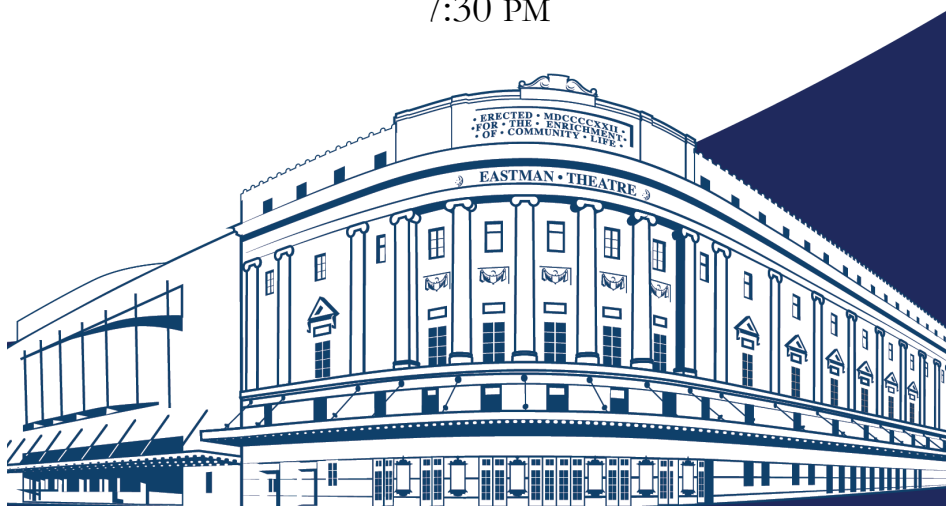


FACULTY ARTIST SERIES

EASTMAN VIRTUOSI

Saturday, January 31, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

PROGRAM

Pastorela (1946)

William Grant Still
(1895-1978)

David Bowlin, violin
Tony Cho, piano

Tres canciones españolas (1951)

En Jerez de la Frontera
Adela
De Ronda

Joaquín Rodrigo
(1901-1999)

Four French Folk Songs (1959)

Réveillez-vous
J'ai descendu
Le Rossignol
Marguerite, elle est malade

Mátyás Seiber
(1905-1960)

Robert Swensen, tenor
Nicholas Goluses, guitar

INTERMISSION

Piano Trio No. 4 in E Minor ("Dumky"), Op. 90 Antonin Dvořák

Lento maestoso – Allegro quasi doppio movimento (1841-1904)
Poco Adagio – Vivace non troppo
Andante – Vivace non troppo
Andante moderato – Allegretto scherzando
Allegro – Meno mosso
Lento maestoso – Vivace

Mikhail Kopelman, violin
Rosemary Elliott, cello
Irina Lupines, piano

*We hope you enjoyed tonight's concert. Please join us for our remaining
Eastman Virtuosi concert on March 28, 2026.
— Bonita Boyd and Renée Jolles, Artistic Directors*

TEXT & TRANSLATIONS

Tres canciones españolas (1951)

Joaquín Rodrigo

En Jerez de la Frontera

En Jerez de la Frontera
había un molinero honrado,
que ganaba su sustento
con un molino alquilado;
pero es casado
con una moza
como una rosa,
como es tan bella,
el corregidor nuevo
prendó de ella.

En Jerez de la Frontera,
ríese la molinera,
y al corregidor decía,
que amores le pedía:
“Ay, sois gracioso,
muy generoso,
muy lisonjero,
también caballero,
mas quiero a mi molinero,
es mi dueño.”

Adela

Una muchacha guapa,
llamada Adela, llamada Adela,
Los amores de Juan
la lleva enferma, y ella sabía,
Que su amiga Dolores lo entretenía.

El tiempo iba pasando,
Y la pobre Adela, y la pobre Adela,
Más blanca se ponía
Y más enferma; y ella sabía
Que de sus amores se moriría.

In Jerez de la Frontera

In Jerez de la Frontera
there lived an honest miller,
who earned his living
with a rented mill;
but he was married
to a maiden
as lovely as a rose,
like Tenbelia.
The new magistrate
fell for her.

In Jerez de la Frontera
the miller's wife laughed,
and she said to the magistrate
what love she begged of him:
“Oh, you are charming,
very generous,
very flattering,
and a gentleman too.
But I love my miller,
he is my Master.”

Adela

A beautiful girl
named Adela,
Juan's love
made her ill, and she knew
that her friend Dolores was keeping
him company.

Time went by,
and poor Adela
grew paler
and sicker; and she knew
that she would die of her love.

TEXT & TRANSLATIONS

De Ronda

Manzanita colorada
¿cómo no te caza el suelo?
¡Toda la vida he andado
La resalada
Por alcanzarte y no puedo!

Dentro de mi pecho tengo
Dos escaleras de vidrio:
Por una sube el querer
La resalada
Por otra baja el cariño

De Ronda

Little red apple,
how come you don't fall to the ground?
All my life I have wandered,
longing to reach you,
and I cannot.

Inside my chest
I have two glass ladders;
on one, longing ascends,
on the other,
affection descends.

Four French Folk Songs (1959)

Mátyás Seiber

Réveillez-vous

Réveillez-vous, belle endormie,
Réveillez-vous, car il est jour.
Mettez la tête à la fenêtre,
Vous entendrez parler de vous.

La belle a mis le pied à terre,
Tout doucement s'en est allée.
D'une main elle ouvrit la porte:
"Entrez, galant, si vous m'aimez."

Mais la belle s'est endormie
Entre les bras de son amant,
Et celui-ci qui le regarde
En lui voyant ses yeux mourants.

Que les étoiles sont brillantes,
Et le soleil est éclatant,
Mais les beaux yeux de ma maîtresse,
Et sont encore le plus charmants.

Wake up

Wake up, beautiful sleeper,
Wake up, because it's day.
Put your head out the window,
You'll hear people talk about you.

The beauty put her foot on the floor,
Slowly made her way.
With one hand she opens the door:
"Come in, galant one, if you love me."

But the beauty fell asleep
Between the arms of her lover,
And he, who watched her,
saw her dying eyes.

How brilliant the stars,
And how bright the sun,
But the eyes of my mistress
are the most charming of all.

TEXT & TRANSLATIONS

J'ai descendu

J'ai descendu dans mon jardin
pour y cueillir le rosmarin.
Gentil coq'licot, mesdames,
gentil coq'licot nouveau.

J'n'en avais pas cueilli trois brins
qu'un rossignol vint sur ma main.

Il me dit trois mots en latin,
que les hommes ne valent rien.

Que les hommes ne valent rien,
et les garçons encore moins bien.

Des dames il ne me dit rien,
mais des d'moiselles beaucoup
d'bien.

Le Rossignol

Rossignolet des bois,
rossignolet sauvage,
apprends-moi ton langage,
apprends-moi-z à parler;
apprends-moi la manière
comment il faut aimer.

“La belle, on dit partout
que vous avez des pommes,
des pommes, des reinettes,
qui sont dans vot' jardin;
Permettez moi, la belle
que j'y porte la main.”

“Non, je ne permets pas
que l'on touche à mes pommes.
Apportez-moi la lune,
le soleil à la main.
Vous toucherez les pommes
qui sont dans mon jardin.”

I went down

I went down to my garden
to pick rosemary.
Sweet poppy, my ladies,
sweet new poppy.

I hadn't even picked three sprigs when
a nightingale landed on my hand.

He said to me three words in Latin,
that men are worthless.

That men are worthless,
and boys are worth even less.

He didn't tell me anything about the
ladies, but he spoke very highly of
young women.

Nightingale

Wood nightingale,
wild nightingale,
teach me your language,
teach me to speak;
teach me the way,
how to love.

“Beauty, everyone says
that you have apples,
apples, rennets,
that are in your garden;
Allow me, beauty,
to place my hand upon it.”

“No, I don't allow anyone
to touch my apples.
Bring me the moon,
the sun in your hand.
Only then may you touch the apples
that are in my garden.”

TEXT & TRANSLATIONS

Marguerite, elle est malade

Marguerite, elle est malade, il lui faut
le médecin!

Médecin par sa visite

lui a défendu le vin.

“Médecin, va t’en au diable,
puisque tu défend le vin!

J’en ai bu toute ma vie,
j’en boirai jusqu’à le fin.”

Marguerite, she is sick

Marguerite is ill,
she needs a doctor!

The doctor says in his visit
that he forbids wine.

“Doctor, go to hell
since you forbid me to drink wine!

I’ve drunk all my life,
I will drink until the very end.”

MEET THE ARTISTS

Recognized for his “rich, alluring tone” and praised as “brilliant” (*the New York Times*), violinist **David Bowlin** has led a wide-ranging career as a soloist and chamber musician, performing an expansive repertoire. First prize winner of the Washington International Competition, he has performed across the Americas, Europe, and Asia. Among his dozens of world premieres are violin concerti written for him by Marcos Balter, Alexandra Hermentin, and Donald Crockett, with performances at Lincoln Center’s Mostly Mozart Festival, Carnegie Hall’s Weill Recital Hall, and at the Aspen Music Festival, respectively. In 2011 he made the premiere recording of Huang Ruo’s *Omnipresence Concerto* on the Oberlin Music label.



A dedicated teacher, Bowlin currently serves on the faculty of the Eastman School of Music, and for 17 years served on the faculty of the Oberlin Conservatory of Music. In the summer he teaches on the faculty of the Kneisel Hall Chamber Music Festival, and has also been faculty artist at the Bowdoin International Music Festival, the Sarasota Music Festival, and the ARIA Academy. He has given many masterclasses throughout the US and abroad, most recently at the Australian National Academy of Music, the Royal Danish Academy of Music, the Norwegian Academy, Malmö Academy of Music in Sweden, Seoul National University, Yonsei University, and the Kunstuniversität Graz.

MEET THE ARTISTS

As a chamber musician, Bowlin performs regularly with the Bowlin-Cho Duo, and has been a longtime member of the Oberlin Trio. He was a founding member of the highly-acclaimed International Contemporary Ensemble and is a former member of the Naumburg Award-winning Da Capo Chamber Players. Chamber music collaborations include guest performances with the Juilliard Quartet, as well as with members of the Emerson and Brentano Quartets. He has made several tours with Musicians from Marlboro and has been a guest artist with many organizations, including the Boston Chamber Music Society, ChamberFest Cleveland, the Portland Chamber Music Festival, the Banff Centre, Bridgehampton Chamber Music Festival, Ojai, Songfest, Chamber Music Chicago, the Chesapeake Chamber Music Festival, and the Four Seasons festival. As concertmaster, he has appeared as a guest with the Saint Paul Chamber Orchestra, the Toronto Symphony, the IRIS Chamber Orchestra, the Marlboro Festival Orchestra, and the San Antonio Philharmonic.

Honors include the Samuel Baron Prize from Stony Brook University and the Samuel Sanders Prize from the Classical Recording Foundation, New York City. He is a graduate of the Oberlin Conservatory of Music, The Juilliard School, and Stony Brook University, where his principal teachers were Ronald Copes, Pamela Frank, Ani Kavafian, Philip Setzer, and Roland and Almita Vamos.

Pianist **Tony Cho** enjoys a multifaceted career in keyboard collaborative art as a recitalist and teacher, with broad experience as both a vocal/opera and instrumental chamber music coach. He has performed at Weill Carnegie Hall in New York City, Zipper Hall in Los Angeles, Ganz Hall in Chicago, Meany Hall in Seattle, the Honolulu Museum of Art, Harris Concert Hall in Aspen, and many others throughout the United States and abroad. His performances with various artists have been featured on WKCR New York, WVIZ Cleveland's Ovarions Series, WXOJ Northampton, and live on KVID Denver, KHPH Honolulu, WVIK Quad Cities, and Maine Public Radio's Tiny Screen Concert Series.



MEET THE ARTISTS

Together with his duo and chamber music partner, violinist David Bowlin, Cho has appeared at the Kneisel Hall and Bowdoin International Chamber Music Festivals, Credo Chamber Music, Chamber Music Quad Cities, the International Chamber Music Festival of Thessaloniki, and with Fermata Chamber Soloists in Boston, among others. Their recordings of violin-piano duo repertoire by Albert Roussel and Martin Bresnick can be found on the Naxos and New Focus labels.

Prior to joining the faculty at the Eastman School of Music, Cho had held vocal and chamber music coaching positions at The Juilliard School, the University of Southern California, Chapman University, and the Oberlin Conservatory. His summer festival faculty appointments have included the Hawaii Performing Arts Festival, Taos Opera Institute, and SongFest at the Colburn School. He attended the Aspen Music Festival as an opera coaching fellow for many summers, which launched an extensive career in opera as an assistant conductor and coach for over 70 productions at various schools and professional opera houses, including Central City Opera, Glimmerglass Opera, Hawaii Opera Theater, Long Beach Opera, Opera Santa Barbara, Sarasota Opera, Tulsa Opera, and Virginia Opera, and others.

He has given masterclasses in piano, voice, and chamber music at many institutions in the U.S. and abroad, including the Norwegian Academy of Music in Oslo, the Ingesund School of Music in Arvika, Sweden, the Central Conservatory in Beijing, and at various universities in South Korea.

Originally from South Korea, Cho holds degrees in piano performance from the University of Washington and the University of Cincinnati, College-Conservatory of Music, as well as a bachelor's degree with a minor in Spanish Literature from Oklahoma State University, where in 2017 he was honored with the Distinguished Music Alumnus Award. His principal teachers were Dr. Thomas Lanners, Frank Weinstock, Michael Chertock, and Craig Sheppard.

MEET THE ARTISTS

Robert Swensen received his BM from the University of Arizona and graduated MM cum laude from the University of Southern California. He went on to participate in the San Francisco Opera's Merola program and to have contracts with the Staatstheater am Gärtnerplatz in Munich, the Bayerische Staatsoper in Munich, and with Staatsoper Unter den Linden in Berlin. He won first prize in the Concert Artists Guild International Competition, and presented his New York debut recital in 1987. He has received prizes in other competitions including Premio Giuseppe Borgatti Concorso, Italy, ARD Munich Competition, Walter Naumberg Competition, 's-Hertogenbosch in the Netherlands, Puccini Foundation, and George London Foundation.



He made his Carnegie Hall debut as George Brown in Boieldieu's *La Dame Blanche* with Renée Fleming and Opera Orchestra of New York under the direction of Eve Queler. He also was a frequent soloist with the Mostly Mozart Festival in Lincoln Center, appearing in the title role of *Il Sogno di Scipione* by Mozart. Mr. Swensen can also be seen in *Oedipus Rex* – on a recording for Philips, and in the film for the PBS Great Performances series created by Julie Taymor. He went on to perform the title role in that opera in productions in Montpelier, Naples, and at the Epidaurus Amphitheater in Greece with Gérard Depardieu. He appeared on Bavarian Television in the *St. John Passion* with the Munich Collegium/Bayerischer Rundfunk and the Weinachts-Oratorium with the Windsbacher Knabenchor under Hans-Friedrich Behringer and the Bayerischer Rundfunk Orchestra.

Other international performances include appearances in Rossini's *Mosè* for the Teatro La Fenice, Wagner's *Das Liebesverbot* for the Wexford Festival Ireland, Mozart's *Die Entführung aus dem Serail* for the Vienna State Opera, the title role in Stravinsky's *Oedipus Rex* for the Teatro di San Carlo in Naples, the title role in Mozart's *Idomeneo* for Antwerp Opera Belgium, Nadir in Bizet's *Les Pêcheurs de Perles* for the Opéra Comique in Paris, Giannetto in Rossini's *La Gazzza Ladra* in Palermo, the title role in Mozart's *Mitridate* at the Teatro Regio di Torino, and *Il Sogno di Scipione*, *Il Barbiere di Siviglia*, *Die Zauberflöte*, and *L'elisir d'amore* for the Bayerische Staatsopera Munich.

MEET THE ARTISTS

His concert appearances have included *Carmina Burana* for the Munich Festival, *Elijah* at the Herkulesaal Munich, *The Creation* at Teatro dell'Opera di Roma, Giuseppe Sinopoli conducting, Schumann's *Das Paradies und die Peri* for the Accademia Nazionale di Santa Cecilia, Rome with Wolfgang Sawallisch conducting, the Mozart *Requiem* in Cologne with Gary Bertini conducting, and as the Evangelist in the *St. Matthew Passion* at the Amsterdam Concertgebouw, with Nikolaus Harnoncourt conducting.

In the United States, Swensen has appeared in *Così Fan Tutte* for Santa Fe Opera and Opera Pacific, *Turandot* for Arizona and Kentucky Operas, *Il Barbiere di Siviglia* for the New York City Opera tour, and in *Don Giovanni* and *La Bohème* for the San Francisco Opera's Western Opera tour. Other contracts include *A Midsummer Night's Dream*, *Die Zauberflöte*, *Il Barbiere di Siviglia* and Argento's *Postcard from Morocco* for the Opera Festival of New Jersey, *Sweeney Todd* for Augusta Opera, *The Elixir of Love* for Madison Opera, and the Stage Manager for Lake George Opera's professional premiere of Rorem's *Our Town*.

A very successful recording artist, his extensive discography includes Saint-Saëns's *Samson et Dalila* and Stravinsky's *Oedipus Rex* for Philips, *Oedipus Rex* for Great Performances on PBS, Schumann's *Das Paradies und die Peri* for Deutsche Grammophon, the title role in Haydn's *Orfeo*, Duca Ottavio in Gazzaniga's *Don Giovanni* for Orfeo, St. Phar in Adam's *Le Postillon de Longjumeau*, and Graf Hugo in Spohr's *Faust* for Capriccio, Orff's *Trionfo d'Afrodite* and Mendelssohn's *Elijah* for EMI, the Opera Singer in Werner Eck's *Yolimba* and the Bach *St. John Passion* for BMG/RCA, and the tenor arias for the Bach *Christmas Oratorio* for Teldec. A passionate enthusiast of song literature, Mr. Swensen has recorded *Breath in a Ram's Horn – Songs of Daniel Asia* for Summit, *Once in a Dream – Songs of Alfvén, Grieg, Sibelius, and Rachmaninoff* for Capriccio, *Night and Dreams – Songs of Franz Schubert with James Day*, and *guitar* for ClearNote.

Swensen is devoted to the performance of lieder and has been featured often in the Eastman Faculty Artist Series, as well as in numerous master class–recital series in the United States and in Europe. He presented a Schwabacher debut recital for the San Francisco Opera series and was a frequent guest of Herman Prey in the Schubertiade performances in New York and Vienna.

MEET THE ARTISTS

Robert Swensen has served on the faculties of the University of Wisconsin-Madison School of Music, the University of Arizona School of Music and Dance, and has been an Eastman School of Music faculty member since 2001. He is a frequent adjudicator for NATS, Concert Artist Guild, and the *Classical Singer Magazine* Convention, where he has presented annual lectures on the training of the young male voice. For the Eastman Sings summer program, he presented a week-long seminar in vocal pedagogy, “Schubert to Sondheim: Training the Male Singer in Classical and Musical Theatre Repertoire”, with Michael Hanley.

His alumni and students have distinguished themselves in performances with international and regional opera companies, in addition to their Young Artist Programs. These include the Boston Early Music Festival, Carmel Bach Festival, Gardiner Monteverdi 450, the world tour of *Einstein on the Beach*, Santa Fe Opera, San Francisco Opera, Opera Saratoga, Portland Opera, Florentine Opera, the London and Broadway productions of *Book of Mormon*, the Bayerische Staatsoper Munich, Oper Frankfurt, Basel Opera, Seagle Colony, Wolf Trap Opera, Opera Theatre of St. Louis, Utah Festival Opera, Des Moines Opera, and the Salzburg Festival. His students have also been first prize winners in the Metropolitan Opera National Council Auditions and the Lotte Lenya competition.

Nicholas Goluses’ 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. “Nicholas Goluses reached the highest levels of instrumental virtuosity,” says *Generalanzeiger* (Bonn, Germany), while *Twentieth Century Guitar* writes, “Nicholas Goluses is a true American master,” and the *Star-Ledger* calls him “dazzling.”



His many New York City 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

MEET THE ARTISTS

throughout the world and has performed as concerto soloist with the Los Angeles Philharmonic, 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, 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 tenor Robert Swensen.

Dr. Goluses is Professor of Guitar at the Eastman School of Music, where he is the recipient of the Eisenhart Award for Excellence in Teaching. Before coming to Eastman, he was the first to hold the Andrés Segovia Faculty Chair at Manhattan School of Music, where he received the Doctor of Musical Arts degree, 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 World Competition (Canada), Philadelphia Guitar Society, Lone Star Competition, Louisville Competition, Memphis Competition, Harvard Foote Prize, Hamilton, Belgium, Fulbright, CAPES (Brazil), as well as a Grammy. In addition, his students hold numerous professorships throughout the US, Australia, Mexico, Canada, Brazil, England, Taiwan, and Germany. Professor Goluses is in great demand for master classes at leading institutions throughout the world.

Goluses has recorded for Naxos, Albany, BMG, Nueva Venecia, and Linn 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* said, "Nicholas Goluses plays superlatively," and *Classical Guitar* (London) wrote, "...his performance compels the highest praise." Goluses has recorded two duo CDs with Bonita Boyd for Albany Records (*Chronicles of Discovery* and *Quicksilver*), and *Night Strings* with violist George Taylor. His solo CD, *From Afar*, with works by Britten, Schwantner, Ponce, Falla, and Theodorakis was reviewed by *American Record Guide*: "Goluses is masterly, a musician's

MEET THE ARTISTS

musician.” His 2018 CD for Linn Records features Samuel Adler’s *Concerto for Guitar and Orchestra*, *Ports of Call*, *Into the Radiant Boundaries of Light*, and *Five Choral Scherzi*. His newest album, *Across the Horizon*, includes the world premiere recording of Stephen Goss’s *A Concerto of Colours* for guitar and wind orchestra, Astor Piazzolla’s *Cinco Piezas* for solo guitar, *Stélé* by Australian composer Phillip Houghton, and the world premiere recording of Bill Dobbins’ *Fantasia* for solo guitar composed for Goluses. WXXI has written, “he showcases his greatest strength as a player — balancing technical mastery with warmth and charisma.”

Committed to performing new music for the guitar, Goluses has given world premiere performances of more than 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.

Goluses is a member of the National Academy of Recording Arts and Sciences and has served on the Board of Directors for the Guitar Foundation of America. Named Musician of the Year by Mu Phi Epsilon. He is the recipient of the Centennial Distinguished Alumni award from Manhattan School of Music. He has been a Fulbright Specialist Professor since 2019.

For more information, please visit WWW.GOLUSES.COM

Mikhail Kopelman graduated from the Moscow Conservatory where he studied with Maya Glezarova and Yuri Yankelevich. In 1973 he won second prize in the Jacques Thibaud International Competition in Paris. A former member of the Bolshoi Theatre Orchestra and concertmaster of the Moscow Philharmonic Orchestra, Kopelman was appointed first violin of the Borodin String Quartet in 1976, and played with the ensemble for two decades.



MEET THE ARTISTS

As a member of the Borodin Quartet, he has been awarded the state prize of the U.S.S.R. and he has been named People's Artist of the Russian Federation.

From 1980-1993, Kopelman was on the faculty of the Moscow Conservatory teaching both solo violin and string quartet. He has given master classes at the Guildhall School of Music in London, the Britten-Pears School in Aldeburgh, UK, in Tour (France), Rome, Florence, Turku (Finland), Stockholm, the Hochschule in Hamburg, and the Hochschule in Vienna.

Since 1993, Kopelman and his family have lived in the United States. In 1995, he received the Royal Philharmonic Society Award and the Concertgebouw Silver Medal of Honour. He was first violinist for the Tokyo String Quartet from 1996-2002 and formed the Kopelman Quartet in 2002. From 1996-2002, he was also professor at the Yale School of Music, coaching chamber music.

Kopelman has performed in many international festivals such as the Edinburgh Festival (UK), Hong Kong, Schleswig-Holstein, Florence, Salzburg, Tour, Moscow, the Ravinia Festival, Santa Fe, Caramoor, Norfolk, and the Mostly Mozart Festival in New York City.

For over 15 years he was closely associated with Sviatoslav Richter in numerous performances and recordings. He has also collaborated with Mstislav Rostropovich, Gideon Kremer, Natalia Gutman, Elisabeth Leonskaja, Alicia de Larrocha, Christoph Eschenbach, Yuri Bashmet, Victor Tretyakov, Eliso Virsaladze, Peter Donohoe, Boris Berman, and Emanuel Ax.

Kopelman has made numerous recordings for the Melodia, EMI, Virgin Classics, Teldec, Philips, Nimbus, and Wigmore Live labels.

Kopelman has also served as a jury member for several international competitions. These have included the Evian, ARD Munich, and Beijing String Quartet competitions, as well as the Indianapolis and Queen Elisabeth International Violin competitions.

MEET THE ARTISTS

In 2002, with the purpose of continuing the rich traditions of the Russian School of Quartet Playing, he founded the Kopelman Quartet together with some of his contemporaries from the Moscow Conservatory.

He has been professor of violin at Eastman since 2002.

Rosemary Elliott, Assistant Professor of Cello at the Eastman School of Music, has an active performing schedule as both an orchestral and chamber musician. As principal cellist of the Cayuga Chamber Orchestra in Ithaca, New York she also serves on the artistic advisory board of that organization. Ms. Elliott is a core member of the orchestra's chamber music ensemble and has twice performed as soloist with the orchestra. Since 2005, she has been artistic director of 'Morning Chamber Music' at the Eastman School. The series is dedicated to introducing new audiences to chamber music through varied programming at a popular morning time.



Prior to her appointment at Eastman Ms. Elliott was a member of the cello staff at the Royal College of Music, in London, (1994-1998) and performed regularly with some of most notable chamber orchestras including the London Mozart Players, the City of London Sinfonia, and the Orchestra of St. John's Smith Square. She has also been a member of the National Symphony Orchestra of Ireland and toured with the Halle Orchestra of Manchester, England.

For over 10 years, Ms. Elliott has been a member of the performing and teaching staff at the Heifetz Institute. She has also taught for close to twenty years at the Bowdoin International Music Festival and participated in the Skaneateles, Icicle Creek Chamber Music festivals, the International Musician's Seminar in Cornwall, England, and the Kerry Chamber Music Festival in Ireland. Most recently, Ms. Elliott was an instructor at the virtual Vivace Matera online cello festival. She currently teaches students at every level of playing, from beginner to Doctoral candidates and is committed to fostering a love of music and developing each student's expressive range regardless of age or stage.

MEET THE ARTISTS

Irina Lupines has built a diversified career as collaborative pianist, vocal and instrumental coach, and teacher. She has an active performing schedule as a chamber musician and recitalist and is a frequent performer at the Eastman Summer Concert Series, Eastman at Washington Square, Eastman in Geneva, Valley Manor at the Pops, and the Encore Concert Series.



Dr. Lupines has performed with Paul Edmund-Davies, Michel Debost, Aralee Dorough, Carlo Jans, Cecilie Løken, Lorna McGhee, Robert Langevin, Ian Mullin, Amy Porter, Paula Robison, Gary Schocker, Carol Wincenc, Jim Walker, and many of the Rochester area's professional musicians. She also has been accompanist for master classes of such distinguished artists as William Bennett, Michel Debost, Sir James Galway, Lady Jeanne Galway, Yo -Yo Ma, and Carol Wincenc. Recent professional engagements have included performances at Carnegie Hall, Kennedy Center, for the Europafest in Bucharest (Romania), and serving as pianist for the National Flute Convention and International Society of Bassists.

Dr. Lupines is Assistant Professor of Accompanying at the Eastman School of Music and Instructor in Piano and Collaborative Piano for the Eastman Community Music School. She was the recipient of the 2013 Award for Excellence in Accompanying and the 2014 Barr Award, both from the Eastman School of Music, where she earned her Doctorate of Musical Arts degree.

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 PRESENTS CONCERTS

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

EASTMAN PRESENTS – EASTMAN-RANLET SERIES

Ying Quartet

Sunday, February 1, 2026 at 3:00 PM

Kilbourn Hall

The Ying Quartet occupies a position of unique prominence in the classical music world, combining communicative performances with a fearlessly imaginative view of chamber music in today's world. As quartet-in-residence at the Eastman School of Music, the ensemble performs three Eastman-Ranlet Series concerts during the season.

FACULTY ARTIST SERIES

Robin Scott, violin

Tuesday, February 3, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – BARBARA B. SMITH WORLD MUSIC SERIES

Ballake Sissoko & Derek Gripper

Wednesday, February 4, 2026 at 7:30 PM

Hatch Recital Hall

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Bach Cantata Series

Hatch Recital Hall

Sunday, February 1, 2026 at 3:30 PM

Eastman Wind Ensemble

Kodak Hall at Eastman Theatre

Monday, February 2, 2026 at 7:30 PM

Music of Newman, Tull, Danyew, Galbraith, and Arnold



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



University
of Rochester
Eastman School of Music