

Eugene Kim, Project STEP's former Artistic Director, was a long-time friend of George's.

**Remembrances of George Seaman, by Eugene Kim**

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*George Seaman was not only my colleague for the past seven years, but also a very special friend. While I was never a student of his, I taught next to George's studio at the Longy School of Music for many years. From what I could hear through the wall (and believe me, you could hear everything), his lessons were musical feasts. There was constant singing, exotic piano accompaniments to scales and Bach Cello Suites, countless words of encouragement, and more than a few conversations about his beloved Red Sox. George had a gift of making people feel comfortable, and I have many fond memories of sitting on evaluation panels where George had a way of reassuring nervous students so that they could play their best.*

*When I became Artistic Director of Project STEP, one of the first things I looked forward to was to send students to George. He taught many students of all ages and levels in Project STEP for many years, and he always felt strongly about STEP's mission. One of his lasting pieces of advice to me was that in order to entice people to fall in love with music, you have to understand the whole child and his or her family. Whenever we would talk about his STEP students, he would love to talk about how this student was wonderful, and how this mother was so dedicated and how this family was so supportive. Many of the students and families in Project STEP do not come from musical backgrounds and the classical music world could be quite foreign to them. George made it to be his mission to be as nurturing a guide as possible. Many people have spoken about the incredible kindness and generosity towards his students. That is all true, and I should mention that he was an exacting teacher at the same time, being able to foster a student's discipline following his very well-crafted cello curriculum.*

*I also had the pleasure to play with George over the years in a variety of ensembles. If I could think about one word to describe him in that setting, it would be enthusiasm. Everyone who played with George knew that he needed a large perimeter of space around him, as he always played with gusto, and he couldn't be contained by the space constraints of any stage or pit! Whenever I sat next to him, conductors often glared at me, as they always looked in my direction as I was cracking up over one of the many jokes George would make during rehearsals.*

*Being a free-lance musician can be difficult, as there is little job security, and it is a competitive field. When I was starting out as a cellist, George went out of his way to encourage me both as a performer and a teacher, and I noticed that he took it upon himself to be supportive to many young cellists. I was always amazed at what kind of colleague George was—he would often be there at a concert cheering for another cellist after already having a full day of rehearsals and teaching. George was always truly generous with the compliments and support that he had for his colleagues.*

*It's very difficult to imagine the musical life of Boston without George—he was a very true musician and human being, in addition to being really lovable. He had so much joy to share, and I often found myself smiling just from being around him. While we really lost George too soon, he leaves behind so many friends, colleagues and students who share fond memories of him. I always felt so lucky to know him.*