Fitchburg, Massachusetts, nominated by Brian O'Neil '17, a biological sciences major; Lisa Ricci, an Italian teacher from Thomas R. Proctor High School in Utica, New York, nominated by Nicholas Contento '17, a neuroscience and anthropology major; and Jesse Warren, an English teacher, from Pomona High School in Arvada, Colorado, nominated by Shelby Corning '17, an environmental sciences major.

## Rochester Poet to Direct Oldest American Writers' Conference

Poet and professor of English Jennifer Grotz has been named the next director of the Middlebury Bread Loaf Writers' Conferences.

Established in 1926, Bread Loaf was conceived of by poet Robert Frost and first led by John Farrar, founder of the publishing company Farrar, Straus and Giroux. The first woman to hold the position, Grotz will be the seventh director of the oldest American conference for writers.

Grotz is the author of four volumes of poetry—including *The*

*Needle* (Houghton Mifflin, 2011) and *Window Left Open* (Graywolf Press, 2016)—and has published poems in *The New Yorker*, *New England Review*, *Ploughshares*, and *American Poetry Review*, among other publications. She's also a literary translator, with two books translated from French—*Rochester Knockings* (Open Letter Books, 2015) and *Psalms of All My Days* (Carnegie Mellon, 2013)—as well as other translations from French and Polish.

This spring, Grotz was named a Guggenheim Fellow for 2017, one

of just 11 poets to be recognized among this year's honorees.

Frost took part in the original conference for 42 years, and other notable attendees and faculty have included Willa Cather, Sinclair Lewis, Truman Capote, John Irving, Julia Alvarez, and Toni Morrison.

Grotz attended Bread Loaf for the first time in 1995, and became the assistant director in 2005. Her appointment as director follows a national search.

She will become director in October.



**RISING:** Grotz is the new director of the Middlebury Bread Loaf Writers' Conferences.





## TRACK & FIELD

# Two Seasons—Two National Titles

Sophomore Kylee Bartlett joins an elite group in track and field with both indoor and outdoor national championships.

By Dennis O'Donnell


Kylee Bartlett '19 joined an elite field when she won the outdoor heptathlon national championship in May, just weeks after claiming the indoor pentathlon championship in March.

The sophomore from Williamstown, New York, is only the third woman in NCAA Division III history to win both multi-event competitions in the same season. She joins Amelia Campbell of Carleton College (2014) and Ashley Houston of Hardin-Simmons University (2009).

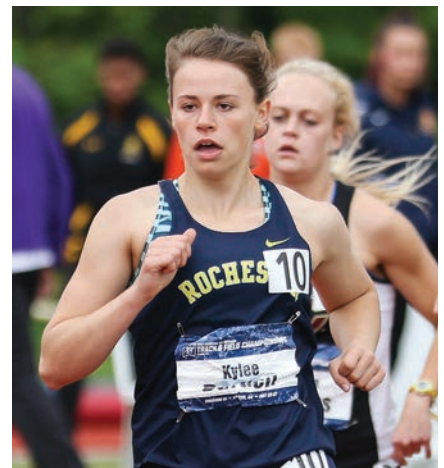
The second Rochester athlete to win a national title in the heptathlon—Renee Schmitt '86 won the event during the 1985 season—Bartlett also is the third Yellow-jacket in the history of Rochester athletics to win multiple individual national titles. David Moller '75 won cross country and

track and field national titles in 1974, and Josefa Benzoni '89 captured three track and field crowns spanning the two seasons of 1988 and 1989.

Over the course of the two days of competition at the national meet in Geneva, Ohio, this spring, Bartlett tallied a school record score of 5,020 points in the seven-event heptathlon.

She set a Rochester record in the 100-meter hurdles, with a time of 14.44 seconds, topping her own record that she set earlier in the season. She also set personal records in the shot put (36 feet, 2.75 inches) and the javelin (118 feet, 9.25 inches). And she was an inch shy of matching the Rochester record in the high jump, clearing 5 feet, 5.75 inches. 

*Dennis O'Donnell is director of athletic communications.*



**STANDOUT SEASON:** Bartlett set a personal best in the javelin (above) on her way to becoming only the third woman in NCAA Division III history to win both the heptathlon and pentathlon titles in the same season.

## BASEBALL

## Yellowjacket Pitcher Drafted to Major Leagues

Rising senior is the second Rochester baseball player ever selected by a professional organization.

Rochester pitcher John Ghyzel '18 has been drafted by the Major Leagues. The right-hander from Centreville, Virginia, was the second pick of the Cincinnati Reds in the 18th round of the draft in June.

The No. 527 pick overall in the Major Leagues Amateur Draft, Ghyzel is the second Yellowjacket in Rochester history to be drafted. He joins pitcher Michael Weirmiller '83, who was selected in the 14th round (No. 348 overall) in 1981 by the Minnesota Twins, where he played two seasons in the minors for the organization.

In 2017, Ghyzel went 3–2 in nine appearances (eight starts) over 42.1 innings. He finished with a 4.25 earned run average and a team-high 50 strikeouts. For his Rochester career, he is 11–5 with a 3.97 ERA and 127 strikeouts in 136 innings. He's a two-time All-Liberty League honoree, including First Team accolades in 2016.

His sister, Beth '20, is a member of the Yellowjacket volleyball team. **R**

—SCOTT SABOCHECK



**DRAFT ELIGIBLE:** The Cincinnati Reds selected Ghyzel in the 18th round of the Major League draft, making him the second Yellowjacket ever drafted by a professional baseball team.

*Scott Sabocheck is the assistant director of athletic communications.*

## ALL-STAR HONORS

## Four Named Academic All-Americans

Four Rochester students were selected as Academic All-Americans by the College Sports Information Directors of America for 2016–17, a recognition of their athletic and academic achievements.

Sayaka Abe '17, a chemical engineering major and captain of the field hockey team, was named to the At-Large Team. An All-American midfielder, Abe received the Merle Spurrier Award from the Department of Athletics and Recreation this year as the senior female athlete who has made the most outstanding contribution to the women's athletic program. She was elected to Phi Beta Kappa and was a member of Tau Beta Pi, the engineering honor society.

Swimmer Emily Simon '17, a brain and cognitive sciences major who helped lead the Yellowjackets to multiple Liberty League titles, was named to the At-Large Team. A three-time All-American, Simon received the University's Rigby Wile Prize in biology. A volunteer at the Rochester Pediatric Center, she was elected to Phi Beta Kappa.



Sayaka Abe



Emily Simon



Eric Franklin



Kylee Bartlett

Eric Franklin '17, a microbiology major and multiple medal winner in track and field, was named to the Cross Country and Track and Field Team. An all-conference honoree, he received the Peter DiPasquale Award as the top senior male scholar athlete. A biology lab research assistant, a workshop leader in biology, and member of the Meridian Society in the Office of Admissions, Franklin is a member of Phi Beta Kappa. He was also selected as a Take Five Scholar for the 2017–18 year.

Kylee Bartlett '19, a brain and cognitive sciences major and a two-time national

champion, was named to the Cross Country and Track and Field Team. A national title holder in both the indoor pentathlon and the outdoor heptathlon (see page 24), she was voted as the Field Performer of the Meet for both the indoor and outdoor New York State championships.

Beginning with the 1990–91 academic year, at least one Yellowjacket has been named an Academic All-American in each of the past 26 years.

Overall, Rochester has earned a total of 99 Academic All-America honors since the program began in 1952. **R**





# A Musical Feast

*The Gateways Music Festival, with an orchestra composed entirely of professional classical musicians of African descent, deepens its partnership with the Eastman School of Music.*

*By Kathleen McGarvey*





**IN PERFORMANCE:** Anthony McGill, the principal clarinetist of the New York Philharmonic, took center stage at the 2015 Gateways Music Festival, playing a concerto with the festival's orchestra.

# W

hen Alexander Laing was 14, his teacher showed him a magazine article about Robert Lee Watt, the first African-American French horn player to be hired by a major US symphony. Watt joined the Los Angeles Philharmonic in 1970.

"I remember being excited and inspired that there was someone who looked like me, who identified as I did," says Laing. He was then an aspiring musician, growing up in Silver Spring, Maryland. He'd begun

playing the clarinet at age 11, motivated in part by his grandmother's love of Benny Goodman.

And so he wrote Watt a letter. "I didn't really know what to say except, 'I'm trying to be you when I grow up,'" Laing says. Watt wrote back to him, a gesture that still moves him. "It was a big deal," he says.

Today, Laing is the principal clarinetist of the Phoenix Symphony. And this summer, as he has in summers past, he'll experience again the inspiration







he felt as a teen. Reaching out to fellow African-American musicians is at the heart of the Gateways Music Festival, a celebration of professional classical musicians of African descent.

For young musicians, Gateways “can play an important role in just demonstrating what’s possible,” Laing says. “And how powerful an image it is. In my case, I saw one guy. I can only imagine how even more inspiring it is to see a stage full.”

**T**he festival and the Eastman School of Music have partnered since the third festival, in 1995, with Eastman providing Gateways with rehearsal and performance spaces, along with financial backing. “Eastman has been there, quietly supporting when asked and where we could,” says Jamal Rossi, the Joan and Martin Messinger Dean of the Eastman School of Music.

But last year, Gateways and Eastman formalized and deepened their alliance. Although the festival remains an independent non-profit organization, an intensified partnership allows the festival to raise its ambitions. Organizers are developing plans to expand the festival’s reach and increase its national and international profile, bolstering efforts to promote and increase diversity in classical music.

Paul Burgett ’68E, ’76E (PhD), the chair of Gateways’ board of directors, predicts that the effort “will have implications for American music for generations to come.”

American classical orchestras, like their audiences and administrative staffs, are still largely white. While gender disparities have narrowed among orchestral musicians over the last 40 years, for African-American and Latino players, the numbers are stagnant. Auditioning for orchestral positions is now a “blind” process—musicians, at least in the preliminary phases, perform behind a screen and even on carpeted floors, to mask the shoe sounds that distinguish a penny loafer from a high heel. But the number of musicians of African descent in orchestras, according to the League of American Orchestras, has barely budged in the last decade, and is now just 1.8 percent.

But every second summer, Gateways assembles a complete orchestra and nearly 40 chamber music ensembles from about 125 professional players of African descent. The musicians fill Eastman’s stages and fan out into the community, as soloists and chamber groups, taking their music to venues such as churches, synagogues, and mosques, private homes, community centers, youth clubs, and retirement communities. During the six-day festival, there are more than 50 performances, and the musicians play for a combined audience of about 10,000 people. And no event carries an admission fee.

**W**ith its focus wholly on professional musicians of African descent, the festival is unlike any other. “Gateways is really unique,” says Toni-Marie Montgomery, dean of the Bienen School of Music at Northwestern University and a new member of the festival’s increasingly national board.

The festival’s mission is threefold: to raise the visibility of classical musicians of African descent and heighten public awareness of their contributions to classical music; to bring musicians of African descent together, to perform together, exchange ideas, and revitalize their musical energy; and to establish role models for young musicians.

With the new alliance came the appointment of Lee Koonce ’96E

(MM) as the inaugural president and artistic director of the festival. “His energy and vision will, I suspect, really move people,” says President and CEO Joel Seligman, an enthusiastic supporter of the festival who played a key role in securing Koonce and the alliance.

Koonce is the first paid staff member in the festival’s almost quarter-century history. In all that time, it has been fueled entirely by the passion of volunteers.

“It’s an extraordinary phenomenon in the not-for-profit field. I’ve never seen anything like it, quite frankly,” says William Terry, a consultant for arts and culture organizations. He’s working with the festival on its plans for the next two decades.

Armenta Adams Hummings Dumisani, a Juilliard-trained, African-American classical pianist, created the festival in 1993 in Winston-Salem, North Carolina, where she then lived. When Eastman hired her in 1994, she brought the festival with her.

Born in Cleveland, Ohio, Dumisani as a child moved with her mother and brother to Boston, while her father stayed in Cleveland to support the family. The three lived near the New England Conservatory and Symphony Hall.

“Instead of trying to just give us lessons, they also transplanted us



**ATTUNED:** “Orchestras across the country should play this music,” says Rochester Philharmonic Orchestra trumpeter Herb Smith ’91E (opposite) of the pieces by composers of African descent that are part of the Gateways repertoire; classical pianist Armenta Adams Hummings Dumisani (above, left) developed the festival more than two decades ago. Paul Burgett ’68E, ’76E (PhD), chair of the festival’s board, calls her a “musical activist.”

into an atmosphere where, every time we walked out the door, we would see people going by with violins and cellos, and we were surrounded. They just changed our surroundings,” Dumisani explained to host George Shirley—the first African-American tenor to sing leading roles with the Metropolitan Opera—in a 1975 interview on Classical Music and the African American, a show on WQXR, New York City’s classical radio station. “But at the same time, my father had a burning desire to see the race in general bettered. He wanted to see us reach great heights.”

“And so, although we were trying to advance ourselves, it had a social connotation,” she said. “There was a use for it. And I guess I’ve been trying to put those things together.”

When Dumisani arrived in Rochester, she took her efforts directly to the city’s black community. “Her studio was Rochester,” says Burgett, University vice president and senior advisor to the president. “She’d put instruments in a little grocery cart and go over to





the YMCA across from Eastman—and to churches, and to schools—and say, ‘I want to give music lessons to any kids who want to take lessons.’”

“She created Gateways to bring together musicians of African descent because, in their training and in their professional careers, they frequently felt isolated,” says Koonce. At the same time, “her role at Eastman really was as a community advocate. So much of her work in building Gateways happened through her efforts in the community.”

Dumisani retired from Eastman in 2009 and returned to North Carolina. But the festival is deeply rooted in the Rochester community. “It’s important to me that Gateways continue to be what it is and who it is,” even as it moves to a new level of visibility, says Rossi. “It’s been built up by volunteers who, over 20 years, have been so committed to it.”

Burgett calls Dumisani a “musical activist.” Her goal, he says, was “to rely on the inner strength, motivation, and hard work of people to make this festival for themselves. If she said it to me once, she said it a thousand times: we have to do this for ourselves. The music is our music, too.”

That Gateways needed to be “something that we identify within ourselves, produce within ourselves, and support, not just musically but financially, ourselves—it took me more than a minute to get

that,” Burgett says, “because her point of view flew in the face of the accepted wisdom about this sort of thing.”

The operative model for community-based classical music education and appreciation was the settlement movement. It emerged in late 19th-century England and arrived in the United States with the help of social reformer and Nobel Peace Prize winner Jane Addams, the founder of Chicago’s Hull House. Settlement houses were a response to growing urban poverty in the wake of industrialization and immigration—they began as organizations intended to aid and acculturate the poor through social services and education. One of their activities was teaching music. New York City’s famed Third Street Music School Settlement, founded in 1894, was the country’s first settlement house wholly focused on music. Also a product of the movement is Rochester’s Hochstein School of Music & Dance, which received its New York State charter in 1920 as the David Hochstein Music School Settlement.

“There are settlement schools all over the United States,” Burgett says. “But Armenta was looking at making it happen in a different way. She wasn’t looking for those outside, looking in, but instead trying to get those inside to look out.”

Laing says community involvement is “part of the aesthetic of Gateways. Armenta Dumisani grew the festival by joining hands with the community from the start.”

Koonce—a classical pianist who has also been the executive director of Ballet Hispanico and Third Street Music School Settlement, the executive director of Sherwood Conservatory of Music in Chicago, and the director of community relations for the Chicago Symphony

**STANDING OVATIONS:** Concert master Kelly Hall-Tompkins ’93E (above, left), conductor Michael Morgan, and members of the Gateways Festival Orchestra rise to applause after the final performance of the 2015 festival in Kodak Hall at Eastman Theatre.





Orchestra—calls his nearly 20-year involvement with Gateways “the most consistent association of my career, because, like Armenta, like the volunteers, and like the musicians who participate, Gateways resonates with me—because it was my experience, too, of being an isolated classical musician of African descent. Throughout my training and my professional life, I lived in a world where I was the only one, or one of the few.”

The festival is an antidote to that isolation. Trumpeter Herb Smith '91E—the only African-American member of the Rochester Philharmonic Orchestra—says the gathering is “like a reunion, a family get-together,” while Laing likens the festival to a balm.

The musicians come mostly from the United States, but also from Europe, South America, Canada, and the Caribbean. They're members of major symphony orchestras, faculty members at college and university schools of music, and freelance artists. And they're selected according to their level of professional activity and achievement. “That has served us well,” says Koonce. “But it's still challenging, and we're working to find ways to accommodate more musicians.”

Interest in participating has been growing rapidly. In 2013, more musicians applied to take part than the orchestra could contain. The number of applicants outstripped orchestra seats by 70 for the 2015

**MUSICAL HISTORY:** Concert baritone William Warfield '42E (above, center) performed at the festival in the 1990s. Other noted past performers include violinist Sanford Allen, harpist Ann Hobson Pilot, horn player Jerome Ashby, and pianists Paul Badura-Skoda and Awadagin Pratt.

festival. And this year, about 240 musicians applied for 120 spots.

Finding a way to satisfy that demand is one of the questions Koonce and fellow festival leaders are considering in their planning process. Not under discussion, however, is the bedrock purpose of the festival. Sometimes the spirit of Gateways is misperceived as a diversity initiative, says Koonce. “And it wasn't founded for that purpose. While we surely want to see more people of African descent involved in classical music, Gateways is about classical musicians, who happen to be of African descent, loving and enjoying this music. The music is first.”

“The primary strength of Gateways is that it embodies the commitment of a group of musicians—in this case, musicians of African descent—to classical music, first and foremost. And their commitment to each other in their work as classical musicians,” says Terry. “The artistic quality is absolutely a strength. Gateways is always concerned about quality and will not compromise. Quality is first and foremost.”

**B**ut while the musicians in the Gateways orchestra have reached top levels of professional success, the festival exists in a world in which access to classical music isn't equal. Children of color, as a group, don't have the same opportunities for classical music instruction that their white counterparts do.

“I think it's very common for black children in this country never to see a black classical player. Ever,” says Koonce. “And so we see Gateways as an institution that can offer role models and encourage children to pursue musical instruction.”

The professional classical music community is also looking for ways to intervene directly. “The field is recognizing that there's a





need to address this issue on multiple levels—and that the results could take a while to come about,” Koonce says. “In urban environments—mostly black and Latino communities, and in public schools in particular—music programs have been in decline for several generations now.”

Rossi agrees that there’s a problem in the pipeline. And to attain professional levels of success requires aspiring musicians to begin study at a very young age. “If you look at major music schools across the country, the participation rate of young people of color is very low—it’s in the single digits, 4 percent, 5 percent. And there are even fewer at the graduate level,” he says. “And if we’re not educating students of color at top programs, who do we expect to hire as faculty members?”

Part of the answer lies in casting a net wide enough to capture everyone, says Koonce. “In order to significantly increase the number of musicians of African descent in classical music, we have to have vast numbers of children of African descent learning to play musical instruments. Millions, in fact.” That kind of broad-based musical education is already happening in countries like China and Japan, and the participation of musicians of Asian descent in classical music has risen exponentially. “It’s become a part of the culture and what the culture says is important,” he says.

Years ago, music education in the United States was different. When Koonce was growing up on the South Side of Chicago in the


1960s, “every child in the third grade got an instrument,” he says. And Rochester’s public city schools were once among the finest in the nation for music, thanks to efforts by George Eastman, Eastman School director Howard Hanson, and violinist and conductor Karl van Hoesen, who taught both at Eastman and in the Rochester public schools.

Opportunity is key—on the stage and in the hall. “If we don’t provide opportunities for black and Latino kids to learn to play at a young age, we can’t expect vast numbers to go to conservatories or become professional musicians—or even become audience members. The most important factor in what influences someone to attend a classical music concert is experience playing a musical instrument as a child,” Koonce says.

**E**astman is intervening locally, through a project called the ROCmusic Collaborative. Created in 2012, it provides tuition-free classical music instruction to city residents in grades 1 to 12. The program is offered in community centers in two quadrants of the city, and Rossi hopes to expand it to all four. Each student receives instruction in singing and reading music, lessons on instruments, classes, rehearsals, concert participation, needed materials, snacks and meals, and field trips.

ROCmusic was inspired by Venezuela’s El Sistema program, which harnesses music as a social force for children who have great desire and few resources. Rochester’s program was jointly developed by an array of the city’s civic and cultural institutions: Eastman, the Eastman Community Music School, the Hochstein School of Music & Dance, the Rochester Philharmonic Orchestra, the Rochester City School District, and the City of Rochester. Gateways has signed on as

**LOOKING AHEAD:** Pianist Lee Koonce ’96E (MM) is the first president and artistic director of Gateways. He says his experience as a classical musician of African descent was one of isolation. “There’s such an intense conversation right now about diversity in classical music,” he says.



a seventh partner, and ROCmusic is aligning its summer session with the festival's schedule, to take advantage of the partnership. More than 100 students participate in ROCmusic, and the retention rate has held at 85 percent since its founding. Twelve participants are now students at Rochester's School of the Arts, and others are enrolled in Eastman's Pathways program, which provides scholarships for more advanced study.

"We're starting to feed the pipeline," says Rossi. "But this is a 30-year commitment."

James Norman is the vice chairman of the Gateways board and the president and CEO of Action for a Better Community, a Rochester-based community action agency, one of a network of such agencies established by the Economic Opportunity Act of 1964 to fight poverty. He's also the brother of renowned opera singer Jessye Norman.

When traveling with her for performances in the United States and abroad, he'd look at the orchestras that accompanied her. "You may spot one or two people obviously of African descent. And it raises the question, why?"

The Gateways stage, he says, offers a different vision. "In order for people to aspire to things, it's good if they can see themselves in that thing. And Gateways is a way for African-American youth, and youth of color, to see themselves. To see the possibility."

"You have to know there is a route for you," says Rossi.

In past years, Gateways gave young musicians an opportunity to participate, with their own concert at Rochester's City Hall. This year, the festival is offering a pilot program called Young Musicians Institute. Young people from music programs in Rochester will spend a day and a half with Gateways musicians, attending an open rehearsal and then joining them onstage at Kodak Hall to play along with them. Later, groups of Gateways musi-

cians will "adopt" Rochester community-based music organizations to establish year-round relationships.

The musicians are meeting the plan with enthusiasm. "We all know how important it was for us to see someone who looked like us playing this music and these instruments," Koonce says. "That's why our activities with young musicians are so essential to us."

**I**n its performances, Gateways blends standard repertoire for orchestral and chamber group performance with pieces by composers of African descent: composers like Florence Beatrice Price, who became the first African-American woman to have a composition performed by a major symphony orchestra when her *Symphony in E Minor* was performed in 1933 by the Chicago Symphony Orchestra. And Coleridge-Taylor Perkinson, whose work brings together classical music and jazz. He was the cofounder, in 1964, of the *Symphony of the New World*, the country's first racially integrated orchestra, and a Gateways participant before his death in 2004.

Audiences clearly value the inspirational nature of the festival, according to surveys and other feedback. Barbara Jones, cochair of the festival planning committee and a retired vice president at JPMorgan Chase, says that while the Rochester community is strong in arts and culture, it hasn't always been very welcoming to people of African descent, particularly in classical music. "Gateways has changed the face of classical music in Rochester—our audiences see that, and they understand and appreciate that people of African descent have been involved in classical music for centuries," she says. "It's just something that hasn't been celebrated or noted."

For the musicians, taking to the stage with other musicians of

African descent can be deeply moving. "I've been the only African American in the Rochester Philharmonic for so long, it doesn't even faze me," says trumpeter Smith. "I'm used to it. But when you're in the Gateways orchestra with all people who look like you, it's an amazing thing. It really is."

The experience, says Laing, "strengthens, it enlivens, it prompts inquiry."

**U**ltimately, the inclusivity of professional classical music turns on choices that lie beyond the reach of any single performer. And the field of music can do more to change things than wait for young children to reach the age of professionalism, says Laing. He draws a contrast between the music world and that of athletics.

"In professional sports, they'll scour the Earth to find the players that they need. Is there more that the music field could be doing? Absolutely, if it wanted to. Sports will find the athletes they want and recruit them to their sport because they see in them the potential for what they could be. They see the potential for that person or persons to help them succeed toward their goals. They don't necessarily just wait for them to come to tryouts. The question is, what are our goals?"

Smith sees changing the demographics of orchestras in similar terms. "It's not just a quick thing," he says. "It's more a commentary on society and what people deem important."

With consultant Terry's help, the directors and volunteers of Gateways are looking ahead 20 years, giving careful thought to how the festival can contribute to answering those questions.


"Gateways has a very focused founding purpose, but Gateways is embracing of large communities," Terry says. The organizers want people "to hear this music, to engage with these musicians. Gateways started with a narrow focus that in time will be able to expand wider and wider."

Central to that aspiration is making the festival an annual event. As a biennial festival, says Terry, "it's as though the organization is reborn every two years." The process will be gradual because of the challenges of raising the needed funds, but all agree that a yearly festival will give Gateways greater visibility and momentum. And it will help organizers to meet the demand from musicians who want to participate.

The hunger for community isn't exclusive to musicians of African descent, says Burgett. Professional classical musicians devote their lives to an endlessly demanding program of training and practice. It's common to feel some isolation.

But for classical musicians of African descent, "there is the added burden of race, so even when you go out into the performing world, especially if you're an orchestral player, that isolation and loneliness persist," he says. "When these musicians come to Rochester, there's a deep sigh of relief."

Dumisani pushed her cart full of instruments through Rochester streets in response to that loneliness—to draw more performers of African descent to classical music, to help them discover what the music could add to their lives and how they could contribute to changing the musical world.

"When we wish upon a star, someday this won't be necessary," says Burgett. "We will have perfected our efforts at creating a better world for all people, and the hunger—and that's what it is, it's a hunger—that the musicians bring to the festival will be satisfied." 

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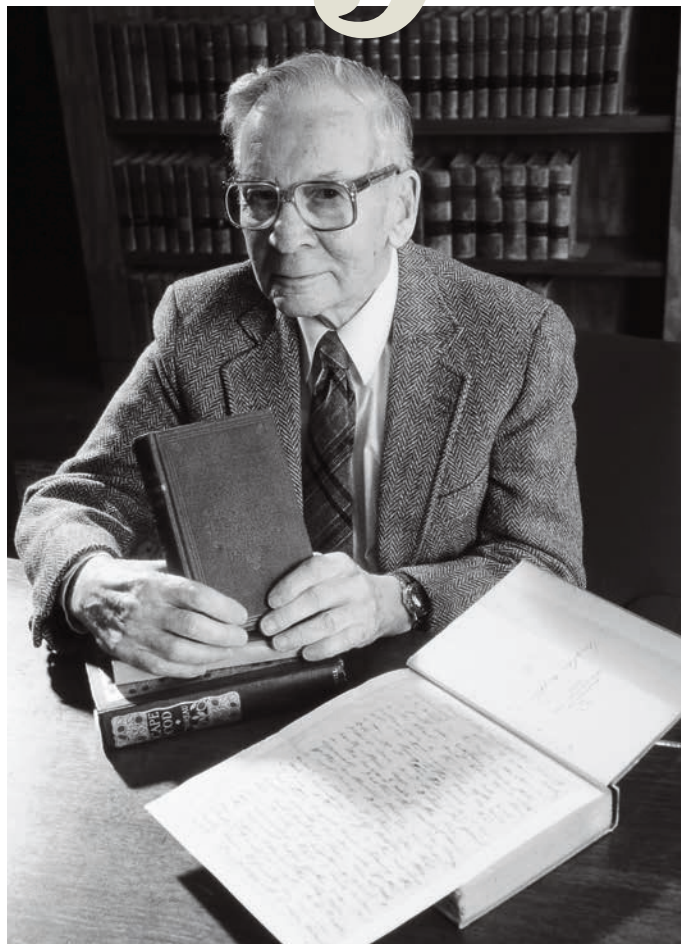
*The 2017 Gateways Festival will be held August 8 to 13, with a final concert under conductor Michael Morgan. The program includes Rachmaninoff's Second Piano Concerto, performed by Canadian pianist Stewart Goodyear, and a performance of Rochester native Adolphus Hailstork's An American Port of Call. For details, visit [Gatewaysmusicfestival.org](http://Gatewaysmusicfestival.org).*





**EARTHY INTERESTS:** Henry David Thoreau, born 200 years ago this July, may be most closely associated now with ideas of wilderness, but he was deeply absorbed in the agricultural practices of his community, too.

# A TREASURE TROVE of THOREAU



Amateur scholar Raymond Borst '33 helped shape the understanding of Concord's famous son. 'Seeing a job to do,' he amassed one of the world's most extensive collections of Thoreau's work, now housed at Rochester.

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*By Kathleen McGarvey*





**W**hen Henry David Thoreau was born, 200 years ago this July 12, he arrived in the wake of a calamity.

In 1816, known around the world as the “year with no summer,” ash, dust, and sulfur dioxide choked the atmosphere, spewed there by the 1815 eruption of Indonesia’s volcanic Mount Tambora.

Crops failed in New England as frost conditions persisted through that summer. Farm families, including the Thoreaus soon after Henry’s birth, were driven from their land.

Thoreau’s father, John, tried to make a living as a storekeeper a few miles away. Ultimately, the family found its way back to Concord, Massachusetts, with a pencil-making business that transformed American pencil manufacturing. They never returned to the land as farmers.

But there is no American writer more closely identified with the natural world than Thoreau. Although only two of his books—*A Week on the Concord and Merrimack Rivers* (1849) and *Walden: or, Life in the Woods* (1854)—were published in his lifetime, his work grew steadily in popularity after his death from tuberculosis in 1862.

His words in *Walden* are familiar even to people who have never opened its cover:

“Simplicity, simplicity, simplicity!”

“The mass of men lead lives of quiet desperation.”

“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.”

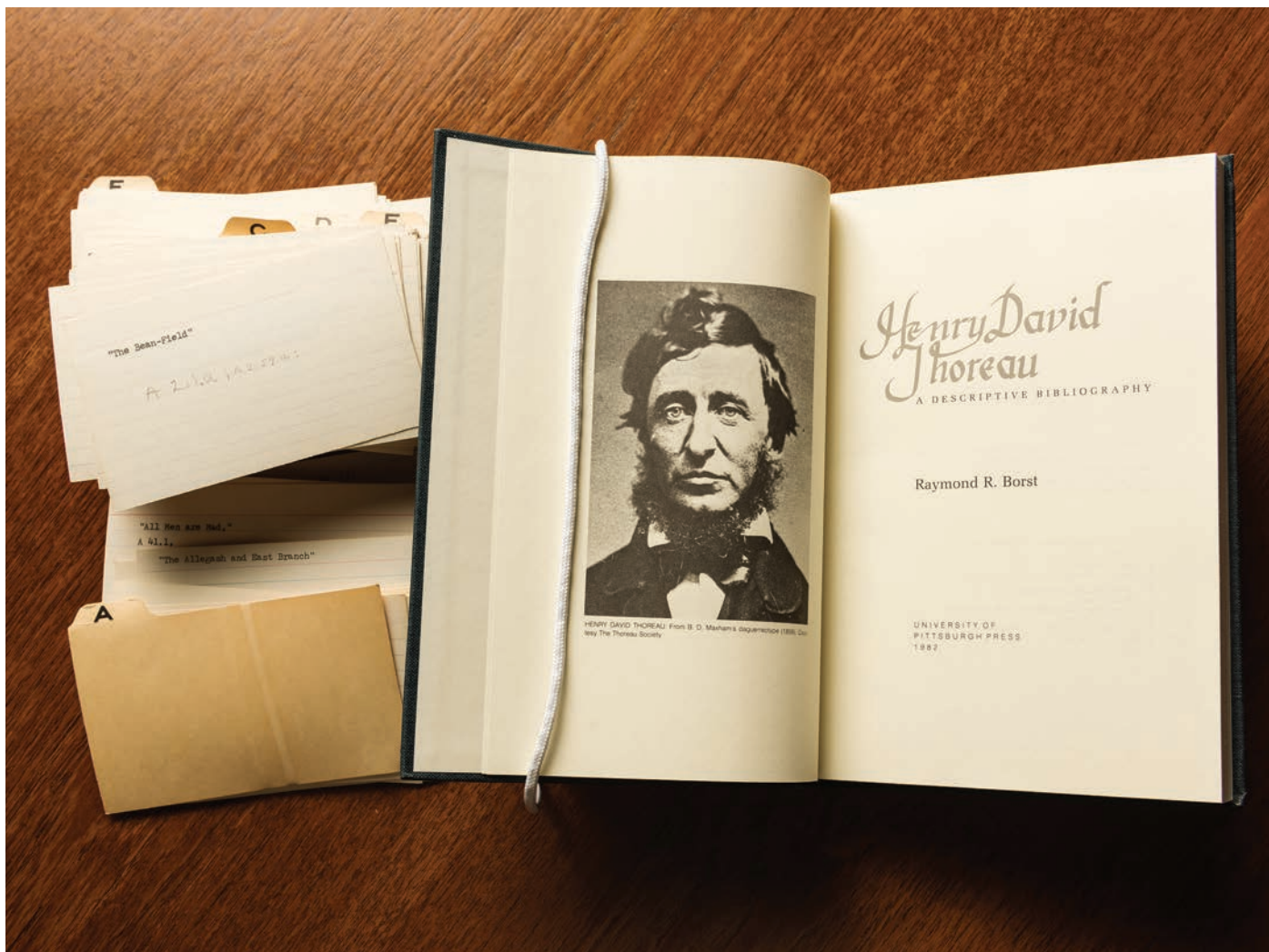
Among the many who have thrilled to his words was the late Raymond Borst ’33.

He came by his enthusiasm incidentally. On a business trip to Chicago in the 1940s, he picked up a copy of *Walden* at a hotel bookshop. His wife, Anne, wanted it for her book club. Traveling home by train to Auburn, New York, Borst began to read Thoreau’s account of living a simple life near Walden Pond.

That train trip was the start of a lifelong project. Beginning modestly, the Borsts took to rare-book hunting as a pleasant way to make day trips. They contacted book dealers to say they were interested in knowing when the dealers received an unusual edition. And as time passed, Borst amassed one of the world’s most extensive Thoreau collections, which grew so large that the couple added a wing to their house to contain it.

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DOCUMENTED LIFE: Raymond Borst ’33 compiled *The Thoreau Log: A Documentary Life of Henry David Thoreau, 1817-1862* (G. K. Hall, 1992), an exacting work that pulls together journal entries, correspondence, newspaper articles, and even library records to give account of Thoreau’s life, day by day. Here, the edited typescript appears alongside the first edition of the published work.



In 1996, five years before his death at age 91, Borst donated his collection of roughly 800 items to the University, prompted in part by his long friendship with the then head of the library's rare books department, Peter Dzwonkoski. There is a strong connection between collectors and curators, says Jessica Lacher-Feldman, the Joseph N. Lambert and Harold B. Schleifer Director of Rare Books, Special Collections and Preservation. "Our work in special collections is as much about relationships as it is with preserving and making accessible rare and unique materials."

Featuring first editions of all of Thoreau's published books, plus a wide range of rare 19th-century magazines and pamphlets containing articles unavailable in any other form, the Raymond R. Borst Collection of Henry David Thoreau became the University's best printed collection in American literature. It complements the libraries' other 19th-century American holdings, such as collections for Frederick Douglass, abolitionists Isaac and Amy Post, and Secretary of State William Henry Seward.

In a fundamental way, Borst—sunny, friendly, and devoted to his family—and the famously odd, seemingly solitary Thoreau make an unlikely pair. But they shared a love of nature and a deep-rooted interest in the agricultural world. After Borst graduated from

Rochester, he went to work for the Civilian Conservation Corps. But before long, his father asked him to return with his brother to their hometown of Auburn to take over the family's farm-equipment business. There, Borst bought a house built in 1813 with no plumbing and little electrical wiring—a place where the Thoreau of *Walden* might have felt at home. He did some farming on its 160 acres and interacted daily with farmers at his business. In Thoreau, he had found a writer who had occupied a similar world.

For scholars, there have been many Thoreaus: the political Thoreau of "Civil Disobedience," important for issues of social justice and individual rights of protest; the ecological Thoreau, one of the first great advocates of an environmental understanding of nature, the world, and the human place in it; the scientific Thoreau, whose work contributed to the formulation of scientific methodologies and intersecting natural systems of the type described by 19th-century scientists Louis Agassiz and Alexander von Humboldt.

And increasingly, an agrarian Thoreau has emerged—one who was not just invested in wilderness, but also appreciated the human manipulation of nature and its use for human productivity. He was acutely knowledgeable about the practices of local farmers in eastern Massachusetts.

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RECORD BOOK: Borst's first foray into scholarly work was *Henry David Thoreau: A Descriptive Bibliography* (University of Pittsburgh Press, 1982). Borst traveled to libraries in Europe and around the United States to produce this detailed catalog of all of Thoreau's publications, a resource still relied on by scholars and book dealers.





Laura Dassow Walls, the William P. and Hazel B. White Professor of English at the University of Notre Dame, is the author of *Henry David Thoreau: A Life* (University of Chicago Press, 2017). Released in conjunction with the bicentennial of Thoreau’s birth, the book is the first full-scale biography to be published in almost 30 years. Walls’s research makes clear that Thoreau was in constant conversation with farmers. He wasn’t a member of the Concord Farmers’ Club, but its membership lists correspond to his circle of friends, and his name comes up regularly in the records of the club’s meetings. “They’re talking to him, and he’s talking to them,” she says.

“In a lot of ways, the agrarian aspect of his work and thinking is at the core of all those other understandings of Thoreau—social justice, environmental justice, scientific, ecological,” says Walls. He wants to know why farms are failing. Friends are losing their land, and he approaches the question as a matter of social justice. He investigates how farmers could better grow their crops, and that’s a question of harnessing science. He tries to understand how land could reach a condition where nothing would grow, and that’s a question of environmental justice.

New England farmers were mortgaging their farms to afford technologies they hoped would help them prosper as the railroad forced

them to compete with farmers working more fertile lands to the west, in places like New York and Ohio. When they couldn’t make their payments, they lost their farms. “This, to him, is tragic,” says Walls. “And a lot of this comes home to him because these are his neighbors.”

Although people don’t typically think of Thoreau as a man of his community, Borst was well known for his ability to connect with others. He cocreated a local fire department, directed the Auburn Chamber of Commerce, and was president of both a regional art and history museum and an art center.

Whatever he did, he ended up being chosen to lead the group, says his daughter Cynthia Sherwood ’83 (MA). “He just thoroughly enjoyed people,” she says.

In 1977, Anne Borst died, and the always busy Ray found himself at a loss. And just at that time, the University of Pittsburgh asked him to create a descriptive bibliography for Thoreau.

The work became an exhaustive catalog of Thoreau’s publications as physical objects, noting the paper on which they were printed, their ink and binding, and the circumstances of their publication. With his daughter, Borst traveled to libraries in Europe and at Harvard and to small institutions with Thoreau holdings. He did much of his writing at his cabin in the Adirondacks.

WORLDWIDE WALDEN: *Walden: or, Life in the Woods* is Thoreau’s best-known work, popular with readers around the world. Editions in the Borst collection include volumes published in (clockwise from top left) Sweden, Denmark, Israel, Brazil, Italy, France, and Switzerland.





“He needed a project, and this just dropped from the sky right into his lap,” says Sherwood. The University of Pittsburgh Press published *Henry David Thoreau: A Descriptive Bibliography* in 1982. Almost all rare-book dealers refer to Borst’s work when identifying a volume for sale. Andrea Reithmayr, Rochester’s special collections librarian for rare books and conservation, calls it an “incredible legacy.”

A decade later, Borst published *The Thoreau Log: A Documentary Life of Henry David Thoreau, 1817–1862* (G. K. Hall, 1992), a description—culled from Thoreau’s own *Journal*, newspaper articles, library lending records, correspondence, and other materials—of Thoreau’s activities for as many days of his life as could be accounted for. The *Log* represents the very rare instance of an amateur’s work becoming a touchstone for scholars. Walls says she began her biography of Thoreau by working with the *Log*. “It’s a treasure trove for researchers, no matter what you’re interested in,” she says.

Different from critical scholarship, the *Log* is a compilation of coincidences and events in Thoreau’s life, curated from a vast array of sources and set in chronological order. In it, Borst creates a tactile and local Thoreau, allowing readers to follow, in minute detail, the activities of his daily life—the people he talked to, the places he went on his walks, the commentary he had on local agricultural practices.

Thoreau’s writing has been studied and commented on by people as varied as Mahatma Gandhi and Hannah Arendt. But Borst gives readers Thoreau in Concord, with his feet on the ground. He tells them not just when Thoreau and his brother built the boat they rowed down the Concord and Merrimack (in the spring of 1839), but what they named it (the “Musketaquid”), how they celebrated the upcoming journey (with a “melon spree” party), and to whom Thoreau later sold the boat (novelist Nathaniel Hawthorne).

Naturalist Louis Agassiz once wrote to Thoreau, asking him to collect specimens for his museum. Thoreau did. Borst gave himself a similar task—with the same dedication and focus that he brought to creating his collection of Thoreau’s works, he gathered little bits of information and created in the *Log* a museum of Thoreau’s life.

“He was the kind of person that, if he saw a job to do, he did it,” says Sherwood.

At *Walden*’s conclusion, Thoreau writes of taking a hammer in hand: “Drive a nail home and clinch it so faithfully that you can wake up in the night and think of your work with satisfaction . . . Every nail driven should be as another rivet in the machine of the universe, you are carrying on the work.”

Borst listened, and so he did. ③

**POP-CULTURE THOREAU:** Borst’s collection includes (from top) a United States postage stamp and envelope commemorating the sesquicentennial of Thoreau’s birth, hand-canceled on July 12, 1967, in Concord; an example of “Thoreau Money,” produced by the Committee for Nonviolent Action in the 1960s and distributed during antiwar protests; and an edition of *Walden* created for the Armed Services during World War II.



# A Different Kind of College TOUR

Transition Opportunities at the University of Rochester—or TOUR—joins young adults with disabilities with traditional undergraduates in a common experience of college.

By Jim Mandelaro

**T**he course is *Godzilla: Atomic Creatures*. Spenser McGuckin sits with 15 undergraduates as Joanne Bernardi, an associate professor of Japanese and of film and media studies, discusses cult movies featuring the mythical Japanese sea monster.

Wearing a blue Rochester hoodie, orange shorts, and neon Nike Hyperdunk sneakers, McGuckin fits right in. The 19-year-old is auditing the class as a second-year participant in the University's TOUR program.

TOUR stands for Transition Opportunities at the University of Rochester. It's a program for young adults of ages 18 to 21 with intellectual and developmental disabilities. In addition to participating in college courses, the students are immersed in vocational training, internships, transition and independent living education, and social activities on and off campus.

The program's long-term goals are competitive employment, an increased sense of community, and improved life skills.

"When I first came here, I was scared and nervous," says McGuckin, who is on the autism spectrum. "But I got over it quickly."

The 2015 graduate of Pittsford Mendon High School, about 10 miles southeast of the University, has enjoyed the full college experience at Rochester. While on the River Campus, he eats lunch in the dining halls and studies at Rush Rhees Library. During the 2015–16 academic year, he took an introductory geology course and an art history class. By spring, the once-shy teenager was giving campus tours to other prospective TOUR members. He also was playing lacrosse, a sport he had never tried before, as a way to make friends.

**CELEBRATING SCHOOL:** Zachary Arnold '17 (second from right) joined TOUR students Aaron Hewitt, Anthony Rutigliano, and Tyler Julien at an event honoring this spring's TOUR class.









It's long been recognized that college is a developmental experience, in addition to an academic and preprofessional one. "When people come to college, their main objective is to engage in academic and cocurricular experiences that help them develop the skills and knowledge to get a better job, succeed in life, and develop a career path," says Catherine Lewis, associate director of School and Community Relations in the Office of Admissions. "That's the same for TOUR students."

**T**OUR is a partnership that joins three separate entities, each with distinct roles. The Rochester Center for Community Leadership—located on the River Campus and part of Arts, Sciences & Engineering—coordinates academic access and peer mentorship support for TOUR students and serves as liaison between TOUR and University faculty members. Monroe One BOCES—part of the Board of Cooperative Educational Services, a state program created in 1948—collaborates with the University to help meet some of the unique needs of TOUR participants. And the Institute for Innovative Transition—created in 2008 through a partnership between the University and the B. Thomas Golisano Foundation—plays a lead role in developing inclusive educational experiences that meet the needs of teens and young adults with intellectual and developmental disabilities as they transition out of high school.

"Our goal is to raise awareness about the issues related to students with disabilities who are moving from school into college, employment, and life," says Martha Mock, director of the institute and an associate professor at the Warner School of Education, where the institute is located.

The institute serves a statewide population and has received more than \$2 million from the Golisano Foundation and \$7.5 million in federal and state grants since its inception. In 2010, a five-year, \$2.5 million Transition and Postsecondary Programs for Students with Intellectual Disabilities grant from the US Department of Education helped fund TOUR as well as similar programs at other colleges and



**CLASS TIME:** "I've gained independence and manage my time better," says TOUR student Kayla Hawkins, who worked with Monroe County special education teacher Christine Walker (above) during a class at Meliora Hall (opposite) this spring.









universities, including Keuka College, Roberts Wesleyan College, and Monroe Community College.

The grant was “a game changer for us,” says JoAnn Genthner, executive principal of Monroe One BOCES. “In the fall of 2013, we had no TOUR students taking courses. By the fall of 2015, we had over 20.”

Meg Grigal is a national expert on inclusive higher education and transition for people with intellectual and developmental disabilities. She’s also principal investigator for multiple research grants at Think College!, a national organization based at the University of Massachusetts–Boston.

Grigal says Rochester’s TOUR program sets the standard for other colleges to follow. “It demonstrates what can happen when you pair high expectations with opportunity,” she says. “It provides a chance for students who are typically excluded from higher learning the opportunity to access courses related to their career or personal interest, engage in campus activities with other college students, and establish foundational employment experiences.”

And, she adds, “it reflects that the University of Rochester recog-

**TAKING THE TOUR:** As part of his participation in the program, Spenser McGuckin, a 19-year-old from Pittsford, New York, audited classes—above, with his academic coach, Khusbu Modi '19, a biomedical engineering major—and joined the club lacrosse team (opposite).

nizes that being responsive to a diverse group of learners is a part of the mission of higher education.”

During the 2016–17 academic year, 25 participants—18 men and 7 women—were enrolled in TOUR. The students are referred to the program by their local school districts, which also pick up costs associated with the students’ participation.

**F**or many TOUR students, weekdays start at 8 a.m. in Meliora 221, where BOCES special education teachers Amy McCarthy and Christine Walker teach them independent living, social, and life skills. On a cold morning last winter, the subject was choosing a safe smartphone app to manage personal budgets.

Walker invited Kayla Hawkins, a 20-year-old student in her second year in the TOUR program, to the front of the room before two large Smart Boards that detailed a specific phone app’s functions.

“Would you use this app?” Walker asked Hawkins.

“Yes,” Hawkins replied. “It helps take the stress out of managing your money and tracks your money if you want to go on vacation.”

Hawkins, a native of Tampa, Florida, moved with her family to Rochester a few years ago and took American Sign Language courses this past academic year.

“I want to interact with people who are deaf,” she says. “My cousin is deaf.”

Hawkins worked in a Warner School office as part of the program and says TOUR has allowed her to feel more confident on the job. “I’ve gained independence and manage my time better,” she says.

Each student in the program partners with a traditional undergraduate student who serves as an academic coach. The coaches audit a University class chosen by the TOUR student, sit through each class, and discuss it afterward. It’s a paid job, but the money isn’t the real reward.

“If you want this job, you have to be dedicated to what you are doing,” says Khusbu Modi ’19, McGuckin’s coach and a biomedical engineering major from Jersey City, New Jersey. “I feel like Spenser is my peer rather than my mentee.”

All new academic coaches must take the class *Creating Inclusive Campus Communities: Disability, Mentorship, and Inclusive Higher Education*.

Taught by Lewis and offered through the College, the course familiarizes students with the history of disability, its shifting meanings, and how people with disabilities experience their lives.

The emphasis is on demonstrating the ways in which so-called disabilities might be more appropriately considered forms of diversity rather than as deficits measured against an elusive norm.

MaryAnna Krewson ’16 worked with five TOUR students in three years as an academic coach. The Schenectady, New York, native, who graduated with degrees in psychology and American Sign Language, made a point of introducing TOUR students to her friends.

“I wanted to get them chatting with peers outside their usual circle,” she says.

Krewson’s interactions with TOUR students weren’t limited to the courses taught.

“One of the TOUR students

loved cars and had plans to own a muscle car,” she says. “The problem was, he vastly underestimated the cost of owning a vehicle. I had him connect with one of my friends who was also a car enthusiast and owner. The three of us talked car-related expenses such as gas, insurance, and repairs.”

As for McGuckin, when he reflects on his experience in TOUR, he sounds like many students as they reflect on their growth in college. “Some things bother me more than they do other people,” he says, “but I really don’t think about it much. TOUR helped me learn how to work around my differences.”

And it helped him develop confidence and a greater sense of himself as well. “The thing I like best is becoming friends with people I’ve met,” he says. “It makes me feel like I’ve matured a lot.”

His mother, Meg Mackey, agrees that his social skills—an area of difficulty for many people on the autism spectrum—have improved dramatically.

“When Spenser entered TOUR in the fall of 2015, he was reserved and not comfortable meeting new people or encountering new situations,” she says. “That’s part of the magic of TOUR. His self-confidence wasn’t developed just in the TOUR classroom but in Rochester classrooms, through his jobs at St. John’s—a nearby nursing home—and Highland Hospital, in Rush Rhees Library hanging

out with his friends, and on the field at Fauver Stadium with his lacrosse teammates.”

This fall will mark a milestone for McGuckin. Having completed two years in the TOUR program, he’ll enroll in an internship at Wegmans Food Markets, a Rochester-based supermarket giant with more than 90 stores in six states on the East Coast.

Wegmans runs the internship program through Project SEARCH, a national organization founded by Cincinnati Children’s Hospital Medical Center that facilitates on-the-job training for young adults with intellectual and developmental disabilities.

Funding from the Golisano Foundation has helped launch Project SEARCH partnerships not only with Wegmans, but also with other private companies, the Medical Center, and the City of Rochester.

Since its implementation in Rochester in 2010, more than 50 students have graduated from Project SEARCH and more than 70 percent have successfully transitioned into competitive employment.

McGuckin will have the opportunity to work with employees in a variety of roles at Wegmans, from cashier, prepared foods, the bakery, health and beauty, and stocking.

“We want to do our part to ensure people of all abilities have an opportunity for meaningful employment,” says Duane Hutt, Wegmans Rochester Division human resources manager. “We’ve hired some amazing employees through the program who have become hard-working and dedicated members of the Wegmans family.”

For now, McGuckin works part time in the cafeteria at Highland Hospital and serves as an usher and soup kitchen volunteer at his



church. His dream is to become an emergency medical technician.

“I like helping others,” he says. “I feel good after I do it.”

Reflecting on McGuckin’s TOUR experience, Lewis says he exemplified TOUR’s mission.

“He took courses, immersed himself on campus, and was just genuinely interested in all the University has to offer,” she says.

Mock points to strong evidence that the TOUR program is making a big difference. She cites a national study conducted by researchers at the University of Massachusetts–Boston.

It found that the employment rate for students with intellectual disabilities and autism who were exiting high school was, on average, 18 percent. But for those who take part in an initiative like TOUR, it’s 40 percent.

“That’s more than double,” she says.

Good, but not good enough.

“Ideally, we want it to be 100 percent,” Mock says, “because everyone deserves to work in their community.” **R**







## SHOWSTOPPER

### Bat Out of Rochester

ALL REVVED UP: Andrew Polec '12 is earning rave reviews as the lead of *Bat Out of Hell*, a musical production based on the songs from Meat Loaf's late-1970s album. The only American in the British production, Polec plays Strat, the leader of a gang trying to survive in a post-apocalyptic world. (Christina Bennington plays Raven, his motorcycle-driving love interest.) The *Times of London* said Polec "plays Strat with such energy that he is like a bat out of hell," going on to note that "he is sensational, exuding confidence." Polec made a similar impression on faculty and classmates at Rochester, where he had regular starring roles in campus productions as a student in the Department of Music and the Department of English. After opening in Great Britain, *Bat Out of Hell* moves to Toronto this fall with sights on Broadway next spring. PHOTOGRAPH: REX FEATURES/AP IMAGES







## An Auspicious Pairing

Alexandria Le '05E offers her native Las Vegas some unusual concert experiences.

By Karen McCally '02 (PhD)

From the time she was a high school student at the Las Vegas Academy of the Arts, **Alexandria Le '05E** was steeped in the idea that classical music had too much to offer to be confined to concert halls.

She arrived at the Eastman School of Music to study piano performance in the early years of a new curriculum—one that would train musicians not only as artists but also as entrepreneurs in a fast-changing arts industry. Her goal was to return to her native Las Vegas and offer something unique to the city's budding arts scene.

"I wanted to do something, but I didn't know what," she says.

A small ensemble performance—and a taste of sauvignon blanc—would lead her to an answer.

She was at a chamber music festival, where she'd heard a performance of Antonín Dvořák's *"American" Quartet*—written while the Czech composer was on a summer holiday in Iowa, as an ode to his cultural and natural surroundings.

During intermission, she purchased a glass of white wine. Le was not then, by her own estimation, a connoisseur. But this



**FESTIVAL SETTING:** Aiming to create a "multidimensional concert experience," Le (above) founded the Las Vegas Music and Wine Festival, a multiday event that pairs music with wine chosen specifically to match each work in the festival's performances.



## “I can taste notes, and then I can taste colors that I associate with the music and movements within the music.”

—*Jaime Smith, sommelier*

particular wine, she recalls, “tasted grassy.” “Intuitively,” she says, “I knew it worked.”

The pairing wasn’t intentional. But what if it had been? Says Le: “I felt, why doesn’t this happen more often? Maybe I should look and see if people do this.”

She pursued the idea cautiously. “I wanted to respect the art on both sides,” she says, recalling the first time she approached a sommelier with her idea. But that sommelier was intrigued and introduced her to a friend in the business, Las Vegas sommelier Jaime Smith.

Together Le and Smith would prove an auspicious pairing.

In 2015, Le created the Las Vegas Wine and Music Festival (since renamed the Las Vegas Music and Wine Festival), with Smith as sommelier-in-residence. The inaugural festival was a three-evening affair that took place at the Nevada State Museum. This past spring, the festival took place at Gaudin Porsche of Las Vegas, North America’s largest Porsche showroom. Another festival is in the works for spring 2018.

The festival has fulfilled Le’s mission of creating a “multidimensional concert experience.” Le selects music around a theme. Smith immerses himself in the recordings she gives him and then selects a wine to pair with each piece.

Smith is unusually well suited to a project that would pair two sensory experiences. Twice named the nation’s best sommelier by *Food & Wine* magazine, he has synesthesia, a rare condition in which one form of sensory stimulus generates a response in another. He smells in colors and shapes. He can taste music. “I can taste notes, and then I can taste colors that I associate with the music and movements within the music,” he says.

The musicians who perform at the festival are ones Le recruits locally as well as from around North America. They’re not only fine musicians—members of the Metropolitan Opera Orchestra, the New York City Ballet, and the Orpheus Chamber Orchestra among them—but also artists who are ready and willing to rub elbows with guests. Le introduces each piece and why she chose it. Smith follows, discussing how and why he selected each pairing. The guests listen and sip and after each performance, enjoy hors-d’oeuvres with Le, Smith, and the musicians, asking questions and talking about their reactions.

Le, who surveys her guests, is delighted that the majority of respondents say they don’t have much familiarity with classical music. “They were the ones to come up to me,” she adds, recalling the inaugural festival. “A man approached me and said, ‘I didn’t expect that first piece to happen the way that it did. That was so moving.’”

Smith believes the festival is “the only experience like this.”

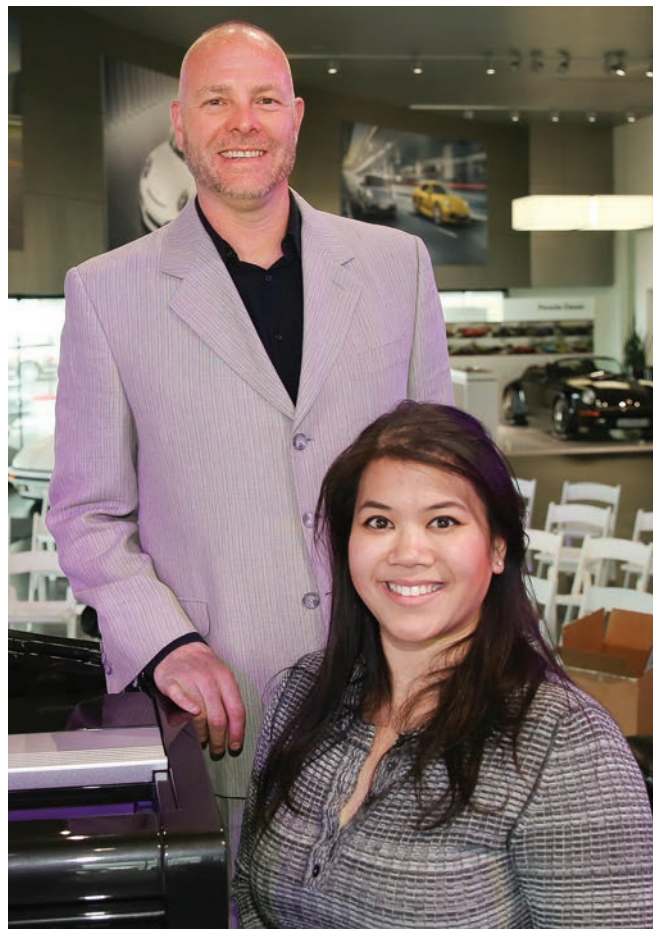
“There are people out there trying to pair everything that you can with wine,” says the plainspoken sommelier, who delights in puncturing preconceptions about wine connoisseurs. “I don’t know how to say this without sounding like a jerk. I think that they’re trying to provide a nice experience, but most of the time it isn’t done well. Most of the time it’s a lot of personal preferences more than great pairings.”

When it comes to his partner, “Alex is the best in the world,” says Smith, referring broadly to her stature not only as a musician and performer, but also as someone driven by the value of service. The festival is just one of Le’s projects. In fact, its core mission is

to serve as a fundraiser for the larger, umbrella organization she’s founded, Notes with a Purpose.

It’s an outgrowth of a national movement among classical musicians to reach a broader public than in the past. With Le as executive artistic director, the organization targets school children in high-poverty areas and adults without the mobility or the means to attend concert hall performances.


As with the festival, she and other musicians she’s recruited to perform in shelters, hospices, and schools don’t set themselves apart from their listeners. They’re there to interact, something that’s especially valuable to the student musicians at her alma



**PARTNERS IN WINE:** In Smith (standing), a sommelier who has a condition in which his sensory stimuli intermingle, Le found a partner who understood her goal of expanding the sensory palette of music.

mater, whom she’s recruited to play regularly at the Las Vegas Rescue Mission’s homeless shelter, food pantry, and addiction recovery program. While the music contributes to the lives of mission clients, it also aids young musicians in honing their public speaking as well as musical performance skills.

“It’s not enough, I think, for a musician to be comfortable with the routine of walking on the stage, bowing, playing, leaving,” Le says.

“It’s actually a little bit odd when I have to do that now.” 



## Eastman Graduate Leads New York College

**Donald Boomgaarden** '85E (PhD) took office July 1 as president of St. Joseph's College in New York. The 101-year-old liberal arts college has campuses in Brooklyn and in Patchogue, Long Island. He'll divide his time between both campuses.

A historian of 18th-century opera, music aesthetics, and harmonic theory, he received his doctorate from Eastman in musicology.

The author of a book, *Musical Thought in Britain and Germany during the Early 18th Century* (Peter Lang, 1989), as well as other scholarly writings, he also studied as a Fulbright Scholar at the University of Vienna in Austria.

Boomgaarden most recently served as provost and senior vice president for academic affairs at the University of Scranton in Scranton, Pennsylvania.

Boomgaarden has also held academic and leadership positions at Loyola University New Orleans, Loyola University Maryland, and other institutions over the course of a 30-year career.

He is a graduate of Harvard's Institute for Management and Leadership in Education program.



**NEW PRESIDENT:** Boomgaarden leads St. Joseph's College.



**STAR IN ISRAEL:** DiBartolomeo, a 2017 Israeli pro basketball MVP, has signed with a storied Tel Aviv team.

## Former Yellowjacket Scores Honors as Basketball MVP

During his first season in Israeli pro basketball, guard **John DiBartolomeo** '13 led his team, Maccabi Haifa, to a league championship, where they fell just short of the title. Along the way, Maccabi Haifa eliminated the most successful team in the history of Israeli pro basketball, Maccabi Tel Aviv.

In June, Maccabi Tel Aviv signed the former Yellowjacket men's basketball star to a three-year contract.

There is no Israeli team whose

record approaches that of Maccabi Tel Aviv; the team has won the Israel Basketball Super League title 51 times, whereas the most any other team has won it is five.

DiBartolomeo launched his professional career in Spain, where he played for two seasons before moving to Israel to join Maccabi Haifa for the 2015-16 season.

At Rochester, the guard from Westport, Connecticut, was one of the most decorated athletes in the history of Yellowjacket

men's basketball. A three-time All-American, he finished his career third in school history in scoring (1,779), second in assists (533), second in steals (201), and second in free throws made (520). The financial economics graduate was named the NCAA Division III National Player of the Year by *D3hoops.com* and *DIINews*.

Before signing with Maccabi Tel Aviv, DiBartolomeo was named Israel Basketball Super League Most Valuable Player.

## Simon Graduate Recognized as Leader in Digital Banking

**Michelle Calarco Moore** '99S (MBA), head of digital banking at Bank of America, has been named 2017 Digital Banker of the Year by *American Banker* magazine.

Digital (or online) banking is a complex and fast growing technology that's been called a "do-or-die challenge" to banks. *American Banker* cited Moore's overarching focus on customer experience; development of an

industry-leading mobile app, available in English and Spanish editions, that enables customers to carry out a full range of banking functions securely on mobile devices; and planned rollout of a new digital assistant, "erica," as elements transforming Bank of America from an "also-ran" to a leader in digital banking.

Moore joined Bank of America as a senior vice president in commercial banking in 2003.



**FINANCIAL FUTURE:** *American Banker* magazine honored Moore.





Paul Singer



Mark Ain



Carol Nadelson



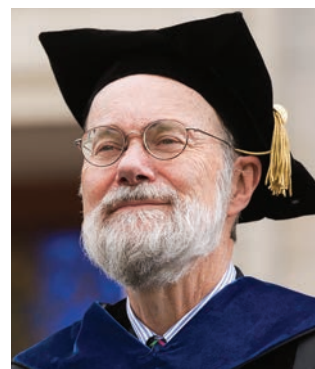
Jimmie Reyna



Tansukh, Sarla, and Rajesh Ganatra



Kara Bren



Thomas Eickbush



Seth Monahan



Douglas Kelley



Jayne Lammers



Thomas Hahn

## HONORS &amp; AWARDS

## Alumni, Faculty, and Guests Honored at Commencement

Several alumni, faculty, and guests were recognized for their achievements, service, and teaching during this spring's commencement ceremonies.

**HONORARY DOCTOR OF SCIENCE DEGREE**

**Paul Singer '66**, founder and president of Elliott Management Corporation, a New York-based trading firm

**THE CHARLES FORCE HUTCHISON AND MARJORIE SMITH HUTCHISON MEDAL**

**Mark Ain '675 (MBA)**, University trustee and the founder and former chairman and CEO of Kronos Incorporated, a Massachusetts-based global provider of workforce management solutions

**Carol Nadelson '61M (MD)**, founding director of the Partners and Brigham and Women's Hospital Office for Women's Careers and a professor of psychiatry at Harvard Medical School

**Jimmie Reyna '75**, judge on the United States Court of Appeals for the Federal Circuit

**THE EASTMAN MEDAL**

**The Ganatra family:** Tansukh, Sarla, and Rajesh Ganatra. Tansukh Ganatra is former vice chairman and CEO of North Carolina-based US LEC, which he cofounded with University Trustee Richard Aab

**EDWARD PECK CURTIS AWARD FOR EXCELLENCE IN UNDERGRADUATE TEACHING**

**Kara Bren**, professor of chemistry

**Thomas Eickbush**, professor of biology

**Seth Monahan**, associate professor of music theory

**G. GRAYDON CURTIS '58 AND JANE W. CURTIS AWARD FOR NONTENURED FACULTY TEACHING**

**Douglas Kelley**, assistant professor of mechanical engineering

**Jayne Lammers**, assistant professor in teaching and curriculum

**LIFETIME ACHIEVEMENT IN GRADUATE EDUCATION**

**Thomas Hahn**, professor of English

**WILLIAM H. RIKER UNIVERSITY AWARD FOR GRADUATE TEACHING**

**Robert Westbrook**, the Joseph F. Cunningham Professor of History



Robert Westbrook

For more about this spring's commencement ceremonies, visit [Rochester.edu/commencement/2017](http://Rochester.edu/commencement/2017).



# Class Notes



**FINDING THEIR PLACES:** Are members of the Class of 1960 taking placement tests as they arrive on campus for the start of their college careers? Do you know the answer? Or do you recognize anyone? Write to us at [rochrev@rochester.edu](mailto:rochrev@rochester.edu).

## College

### ARTS, SCIENCES & ENGINEERING

**1950 Kenn Hubel** received a note from **Arnold van der Lande**, to be shared with friends from the Class of 1950. Arnold wrote: "On my 91st birthday, a few days ago, we drank the last bottle of wine which my father had bought in the year of my birth. In 1939 he hid the wine in a very old cellar where the Germans could not find it during the war. He died in 1949, leaving the many bottles he had stowed away in the hiding place. I opened the bottle, which I had kept for so many years, and savored the wine together with my family. We were surprised that the wine had kept a fine flavor and taste during these 91 years." Kenn writes that Arnold's letter "evoked memories of World War II, the harsh German occupation of the Netherlands, the foresight of Arnold's father hoping for a better day, and his wisdom in sending his son to an America then rife with optimism."

**1952 Dan Riley** has writ-



**1958 Ackerman**

ten a memoir, *My Life, My Words* (CreateSpace). In addition to reminiscences and reflections, it includes several original essays and poems. Dan adds, "I am completing my 25th year as editor of *Alligator Alley*, magazine of the USS LSM/LSMR Association of World War II Navy Amphibious Veterans. Still too busy at 92!"

**1953 Allen Brown** writes that he's published his fourth novel, *The Elevator* (Page Publishing). He's also the author of *Constitution 20XX* (2013), *The Story of Pope Maria* (2015), and *Why Is a Cow* (2016).

**1954 Hal Sobel** has published a book, *The Dream Shall Never Die: Essays on the Political Landscape*

(Mountain Air Books). Hal is a retired professor in the education division of Queens College, City University of New York.

**1955 Marianne Lewald Hutchinson** sends an update. She writes: "After my early childhood in Dresden, Germany; immigration to the U.S.; schooling, including an MA; and marriage and three children, my family and I moved to Mexico and served as missionaries for the United Methodist Church from 1965 to 1998. Upon retirement to Phoenix, Arizona (and 10 grandchildren later), I still continue to work part time as a court interpreter for Spanish speakers, a task I find endlessly fascinating."

**1958 Maude Feist Ackerman** sends a photo of herself with her granddaughter, **Laura Ackerman '17**, at commencement. Maude's son (and Laura's father), Joel Ackerman, writes: "We are a family of five U of R graduates now," including **Kurt Ackerman '90M** (PhD), **'91M** (MD); **Jane Jergesen Ackerman '91** (PhD); and **Phyllis Ackerman Rosenbaum '60, '61N, '66N** (MS).





1959 Kopf

**1959 Bobbie Schwennker Kopf** sends a photo and a note. "Three '59ers enjoyed a week in Dunedin, Florida, in April." From left to right are Bobbie, **Gayle Green Pinkowski**, and **Bonnie Hall Sheppard**. . . . **Michael Shapiro** writes: "I've coedited a collection of essays entitled *Wrestling with Shylock: Jewish Responses to The Merchant of Venice* (Cambridge University Press). I recently completed a six-year stint as visiting professor of English at Loyola University. My wife, Elizabeth, and I live in Chicago, not far from our two daughters and four grandsons. I serve on the Joseph Jefferson Committee, which gives annual awards to equity and nonequity theater artists in the Greater Chicago area."

**1960 Phyllis Ackerman Rosenbaum** '61N, '66N (MS) (see '58).

**1964 Jerry Zandman** writes: "After 24 yearly trips, the Class of 1964 Delta Kappa Epsilon ski team, now retired, continued the tradition in Islamorada, Florida, in March." Clockwise from the left are **John Ozols** '65, '68 (MS), **Scott Yeaw**, **John Detraglia**, Jerry, **Jim O'Hara** '77S (MBA), and **Tom Collins**.

**1965 John Ozols** '68 (MS) (see '64).

### Abbreviations

<b>E</b>	Eastman School of Music
<b>M</b>	School of Medicine and Dentistry
<b>N</b>	School of Nursing
<b>S</b>	Simon Business School
<b>W</b>	Warner School of Education
<b>Mas</b>	Master's degree
<b>RC</b>	River Campus
<b>Res</b>	Medical Center residency
<b>Flw</b>	Postdoctoral fellowship
<b>Pdc</b>	Postdoctoral certificate



1964 Zandman

**1968 Jeff Roberts** lives in Montpelier, Vermont, and is president of Cow Creek Creative Ventures, which consults and advocates for small-scale food producers and for sustainable agriculture and community economic development. He's published a book, *Salted and Cured: Savoring the Culture, Heritage, and Flavor of America's Preserved Meats* (Chelsea Green Publishing). He also teaches the history and culture of food at the New England Culinary Institute and is a visiting professor at the University of Gastronomic Science in northern Italy.

**1969 Stuart Mushlin** has published *Playing the Ponies and Other Medical Mysteries Solved* (Rutgers University Press). Stuart, a master clinician in internal medicine at Brigham and Women's Hospital in Boston, writes that the book is a memoir of his 40 years practicing internal medicine and "a reflection on how internists think."

**1971 Mel Hyman** writes: "My 35-year career as a journalist began with columns I wrote for the *Campus Times* during the early seventies. I'm currently ensconced on the *New York Post* copy desk." Mel would love to hear from anyone "with a memory of the old days" at mhyman@nypost.com. . . . **Jerry Newman** sends a photo of himself with his daughter, **Aurora Newman** '17, taken during May's commencement weekend.

**1975 Marilynn Patterson Grant** '82W (Mas) has been named program director, pre-K to 12 education, for the William and Sheila Konar Foundation in Rochester. Marilynn has advised school-based and district administrators through her consulting and coaching firm, M. P. Grant, and previously served as deputy superintendent of teaching and learning for the Rochester City School District.



1971 Newman



1980 Brandes

**1977** Composer and arranger **Brett Gold** released a CD of original recordings, *Dreaming Big* (GoldFox Records), with his big band, which includes trumpeter **Jon Owens** '90E and Eastman saxophone professor **Charles Pillow** '84E (MM). Two-time

Grammy nominee **John Fedchock** '85E (MM) wrote the liner notes. Gold writes that he began studying big band arranging a decade ago after practicing law for 25 years. . . . **James Goldstein**, a professor of English at Auburn University,



## LIFETIMES

# The Many Lives of John Fassett '48

As an attorney and former Supreme Court law clerk, John Fassett '48 played an important role in persuading Associate Justice Stanley Reed to join other justices in the unanimous 1954 decision in *Brown v. Board of Education*, a ruling that helped end legalized racial segregation in the United States.

## My childhood

After third grade I was diagnosed with polio. I lost a whole year of school, but my teacher sent all the work to my mother, who had been a schoolteacher, and she supplemented it with a lot more work. When I was allowed to return the next year, the school decided I didn't belong

## My law clerk days

I graduated first in my class at Yale Law School in 1953, and the dean recommended me to Supreme Court Associate Justice Stanley Reed. That led to the defining period of my life. Justice Reed and I became very close. He had produced a handwritten draft of a dissent that he proposed to file in

became a trial and appellate lawyer and at the same time taught constitutional law and constitutional history at Yale. I got involved in the business community and did so much work in the electric business that I wound up as president and chairman of the board of United Illumination Company, an electric company that served southern Connecticut. After 11 years, I retired to play tennis and fish and write books.

I wrote the definitive biography of Justice Reed, called

operated on and wait for the swelling to go down and my black eyes to clear up.

## My family

One of the guys on my college freshman football team introduced me to a nurse who'd served in an evacuation hospital unit with General Patton's Army in Europe. Betty was only 5'2" and 100 pounds, but she'd been a second lieutenant in the war. We got married in Rochester in 1947 and had our reception in the Psi Upsilon house, where I was the man-



**FACETS OF FASSETT:** An undergraduate, a husband and father, a lawyer and law clerk and recognized legal scholar.

in the fourth grade with my former classmates. So I went to the fifth grade.

## My military service

After six months in the Army Specialized Training Program at Cornell University in 1943, I transferred to the Air Corps. I attended armory and gunnery schools and became a member of a crew on B-17s, the Flying Fortresses, ready to go to Europe. I ended up on a project closing down surplus air fields after the war, then took a commission and eventually became a lieutenant, which meant I was on the early list of reservists called to go to Korea. But I got pulled out to become a legal officer and assistant to the training commander on a base in Virginia.

the school segregation cases that had been reargued during the term. I put the draft in my typewriter and triple-spaced it to have room to put in my complaints about the points he made, how he was wrong. He took it home and the next day we really went at it. He accused me of trying to make him part of a "government by judges" because I wanted a unanimous decision. I argued that it was very important to our country and our role in the world to do away with segregation once and for all. I don't know where I got the guts to do it. As a result of my efforts against segregation, North Carolina Central University awarded me an honorary degree.

## My other careers

When I left Washington, I


*New Deal Justice: The Life of Stanley Reed of Kentucky*, which is 771 pages, and which led to Kentucky Wesleyan College in 1999 awarding me an honorary degree. I also wrote a 764-page tome entitled *UI: History of an Electrical Company*. And I have written three memoirs, two of them published by Chapel Hill Press.

## My Rochester days

I was first-string in both offense and defense on the freshman football team. The campus newspaper dubbed me "Bloody Fassett" because I would have a bloody nose at every game. When I tried to enlist in the Army at the end of the year, I couldn't pass the physical because my nose was so beat up. I had to have it

ager. We had two daughters and a son, and a very busy life. When we retired to Florida in 1985, we decided we wanted to see some of the world. In Germany we retraced where Betty's unit had gone during the war. She died four years ago. The last thing she said to me was, "You know I love you." Her ashes are in a columbarium at Arlington National Cemetery, and the plan is that I will join her in the same niche when I cash in my chips.

## My life today

I live in Durham, North Carolina. I do crossword puzzles and read a lot of books. I've got a Nook, and I love that little gadget. This modern age astounds me. 

—AS TOLD TO  
ROBIN L. FLANIGAN

has published a book, *The English Lyric Tradition: Reading Poetic Masterpieces of the Middle Ages and Renaissance* (McFarland). He writes that he “would not have written the book if I hadn’t taken Anthony Hecht’s course, *The Lyric in English*.”

**1980 Kathy Kahn Brandes** sends a photo from a minireunion held in New York City (see page 53). Clockwise from the left are **Wendy Baim Siegel, Bruce Saber, Susan Landau Glasser, Bethany Panziner Gilboard, Kathy, Barbara Rosenberg Passick, and Jeffrey Passick.**

**1985 Jay Marinstein**, a partner and commercial litigator with Fox Rothschild in Pittsburgh, has been elected office managing partner, with a seat on the firm’s executive committee. Jay serves publicly and privately held for-profit companies and nonprofit organizations in commercial litigation in state and federal courts across the country.

**1987 Stephen Parente** ’89 (MS), ’89M (MPH) has been nominated by President Donald Trump to be the assistant secretary of planning and evaluation for the U.S. Department of Health and Human Services. Stephen is the Minnesota Insurance Industry Chair of Health Finance at the University of Minnesota’s Carlson School of Management, associate dean of MBA and MS programs, and director of the university’s Medical Industry Leadership Institute. An expert on insurance, health IT, and health reform, he’s governing chair of the Washington, D.C.-based nonprofit Health Care Cost Institute. He also serves as a Congressional Budget Office health advisor and was a health policy advisor for Sen. John McCain’s 2008 presidential campaign.

**1989 Fred Grossman** has started a new job as controller for the Credit Junction in New York City after leaving his position as controller for Prolifics. He’s married and lives in Plainview, New York, with his wife, Monica, and their two sons, Mitchell and Jeremy.

**1992 Jeffrey Reznick**, chief of the medical history division at the National Library of Medicine of the National Institutes of Health, has coedited the book *Images of America: US National Library of Medicine* (Arcadia).



1993 Hart

**1993 Alexis Hart** is an associate professor of English and the director of writing at Allegheny College in Meadville, Pennsylvania. She and her coauthor won the Conference on College Composition and Communication’s 2017 Richard Braddock Award for their article “Veterans in the Writing Classroom: Three Programmatic Approaches to Facilitate the Transition from the Military to Higher Education,” which appeared in the December 2016 volume of *College Composition and Communication*. . . . **Kirt Wackford** ’94 (T5) was awarded his *shodan* (black belt) by the California Aikido Association in May 2016. His daughter, Gabriella, received her first belt (fifth kyu–yellow belt) in March. He writes: “My first aikido class took place on the River Campus in the fall of 1989, and while an undergraduate I trained often with an instructor who was also a graduate student in the philosophy department.” Kirt adds that after 10 years teaching (and the last few as chair of the science department) at Wasatch Academy in Utah, he has accepted a faculty position at Idyllwild Arts Academy in California and will move there this summer. Pictured are Kirt, Gabriella, and friend, Logan.

**1994 Kirt Wackford** (T5) (see ’93).

**1995 Andrew and Lisa Graf Falconer** visited Rome and London with their children, Ben, 10, and Everett, 7, over spring break in March. Lisa writes: “While in England, we took a day trip to Bath and visited Nelson House, home of Advanced Studies in England, where Andrew and I studied during our junior year of college. It brought back a lot of great memories, and we



1994 Wackford



1995 Falconer



2005 Vemishetti

were so happy to be able to share the experience with our kids.”

**1998 Rachel Rains Winslow** has published a book on international adoption, *The Best Possible Immigrants: International Adoption*

and *the American Family* (University of Pennsylvania Press). Rachel, an assistant professor of history at Westmont College in Santa Barbara, California, is married to **James Winslow** ’99 (T5), who shared the news of her book.





2012 Karam and Norman

**1999 Jennifer Farmer**, the managing director of communications for the PICO National Network of progressive faith-based community organizations, has published a book, *Extraordinary PR on a Budget* (Berrett-Koehler). . . . **James Winslow** (T5) (see '98).

**2001 Rahuldeep Gill** '02 (T5), an associate professor of religion at California Lutheran University

in Los Angeles, writes: "My book, *Drinking From Love's Cup: Surrender and Sacrifice in the Vārs of Bhai Gurdas Bhalla* (based on my undergrad honors thesis), was published by Oxford University Press." He adds that he's joined the national speaking organization Speak Out, whose roster also includes Angela Davis, Cornel West, Tim Wise, and others. . . . **Emily Zeman** writes that she was named associate director of

clinical education and instructor at Massachusetts General Hospital's Institute of Health Professions last July. She's also published a paper in the National Academy of Medicine's *Perspectives*, "Burnout, Stress, and Compassion Fatigue in Occupational Therapy Practice and Education: A Call for Mindful, Self-Care Protocols."

**2002 Rahuldeep Gill** (T5) (see '01).

**2003 Sudhir (Sid) Shenoy** lives in North Carolina and was named to the *Charlotte Business Journal's* 40 Under 40. He's a partner at the law firm Womble Carlyle Sandridge & Rice and serves as cochair of the firm's public company advisors team. He's also president of the Charlotte Asian Pacific American Bar Association and is an active volunteer for Classroom Central (an organization that collects and distributes free school supplies) and Heart Math Tutoring (a math intervention program for students in high-poverty elementary schools).

**2005 Rachael Gabriel**, an assistant professor of reading education at the University of Connecticut's Neag School of Education, writes that she published a book, *Making Teacher Evaluation Work: A Guide for Literacy Teachers and Leaders* (Heinemann). . . . **Radhika Vemishetti** '06 (MS) writes that she and Krzysztof Laskarzewski were married last October in Somerset, New Jersey (see photo, page 55). Pictured are (standing, left to right) **Sheena Ahmad** '04, **Chandana Thammanna** '03, '04 (MS), **Sona Rai, Mithun Sahdev** '03, **Hisham Rifaey, Crystal Richards Kelly, Michael Kelly, and Rupal Varshneya Karnani** '06 (MS); (seated, left to right) **Swathi Nadindla Doyle** '04, '08M (MD), Radhika, **Megha Shah**, and Krzysztof.

**2007 Sudesna (Sue) Ghosh** is the author of *Just Me, the Sink & the Pot* (Amazon Kindle), a novella about an overweight girl reflecting on her journey through school. Sue has also published two nonfiction books.

**2008 Daniel Cochran**, a doctoral candidate in art history at the University of Wisconsin-Madison, has been named one of 21 Charlotte W. Newcombe Doctoral Dissertation Fellows for 2017 by the Woodrow Wilson National Fellowship Foundation. Designed to support emerging scholarship in ethical or religious values, the Newcombe fellowship grants Daniel a year of support to complete his dissertation, "Building the Body of Christ: Ecclesiastical Art and Architecture and the Formation of Christian Identities in Late Antique Italy (c. 318-450 CE)."

**2011 Al Vostal and Michael Tichenor** were married in May



**BRAVO!**  
**Ward Woodbury Winners**

**FAMILY TRADITION:** The Goldstein family of Dunbarton, New Hampshire, is batting .500 when it comes to winning one of the top awards from the Department of Music. During this spring's commencement ceremonies, Molly Goldstein '17 received the Ward Woodbury Award, an annual honor presented by the department to a senior who has demonstrated outstanding leadership and achievement in music. She's the second of four siblings to win the award. She follows her sister, Rebekah '11 (right), who received the honor when she graduated. Their sister, Rachel '13, '14W (MS), was an English major, and their brother, Stuart '19, is a geological sciences major. The Woodbury award is named in honor of the founder of the music department in the School of Arts & Sciences, who also founded the University Symphony Orchestra.



## FOOTBALL HISTORY Take a Knee

FIELD GUIDES: Coach Pat Stark, who led the Yellowjacket football team from 1969 to 1983, joins former team captains Jim Wesp '74 and Joe Hymes '75 to re-create a photo taken 44 years earlier in Fauver Stadium, when they were preparing for the 1973 season. The three took the opportunity to update the image from a Yellowjacket media guide this spring, when they met for an annual "Dinner with the Coach" event in April.

in Utica, New York. Al writes: "Although we did not know each other during our time at U of R, we met in 2014, using the dating app Tinder, in Washington, D.C. We continue to live in Washington, where Michael is working on her master's in social work at the University of Maryland, Baltimore, and I recently finished medical school at the Uniform Services University of the Health Sciences and will be starting a residency in internal medicine at Georgetown University Hospital this summer. We both think fondly of our time at the U of R and spend lots of time chasing our fellow alumni around the country."

**2012 Tom Norman** writes to say that he and **Nicole Karam**

were married at the Sagamore Resort in Bolton Landing, New York, in January (see photo, page 56). Pictured from left to right are Mindy Sutton, **Adam Brinkman**, **Pete Vercillo**, **Meghan Liptak** '13, Chiharu Pidgeon, **Brendan Pidgeon** '13, Tom, Nicole, **Richard Brunet** '13, Danielle Clark, **John Whiting**, **Conor Flynn**, Ann Flynn, **Andrea Morrell**, and **Bill Campi**.

**2014 Joseph Cosentino** '15 (MS) writes that since completing his master's degree in optical engineering, he has been working for Harris Corp. in Rochester as well as NASA, testing software for the James Webb Telescope. . . . **Rachel Stuart** graduated with a master of divinity degree from Princeton Theological

Seminary in May. She writes that she is "heading to Emory University to pursue a PhD in Hebrew Bible through the Graduate Division of Religion."

**2017 Laura Ackerman** (see '58). . . . **Aurora Newman** (see '71).

## Graduate

### ARTS, SCIENCES & ENGINEERING

**1968 John Ozols** (MS) (see '64 College).

**1989 Stephen Parente** (MS) (see '87 College).

**1991 Jane Jergesen Ackerman** (PhD) (see '58 College).

**2005 Nathan Nobis** (PhD), an associate professor of philosophy at Morehouse College, has written *Animals & Ethics 101: Thinking Critically about Animal Rights* (Open Philosophy Press).

**2006 Radhika Vemishetti** (MS) (see '05 College).

**2015 Joseph Cosentino** (MS) (see '14 College).

## Eastman School of Music

**1955** Editions BIM has posthumously published *Aria and Allegro* for solo viola and string orchestra and *Triptych*, a piece for six violas, by **Richard Lane** '56E (MM). Richard, who died in 2004, composed *Triptych* in the last years of his life and did not live to hear its premiere by the New York Viola Society in January 2005.

**1981 Lucy Warner** (MA), chair of the music department at the Browning School in New York City, published a children's book, *ZAP! BOOM! POW: Superheroes of Music* (Spring Promise Productions).

**1984 Darrell Grant** is one of 26 winners, spread across 20 locales, of the Jazz Journalists Association's Jazz Hero Award. The awards recognize individuals "for their personal work in keeping jazz alive and thriving in their communities." Darrell has been a leader in building the jazz community in Portland, Oregon, since moving to the city more than 20 years ago. An associ-

ate professor of music at Portland State University, he has also been nominated for a Northwest Regional Emmy for his composition work on Oregon Public Broadcasting's *Oregon Experience: Jazz Town*. . . .

**Kim Milai** (MM) has written a book, *Language Arts, Math, and Science in the Elementary Music Classroom: A Practical Tool* (Oxford University Press). The book is intended to help music teachers "incorporate elementary classroom subjects into their curriculum using STEAM (Science, Technology, Engineering, Arts and Math) inspired strategies." . . . **Charles Pillow** (MM) (see '77 College).

**1985 John Fedchock** (MM) (see '77 College).

**1990 Jon Owens** (see '77 College).

**2005 Erm Navarro** (see '07). . . . **Aaron Smith** (see '07).

**2007** Flutist **Tabatha Easley** (DMA) has released a new CD, *Hair/Cloth/Thread* (Garnet House), as part of the AaK Duo, which also includes percussionist Justin Alexander. They perform new works by Michael Burritt, a professor of percussion and chair of the woodwinds, brass, and percussion department at Eastman, as well as **Marco Alunno**, among others. . . . **Lauren Woodward** writes that several Eastman alumni perform with Scott Bradlee's Postmodern Jukebox. "Scott Bradlee is a pianist, composer, and arranger who takes popu-

## Send Your News!

If you have an announcement you'd like to share with your fellow alumni, please send or e-mail your personal and professional news to *Rochester Review*.

E-mail your news and digital photos to rochrev@rochester.edu. Mail news and photos to *Rochester Review*, 22 Wallis Hall, University of Rochester, P.O. Box 270044, Rochester, NY 14627-0044.

Please do not edit, crop, or resize your digital images; send the original, full-size file downloaded from your camera or smartphone.

To ensure timely publication of your information, keep in mind the following deadlines:

Issue	Deadline
November 2017	August 1, 2017
January 2018	October 1, 2017



lar songs and reimagines them in a different era or musical style," she writes. "There are now more than 2.5 million subscribers to the channel." Trumpeter **Mike Cottone** and percussionist **Dave Tedeschi** '08 play with the group regularly, and trombonist **Erm Navarro** '05 and trumpeter **Aaron Smith** '05 have played with Bradlee as well.

**2008 Dave Tedeschi** (see '07).

## School of Medicine and Dentistry

**1989 Stephen Parente** (MPH) (see '87 College).

**1990 Kurt Ackerman** (PhD), '91 (MD) (see '58 College).

## School of Nursing

**1961 Phyllis Ackerman Rosenbaum** '66 (MS) (see '58 College).

**1989 April Bray Haberyan** '93 (MS), an associate professor of nursing at Park University in Missouri, won the university's Excellence in Academic Advising Award in April.

## Simon Business School

**1977 Jim O'Hara** (MBA) (see '64 College).

**1980 Sanjai Bhagat** (MBA), the Provost Professor of Finance at the University of Colorado Boulder, has published *Financial Crisis, Corporate Governance, and Bank Capital* (Cambridge University Press).

## Warner School of Education

**1982 Marilyn Patterson Grant** (Mas) (see '75 College).

**1994 Barb Hughson** (MS), CEO of DurangoLearns, a noncredit continuing education and leadership training business in Durango, Colorado, cowrote *Claim Your Light: Gaining Insight for a Fulfilling Life* (Learning Design Group Press) with Wayne Benenson.

**2005 Susan Schultz** (EdD), associate professor and graduate program director of inclusive education at St. John Fisher College in Rochester, has received two national awards: the 2017 Exemplary Program Award for Cross Cultural Services from the American Council for Rural Special Education for a program she developed called Rural Meets Urban; and 2016 Journal Reviewer of the Year for *Rural Special Education Quarterly*.

## In Memoriam

### ALUMNI

**Rebecca Henslee** '35E (MA), May 2017

**Jane Winchell Tellier** '38, March 2017

**Lucia Smith Merritt** '42, May 2017

**Betty Margaret Ferris Nolting** '42E (MM), April 2017

**Jean Ferguson Stevens** '42E (MM), March 2017

**Mildred Lantz Macdonald** '43E, May 2017

**Margot Heilbrunn Brauer** '44, May 2017

**Winifred White Morrissey** '44, April 2017

**Mary Gillette Baker** '45, May 2017

**Mildred Gillett Durfey** '45N, March 2017

**Anne Barnetson Gilbride** '45N, April 2017

**Ruth Darcy Herzog** '45, '46N, March 2017

**Helen Woolston Anderson** '46E, April 2017

**Marion Saeli Ullrich** '46W (Mas), January 2017

**Almera Marshall Brannick** '47N, April 2016

**Arthur E. Danese** '47, '56 (PhD), April 2017

**Doris Robinson Jones** '47, May 2017

**John W. Lawrow** '48, February 2017

**Eugene J. Moscarel** '48, March 2017

**Robert J. Duplessis** '49, April 2017

**Joseph T. Francati** '49, April 2017

**Jane Noble Moser** '49, '53W (Mas), May 2017

**Harry R. Nickles** '49, May 2017

**Ingvar E. Eliasson** '50, May 2017

**Joseph L. Gattuso** '50, April 2017

## DISTINGUISHED GRADUATES

### Honoring Alumni

Eastman and Simon recognize alumni with annual awards.

#### EASTMAN SCHOOL OF MUSIC Distinguished Alumni Award

**Gene Scheer** '81E, '82E (MM), a widely recognized composer and librettist, received the Eastman School of Music's Distinguished Alumni Award this spring.

In work that spans art songs, song cycles, oratorios, and operas, Scheer has earned accolades for his collaborations with many of the leading musical artists and performers of his era, including Steven Stucky, Tobias Picker, Wynton Marsalis, Jennifer Higdon, and Joby Talbot.

At this spring's Eastman commencement ceremony, Scheer's longtime collaborator, Jake Heggie, addressed the Class of 2017. The two have worked together on several projects, including *Out of Darkness* and *Into the Fire* (presented by Eastman Opera Theatre this year), the critically acclaimed opera



Gene Scheer

*Moby-Dick*, the opera *Three Decembers*, the choral opera *The Radio Hour*, and the lyric drama *To Hell and Back*.

The duo also worked on an operatic adaptation of *It's a Wonderful Life*, which received its world premiere by Houston Grand Opera in December 2016.

#### SIMON BUSINESS SCHOOL Distinguished Alumnus Award

**Joseph Abrams** '74S (MBA), who serves as a managing member of the Cicero Consulting Group, received the Distinguished Alumnus Award in June from the Simon Business School.

A successful entrepreneur, Abrams founded The Software Toolworks (a developer, publisher, and distributor of educational and entertainment software) and Intermix, the predecessor company to MySpace, which was later sold to News Corp. An executive leader, he has been an influential investor in such companies as Akeena Solar, the first publicly traded integrator and installer of home and small-business solar panels in the United States.

After earning an MBA from Simon, he embarked on a 40-year career as a leading expert in technology, drug discovery technology services, consumer products, big data, online job placement, among



Joseph Abrams

other areas.

A member of the Simon National Council, Abrams serves on the Simon School Venture Capital Fund Board and is a member of the San Francisco Bay Regional Cabinet. He and his wife, Patricia, are members of the George Eastman Circle, the University's leadership annual giving society.

**Harold C. Lundgren** '50,  
April 2017

**Charles H. Marino** '50, '57M (Res),  
April 2017

**Thomas F. Siebert** '50,  
May 2017

**Marvin Trott** '50,  
May 2017

**Lee Willoughby Brumet** '51, '52N,  
April 2017

**Nathan Morris Collier** '51E (MA),  
April 2017

**Joseph J. Garen** '51,  
May 2016

**Abraham Golos** '51,  
May 2017

**Beverly Jones** '51E (MA),  
May 2016

**Donald L. Knaub** '51E, '61E (MM),  
May 2017

**E. John Schoenheit** '51,  
May 2017

**Edgar L. Shriver** '51 (MA),  
April 2017

**Donald F. Verget** '51,  
April 2017

**Harry J. Geiger** '52,  
December 2016

**Sarah Krams Henderson** '52,  
May 2017

**Charles R. Hoffer** '52E (MM),  
May 2017

**Irwin S. Rosenbloom** '52,  
April 2017

**William O. Stamm** '52E,  
March 2017

**Martha Holcomb VanZile** '52,  
April 2017

**Ruth Wurster Wright** '52E,  
March 2017

**Suzann Fries Griffith** '53N,  
March 2017

**Philip L. Townes** '53 (PhD), '59M (MD),  
'60M (Res), '63M (Res), April 2017

**Edward J. Zebrowski** '53M (MD),  
April 2017

**William H. Hagedorn** '54,  
May 2017

**Donald B. Hunton** '54M (MD),  
May 2017

**Arthur Jewett** '54,  
April 2017

**Donald K. Rice** '54,  
May 2017

**Angela Roncone** '54,  
January 2017

**Joan Alaimo Smith** '54,  
January 2017

**Arthur M. Bernhang** '55,  
August 2016

**Betsy Fincke Fulghum** '55E, '58E  
(MM), March 2017

**John W. Fulreader** '55,  
May 2017

**Phyllis Bryant Gutheim** '55, '61W  
(MS), April 2017

**Alan K. Bruce** '56M (PhD),  
February 2017

## TRIBUTE

## William Muchmore: He Set the Course of My Life

I met William Muchmore when I took his vertebrate zoology class my junior year, not long before he retired. He was everything I had always imagined a professor to be: the glasses, the beard, the graying hair, the lab coat. He had a soft-spoken, humble demeanor, despite his great knowledge. The next year I was a lab teaching assistant for Professor Muchmore and I had the chance to get to know him better.

As much as I enjoyed his classes, I was not sure what I would do with a degree in biology. But I loved zoology, and I loved taking art classes. In both vertebrate and invertebrate zoology, I would draw the animals we studied for the lab notebooks. One day, after looking at my lab book, Professor Muchmore said to me, "Do you know there's a career in medical and scientific illustration?" I had no idea such a thing existed, but I knew, the minute he said it, that this was what I was going to do with my life.

After I got my biology degree, I stayed in Rochester to enroll in the medical illustration program at RIT. I contacted Professor Muchmore to toss around some ideas for my master's thesis. Unbeknownst to me, he was working on a checklist of terrestrial invertebrates of the Virgin Islands, and he needed someone to illustrate it. That became my master's thesis.


I knew I had hit the jackpot. It was exactly what I wanted to do, and he was exactly the kind of person I wanted to work with.

I went to his lab every week. He gave me access to everything—microscopes, specimens, books. I knew his specialty was pseudoscorpions, so out of curiosity one day, I asked him how many experts on pseudoscorpions there were in world. He said, "Two." "Wow," I said. "Are you in touch with the other one?" "No," he replied. The other expert, it turned out, had passed away. That's how humble he was; he wouldn't say he was the foremost authority in the world.

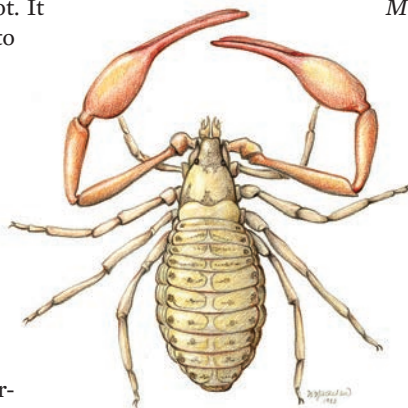
Professor Muchmore sent me in the direction



**DRAWN TO BIOLOGY:** A member of the faculty since 1950, Muchmore (above) identified nearly 300 species of pseudoscorpions, including *Bituberochernes jonensis* Muchmore—which was named for him—drawn (below) by his student Wendy Beth Jackelow '83.

I was meant to go in, and for that, I will always be grateful to him. 

—WENDY BETH JACKELOW '83,  
AS TOLD TO BOB MARCOTTE



*Muchmore, a professor emeritus of biology at Rochester, died in May at age 96. A member of the faculty since 1950, he was a specialist in systematic zoology, the study of the diversification of living forms. He discovered and named more than 290 species of pseudoscorpions during a research career spanning nearly four decades.*

*Jackelow graduated with a bachelor's degree in biology and is the founder and owner of Wendy Beth Jackelow Medical & Scientific Illustration. She worked for hospitals and a publishing company as a medical and scientific illustrator before going into business on her own.*



## TRIBUTE

## Elizabeth Cohen: Helped Students, Colleagues ‘See Anew’

Elizabeth Cohen brought the conventions of art making to contemporary technology and blended the traditional and the accessible with the progressive and conceptual. As a colleague and a teacher, she constantly helped those around her to see things anew.

Elizabeth, who died in May, joined the studio art program in 1997. Upon her hiring, she began to lead transformations to the program—those changes, combined with her engagement in art making, were instrumental to the growth of an innovative program.

She regularly taught courses that incorporated a wide variety of production processes, from sculpture to video and sound to film and media. Her course *Imagined Futures* questioned how our vision of the future embodies our needs and desires. And her invention and execution, with film and media studies students, of a weekly student-driven radio program, called *On the Bus*, proved her early commitment to the education of a broader community—one that later evolved into her role in the University’s Art New York program.

Elizabeth was skilled at the delicate balance of proximity and distance required in the one-to-one instruction that art necessitates. She and I frequently exchanged views on teaching and often discussed the progress and needs of particular students.

Elizabeth was highly sensitive to students’ needs and tended to instinctively know the best approach to take with them. Her students left the classroom with a well-developed visual vocabulary. But most importantly, they left having an example of an artist and teacher they maintain as model.

In 2001, she became director of the University’s Art New York program, in which students complete an internship and take coursework in New York City. Elizabeth again turned to revising a curriculum, fortifying the academic rigor of the then



**TEACHER AND ARTIST:** Elizabeth Cohen (above, right) directed Rochester’s Art New York while maintaining an active career as a practicing artist whose work mixed objects, performance, technology, and media (below).



three-year-old program. She worked tirelessly to develop, maintain, and manage the program, creating one of the finest facets of our department. Elizabeth provided instruction and professional development skills to students while also expanding the program’s relationships with collaborating institutions.

“Guided by her extraordinary vision, the program gave me the confidence, resources, and exposure to contemporary art that were defining influences on my career as an artistic director and curator,” Cori Wolff, an Art New York alumna who is now the director of public arts at the nonprofit organization ArtWorks, told me. “I loved that she viewed and treated us as professionals,

challenging us to experiment, think critically, and reach deep within ourselves.”

Elizabeth brought the same forthright spirit and intensity to her own work.

Her art successfully mixed object, performance, language, and time-based media. It synthesized technology, hand, concept and emotion—and it questioned them all simultaneously.

Attentive to how information can be manipulated by form, Elizabeth enriched her work with a keen sensitivity to materials and how they speak.

What I enjoyed most was working one-to-one with Elizabeth on projects and proposals, mostly curriculum-related. We both recognized the incongruities that arise when pressing art production within the sometimes-stifling parameters of academia. She was a lot of fun in these instances. Her sharp sense of humor often came in unexpected pokes.

And I take comfort in the fact that her daughter Katya’s inner voice was bequeathed to her by Elizabeth. **R**

—ALLEN TOPOLSKI

*Topolski is a practicing artist and an associate professor of art at Rochester.*

**Kathleen Payment Gates** '56,  
March 2017

**Don P. Haefner** '56 (PhD),  
May 2017

**Gerard C. Kress** '56,  
April 2017

**Wayne A. Shelton** '56E (MM),  
May 2017

**Ronald W. Rankin** '57,  
December 2015

**Burt C. Hawkins** '59,  
March 2017

**Angelo A. Lacognata** '59 (MA),  
April 2017

**Susan Jones Boulay** '60, '61N,  
April 2017

**Friedrich J. Grasperger** '60 (MA),  
April 2017

**A. Karen Kessler Kreutner** '60,  
'63M (MD), '66M (Res), May 2017

**Frank E. Mockevicius** '60W (Mas),  
April 2017

**John Benesch** '61,  
April 2017

**William J. Gray** '61, '75D,  
May 2016

**William W. Robinson** '61,  
April 2017

**Daniel E. Sandidge** '62E,  
April 2017

**Paul M. Smith-Valley** '63,  
May 2017

**Mary McCadden Welch** '63W (Mas),  
May 2017

**Robert E. Rowland** '64M (PhD),  
March 2017

**Charles B. Sandway** '64,  
May 2017

**Joanne Pearce Gaudio** '65,  
April 2017

**Suzanne Alhart Hagen** '65, '83W  
(MS), May 2017

**William E. Harris** '65N,  
April 2017

**Edward Vere Ince** '65S (MBA),  
April 2017

**Francis B. Look** '65,  
July 2016

**Gerald H. Perkus** '66 (PhD),  
May 2017

**Douglas P. Solomon** '66,  
April 2017

**Joseph F. Cunningham** '67 (MA),  
May 2017

**Rick C. Eglit** '69,  
April 2017

**Dorothy Battles Phillips** '69W  
(MA), April 2017

**Henry H. Flock** '70S (MBA),  
April 2017

**Ronald K. Sonner** '70,  
May 2017

**Reid J. Stava** '71,  
March 2017

**Flavio R. Pinto** '73D (PDC), '75D  
(PDC), '77D (MS), March 2017

**Bruce E. Stern** '73,  
May 2017

## TRIBUTE

# Peter Dzwonkoski: A Poem

## *The Bibliomaniac*

By William Heyen

I dreamt that my wife shouted downstairs to tell me that Peter had called, that I should call him back. But when I woke, I realized my friend was dead, had died the week before. If in that dream I called him, I can't remember what was on his mind,


maybe nothing except to say he'd found a Gutenberg, as we used to joke. How much moveable type is there up there, anyway, & how many monk angels are busy with illuminations of letters & their own paintings? Did I once visit the Gutenberg Museum in Mainz,

or was that, too, a dream, or did Peter tell me he himself visited there during his bodily existence? I know that we don't know what Johann looked like, don't have a clue, though now there are statues of him. If anyone ever can, Peter will wrestle a bible from him.

(Peter Dzwonkoski, 1940–2017)

*Dzwonkoski, who directed what is now the Department of Rare Books, Special Collections, and Preservation at Rush Rhees Library from 1978 until his retirement in 2001, died in May at the age of 77. As director of the department, Dzwonkoski played a key role in acquiring several important collections for the River Campus Libraries, including the papers of John Gardner, Frederick Exley, and Colin MacInnes.*

*Poet William Heyen and his wife, Hannelore, established the William and Hannelore Heyen Collection of Modern Prose and Poetry. Housed in the Hyam Plutzik Library for Contemporary Writing, the materials are considered one of the premier collections of inscribed first editions, manuscripts, and correspondence from major post–World War II American writers.*

*Heyen wrote "The Bibliomaniac" for Dzwonkoski's memorial service this spring. Used with permission. *

**George F. L. Wu** '73 (MS),  
April 2017

**William M. Tarrasky** '74,  
April 2017

**Andrew Garber** '75,  
April 2017

**Dale F. Kempf** '75S (MBA),  
April 2017

**Mary Beth Vandura Nagalski** '75E,  
April 2017

**Donald T. Simpson** '75 (MS),  
May 2017

**Marsha Taylor-Tyree** '75W (Mas),  
April 2017

**Ogden H. Webster** '75S (MBA),  
March 2017

**Richard R. Miller** '77 (MS),  
April 2017

**Elaine Shimmel** '77E (MM),  
May 2017

**Hildegard Blum Herz** '78 (MS),  
April 2017

**Alton Owens** '79,  
April 2017

**Raymond R. Quintin** '84S (MBA),  
April 2017

**Theodore M. Veremeychik** '87E  
(PhD), March 2017

**Uzara Carson** '90N (MS),  
April 2017

**Todd H. Feldman** '92, '93W (MA),  
May 2017

**Mary Jo Hohl** '92N,  
May 2017

**Kristie Carter** '99,  
March 2017

**Shelley Willson** '02 (MA),  
April 2017

**Michael H. Levine** '10,  
March 2017



Ants have  
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to kill each  
other for  
99 million  
years

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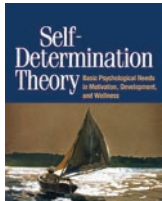
[www.futurity.org/](http://www.futurity.org/)  
subscribe/



## Books

### Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness

By Richard Ryan and Edward Deci  
Guilford Press, 2017

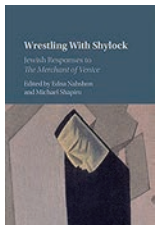


Richard M. Ryan and Edward L. Deci

Ryan and Deci, founders of self-determination theory, offer a comprehensive overview of the theory, its historical background, core concepts, and applications to education, psychotherapy, sports, parenting, virtual environments, and the workplace. Ryan is a clinical psychologist and professor of clinical and social sciences in psychology, and Deci is the Helen F. and Fred H. Gowen Professor in the Social Sciences, both at Rochester.

### Wrestling with Shylock: Jewish Responses to *The Merchant of Venice*

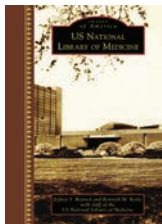
Edited by Edna Nahshon and Michael Shapiro '59  
Cambridge University Press, 2017



Nahshon and Shapiro introduce essays by scholars from around the world exploring the ways in which Jewish actors, directors, critics, and others have responded to Shakespeare's controversial comedy about a Jewish moneylender. Shapiro is a professor emeritus of English at the University of Illinois at Urbana-Champaign, and Nahshon is a professor of theater and drama at the Jewish Theological Seminary.

### Images of America: US National Library of Medicine

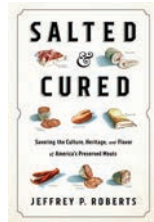
Edited by Jeffrey Reznick '92 and Kenneth Koyle  
Arcadia Publishing, 2017



Reznick and Koyle present a visual overview of the nearly two-century history of the world's largest biomedical library. Reznick is the chief, and Koyle the deputy chief, of the history of medicine division of the National Library of Medicine.

### Salted and Cured: Savoring the Culture, Heritage, and Flavor of America's Preserved Meats

By Jeffrey Roberts '68  
Chelsea Green Publishing, 2017

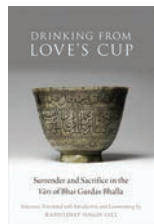


Jeffrey P. Roberts

Roberts traces the origins of American charcuterie. Profiling butchers, breeders, chefs, and others, Roberts—a Vermont-based slow food activist—tells a story of craftspeople who have resisted industrialized food production.

### Drinking from Love's Cup: Surrender and Sacrifice in the Vārs of Bhai Gurdas Bhalla

Edited and translated by Rahuldeep Gill '01, '02 (T5)  
Oxford University Press, 2017

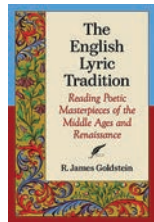


Rahuldeep Gill

Gill offers commentary, in addition to an English translation from the Punjabi, of key early works by the influential 17th-century Sikh poet, Bhai Gurdas. Gill is an associate professor of religion at California Lutheran University.

### The English Lyric Tradition: Reading Poetic Masterpieces of the Middle Ages and Renaissance

By R. James Goldstein '77  
McFarland, 2017



R. James Goldstein

Focusing on works by medieval and Renaissance poets Chaucer, Wyatt, Shakespeare, Milton, and others, Goldstein explores lyrical works written "at a time before poetry was assumed to be about personal expression." Goldstein is a professor of English at Auburn University.

### Just Me, the Sink & the Pot

By Sudesna Ghosh '07  
Amazon Kindle Publishing, 2017



Sudesna Ghosh

In her third book and first novella, Ghosh tells the story of an overweight girl struggling with peers at her coed school in Kolkata, India.

### Zap! Boom! Pow! Superheroes of Music

By Lucy Warner '81E (MA)  
Spring Promise Productions, 2016

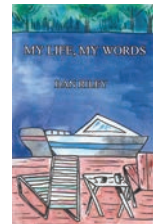


Lucy Warner

Warner, the chair of the music department at the Browning School in New York City, introduces children to 12 classical composers through important facts, poetry, major works, and an exploration of what each might look like as a superhero.

### My Life, My Words

By Dan Riley '52  
CreateSpace, 2017



Dan Riley

Riley's memoir and original poems reflect on his life, from his days as a teenage copyboy in a city newsroom, to his time aboard a landing ship in World War II, to his years of marriage to his wife, Elaine, his experience as a hospice volunteer, and more.

### The Elevator

By Allen Brown '53  
Page Publishing, 2017



Allen Brown

Brown offers a modern adaptation of Dante's *Inferno*, expanding the nine circles of Hell to the 15 levels of Hell. A commentary on modern evil, the book is intended for clergy, counselors, parents, and others.

### Playing the Ponies and Other Medical Mysteries Solved

By Stuart Mushlin '69  
Rutgers University Press, 2017

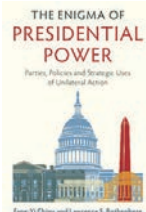


Stuart Mushlin

Mushlin draws on more than 40 years of medical practice—and his experience as a sought-after diagnostician—in recounting stories of puzzling symptoms and the detective work necessary to reach accurate diagnoses. Mushlin holds the title of Master Clinician in Internal Medicine at Brigham and Women's Hospital in Boston.

**The Enigma of Presidential Power: Parties, Policies and Strategic Uses of Unilateral Action**

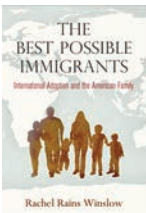
By Fang-Yi Chiou  
and Lawrence Rothenberg  
Cambridge University Press, 2017



Rothenberg and Chiou explore the reliance of presidents on unilateral actions in the face of gridlock and congressional responses. Rothenberg is the Corrigan-Minehan Professor of Political Science at Rochester, and Chiou is a researcher at Academia Sinica, the national academy of Taiwan.

**The Best Possible Immigrants: International Adoption and the American Family**

By Rachel Rains Winslow '98  
University of Pennsylvania Press, 2017



Winslow explores the growing phenomenon of international adoption in the United States and the ways in which domestic trends, foreign policies, and international conditions have

helped it flourish. Winslow is an assistant professor of history at Westmont College in Santa Barbara, California.

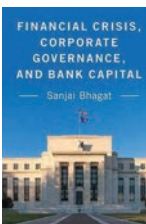
**Stone Industry Research in Erie County, New York, 1820-1930**

By Mariana Rhoades '92 (MS)  
Mariana L. Rhoades, 2017

Rhoades surveys information on stone quarries, lime kilns, and stone usage in Erie County, New York, from 1820 to 1930, including accounts of the quarrying industry in Buffalo and Amherst and quarry labor relations. Rhoades teaches geology at St. John Fisher College near Rochester.

**Financial Crisis, Corporate Governance, and Bank Capital**

By Sanjai Bhagat '80S (MBA)  
Cambridge University Press, 2017



Bhagat offers a critique of the Dodd-Frank Act of 2010 and proposes alternatives to solve the problem of banks that are considered “too big to fail.” Bhagat holds the title of Provost Professor of Finance at the University of Colorado Boulder.

**Claim Your Light: Gaining Insight for a Fulfilling Life**

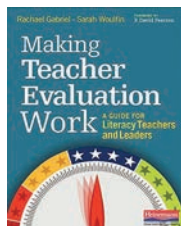
By Barb Hughson '94W (MS)  
and Wayne Benenson  
Learning Design Group Press, 2017



Hughson and Benenson offer a program based on three “keys”—empathy, grit, and growth mindset—to remove self-imposed barriers to success. Hughson is the CEO of Durango Learns, in Durango, Colorado.

**Making Teacher Evaluation Work: A Guide for Literacy Teachers and Leaders**

By Rachael Gabriel '05  
and Sarah Woulfin  
Heinemann, 2017



Gabriel, an assistant professor of reading education, and Woulfin, an assistant professor of educational leadership at the University of Connecticut, provide a resource to help teachers and evaluators approach the evaluation process collaboratively.

**Extraordinary PR, Ordinary Budget: A Step-by-Step Guide**

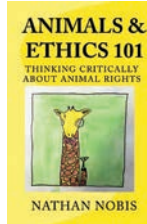
By Jennifer Farmer '99  
Berrett-Koehler Publishers, 2017



Farmer offers a guide for public relations professionals to creating “Credible, Creative, Responsive, and Relentless” messaging. Farmer is the managing director of communications for the PICO National Network of progressive faith-based community organizations.

**Animals and Ethics 101: Thinking Critically about Animal Rights**

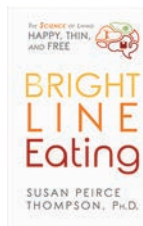
By Nathan Nobis '05 (PhD)  
Open Philosophy Press, 2017



In an open-access book, Nobis, an associate professor of philosophy at Morehouse College, identifies and evaluates arguments for and against various uses of animals, with the aim of fostering greater clarity, understanding, and argumentative rigor in debates over animal rights.

**Bright Line Eating: The Science of Living Happy, Thin, and Free**

By Susan Peirce Thompson  
Hay House, 2017



Peirce Thompson, an adjunct associate professor of brain and cognitive sciences at Rochester, describes a weight-loss technique rooted in neuroscience, psychology, and biology.

**The Dream Shall Never Die: Essays on the Political Landscape**

By Hal Sobel '54  
Mountain Air Books, 2017

Sobel, a retired professor of education at Queens College, City University of New York, presents “a left-of-center view of American politics” covering such topics as the 2016 elections, the National Rifle Association, and “political correctness.”

**Recordings**

**Hair/Cloth/Thread**

By the Aark Duo  
Garnet House, 2017



The duo of flutist Tabatha Easley '07E and percussionist Justin Alexander performs works by Eastman percussion professor Michael Burritt, Marco Alunno '07E, and others.

**Dreaming Big**

By Brett Gold '77  
GoldFox Records, 2017



Gold presents his debut recording as bandleader of the Brett Gold New York Jazz Orchestra. The ensemble, which also includes trumpeter Jon Owens '90E and Eastman saxophone professor Charles Pillow '84E (MM), performs 11 original tracks. John Fedchock '85E (MM) contributes liner notes.

*Books & Recordings is a compilation of recent work by University alumni, faculty, and staff. For inclusion in an upcoming issue, send the work's title, publisher, author or performer, a brief description, and a high-resolution cover image, to Books & Recordings, Rochester Review, 22 Wallis Hall, Box 270044, University of Rochester, Rochester, NY 14627-0044; or by e-mail to rochrev@rochester.edu.*



## Getting to Broadway

How does a play or musical go from a concept to a major production? There's no one formula, says Broadway producer Jane Dubin '78, '79 (MS).

Interview by Karen McCally '02 (PhD)

**Theater production is not my first career. I got started when I had the opportunity to help an artist who had written a play and was trying to mount it.** We had such a great time doing it and through that production, were introduced to other people. The door opened, and I entered full force with great enthusiasm.

**Each production that I've been involved with has come to me in a different way.** I know a number of people involved in various projects, and we talk about what we're doing. Within the industry, there are also a lot of script-in-hand presentations that lead producers or playwrights put on and invite people to—coproducers, investors, and so forth—to see if they might be interested in the work. These come in a raw form. They're not completed projects, but just, "this is what we've done so far, we'd like you to see it and sign on." There are also productions all over the country that might be in a tiny little theater somewhere. Somebody might see it and say, "Wow, that's really great. I want to be part of it."

**There are a number of things that I look for in a project.**

**The storytelling, to me, is crucial.** The story has to personally resonate with me. And it's hard to say in advance what that's going to be. That's the art—the part that has you saying, "Wow, I am just a little bit different than I was two hours ago because of what I just saw." The other part is the brain saying, "OK, do I think other people will find this interesting as

well? Do I like the team that's running this project?" You go into some of the same things that you might do when you're evaluating a company of any kind.

**I've become involved in productions at various stages. *Bandstand*, my current project, was one I learned about very early.** The gentleman who originated it told me about it years ago, and I met the creative team. I attended a simple reading with music. People had scripts in their hands. And then there was what we call a lab, where you have several weeks of rehearsals. There are minimal sets or costumes, but people don't use scripts, and there's some choreography. And after a production at Papermill Playhouse in New Jersey, we're swingin' on Broadway, so to speak.

**With my own production company, *Double Play Connections*, we create work from scratch.** So I have a lot of opportunity to take part in the development of the idea. I also work with a non-profit theater company, Houses on the Moon. They create their own work. In some ways, those productions are even more exciting than Broadway because you're in small theaters, right in there with the actors. The experience can be much more visceral.

**Sometimes Broadway isn't the right place for a particular project. You have to find the best place where the show can live successfully.** Off Broadway, for example, is great. Off Broadway has an unfortunate name, as in "it's not quite Broadway." But it's just as valid, and sometimes a little edgier, because they don't have to get 1,000 people to a show a night, but maybe just a couple hundred.

**In any production, each one of us on the team has opportunities to bring in our own connections. I'm part of the alumni group UR NY Metro Women, and we held a preshow event for *Bandstand*.** The writer and composer joined us, and people got a chance to meet the creative team. That's part of my role as a producer: bringing people to see the show and helping spread the word. It's something I really enjoy, and it's a win-win for everybody. Some of my classmates were there, which was kind of fun, too. 

### Jane Dubin '78, '79 (MS)

**President, *Double Play Connections***

**Tony Award-winning productions:**

*Bandstand* (2017); *An American in Paris* (2015); *Peter and the Starcatcher* (2012), *The Norman Conquests* (2009)

**Major at Rochester:** mathematics; master's degree, political science

**On becoming a producer:** "This is actually my third career. I was an actuary, and then I went into the investment management business. These things were, in an unexpected way, great preparation for the business side of theater."

**On acting:** "My only experience on stage was when I was 12 years old, at camp. I played one of the mission dolls in *Guys and Dolls*. I thought, 'I've done that. I'm good. Thank you.' But theater has been a part of my entire life. I've been an audience member my whole life."



# A Focus on Care and Cure

A hallmark of the UR School of Medicine and Dentistry is teaching students to focus on the entire patient, not just the illness.

For ophthalmologist Ronald Cole '62M, this approach helped him provide the very best care to his patients. After 22 years in retinal surgery and general ophthalmology, Dr. Cole chose to specialize in vision rehabilitation. "I saw it as an opportunity to focus on how the person functions and not just how the eye functions."

When Dr. Cole and his wife, Sheri, returned to Rochester for a class reunion, the couple decided to commemorate the milestone by making a gift to the David and Ilene Flaum Eye Institute.

After exploring a number of options, the Coles gifted a vacation home to a charitable remainder unitrust. They received a tax deduction, avoided capital gains tax, and established life income from the University. The Coles' gift will ultimately establish the *Dr. Ronald J. & Charlotte S. Cole Endowed Scholars Fund* in support of vision restoration, low vision research, and vision rehabilitation.

"It was a matter of examining our assets and how to make the most of them. Creating a trust fit."

The Coles are recognized as Founding Members of the Wilson Society.



IMAGINE YOUR LEGACY. PLAN TODAY TO MAKE IT HAPPEN.

To learn more about charitable remainder unitrusts and other planned giving methods, contact the Office of Trusts, Estates & Gift Planning  
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[giftplanning@rochester.edu](mailto:giftplanning@rochester.edu) • [www.rochester.giftplans.org](http://www.rochester.giftplans.org)



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**COLLEGE PREP**  
**Having a Field Day**

**BOUND FOR BATTLE:** Jaenid Ayala (right) and Jada Barnes, students at Rochester's East High School, battle each other on an inflatable arena during this summer's Kearns Center Field Day, an event that brings together students taking part in Upward Bound and other college preparatory programs. Rochester's Upward Bound program, a federally sponsored initiative to introduce students to college, celebrated its 10th anniversary this year. **PHOTOGRAPH BY ADAM FENSTER**