

FACULTY ARTIST SERIES

EASTMAN VIRTUOSI

Saturday, January 27, 2024

Kilbourn Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Trio for Horn, Violin, and Piano, Op. 44 (1953) Lennox Berkeley
Allegro (1903-1989)
Lento
Tema con variazioni

W. Peter Kurau, horn
Renée Jolles, violin
Chiao-Wen Cheng, piano

Tonadilla para dos guitarras (1959) Joaquín Rodrigo
Allegro ma non troppo (1901-1999)
Minueto pomposo
Allegro vivace

Nicholas Goluses and Dieter Hennings, guitars

INTERMISSION

Where Words Leave Off, Music Begins (2022) Mark Kellogg
Prelude (b. 1964)
Stopping By Woods on a Snowy Evening (1923) Robert Frost
Miles To Go
Optimistic Mornings
Why I Wake Early (2004) Mary Oliver
Alone (1975) Maya Angelou
A Mellow Croon
Kind of a National Anthem
I Hear America Singing (1860) Walt Whitman
Requires (2022) Mark Kellogg
Grace

Mark Kellogg, trombone and narrator

PROGRAM

Shadow Chasers (1994)

Michael Burritt
(b. 1962)

Michael Smith, Sean McWilliams,
Brandon Berlanga, and Anders Wong, percussion
Michael Burritt, marimba

Welcome to our second concert of the Eastman Virtuosi 2023-2024 season. Please join us for our final concert on March 30, 2024, featuring world-class chamber music performances by Eastman faculty.
- Bonita Boyd and Renée Jolles, Artistic Directors

PROGRAM NOTES

Trio for Horn, Violin, and Piano, Op. 44 (1953) Lennox Berkeley

This *Trio*, commissioned by the pianist Cohn Horsley, was written in the autumn of 1952 and first performed in March of the following year at a concert in the Victoria and Albert Museum, London. It is in three movements:

1. *Allegro*. The principal theme, based on rising fourths, is announced without any preamble by the horn and immediately echoed by the violin. The second subject is in a contrasting and gentler mood. The development section is based mainly on the counter subject (heard originally on the piano at the beginning of the work) and the second subject, combined with a certain amount of new material. In the recapitulation, the parts taken in the opening by horn and piano are reversed, but after this very little actual repetition takes place.

2. *Lento*. This begins with an eight-bar tune played by the violin, and repeated, in a modified form, immediately by the horn. A passage for piano alone leads to the central section which mainly consists of new material. The opening is repeated with the melody shared between the violin and the horn, and after some allusions to the middle section a short coda ends the movement.

3. *Theme and Variations*. The first part of the theme is stated by the piano, the other instruments entering for the second part.

Variation 1: *Allegro moderato*. The first part of the theme is used and varied by continuously changing rhythms.

Variation 2: *Allegretto*. A quiet melodic variation

Variation 3: *Lento*. For horn and piano only; a variation on one phrase of the theme,

Variation 4: *Vivace*. Violin and piano alone. The falling seventh with which the theme begins is here inverted — later the second part of the theme is used.

Variation 5: *Allegretto*. Fragments of the theme are heard above an ostinato figure which is begun by the horn.

Variation 6: *Moderato*. A slow waltz, which keeps fairly closely to the theme.

Variation 7: *Adagio*. The theme appears in the bass of the piano, while a new melody is heard above it.

Variation 8: *Moderato*. This variation exploits the characteristic interval of the seventh.

PROGRAM NOTES

Variation 9: A lively gigue leading straight into —

Variation 10: Moderato. The first part of the theme only is used in this variation which, returning to the tempo of the beginning, concludes the work.

— *Lennox Berkeley*

Shadow Chasers (1994)

Michael Burritt

Shadow Chasers was written in 1994 and premiered at the Percussive Arts Society International Convention in Atlanta, GA in November of that year. The work is structured in a rondo form framed by a slow cadenza-like introduction and coda. It was originally written as a solo vehicle that I later decided would work well with ensemble accompaniment and is performed most often in this setting. It is scored for percussion quartet using a variety of timbres that include keyboard percussion and membraned instruments, as well as the unique sounds of bamboo chimes, Chinese Opera gongs, log drums and rain stick.

In his writing, the English author C.S. Lewis referred to our time on earth as living in the “Shadow-Lands”, suggesting that there is a brighter, more peaceful existence beyond this life. Many implications can be drawn from this metaphor. I have always considered myself, and most people, to be someone who chases after the things of the Shadow Lands (a “Shadow Chaser”) rather than those of a higher calling. I, too, often look for rewards here instead of in my relationship with God. This is a battle I will constantly fight.

— *Michael Burritt*

MEET THE ARTISTS

W. Peter Kurau, Professor of Horn, Director of the Eastman Horn Choir, and hornist with Eastman Brass, was appointed in 1995 to the full-time faculty at the Eastman School of Music, succeeding Verne Reynolds. He previously served on the faculties of the University of Missouri-Columbia, SUNY-Geneseo, Roberts Wesleyan College, Houghton College, and Nazareth College.



In September 2004, he was appointed Principal Horn of the Rochester Philharmonic Orchestra, having previously served as Assistant Principal/Acting Principal Horn (1983-95) and as Acting Assistant Principal Horn (2002-2004).

A prizewinner in the Heldenleben International Horn Competition and a recipient of an I.T.T. International Fellowship and numerous faculty merit and development awards, he also served as an Artistic Ambassador for the United States Information Agency, presenting recitals and master classes in Serbia-Montenegro, Kazakstan, Macedonia, and Syria during September 1997. Active as a soloist, chamber musician, and clinician (the latter for Conn/Selmer), he has appeared in these capacities at conventions of the International Horn Society, International Trumpet Guild, College Music Society, Music Educator's National Conference, New York State School Music Association, Music Teacher's National Association, National Association of College Wind and Percussion Instructors, Southeast Horn Workshop, Northeast Horn Workshop, Mid-South Horn Workshop, Midwest Band and Orchestra Clinic, Eastman/Hamamatsu Seminar, Matsumoto Horn Seminar, South Korean Horn Workshop, the 2002 German Brass Academy and Sauerland Festival, Lieksa (Finland) Brass Festival, and leading universities throughout the United States and Europe (including the Hochschule für Musik/Detmold, the Sibelius Academy, the Helsinki Scandia, and the Lahti Conservatory), as well as at the Bravo! Colorado Festival, Grand Teton Music Festival, Chautauqua Festival, Orford Festival, Skaneateles Festival, Fortissimo!, Bowdoin Summer Music Festival, Monteux School, Eastern Music Festival, Kendall Betts Horn Camp, Texas Music Festival, International Festival Institute at Round Top (TX), and Sun Valley (ID) Summer Symphony.

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Active within the International Horn Society, having served on its Advisory Council for eight years and as Vice-President, Secretary-Treasurer, Pedagogy Editor and member of the Editorial Board for the Horn Call, he hosted the 29th Annual International Horn Workshop, held in 1997 at the Eastman School. He is honored and humbled to be the 2016 recipient of the I.H.S. Punto Award.

He has been active in commissioning and premiering new works for horn, including compositions by noted American composers Verne Reynolds, John Cheetham, Mark Shultz, Yehudi Wyner, Sydney Hodkinson, James Willey, Daniel Baldwin, James Walker, Margaret Brouwer, and Eric Street. In 1991, he appeared as soloist in the first modern performance of the then recently discovered and reconstructed version of the Mozart *Rondo, K.371 for Horn and Orchestra*. He received his formal musical education at the Eastman School, the Guildhall School of Music and Drama, Royal College of Music, University of Connecticut, and Florida State University, where his principal teachers were Verne Reynolds, David Cripps, William Capps, and Horace Fitzpatrick (natural horn).

Renée Jolles, violinist, enjoys an eclectic career as soloist and chamber artist specializing in a wide variety of styles from the Baroque to the contemporary. Hailed as a “real star” by The New York Times for her New York concerto debut in Alice Tully Hall, she has premiered hundreds of works, including the American premiere of Schnittke’s *Violin Concerto No. 2*. Ms. Jolles is a member of the Jolles Duo (harp and violin), Continuum, Intimate Voices, the Bedford Chamber Players (with Baroque harpsichordist Anthony Newman), the New York Chamber Ensemble, and is a concertmaster of the world-renowned, Grammy Award-winning, conductorless Orpheus Chamber Orchestra. She has performed in major concert halls throughout Europe, Asia, North and South Americas. Honored to be a featured soloist in three world premieres in live broadcasts from Carnegie Hall as part of the Orpheus “New Brandenburg” commissions, she can be heard in these performances on the WQXR website. She has performed at festivals such



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as Marlboro, Cape May, Bowdoin International Music Festival, Suzhou Music Festival (China), Lucerne Festival (Switzerland), ISCM World Music Days (Luxembourg), Edinburgh International Festival, Caracas Festival (Venezuela), and Irkhom Festival (Uzbekistan). Committed to recording new music, she can be heard as soloist and chamber artist on the Deutsche Grammophon, Cambria, CRI, North/South Recordings, Albany, and New World labels. In 2014, Ms. Jolles inaugurated The Eastman School of Music's celebrated annual Holocaust Remembrance Concert series featuring faculty performances of neglected masterworks by composers who perished or survived during this time, and modern works based on Holocaust themes.

In 2019, Ms. Jolles was the recipient of Eastman's Eisenhart Award for Excellence in Teaching. Before accepting the position of Professor of Violin at The Eastman School of Music, Ms. Jolles was on the faculty of the Juilliard School, Pre-College Division, the Mannes School of Music, Preparatory Division, and the Aaron Copland School of Music at Queens College. During the summer, she is on the faculty at the Bowdoin International Music Festival, Aria Summer Music Academy, Portland Bach Festival, and Bach Virtuosi. She has given guest master classes at major conservatories and festivals around the world, and has served as an adjudicator in competitions such as the Washington International Competition, Postacchini International Violin Competition, Walgreens National Concerto Competition, and The Juanita Miller Competition. She earned BM and MM degrees from Juilliard, where she held teaching fellowships in Ear-Training and as assistant to Joel Smirnoff of the Juilliard String Quartet, was the winner of the Violin Concerto Competition, and was the recipient of the William Schuman Prize, the school's highest award given to graduating Masters students. Her teachers have included Lewis Kaplan, Felix Galimir, Jacob Lateiner, and members of the Juilliard, Tokyo, and American String Quartets.

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A versatile musician and educator, Taiwanese pianist **Chiao-Wen Cheng** has performed as soloist, recitalist, and chamber musician in major venues throughout the United States, Europe, and Asia. Cheng has become a sought-after collaborative partner through her sensitive playing, vibrant sound colors, and detailed voicing. Cheng has performed with violinist Juliana Athayde, Yoojin Jang, Renée Jolles, and Robin Scott,



cellist Steve Doane, Guy Johnston, and Astrid Schween, and members of many major orchestras. She has also performed at the Aspen Music Festival, the Atlantic Music Festival, Bowdoin International Music Festival, the International Bass Convention, International Trombone Festival, International Viola Congress, society for Chamber Music in Rochester, Seattle Symphony Chamber Music Series, Seattle Trombone Workshop, and the Southeast Trombone Symposium. Since 2019, Cheng has been an Artist-Faculty Piano Collaborator at the Perlman Music Program. In 2022, she was hired as the Collaborative Pianist for the U.S. premier of Tan Dun's trombone concerto.

Cheng's solo engagements include concerto performances with the Fort Worth Symphony, Greece Symphony, and Taiwan Shin-Min Orchestra, as well as solo recitals in major venues. Cheng has won numerous piano competitions and awards, including the Clara Ascherfeld Award in Excellence in Accompanying at Peabody Institute (2009); the Excellence in Accompanying Award at the Eastman School of Music (2010); and first prizes in the the Piano Texas International Academy and Festival Concerto Competition (2010) and the Schubert Club Competition (2012). Cheng began piano lessons with her aunt at the age of four. She completed her bachelor's degree at the University of Cincinnati College-Conservatory of Music as a student of Frank Weinstock, where she received a Van Cliburn Scholarship. She completed her master's degree at Peabody Institute, Johns Hopkins University as a student of Benjamin Pasternack, where she received a full scholarship. Cheng holds a doctoral degree from the Eastman School of Music, where she was a student and teaching assistant of Barry Snyder. At Eastman, Cheng was also the recipient of a graduate assistantship as a collaborative pianist and large ensemble pianist. Cheng is currently an Assistant Professor of Collaborative Piano at the Eastman School of Music. She joined the Rochester Philharmonic Orchestra as a Principal Keyboard in 2022.

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Nicholas Goluses's concert tours as soloist, with orchestra, and as chamber musician have taken him across North America, South America, Europe, Australia, and the Far East to critical acclaim. The New York Times wrote: "Goluses produced an elegant sound. And the finales, taken dangerously fast, were accurate, transparent, and impressively articulated. Mr. Goluses gave persuasive, energetic, readings." His many New York recitals have taken place in Merkin Hall, Weill Hall at Carnegie Hall, Alice Tully Hall and Kaufmann Auditorium at the 92nd Street Y. Goluses has been a featured performer at major festivals throughout the world and has performed as concerto soloist with the New Jersey Symphony, Colorado Symphony, Rochester Philharmonic, American Wind Orchestra, Manhattan Symphony, Louisiana Sinfonietta, Jacksonville Symphony, Eastman Virtuosi, Heidelberg Symphony, Savannah Symphony, Guanajuato Symphony, Rochester Chamber Orchestra, Eastman Philharmonia, the Los Angeles Philharmonic, and the Macon Symphony among others. He enjoys an active duo with flutist Bonita Boyd and has collaborated with the American and Ying String Quartets, violinists Zvi Zeitlin and Juliana Athayde and tenors Robert Swensen and Anthony Dean Griffey. His recent concert activity is highlighted by a concert tour of China, comprising 23 cities throughout the country, as well as concerts in Belgium, Ireland, and throughout the US.



Nicholas Goluses is Professor of Guitar at the Eastman School of Music, where he is recipient of the Eisenhart Award for Excellence in Teaching. Before coming to Eastman he held the Andrés Segovia Faculty Chair at Manhattan School of Music where he received the Doctor of Musical Arts degree, and was the recipient of the Pablo Casals Award and the Faculty Award of Distinguished Merit. His students have won major awards and competitions throughout the world including Darwin (Australia), Allentown, GFA, D'Addario, MTNA, Appalachian, Taxco (Mexico), Rantucci, Rosario, Stotsenburg, Paracho (Mexico), Brock (Canada) World Competition, Philadelphia Guitar Society, Lone Star Competition, Louisville Competition, Memphis Competition, Harvard Foote Prize, Hamilton, Belgium, Fulbright, CAPES (Brazil) and a Grammy. In addition

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his students hold numerous professorships throughout the US, Australia, Mexico, Canada, Brazil, England, Taiwan, and Germany. Prof. Goluses is in great demand for master classes at leading institutions throughout the world.

Goluses has recorded for Linn, Naxos, Albany, BMG, Nueva Venecia Records. His recordings have received wide critical and audience acclaim; for his CD of sonatas of Johann Sebastian Bach the *Cleveland Plain Dealer* wrote: "Played with masterly control of form and substance"; of his CD of late guitar works of Fernando Sor, *Fanfare* wrote: "Nicholas Goluses plays superlatively" and Classical Guitar (London) wrote "his performance compels the highest praise." He has recorded two duo CDs with flutist Bonita Boyd for Albany Records (*Chronicles of Discovery* and *Quicksilver*), and *Night Strings* with violist George Taylor. His newest solo CD, *From Afar*, with works by Britten, Schwantner, Ponce, Falla, and Theodorakis was reviewed by *American Record Guide*, "Goluses is masterly. He is a musician's musician." His 2018 CD for Linn Records of the music of Samuel Adler features Maestro Adler's *Concerto for Guitar and Orchestra* with the Eastman Philharmonia Chamber Orchestra conducted by Neil Varon, *Ports of Call* with Juliana Athayde and Renée Jolles, violinists, *Into the Radiant Boundaries of Light* with violist Phillip Ying, and *Five Choral Scherzi* with the Eastman Chorale conducted by Bill Weinert.

Committed to performing new music for the guitar, Goluses has given world première performances of over 100 works, including solo pieces, concertos for guitar and orchestra, as well as chamber music by many of today's leading composers. His performance editions are published by Alfred Masterworks.

He is a member of the National Academy of Recording Arts and Sciences, has served on the Board of Directors for the Guitar Foundation of America and has been named Musician of the Year by Mu Phi Epsilon. He is the recipient of the 2019 Manhattan School of Music Distinguished Alumni Award. He has recently been named to the Fulbright International Specialist Award roster 2019-2024.

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The musical endeavors of **Dieter Hennings Yeomans** span from new music on guitar to early music for lute, baroque guitar, and theorbo and can be heard on the Naxos, Nonesuch, Bridge, Parma, NewBranch, New Albany, and Innova recording labels.



Mr. Hennings has been a soloist with Canada's New Music Concerts Ensemble, Riverside Symphony (NYC), Tito Scipa Orchestra (Lecce, Italy), Orquestra Sinfónica do Rio Grande do Norte (Brazil), Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, Orquestra Sinfónica de la Universidad de Guanajuato, Orquestra Filarmónica de Sonora, the University of Arizona Philharmonia, the Orquestra Filarmonica de Monterrey among many others. Mr. Hennings has won first prize in several prestigious competitions including the 2008 Aaron Brock International Guitar Competition (Toronto), 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Young Artists Competition, the 2001 Portland International Guitar Competition, among others.

Mr. Hennings is an active proponent of new music, particularly that of Latin America, having recently worked with composers Mario Davidovsky, Carlos Sanchez-Gutierrez, Juan Trigos and Ricardo Zohn-Muldoon. Mr. Hennings has recently premiered works by composers Jake Bancks, Wes Matthews, John Aylward, Beth Wiemann, Hebert Vazquez, Luca Cori, Juan Trigos and Scott Worthington and many more. Hennings has received grants from the Howard Hanson Institute for American Music, the Fondo Nacional para la Cultura y las Artes (México) and the Fondo Estatal para la Cultura y las Artes (Sonora, México) to commission and premiere contemporary works for guitar.

Recent engagements include concerts with pop-singer Natalie Merchant and baroque violinist Monica Huggett as well as appearances at the Mexican Embassy in Rome, Festival SpazioMusica of Cagliari, Conservatorio de las Rosas in Morelia, Mexico, University of Chicago, Festival Internacional de Chihuahua, New York's Joyce Theater, Julliard's Paul Hall, and New England Conservatory. Mr. Hennings is a resident artist at the East Coast Composers Ensemble and the Eastman Broad

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Band Ensemble, with whom he maintains an active performing schedule. Dieter Hennings is Professor of Music at the University of Kentucky and curates the UK International Guitar Series, which has brought to Lexington some of the finest guitarists in the world. Some of the artists featured on the series include David Russell, Paul O'Dette, Paul Galbraith, Nicholas Goluses, Adam Holzman, Jorge Caballero, Marcin Dylla, Zoran Dukic, Grisha Goryachev, and many more.

Mark Kellogg has embraced a wide range of musical roles throughout his career as a performer, teacher and administrator. Whether it's taken the form of appearing as a concerto soloist, playing in a wide variety of chamber ensembles, performing as an orchestral musician or as a jazz player, teaching students of all ages or overseeing artistic programs or festivals, he has been most fortunate to explore a rich array of musical opportunities. In addition to holding the position of Professor of Trombone at the Eastman School of Music, Mr. Kellogg is chair of the Winds, Brass and Percussion Department and an affiliate faculty member in the school's departments of Jazz and Contemporary Media and Music Teaching and Learning. Co-Director of the Eastman Trombone Choir and Director of the Eastman Brass Guild, he also leads the school's faculty mentoring program in his position as Director of Faculty Development.



An Eastman faculty member since 1991, Mr. Kellogg's past duties have included teaching euphonium, leading the school's audience development program *Eastman To Go*, chairing Eastman's chamber music department and initiating a course under the auspices of Eastman's Arts Leadership Program called "Parallels Between Acting and Musical Performance". This course was inspired by the work of his son, Rob Kellogg, a professional actor in New York City.

Mr. Kellogg performed for twenty-eight years as a member of the Rochester Philharmonic Orchestra. He occupied the Austin Hildebrandt Principal Trombone position and appeared as soloist with the RPO on many occasions, performing the concerti of Tomasi, Albrechtsberger,

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Larsson, Shilkret and Jeff Tyzik (commissioned by the RPO in celebration of the orchestra's 80th anniversary), works by Elliott Carter and Fred Sturm and numerous jazz and euphonium solos on the orchestra's Pops series. Prior to his appointment in the Rochester Philharmonic, Mr. Kellogg performed as a member of the San Francisco Symphony and the National Repertory Orchestra. In recent seasons, he has also played with the Oregon Symphony, the Florida Orchestra, the Charleston Symphony, the Naples Philharmonic and Symphoria.

Mr. Kellogg has been a frequent guest with the Eastman Wind Ensemble, appearing as soloist in the Eastman Theatre and on tours to Japan and Carnegie Hall with Donald Hunsberger and Mark Davis Scatterday. He has also performed as a soloist with the Hartford Symphony, the US Army Orchestra, the University of Rochester Symphony, the Youngstown Symphony, the Penfield Symphony, the Hamilton New Music Ensemble, Brazil's Orquestra Sinfonica do Theatro da Paz, and Argentina's Camerata Eleuthera Chamber Orchestra.

Active as a jazz and chamber musician, Mr. Kellogg was a founding member of the brass and percussion ensemble *Rhythm & Brass*, touring the United States and Japan and making four recordings during his two years in the group. He has also performed with Clark Terry, Chris Vadala, Wynton Marsalis, Eddie Daniels, and Mel Tormé. Jazz and commercial recordings include collaborations with Jeff Tyzik, Gene Bertocini, Allen Vizzutti, Steve Gadd, Gap Mangione and as a member of the Dave Rivello Ensemble. His jazz recording with Eastman School faculty colleague pianist Tony Caramia, *Upstate Standards*, celebrates the music of upstate New York composers Harold Arlen, Alec Wilder, and Jimmy Van Heusen. Mr. Kellogg's most recent CD, *Impressions*, is a collection of French music for trombone and piano, featuring pianists Joseph Werner and Christopher Azzara. Since 2016, he has performed extensively with pianist Priscilla Yuen across the United States and South America.

A Conn Trombone performing artist, Mr. Kellogg has made appearances at numerous festivals and low brass symposia including the International Trombone Festival, the American Trombone Workshop, the Falcone International Euphonium and Tuba Festival, the Northeast Regional Tuba-Euphonium Conference, the Asian Pacific Music Educators Conference, the New York Brass Conference, the National Taiwan Symphony

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Orchestra's International Youth Orchestra Institute, the Hawaii Performing Arts Festival and the New World Symphony as well as at trombone festivals and master classes in Panama, Costa Rica, Argentina, Brazil and Germany.

In 2006, Mr. Kellogg founded Eastman's annual Summer Trombone Institute, a week-long workshop for high school, college, young professional and adult amateur trombonists. In June 2014, he served as co-host of the International Trombone Festival, held at the Eastman School.

Mark Kellogg and his wife, Meghan, a professional pianist, organist, singer and choral director, live in Brighton with their four cats.

Having performed on four continents and more than forty states, **Michael Burritt** is one of his generation's leading percussionists. He is in frequent demand, performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burritt has been soloist with the United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Nexus, Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany) and the Amores Percussion Group (Spain). Mr. Burritt has three solo as well as numerous chamber recordings. In 2018 he recorded his *Home Trilogy* with the world-renowned percussion group Nexus, and is soon to release a new recording of solo and chamber works by Alejandro Viñao with the Grammy Award-winning Third Coast Percussion. In 2006 he recorded the Joseph Schwantner *Percussion Concerto* with the Calgary Wind Ensemble on the Albany label.



He has been a featured artist at nine Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall. Mr. Burritt has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, Nexus, Third Coast Percussion and the The Peninsula Music Festival Orchestra.

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Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument, and are frequently required repertoire on international competitions. Commissions include The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Nexus and the Paris Percussion Group. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music, and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Malletch, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with the Zildjian Company, Evans Drum Heads, and Yamaha Drums. Mr. Burritt is the President Elect of Percussive Arts Society, was a member of the Board of Directors from 1996 to 2008, a contributing editor for *Percussive Notes* magazine from 1991 to 2006 and was chairman of the PAS Keyboard Committee from 2004 to 2010.

Michael Burritt is currently Professor of Percussion and chair of the Winds, Brass, and Percussion department at the Eastman School of Music. He is only the third person in the history of the school to hold this position. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burritt received his Bachelor ('84) and Master of Music ('86) Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music.

We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Thursday, February 1, 2024 at 7:30 PM

Over the course of eight concerts, Professor Kobrin will present all 32 of Beethoven's piano sonatas throughout the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

FACULTY ARTIST SERIES

Masumi Per Rostad, viola

Hatch Recital Hall

Friday, February 2, 2024 at 7:30 PM

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

EASTMAN OPERA THEATRE

Winter Double Bill: Ariadne auf Naxos & Dido and Aeneas

Annex 804

January 27, February 1 – February 3 at 7:30 PM

January 28, February 4 at 2:30 PM

Music of Richard Strauss and Henry Purcell

*Tickets are required and can be purchased on EastmanTheatre.org

Eastman Wind Orchestra with Perinton Concert Band

Kodak Hall at Eastman Theatre

Wednesday, January 31, 2024 at 7:30 PM

Music of Thomas, Horne, Higdon, Alarcon, and Gould



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER