



HISTORIC BRIGHTON

CELEBRATING OUR TOWN'S HISTORY AND
EDUCATING OUR COMMUNITY ABOUT BRIGHTON'S PAST

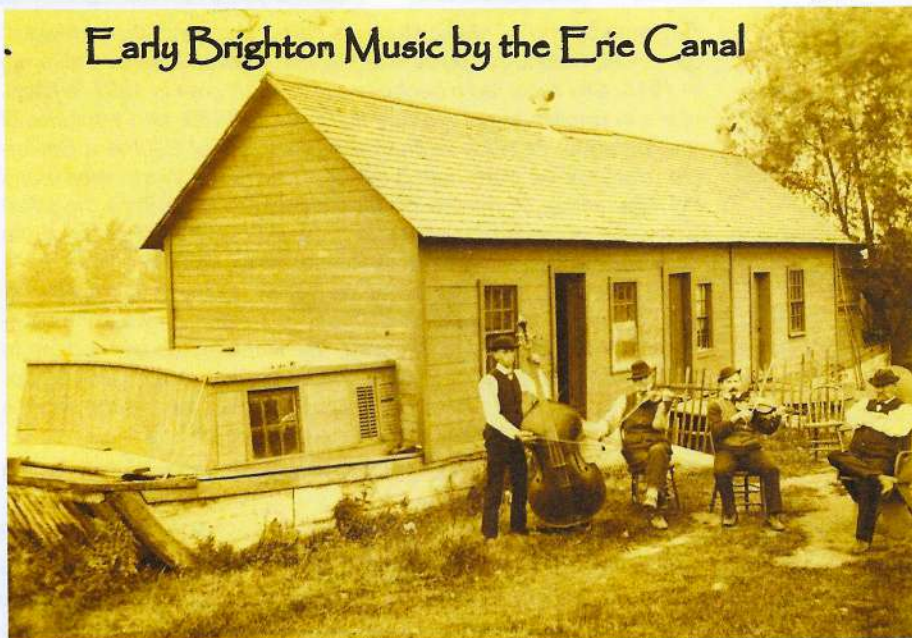
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Music in Brighton

Early Brighton Music by the Erie Canal



Photograph courtesy of the Town of Brighton Historian, originally owned by the now defunct Brighton Historical Society

The Town of Brighton has been home to many nationally and internationally-known musicians. They represent many genres of music, from Classical to Rock. Brighton's local music heritage continues to remain very strong today. This publication will highlight several of these talented residents, some from the past and some who grace stages in our community today. If you know of someone we have missed, please contact us at our website: www.historicbrighton.org. We would love to know about them and share what we learn.

In his own words:

Excerpts from Howard Hanson's Unpublished Memoirs

By Vincent Lenti

Howard Hanson (1896-1981) was a noted American composer, conductor and educator. For forty years, he was director of the Eastman School of Music in Rochester, and was largely responsible for establishing the school not only as a leading institution for musical training but also as a school that particularly valued and promoted American music. Following his retirement in 1964, Hanson worked on his memoirs for a number of years, but for a variety of reasons the project remained unedited and incomplete. Although much is known of his career and accomplishments following his appointment as director in 1924, information concerning Howard Hanson's earlier years is less accessible and less well-known.

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Howard Hanson Through Forty Years and Beyond: He came as a 28-year-old to shape the young Eastman School of Music in his image, teaching and conducting by day, composing and writing his scattered memoir by night. The last photo show the aged Hanson after retirement in the 1970s as Opera Under the Stars mounted a final production of his only opera, Merry Mount.

'We all hung out in each other's houses...'



Left: Howard Hanson lived on Oakdale Drive in Brighton from 1928 until his death in 1981. The house was built for Hanson by the three-generation Brighton construction firm, James L. Garrett Co. Right: The Hansons, who married in 1946, at his retirement from the Eastman School of Music in 1964.



By Elizabeth Brayer

They called their neighbors "UH" and "AP" (for Uncle Howard and Aunt Peggy) and "we all hung out in each other's houses."

"They" were the Brzustowicz family who moved next door to the Hansons in 1949 when Dr. Brzustowicz joined the staffs of St. Mary's and Rochester General Hospitals. Eventually there were eight Brzustowicz children, the oldest of which, Richard, summered with the Hansons on their Maine island and was the closest to the childless couple. Richard eventually became a Pittsburgh lawyer and inherited Hanson's unpublished memoir. The youngest Brzustowicz, Mary, shared her memories of the Hansons with *The Historic Brighton News and Journal*.

The Hansons had a bronze bust of Howard on their sun porch that the Brzustowicz kids decorated according to the season: a leprechaun for St. Patrick's Day, and a Santa hat for the Christmas season. Uncle Howard was available too to attend Council Rock elementary school functions with Mary and her parents.

After Hanson was hired to run the Eastman School, he brought along his invalid Swedish-immigrant parents whose sole support he was and with whom he would live first in the city and then 1928-1964 on Oakdale Dr.

Hanson Arrives at ESM

His Nordic Symphony brought him here:

"My first acquaintance with the Rochester Philharmonic goes back to the spring of 1924," Hanson would write in 1972 on the fiftieth anniversary of the Eastman Theatre. Hanson was then in Rome, having won the first Prix de Rome in composition. RPO conductor Albert Coates invited him to Rochester to present the first American performance of his first symphony. While in Rochester, he was whisked to Eastman House and interviewed for the job of director of the Eastman School of Music. The rest is history.

Hanson found the RPO "an orchestra uniquely organized

Eastman School of Music students called Hanson "Uncle Howard" too, albeit behind his back. Ruth Watanabe was born in California in 1916. She received a bachelor of music degree in 1937, a bachelor's in English language and literature in 1939, and a master of music degree in 1942, all from the University of Southern California. Her studies were halted by the outbreak of World War II and the evacuation of people of Japanese parentage from the West Coast. Learning of her situation, Howard Hanson, director of the Eastman School, invited her to Rochester to work on a Ph.D. Watanabe began her career at the library as a student assistant, and became a full-time staff member in 1944. She was named librarian in 1947, and later recalled, "Dr. Hanson encouraged me to do anything I wanted ... to bring the library into a position of leadership." In fact, she built the Sibley Library into one of the world's great collections of musical scores and research materials.

in Brighton. Long after the death of the parents, the pine cones on the stairway represented the Hansons' Nordic background and one window of the third floor which opened and shut by itself was taken as evidence of ghosts coming and going.

All eight Brzustowicz siblings knew different aspects of UH.

The Oakdale neighborhood was a diverse one and rumors that Hanson was a racist or homophobe or bigot are not true, Mary says. When a music review making such a claim appeared in the local paper a couple of years ago, Mary wrote a letter to the editor contesting this. It was never published.

and supported" with its members "far above the proficiency of the usual 'movie' orchestra. They were accomplished symphony players of the highest quality.... The availability of solo instrumentalists of this quality made it possible to set up a distinguished orchestral faculty.... From that time on, for forty years, all solo players in the orchestra were the joint appointments of the music director of the philharmonic and the director of the Eastman School. Indeed in those days the school, theater and orchestra were so closely integrated that, as Hanson remarked to George Eastman, 'If the doorman in the foyer of the theater sneezed, that entire opera department [on the fifth floor of the annex] caught cold.'

Excerpts from Howard Hanson's unpublished memoir

Continued from page 1

Fortunately, his unfinished memoirs provide valuable insight. The following excerpts concerning those early years conveys an interesting glimpse of a man who was such a prominent Rochesterian and such a major force in musical America.

Concerning his earliest education in Nebraska:

I attended an amazingly good high school in the small town of Wahoo completing, as I recall, three years of Latin, three of French, three of German, three of mathematics, two of science, and four of history. There was no music "for credit" in the high school. However, I had been allowed to register as a special student in the school of music of Luther College at the age of seven. Later, I was permitted to register as a regular student of the school of music while in high school.

Following graduation from high school, Hanson went to New York to study at the Institute of Musical Art, later to become the undergraduate division of the Juilliard School of Music:

[The] account of my student days at the Institute of Musical Art would not be complete without some mention of student life in those ancient days. The simplest description would be to say that there wasn't any. As was the common practice in the music schools of the time, the institute had no dormitories, the students fending for themselves as best they could. There was little if any social life and little of what we would today call "school spirit." I don't believe that most of us missed it. We were, almost without exception, very "serious" students, completely absorbed in our work and in ourselves.

Following his studies in New York, Hanson earned a bachelor of music degree in 1916 from Northwestern University, which he described as "one of the few important universities which, in those days, numbered an excellent school of music among its professional schools." Immediately afterwards, he was offered a teaching position at the College of the Pacific:

My first year contract with the College of the Pacific, then located in San José, California, called for a salary of \$1,000 for nine months. It stipulated that I was to teach theory and composition, history of music, piano, 'cello, and conduct the school orchestra. In 1921 Hanson was awarded the coveted Prix de Rome, the first composer to be selected for the award. It provided funding for him to live and compose at the American Academy in Rome:

[The Academy] consisted of an imposing main building...and three "villas," one of which was the famous Villa Aurelia, a magnificent palazzo reputed to have been built by King Victor Emmanuel I

for one of his favorites. With my usual good fortune, I was assigned a studio on the top floor of the Villa Aurelia. The studio had a terrace, higher than the dome of St. Peter's, from which one could look down not only on St. Peter's and the Vatican but [also] across the Tiber...

While still a student at the Academy, Hanson was invited to Rochester by George Eastman and University of Rochester President Rush Rhees to discuss the directorship of the Eastman School of Music, which had become vacant with the departure of the school's first director, Alf Klingenberg:

Both men were most impressive, although in very different ways. Dr. Rhees was a man of great dignity, short of stature and slightly rotund, every inch a university president. He possessed a command of the English language which I have never seen surpassed, and it was a delight to hear him discuss any subject. Mr. Eastman was not, I suppose, much taller than Rush Rhees, but his sparer build at that time gave him the appearance of greater height. He said very little, except to interject from time to time short and pertinent questions, but listened attentively to everything that was said. His sudden and terse questions were somewhat terrifying, but also most stimulating.

After returning to Rome, Hanson received a cable offering him the position of director of the Eastman School of Music, commencing with the 1924-25 school year:

I realized...that the directorship of the Eastman School would give me unparalleled opportunities to contribute to the cause of musical education in the university and to the American composer. I wired President Rhees my acceptance. I still believe it was a wise decision. As I look back on those early days, I am continually amazed at the courage of Rush Rhees and George Eastman in entrusting a post of this importance to a young man, and one virtually unknown except for the Prix de Rome. I am also somewhat taken aback by my own temerity in accepting the assignment. Had I known the demanding nature of the position, I am not sure that my courage would have been sufficient.

Howard Hanson served as director of the Eastman School of Music from 1924 until his retirement in 1964.

Vincent Lenti
February 18, 2016

Vincent Lenti is the historian of the Eastman School of Music and Professor of Piano. He is the author of For the Enrichment of Community Life: George Eastman and the Founding of the Eastman School of Music (2004) and Serving A Great and Noble Art: Howard Hanson and the Eastman School of Music (2009).

HOWARD HANSON-A WORLD CLASS MUSICIAN

By Arlene Wright Vanderlinde

Brighton proudly claims Dr. Howard Hanson as one of its most illustrious historic figures. A Brighton resident from 1928 until his death in 1981, Dr. Hanson lived on Oakdale Drive in a house built for him by the three generation Brighton construction firm, James L. Garrett Company. He married Margaret Elizabeth Nelson in 1946, dedicating the composition *Serenade for Flute, Harp and Strings* to his bride.

Dr. Hanson embraced his community. Many Brighton residents remember the Hansons as fixtures at the Sunday noon dinner at Howard Johnson's at Twelve Corners - an institution that is now part of "lost Brighton." Others remember the Hansons dining at the Country Club of Rochester in Brighton. The 1903 Claude Bragdon-designed club building they frequented, also part of "lost Brighton," was their favorite place for supper.

Born in Wahoo, Nebraska to Swedish parents in 1896, Hanson began studying music with his mother as an infant. He earned a diploma from Luther College in Wahoo in 1911, then studied in New York at the Institute of Musical Art. In 1914 he began studying composition with Peter Lutkin and Arne Oldberg at Northwestern University in Chicago, earning his BA degree in 1916. It was there that he began his teaching career. Throughout his education Hanson studied piano and cello. That same year Hanson became a theory and composition teacher at the College of the Pacific in California. Within three years he became Dean of the Conservatory of Fine Arts. In 1920, Hanson composed *The California Forest Play*, his earliest work to receive national attention. Hanson wrote many chamber and orchestral works during his California years including *Symphonic Legend*, *Concerto da Camera*, *Symphonic Rhapsody*, solo piano works, including *Two Yuletide Pieces* and the *Scandinavian Suite*, which celebrated his Lutheran and Scandinavian heritage.

In 1921, Dr. Hanson became the first recipient of the *Prix de Rome*, awarded by the American Academy in Rome, for both *The California Forest Play* and his symphonic poem *Before the Dawn*. This award allowed Hanson to live and work in Italy for three years. During this time he wrote *Quartet in One Movement*, *Lux Eterna*, *The Lament for Beowulf* and his *Symphony No. 1, "Nordic"*.

It was in Rome where Hanson studied orchestration with Ottorino Respighi, a former student of Nikolay Rimski-Korsakov. Upon returning from Rome, Hanson conducted the New York Symphony Orchestra in his musical poem *North and West*. In Rochester, in 1924, he conducted his *Symphony No. 1*. In the audience was George Eastman, who had recently established the Eastman School of Mu-

sic to bring music appreciation to the Rochester community by exposing children to all aspects of music education. Howard Hanson impressed Eastman and soon became the first director of the Eastman School, a position he held for forty years. A strong friendship developed between Eastman and Hanson. Eastman was a father-figure and mentor to the young musician. He once noted that Eastman "could with the initialing of the two magic letters, 'GE', wipe out the deficit of...a university...or change the direction of an entire community." His awe of Mr. Eastman continued throughout his life.

The Eastman School quickly moved toward professional status under the leadership of Hanson. The quality of the students increased dramatically and the school was recognized as the leader in music theory and in orchestral and operatic performance. By 1927, the school attracted advanced students from all over the country and turned out more first-rate teachers and orchestra members than any other institution. Soon the Eastman School of Music was considered one of the most prestigious music schools in America. Hanson accomplished this by improving the curriculum, bringing in better teachers and refining the school's orchestras. He balanced the school's faculty between American and European teachers, even when this meant passing up Bela Bartok!

In 1925, Hanson established the American Composers Orchestral Concerts and the Eastman-Rochester Symphony Orchestra, which consisted of first chair musicians from the Rochester Philharmonic Orchestra and selected students from the Eastman School. Hanson made many recordings with the Eastman-Rochester Symphony Orchestra, including his own works and those of other American composers. He estimated that over 2000 works by over 500 American composers were premiered during his tenure at Eastman.

To celebrate the Boston Symphony Orchestras fiftieth anniversary, Serge Koussevitzky commissioned Hanson's *Symphony No. 2, the "Romantic"*, and premiered it on November 28, 1930. This work became his best known and has been recorded by Erich Kunzel and Gerard Schwarz, among others. It accompanied the end credits of the famous science fiction movie *Alien*. It has also been used as a theme tune preceding and ending the concerts of the Interlochen Center for the Arts. A collection of his own recordings is still available on the Mercury label.

Hanson's opera *Merry Mount* is credited as the first American opera, because it was composed by an American, had an American librettist and was based on an American story. It premiered in 1934 at the Metropolitan Opera, in New York, with a mostly American cast. It received 50 curtain calls, a record that it still holds today.

HOWARD HANSON-A WORLD CLASS MUSICIAN

The opening theme of his Third Symphony's second movement is one of the most haunting and memorable passages in American music. Written in 1936-38, it was premiered by the NBC Symphony.

His Symphony No. 4 "Requiem" was awarded the Pulitzer Prize in 1944. In 1946, Hanson was awarded the George Foster Peabody Award "for outstanding entertainment programming" for a series he presented on radio station WHAM.

Dr. Hanson's list of accomplishments and awards grew throughout his distinguished career. Frederick Fennell, conductor of the Eastman Wind Ensemble, described Hanson's first band composition, the 1954 Chorale and Alleluia as "the most awaited piece of music to be written for the wind band in my twenty years as a conductor in this field." This piece is still a required competition piece for high school bands in the New York State School Music Association's repertoire list and is one of Hanson's most frequently recorded works.

In 1969, his Song of Democracy, based on a Walt Whitman text, was performed at the inaugural concert for President Richard Nixon.

Even after his retirement from the Eastman School in 1964, Hanson continued his association with the school. In 1976, the Eastman Kodak Company, in recognition of Dr. Hanson's achievements, donated \$100,000 worth of Kodak stock to the Eastman School. Hanson asked that the gift be used to fund the Institute of American Music at the Eastman.

Brighton's Howard Hanson has strongly influenced music education in the Rochester area and beyond. His demand for excellence became his continuing legacy and the entire community has benefited.

Sources: "Benito From Wahoo and Brighton, Part II" by Elizabeth Brayer - Historic Brighton News, Spring 2002

Biographical data from Robert Edwards and Wikipedia

A Personal Memory of Howard Hanson

Music has always been an important part on my life. My father was a wonderful singer and my grandfather introduced me and my sisters to opera at a very young age. Another part of my musical experience was attending the Eastman School of Music Preparatory School, now the Eastman Community Music School from age 8 to 17. I took weekly piano lessons on the fourth floor of the Eastman School. My patient teacher was Mr. Andel. He saw me through my eager years when I actually practiced daily and made great strides, and my lazy years when I "winged it" through my lessons. There were times that I loved it (except for the Theory classes I had to take) and times when I wanted to quit, but my father wouldn't hear of that! Through the years, I thank my Father for making me stay with it. My great appreciation for all types of music grew out of this early experience.

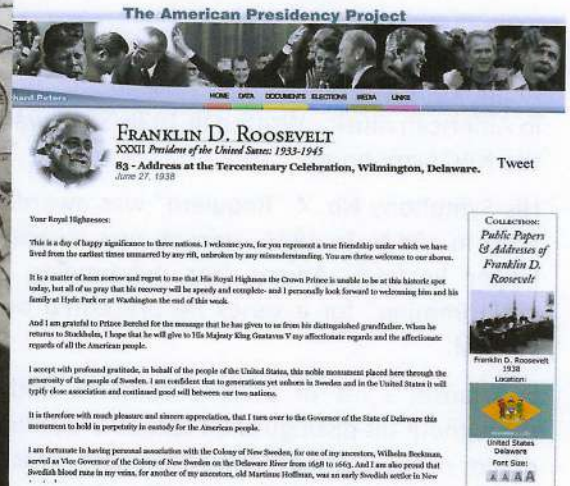
Each year we were required to take an exam in front of Eastman School staff. Students would play several pieces and be critiqued. Following their report, we learned if we moved to a higher grade level in the school. I remember feeling very anxious during these exams. The only "judge" I remember through all these exams was Dr. Howard Hanson. He was present at two of my nine exams through the years. It must have been during my "good" years, because I remember him being very nice to me. He smiled and called me by name and said encouraging words to me. I knew very well that he was the head of the school and that it was special that he was in the room. I later learned that he wasn't at every student's exam and only the best achievers earned this privilege. I can't remember how I did, except that I once performed in Kilbourn Hall at an Honors Recital. At the time I had no idea how important it was.

Later in life, Dr. Hanson was a member of Asbury First United Methodist Church, where I also belonged and was a member of the choir. He always sat on the left side in an aisle seat. When our choir would process, he would always smile and nod his head with a hello as I was moving by him. I found him to be a truly gracious man who remembered a child from long ago at the piano and recognized her in those moments.

Two years ago, I had the privilege of singing his Merry Mount Opera with the Eastman Rochester Chorus. Throughout that experience I thought of my interaction with this great man and felt like he had been my friend.

Arlene Vanderlinde

Always the Nordic Hanson



The artwork that Hanson stands before reflects his recurring use of themes from his Swedish heritage. These themes appear in his *Lament for Beowulf* (1925) as well as his first and third symphonies. Judging by his age, this photo refers to the Third Symphony. Hanson's third symphony, composed in 1938, is temperamentally closer to the Nordic (first symphony, composed in 1922) than to the Romantic (second symphony) in that it reflects the composer's reverence for the spiritual contribution that has been made to America by the sturdy race of northern pioneers who in 1638 founded the first Swedish settlement on the Delaware [river]. The symphony pays tribute to the epic qualities of those pioneers. Rugged and turbulent music alternates with religious mysticism. An old audio and video footage of the 1938 Swedish American Tercentenary. Crown Prince Gustav, Princess Louise, Prince Bertil and other Swedish dignitaries left Gothenburg on the "Kungsholm". They retraced the voyage of the first Swedish settlers to America in 1638. They were greeted in Wilmington, Delaware by President Roosevelt. In his speech, FDR proclaims, "Swedish blood runs in my veins!" (And we always thought the Roosevelts were Dutch! Apparently they are not 100% Dutch) After he composed **Banbrytarhymn** (the Hymn of the Pioneers) to celebrate the 300th anniversary of the first Swedish settlement in Delaware, Howard Hanson was selected as a Fellow of the Royal Swedish Academy in 1938.

The Eastman Quartet

This painting of the Eastman (better known as Kilbourn) Quartet, 1938 by Hilda Altshule Coates represents the shift accomplished by George Eastman beginning about 1920 from the greater Rochester community's reliance on local musicians such as the Dossenbachs to importing refugees from Eastern Europe fleeing the Bolshevik Revolution.

This painting was rescued from the trash by Paul White's daughter.



The Eastman Quartet, 1938, oil on canvas 34" x 42", by artist Hilda Altshule Coates

The musicians pictured in the painting are:

Paul White
Paul Kefer
Gustav Tinlot
Samuel Belov

The Dossenbach Orchestra plays in 1900 for the Wedding of Brighton's Henry Chase Peck and Miss Mildred Knowles

By Lisa Dossenbach Kleman

On April 18, 1900, Brighton's Henry Chase Peck and Miss Mildred Knowles were married in the bride's home at 27 Vick Park B; The Rev. Dr. McColl, Brighton Presbyterian Church's pastor, performed the wedding ceremony. The Democrat & Chronicle reported that "it was an exceedingly pretty wedding, with arrangements in keeping with the [Easter] season," the stairway, doorways, mantels and large bay window all adorned with a wealth of palms and tropical plants, pink roses, violets, and asparagus vine.

Rochester's Dossenbach Orchestra, led by Hermann Dossenbach, played before and after the ceremony, as well as furnishing music for dancing later in the evening, which would have included waltzes such as "The Beautiful Blue Danube" and other lively dances such as "The May Festival Quadrille" and "The Virginia Reel." This orchestra was hired for many society weddings, in fact, accompanying another wedding earlier in the day out in Albion, and then playing at yet another wedding the next day on Rochester's East Avenue for the daughter of Samuel Wilder and officiated by the Rev. McQuaid.

The Dossenbach Orchestra had primarily been a dance orchestra; however, earlier that year in the month of April, just days before Henry Peck's wedding, the Orchestra finished its third of three triumphant concerts at Powers Hall in the Powers Building, with many of Rochester's eminent citizens attending - the Sibleys and the Watsons, the Whitneys and the Cummings and the Lindsays, the Hubbells and Mulligans and Gorslines, and, last but not least, Mr. George Eastman and his mother Maria.

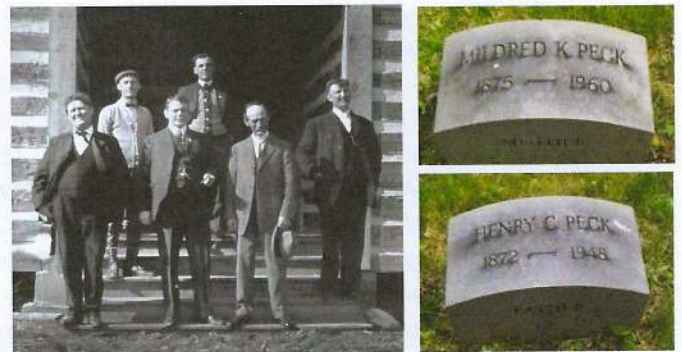
The Pecks and the Knowles were, indeed, smart to hire the increasingly-prominent Dossenbach Orchestra. Our groom, Henry Peck, was a state entomologist for Western New York, who would become successful as president of the Knowles & Peck Company, roofing and sheet metal contractors — we can imagine that his marriage to Mildred Knowles may have helped him in this endeavor. Henry married well. But Mildred also married well, for the Pecks were long-term natives of Rochester, Henry's grandfather Hiram being one of the early pioneers of the town, arriving in 1812, on horseback from Stockbridge, MA, and settling on Elmwood Avenue.

The years marched on for our young married couple, Henry and Mildred Peck, as it does for all of us. Let's move ahead 36 years - to 1936 - and Henry and Mildred held a wedding in their own home on Audubon Street for their daughter, Virginia. Flowers and ferns decorated this wedding of simple beauty. While Virginia and her beau William Seelye Little said their vows before the fireplace, I wonder if Mildred thought back to her own 1900 wedding in her parents' home, so many years ago. Perhaps she could still hear the plaintive sound of Hermann Dossenbach performing the Bach-Gounod Ave Maria, which he would certainly have played before her wedding vows began.

Mildred's married daughter, Virginia Peck Little, went on to attend the University of Rochester. And, then, just twelve years after her wedding, her father, our Henry Peck, died, in 1948, at the age of 76 years; he would wait 12 more years for his wife, Mildred, to join him in 1960.

Both Henry and Mildred are buried at the Brighton Cemetery, along with eighteen other Pecks. Brighton Cemetery is found at the end of Hoyt Place, a dead-end road just off South Winton, which is today in the City of Rochester, but until 1905 it was part of the Village of Brighton. Just as time moved relentlessly onward for the Pecks, it also did for the cemetery, which was once bordered by the Erie Canal but today is serenaded by the sounds of fast-moving automobiles on Interstate 490. However, just as the Pecks are still remembered today, this old cemetery (earliest burial is 1812) is not forgotten and is lovingly taken care of by the Brighton Cemetery Association, which is fitting since Henry's father was once the president of this organization.

But before time moved on, there was this one day, this one wonderful moment, when Brighton's Henry Peck gazed upon the lovely visage of Mildred walking towards him, wearing satin, lace, chiffon, and tulle, and carrying her bouquet of lilies-of-the-valley and maidenhair. And it was music which set the mood - Hermann Dossenbach and his orchestra playing the romantic Wagner's Lohengrin, known to us today as "The Wedding March." It was their special moment - Henry's and Mildred's, and Hermann's - and is now also ours as we imagine what it was like to be them, then, and what it would be like to hear the glorious sound of an orchestra in our very own living room.

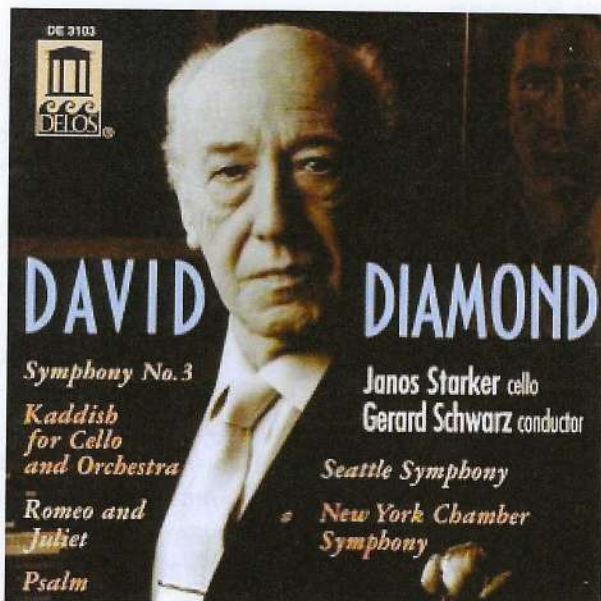


The Dossenbach Quintette at Oak lodge before the cabin George Eastman built for them. Right: Henry and Mildred Peck's tombstones in the Brighton Cemetery.

Sources:

Democrat & Chronicle. "Elaborate House Wedding," April 19, 1900; "Virginia Peck Becomes Bride at Home Ceremony," November 15, 1936. History of the Genesee Country (Western New York). Vol. IV. Chicago: S.J. Clarke Publishing, 1925. Jim Memmott. "Restoring a Key Parcel of Rochester's History." October 8, 2013. Democrat & Chronicle.

David Diamond



David Diamond lived in Brighton only the last two years of his life. He was a resident at Wolk Manor, an affiliate of the Jewish Senior Life facility on Summit Circle Drive. We felt it important to include Mr. Diamond in this issue because of his many contributions to music world-wide and his life-long affiliation with the Rochester area.

A vital branch in the stream of American music.
-- Leonard Bernstein

"Composers, like pearls, are of three chief sorts, real, artificial and cultured. David Diamond was unquestionably of the first sort; his talent and his sincerity have never been doubted by his hearers, by his critics, or by his composer colleagues."
--Virgil Thomson

"There is a lonely grandeur," Tim Page wrote in The Washington Post, "in Diamond's insistence upon affirming the fundamental elements of music—melody, harmony and counterpoint—during a time of wild experimentation."

At 19, he received first prize in a music competition judged by George Gershwin, who said, "Hey, kid, where did you learn to orchestrate like that?"

He received his first formal training at the Cleveland Institute of Music. In 1930 he continued his studies at the Eastman School.

Mr. Diamond worked with the greatest teachers, conductors and composers of his day; among them are Maurice Ravel, Nadia Boulanger, Gerard Schwarz, Dimitri Mitropoulos, and Leonard Bernstein.


Mr. Diamond was a gifted teacher and was honored with Guggenheim and a Fulbright Fellowships which offer him the opportunity to teach in Europe for many years; a Juilliard Publication Award; Grammy nomination; a professorship of composition at The Juilliard School in 1973, where he taught well into the 1990s.

A refined and dapper man who spoke seven languages, Mr. Diamond was loudly contemptuous of the music of many of his contemporaries. He was sensitive, outspoken and sometimes volatile. Stories of his being tossed from rehearsals and of other altercations followed him. He later admitted, "I was a highly emotional young man, very honest in my behavior, and I would say things in public that would cause a scene between me and, for instance, a conductor." Not good for a career, and yet he continued to produce.

The renewed interest in Diamond's music starting in the 1980s coincided with his being awarded some of the most significant honors available to a composer. In 1986, Diamond received the William Schuman Lifetime Achievement Award. In 1991 he was awarded the Gold Medal of the American Academy of Arts and Letters and the Edward MacDowell Gold Medal for Lifetime Achievement. Then, in 1995, he was a recipient of the National Medal of Arts in a ceremony at the White House. This period culminates in his largest symphony to date. The Symphony No. 11 (1989-91) was one of a few major works commissioned by the New York Philharmonic in celebration of its 150th anniversary.

He completed his final major work, his Symphony No. 10, when he was 85.

New Grove Dictionary of Music and Musicians said, "His meticulous craftsmanship and his musical sensibility have assured his position as a 20th-century Romantic classicist."



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Brighton Symphony Orchestra



The Brighton Symphony Orchestra is the premier community orchestra serving the greater Rochester, NY area. It has provided amateur and professional musicians with a friendly, enjoyable musical experience for almost 40 years. Concerts are held throughout the year in convenient locations around our community.

Students are of all ages and no auditions are required.

Leading conductors and soloists come from the Eastman School of Music. The orchestra practices at Brighton Recreation Center, 220 Idlewood Road and is sponsored by the Brighton Recreation, Parks & Community Services.

A first person account of life with the Brighton Symphony Orchestra

By Cynthia Howk

As mentioned, I'm the one remaining charter member of the Brighton Symphony Orchestra, which launched in the fall of 1974. At the time, I was taking classes in the Department of Music at Nazareth College to get my New York State Teacher's Certification. I was a music major (harp, violin) with a B.A. in music, graduated from Mary Washington College of the Univ. of Virginia – but, as I returned to New York State, I lacked NYS teaching certification. So, I attended Nazareth College for five semesters (1974-'76) and took the additional required courses, as well as student teaching.

I played the violin and harp, and also played in two of the Nazareth ensembles and knew Sister Jean SSJ, the chairman of the music department. It was Sr. Jean who "roped" several of us string players into going to the first BSO rehearsal. She was a violinist, herself, and knew that community orchestras never have enough string players (violin, viola, cello, bass). She basically told us we were all coming with her to the first rehearsal of this new community orchestra – and we did.

The person behind the creation of the BSO was Paul Roxin, a Brighton businessman and greatly enthusiastic supporter of all things musical (classical music). His wife, Bea, was a professional cellist and school music teacher – and occasionally played with us. A WWII veteran (pilot), Paul played the clarinet – and was our principal clarinetist for over 25 yrs. He was the energy and guiding force behind having the town sponsor this new community orchestra on the east side of Monroe County. At the time, there weren't the number of community orchestras in the greater Rochester area that we have today. Then, there was the Greece Symphony and perhaps the Penfield Symphony. BSO was different, as it was sponsored through the Town of Brighton's Recreation Department. No auditions, etc. were required to play – just come to a rehearsal and we'd find a place for you!

When we had our first rehearsal – we discovered that John Celentano, violinist & greatly respected teacher at the Eastman School of Music had been recruited to conduct this community ensemble. Mr. Celentano had taught Eastman students (undergraduate and graduate) for decades and was accustomed to a much higher standard of playing than you find in most community orchestras. That was obvious, from the beginning. He conducted the orchestra for several months – but, ultimately, stepped away, as the art of conducting a group of amateur (vs. professional) musicians was not a task at which he'd had much experience! At that time, we were fortunate to find Barbara Gross, an Eastman graduate (bassoon major) and experienced band teacher at the high school in Webster. With her wide experience leading community musicians, Barb joined us as music director, a position she held for ten years; after which, John Marcellus was appointed our music director (he remained for thirty years).

Brighton Symphony Orchestra, continued

For almost 42 years, my Wednesday evenings (September to May) have been reserved for BSO rehearsals, which are held from 7:30-9:30 pm at the Brighton Recreation Center, off S. Winton Rd. I can't imagine not playing in an orchestra! While I have many interests, music holds the top position and orchestra playing has been an activity I've loved since seventh grade, when I was first "allowed" to sit in with our elementary school orchestra. In fact, I almost quit violin, as I had a particularly unpleasant violin teacher during sixth grade. During your lesson, she was more interested in filing her nails, than teaching her students. It was only the knowledge that I'd get to play in the orchestra that following year which kept me from quitting.

I had no interest in being a soloist: playing in the orchestra was what I really wanted to do! And, through high school, college and afterwards, that's what I've been doing; the last four decades of which have been with BSO.

Thank goodness that the Town of Brighton has provided exceptional support to BSO all these years – which we players and the community greatly appreciate. We are an all-volunteer orchestra (only our conductor is paid) and our mission is to bring music to those who can't attend regular concerts (residents of senior communities, nursing homes, etc.). The orchestra has been an activity that's provided its players the chance to "make music," establish friendships and give back to the community through our talents. Today, in our fifth decade, the orchestra is the largest, ever – and we have a newly appointed music director – to keep on playing into the future.

Cynthia Howk.

Brighton Symphony Orchestra (First Violin section)

Architectural Research Coordinator
The Landmark Society of Western New York

Composer Dr. Daniel Chazanoff (1933-2012)



Brighton resident, Daniel Chazanoff's experience included more than 40 years as a music administrator, teacher, cellist, conductor, adjudicator, clinician, researcher, writer, and composer. Among his credits were 270 publications and listings in *Who's Who in America* (Under Entertainment) and the *International Who's Who of Music* (Cambridge, England.) In February 1991, he was nominated for the International Music Museum in London. He was the Director of Music for the Rochester City School District from 1967 until his retirement. He also served as Music Reviewer for the *Wolfe Newspapers*. Dr. Chazanoff was an honors graduate of the Ohio State University and held masters and doctorate degrees in music and music education from Columbia University.

Robert Sprenkle (1914-1988)



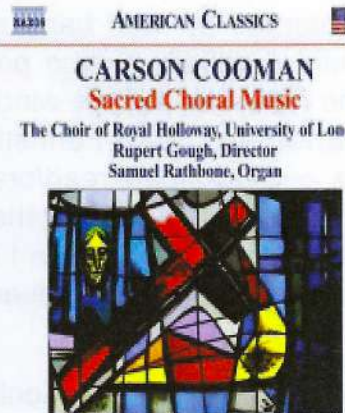
Robert Sprenkle (1914-1988), principal oboist of the Rochester Philharmonic Orchestra for 48 years and professor emeritus of oboe at the Eastman School of Music, received his bachelor's degree from Eastman in 1936. Professor of oboe for 45 years, Mr. Sprenkle was known internationally as a superb performer and teacher. In 1974 he was named "Musician of the Year" by the Rochester chapter of Mu Phi Epsilon. Mr. Sprenkle recorded with the RCA, Columbia, and Mercury labels. His book *The Art of Oboe Playing* was recognized as the standard work on his instrument.

Dr. Sprenkle and his family lived in Ellison Park Heights. His children attended the Indian Landing School.

Carson Cooman



PHOTO COURTESY
COLEY E. COOMAN



Carson Cooman (b. 1982) "...a shining new example of what is often described as 'serious art music' that is expected to challenge and inspire both listeners and performers alike." — The Horn Call

Carson grew up in Brighton and attended Brighton schools through 6th grade. He graduated from The Allendale Columbia School. His grandmother, Shirley Cooman, taught music at Indian Landing School for many years. Because we found no reference to where he received his early musical training, one may conclude that his grandmother was his teacher and influencer. More information on Carson would be appreciated. Please contact Historic Brighton through: info@historicbrighton.org.

Carson Cooman became a successful composer at a very young age. He already has a catalog of hundreds of works in many forms—from solo instrumental pieces

to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman's music appears on over forty recordings, including more than twenty complete Since 2006, Cooman has held the position of Composer-in-Residence at The Memorial Church, Harvard University. From 2008-11, he also served as Composer-in-Residence at the Cathedral Church of St. Paul in Boston, Massachusetts. Since 2015, he has been organ editor for Lorenz Publishing Company. Cooman has collaborated with a number of noted poets, librettists, and authors including Joyce Carol Oates,

Carson is an active organist who specializes in contemporary music. Over 150 new compositions by more than 100 international composers have been written for him. He has many recordings as an organist. His website is: www.carsoncooman.com.

Carson's musicology studies and writings have focused primarily on contemporary American and Australian composers. He served as editor of Living Music Journal from 2005-09 and is a staff critic for American Recorder and Fanfare magazines. He has edited organ publications for various publishers (including Boosey & Hawkes and Oxford University Press) and was editorial director for over 300 organ, choral, and hymn publications.

Frederick Fennell, 1914-2004



Cleveland-born Frederick Fennell studied at the Eastman School of Music, gaining his Bachelor's degree in 1937, and his Master's two years later, after which he immediately joined the teaching faculty of the Eastman School. Although trained as a percussionist, Fennell had wanted to conduct from his undergraduate days, when he had organized a marching band for the University of Rochester in 1933.

Continued on the next page

Frederick Fennell, 1914-2004



continued from the previous page

Frederick Fennell carried on with band conducting throughout his career at Eastman, gradually raising performance standards and greatly extending the repertoire for the wind band. In 1952 he formed the Eastman Wind Ensemble, in Dr Fennell's words, in interview with Quin Mathews, '...a one-on-a-part reed/brass/percussion group that would be a virtuoso performing group, not the customary band of many, many, many duplications on a part, which I had been working with for twenty previous years'. All of the Wind Ensemble's members were students.

In 1939 Hanson had persuaded the school's board to allocate funds with which he could initiate a recording contract, following the success of a similar plan to create a music publishing program. This 'seed-corn' money had been used to produce records from the Eastman School

with RCA and then Columbia Records.

The part played by Fennell and the Eastman Wind Ensemble was significant: twenty-two highly successful long-playing albums were produced, featuring a wide range of repertoire and excellent performances. As a result of these recordings, in Dr. Fennell's own words, 'People started thinking about the sit-down wind band in a musical way. We weren't interested in anything else but producing music, and we started out recording music that nobody was recording.' The Wind Ensemble became a model for many similar groups throughout the American educational system

Fennell moved to the University of Miami in 1965 as conductor-in-residence, a position he retained until 1980, while also appearing as a guest conductor with several major American and European orchestras, such as the Boston Pops Orchestra, the Cleveland Orchestra, and the London Symphony Orchestra. In 1978 he made another landmark recording: the first digital symphonic disc. Once again record industry executives made the first approach. Initially they wanted to make a 'direct-cut' disc with Fennell directing the wind players of the Cleveland Orchestra, with the possibility also of experimenting with the then-new digital sound recording process.

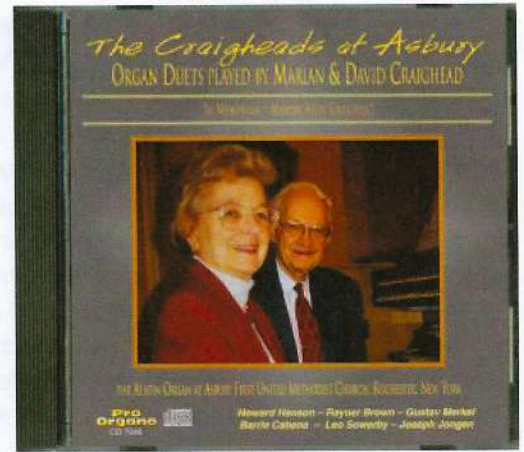
Fennell's next significant move was to the Far East: in 1984 he was appointed chief conductor of the Tokyo Kosei Wind Orchestra, the youngest of the lay Buddhist associations in Japan. Funded by its sponsors, this is the only full-time, fully professional wind group in the world, outside of military ensembles. Once again Fennell's impact was significant, with the orchestra stimulating a considerable amount of musical activity through its concerts and recordings. In 1992 a new concert hall was named after Fennell in Kofu, Japan, and in 1995 he became the group's conductor laureate.

Frederick Fennell received numerous honors from the worlds of music and academia, and in 1994 he was presented with the Theodore Thomas Award of the American Conductors' Guild, in recognition of his leadership and service to wind band performance throughout the world. Fennell remains best-known for his Mercury recordings with the Eastman Wind Ensemble: these covered an enormous amount of repertoire by such diverse composers as Richard Wagner, Aram Khachaturian, William Walton, Gustav Holst, Richard Rogers, and Robert Russell Bennett. More generally his skill as an orchestral conductor may be seen in his several 'pops' recordings with the Eastman-Rochester Pops Orchestra and the London Pops Orchestra.

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Marion and David Craighead



The Craigheads were residents Ellison Park Heights in Brighton for over forty years. Their contribution to music in our community is extraordinary. Not much is written about Marion, as she was extremely modest and forever furthering her husband's career over her own. As the beloved organist at Asbury First United Methodist Church for forty years, Marion's exquisite music and warm personality still impacts all who had the privilege of knowing her. The article below was written as a tribute to Dr. Craighead at the time of his death.

David Craighead: 'Gentle Giant'

PIPE DREAMER: In the organ world, Craighead's influence was "like a tidal wave."
(Photo: Eastman School)

"A gentle giant." That is how Michael Barone, host and producer of the nationally broadcast public radio program *Pipedreams*, characterized David Craighead in a program devoted to David's life and art that aired in September 1997. Those three words exemplified, in a minimalist way, all that David embodied in his legendary career as a concert organist, as professor of organ at the Eastman School for 37 years, and as a dedicated church musician at Rochester's St. Paul's Episcopal Church for 48 years.

As a performer, he'd been at the pinnacle of his profession. He possessed a prodigious technique, and could play the most demanding literature with ease and fluency. David Higgs, professor and chair of organ and historical keyboards at the Eastman School, "He was a virtuoso performer, able to make the most difficult technical passages seem easy; he was a tireless champion of new music for our instrument." David was geared in the most positive way possible toward helping his students achieve that same fluency, making his job obsolete—for them, at least. In 1974, the Eastman School awarded him its first Eisenhart Award for Teaching Excellence. As a mentor, he was always encouraging, but never directing, or suggesting a particular career path. At the same time, he had an uncanny way of asking the right questions to help students discern for themselves the relative merits of one possibility over another. David's influence on the organ world over the past seven decades is more than a ripple on a pond. It's like a tidal wave spread far and wide through his unparalleled performances, his careful and disciplined teaching, and the weekly ministry of countless church musicians leading congregations and choirs in worship. In their playing and in their teaching, his legacy lives on.

—Peter DuBois

Director of music and organist at Third Presbyterian Church in Rochester, and host/producer of the nationally syndicated public radio program "With Heart and Voice."

ROCK 'N ROLL IN BRIGHTON - LOCAL MOVERS AND SHAKERS

The Rock 'n Roll music genre played an important role in Brighton's music history. Beginning at the dawn of the Rock 'n Roll era in the early 1950s, several Brighton residents contributed to the music through their performances, production and promotion. We will take a look at the lives of some of these Brighton residents who made history with their work in the Pop music industry from its earliest days. We will look back at the work of Nick Nickson, Steve Alaimo and Jim Alaimo, each of whom had notable careers in music production during the peak years of Rock 'n Roll.



Brighton Resident Brought Pop Music to Thousands of Young Radio Listeners:

Nick Nickson-1923-2016

I don't mind giving away my age when I talk about rock 'n roll music. It was a huge part of my teen years and I still enjoy listening to Buddy Holly and the Crickets, Elvis and all the others. Why do I still remember all the words to these songs from over 60 years ago when I can't remember things from this morning!? There were the sock hops and dance marathons that were held at school on a regular basis. The first marathon I remember was held in the Indian Landing School Gym in 1956. We danced to "Rock Around The Clock" by Bill Haley and the Comets and others great new music for hours! No problem burning calories back them! There was a bunch from Indian Landing School who went on to Penfield High School when the school district was centralized. That was in 1957 and Rock 'n Roll had already taken over the planet. We even had music piped into the lunchroom and we danced until the bell rang for classes. This was the time when Nick Nickson, Joe Palvino and Joe Deane came into our lives. These gentlemen were the WBBF Disc Jockeys who filled our homes with the sounds of Elvis, Pat Boone, Buddy Holly, Paul Anka, Chuck Berry, and all the other future Rock 'n Roll legends, from morning to night. All through these years I did my homework while the Top 40 played in the background. Somehow, I managed to get decent grades and learn all the words to these great songs; learning them for a lifetime. I never would have predicted that! I hope no one asks me how much I remember about the math and science.

Nick Nickson was heard on WBBF during afternoons for 20 years before going into management during a 60-year career. He was known as the "Ole Professor" and commanded 62% of the radio audience at that time. This was a national record that was never broken by anyone to this day! His time on air was 3-7 PM, so he kept me company through Math, History and English homework. I often wondered if



Nick Nickson



Elvis interviewed by Nickson at a concert in Buffalo in 1957

this is what made me the "expert" multi-tasker that I still am today? I recently read how detrimental it is to listen to music while doing homework, well, it worked for me! I think! Mr. Nickson passed away on January 27, 2016 at the age of 92. He had lived in Brighton, on Beverly Drive, not far from Indian Landing School for many years. His children attended Indian Landing and Penfield, as I had.

Two friends of mine recently related their personal experiences with Mr. Nickson. John White, who lived on Forest Hills Drive, just around the corner from the Nickson home on Beverly Drive, recalled how every Halloween the Nickson household would pass out 45 RPM records instead of candy! They were all Top 40 records! WHAM 13 News Anchor, Don Alhart, also a neighbor of Nick Nickson, still has one of these treasures!

Both John White and Don Alhart delivered the newspaper to the Nickson household during their high school years. Don recalled how he carefully planned his time to collect the money for the paper delivery so Mr. Nickson would be home. He would stand in the doorway and peek into the kitchen to catch a glimpse of this legend having his dinner. Historic Brighton Trustee, Joan White Martin (John White's sister), shared that from 1950-58, she babysat for the Nickson children: Nick Nickson Jr., who now lives in Los Angeles and is the voice of the L.A. Kings hockey franchise; daughters Andrea Relyea, who lives in Fairport, and Jennifer Nickson, who lives in Los Angeles.

Nick Nickson will live on in the memories of his long ago radio audience. We didn't get to actually meet him, but because of the hundreds of hours he spent with us, we thought of him as a friend.

Nick Nickson was inducted into the Rochester Music Hall of Fame in 2013.

Written by Arlene Vanderlinde



ROCK 'N ROLL IN BRIGHTON -

THE BUSIEST!!!

WEE TOP 40

WEEK OF MARCH 25, 1966

1. NOWHERE MAN	ROCHESTER, N.Y. 14624
2. SECRET AGENT MAN	Beatles
3. LISTEN PEOPLE	Johnny Rivers
4. GOOD LOVING	Herman's Hermits
5. BANG BANG	Young Rascals
6. LAUGH WITH THE WIND	Cher
7. WITH NERVOUS BREAKDOWN	The Heavies
8. CAROLINE, NO	Rolling Stones
9. KICKS	Brian Wilson
10. DAYDREAM	Paul Revere
11. THESE BOOTS ARE MADE FOR WALKING	Lovin' Spoonful
12. BATHAN	Nancy Sinatra
13. WALKING MY CAT NAMED DOG	Nail Head Orchestra
14. SURE GONNA MISS HER	Norma Tanega
15. CALIFORNIA DREAMING	Gary Lewis
16. THE SIGN OF THE TIMES	Herman's Hermits
17. FRANKIE & JOHNNY	Philo Clark
18. BALLAD OF THE GREEN BERETS	Elyse Praelley
19. YOU BABY	Sgt. Barry Sadler
20. I FOUGHT THE LAW	The Turtles
21. BEYOND THE SEA	Bobby Fuller Four
22. SOUL & INSPIRATION	We Five
23. ELUSIVE BUTTERFLY	Righteous Bros.
24. IT'S TOO LATE	Bob Lind
25. SLOOP JOHN B	Bobby Goldsboro
26. HOLD ON	Beach Boys
27. CALL ME	Herman's Hermits
28. RHAPSODY IN THE RAIN	Chris Montez
29. YOUNG LOVE	Leslie Gore
30. EIGHT MILES HIGH	The Byrds
31. WOMAN	Peter & Gordon
32. LITTLE LATIN LUPE LU	Mich Ryder
33. ONE TRACK MIND	Kriegerbackers
34. SPANISH FLEA	Tijuana Brass
35. SOMEWHERE	Len Barry
36. MEMORIES ARE MADE OF THIS	Dylans
37. LOVE MAKES THE WORLD GO 'ROUND	Dean Jackson
38. THIS OLD HEART OF MINE	Isley Bros.
39. THINK I'LL GO SOMEWHERE	Al Martino
40. THE PHOENIX LOVE THEME	Brass Ring

- PICKS TO POP

Jerry Fogel - I'm Comin' Home, Cindy - Trini Lopez
 Jack Palvino - I'm So Lonesome, I Could Cry - B.J. Thomas
 Joe Deane - The Cruel War - Chad & Jill Street
 Nick Nickson - Gloria - Shadows of Knight
 Leon Margerine - I Met Him On A Sunday - Shiraz
 Larry White - Silver Dollar - Bobby Darin

The Redcoats



Anyone who attended Brighton High School in the mid-1950s will remember the popular rock singing group known as **THE REDCOATS**. The group consisted of Brighton students Jim Christie, Bradley Shapiro, and cousins Steve Alaimo and Jim Alaimo. Their manager was yet another cousin, Robert Alaimo. The group was formed in 1957 by Jim Alaimo and played record hops and other local gigs until they went off to college in 1958. When home during the summers, the group played nightly to a packed audience at the Club 86, in Geneva, NY.

After graduation from Brighton High, Jim, Steve and Jim Christie went on to college in Miami, Florida and continued to perform. The group soon became known as **Steve Alaimo and the Redcoats** and enjoyed success as performers and recording artists. They disbanded in 1960 as the Steve and Jim Alaimo both went on to pursue their individual careers.

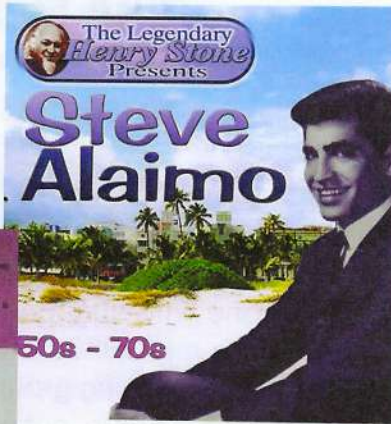
Steve Alaimo has been involved in every phase of the music business. Beginning in the wake of the dawn of rock and roll in the 1950s, at different points in his career Alaimo has been a music publisher, agent, manger, performer, movie actor, TV star, recording artist, songwriter, producer, re-



L.R: Jim Christie, Brad Shapiro, Steve Alaimo, Jim Alaimo



"WHERE THE ACTION IS" aired from 1965-67 (Brighton grad, Steve Alaimo, is sitting above Dick Clark's front arm and Paul Revere and the Raiders are in the back)



"Mojo" - Brighton native, Jim Alaimo is 3rd from left

cording studio owner, and record company owner. In 1961 Alaimo signed his first major record deal with Checker. Eventually, this led to his first sizable national hit, **"Everyday I Have To Cry"** [Billboard #46, '63]. Although Alaimo was the first to record this tune, the song was later cut by such diverse artists as **Dusty Springfield**, **The Genitrys**, and **The Bee Gees**. Alaimo adds that **"Burt Bacharach** produced some sides for me while I was on Checker." In 1964 Alaimo joined the ABC records. While at ABC, Alaimo's string of working with notable producers continued, among them were **Tommy Boyce** and **Bobby Hart**. Alaimo's career skyrocketed in 1965 when he moved to Los Angeles to be the host of the ABC music television show "Where The Action Is", a Dick Clark production. The show aired for two seasons in 1965-66. "I was hired to be the male singer/host; Linda Scott was the female singer/co-host; Paul Revere & the Raiders was the band and the Action Kids were the dancers. I was also part of the 'Action' tours,

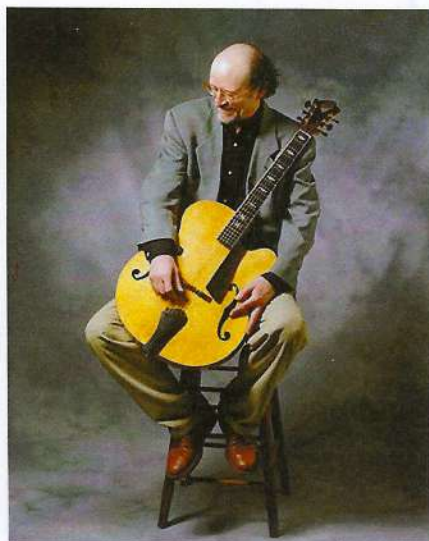
performing with artists such as **Gary Lewis & The Playboys** and **B. J. Thomas**. Steve resides in Miami and is still very active in the music business. While still in Miami, **Jim Alaimo** had recorded some material under the monikers "Jim Paris" and "Jimmy Summers and the Slicks". Under the name The Valiants he had provided backing on some Steve Alaimo records, but 1964 saw the quartet head for San Francisco where they changed their name to The Mojo Men and briefly picked up **Sly Stone** as a member. While Stone quickly left to form **Sly and the Family Stone**, he was instrumental in getting the group signed to San Francisco DJ 'Big Daddy' Tom Donahue's Autumn Records where they recorded three 45s during the 1965-66 period. The group underwent several name and personnel changes until their 1969 breakup. Their highest-charting Billboard Hot 100 single was **"Sit Down, I Think I Love You"**, which peaked at #36 on the Billboard chart in 1967. While in San Francisco, Jim completed his law degree and, following his return to Rochester in the early 70s, practiced law until his death in 1992, at the age of 54.



JERRY DEWITTE BOONE



Jerry Boone and the Skycoasters: A group that still exists



Steve Greene, photo by Geoff Tesch, used with permission

Steve Greene, cool jazz and swingin' blues Brighton guitarist, composer and teacher

Steve Greene was all of ten years old when he saw a friend walking down the street with a ukulele. "Mom," said Steve, "I want to play the ukulele."

"You may want to try guitar," said Mom. The rest is history.

Steve was born and bred in Brighton, attending its schools and graduating from Brighton High School in 1974. He went on to Bard College, the Berklee School of Music in Boston, and the Eastman School of Music before settling in Pittsford with his wife Clare. For the past 30 some years Steve has operated teaching and recording studios on Monroe Avenue in Brighton.

By age 15 Steve was hip to jazz. When we asked what his favorite music to play now was, he answered without hesitation: the swing music of the 1930s and 40s.

As a composer Steve specializes in writing for modern dance companies. He has worked with the critically acclaimed Garth Fagen Dance and most recently with the Boston Dance Collective. He teaches, writes and performs regularly in his Brighton studio and around western New York. Contact steve@stevegreene.com.

Steve Greene Quotes:

"I think a lot of true musical elements are found in very basic things. I remember one summer when I was playing electric bass with this free jazz band. I think I was 16. We spent a whole summer practicing and I would spend so much time playing these simple bass riffs. Just like two note ideas. You can find a lot of music in the very basic things, like the exploration of one note and its overtones. It leads you to the next right note. Like if you're drawing with a charcoal stick and your picture is all grayish tones and then you introduce the color blue. It's huge. Then the tones in the grays and blue can lead you to choose other colors too. That's true with arrangements."

"Much has happened in the guitar and jazz world since the 30's. To be able to really create some thing now is such a hard task. It is so much easier to imitate. But once again, studying what has gone before and building on it is crucial."

"I majored in composition in school as opposed to performance, because I really wanted to get into the structures of music. Jazz to me is about composing. Improvisation is about composing a new melody over the song you're playing, making stuff up, commenting on your current context. Singing your lines helps you get to some of that. Singing with and without the guitar."

"Another important element is silence. . . . As a musician you're making sound within the field of silence. The ringing in between the cymbals is as important as anything else. The point is that silence is musical too. You can create tension with it. The music is an occasion to break the silence. We draw the listener in and play and then there's silence."

"We all want to be skilled enough so that we can create tone consistently. And it's certainly not just one tone color. It's an awareness of tone possibilities applied to real-time music events. Once you get you are deep into creating melody, you can relax there and then the music breathes too."

"What's interesting is that one product of being a teacher is that you are sometimes given the opportunity to revisit a lot of musical material and take it very slowly. So, instead of thinking that it's a drag, it's an opportunity to hear new things and continue to shape it."

Quotes extracted from an article written by Eric Elias for *Just Jazz Guitar Magazine*

The Kanack School of Music, Inc.



Alice Kay Kanack



History

The Kanack School was established in 1995 by Alice Kay Kanack in order to provide a musical training program which exemplified her concept of the ideal training of a 'whole' musician: A musician technically masterful, uniquely creative, and completely literate. She sought to demonstrate how through her pedagogical approach each student would also develop a true artistic character: A uniquely creative artist who respects the ideas of others and works in harmony with others.

The school began in a grass roots fashion residing first in an apartment, then a home and finally settling in its current location, the former Len Rosenberg photography studio in Brighton.

At its current location the school has grown to over 300 students with 20 faculty and staff members.

In the traditional vein, students from the school have won many competitions, principal seats in the RPYO, and have gone on to major conservatories and careers in music.

In the creative vein, students from the school have performed internationally and at conferences as part of the CAD tour group. Many of the program have gone on to illustrious careers as performers, composers, and recording artists.

The school has become a magnet for teachers seeking to replicate the CAD method around the world. Teacher Training weeks have become an annual event, and requests for outreach workshops by Kanack and other members of the trained faculty have been increasing.

Current

Now in its 20th year, the Kanack School is preparing for long-term sustainability.

The land adjoining the school has been purchased and rezoned, the architectural design approved, and the civil engineer designs completed.

Future

In planning for the future the first step will be to build a home big enough to accommodate the future plans. The beautiful architectural design by O'Donnell Associates keeps the integrity of Len Rosenberg's original building by creating a shell around the existing structure. The new outer shell creates four studios, a green room, a concert hall and an entry area.

Creative Ability Development History

Creative Ability Development is a pedagogy, theory and philosophy based on the concept that the creative part of the brain can be developed through the disciplined practice of creative exercises. Though the ideas are not limited to music, in music the pedagogy can be described as the disciplined practice of the freedom of choice: Practiced Improvisation within a given structure of musical parameters.

Early 1980s: The Creative Ability Development method is conceived by Alice Kay Kanack as an experiment to help a special needs child.

1984: Dr. Shinichi Suzuki nicknames Ms. Kanack "Mozart's Mother" in response to her developing work in creative ability pedagogy. In a public speech at a summer program in Matsumoto, Japan, Suzuki introduces Ms. Kanack to the audience, encouraging them to study her work so that someday all children might "create!"

The Kanack School of Music, Inc.



Architect Joe Johnson did these renderings of the future Kanack School and its expanded parking.

1985-1995: Ms. Kanack continues her work in New York City, finding a home for experimentation at the Third Street Music School Settlement. The first of several tour groups is formed to demonstrate the potential and power of this unique method. At the request of area teachers, Ms. Kanack publishes her first books and CDs. In demand as a lecturer, Ms. Kanack travels the US, Canada, Europe, Australia, and finally returns to Japan.

1995: Alfred takes over publishing the Creative Ability Development Series, renaming it "Fun Improvisation for Violin, Viola, Cello and Piano." Ms. Kanack founds the Kanack School of Music in Rochester, New York.

1997: "Musical Improvisation for Children", a keyboard based book for absolute beginners, is published by Alfred.

2012: After spending several summers teaching at the quartet program, "Music at Port Milford," Ms. Kanack is inspired to write a new book, "Improvising String Quartets." With the help of Dr. Sera Jane Smolen, this latest addition to the series is completed in 2012. It is published by the newly-formed Creative Ability Development Press and distributed by Alfred.

2015: Creative Ability Development Press publishes "Basslines & Fantasies – CAD Book 2", 25 Improvisational Puzzles in all twelve keys for Violin, Viola, Cello or Piano. With the publication of the new books and several more on the way, Ms. Kanack has resumed guest appearances, teacher training, and lectures internationally.

The Kanack family in Brighton music:



Alec Kanack, Alice Kay's father, was a music teacher at Brighton High School and director of its orchestra for many years.

Alice Kanack's mother was also a music teacher and her brother, operates the String House at 1531 Monroe Avenue in Brighton. The String House is a full-line retail store for bowed string instruments (violin, viola, cello, bass). It rents, repairs, sells and trades string instruments. It has been in existence since 1970.

Other Brighton Musicians

John Ryan III, Pittsford, McQuaid graduate who wrote for One Dimension

Charlie Newcomb – Kind Brothers Band

Jeff Tyzik, 102 Westland Avenue

Dr. Austin H. Truitt, director of music at Brighton High School, ca. 1937-1967

Barbara Stewart – Kazoophony – lived on Elmwood Avenue in Brighton

Other musicians and venues:

Famous entertainers at the Chateau Restaurant

The Skycoasters at Meridian Centre Park every July 4

Summer concerts at Buckland Park on Tuesday evenings

Brighton Theatre Guild, now the Travelling Cabaret

From Mary Jo Lanphear, Town of Brighton Historian

HISTORIC BRIGHTON--FOUNDED 1999

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Mary Jo Lanphear ex-officio,
Town of Brighton historian



HISTORIC BRIGHTON

CELEBRATING OUR TOWN'S HISTORY AND
EDUCATING OUR COMMUNITY ABOUT BRIGHTON'S PAST

Music in Brighton



Kanack School students

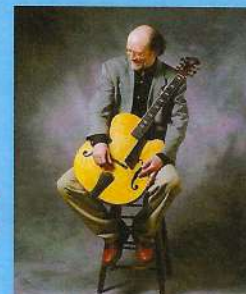


Theodore Dossenbach

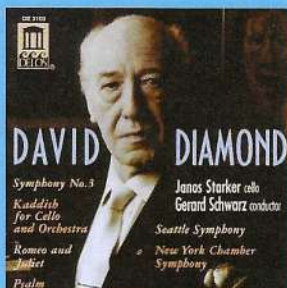
Sunday, April 24,

2 - 4 pm

The Baptist Temple Sanctuary



Steve Greene



The Clover Center for Arts and Spirituality
1101 Clover Street

(at Highland, near East Ave.)

Rochester, NY 14610

Free and Open to the Public



Howard Hanson

