

FACULTY ARTIST SERIES

ALISON D'AMATO,
PIANO

Wednesday, February 25, 2026
Hatch Recital Hall
7:30 PM



Eastman School of Music

PROGRAM

PART III: AN EVENING WITH TOM CIPULLO

You'll Never Sleep Tonight from *Insomnia* (2009) Tom Cipullo
(b. 1956)

Christine Kelly, soprano, Caitlin Babcock, mezzo-soprano,
Owen Connolly, tenor, Elijah Gebers, baritone

Selections from *A Visit with Emily* (1999)
Cavatina. "If I read a book"
Arietta parlante. "Dear Friend"
Trio. "If you were coming in the fall"
Cantilena I. "When you wrote you were coming in November"

Emma Wilansky, soprano, Owen Connolly, tenor,
Elijah Gebers, baritone

Progress Report (2017)

Caitlin Babcock, mezzo-soprano

Snoring from *Insomnia* (2009)

Christine Kelly, soprano; Caitlin Babcock, mezzo-soprano;
Owen Connolly, tenor; Elijah Gebers, baritone

The Crane at Gibbs Pond from *Long Island Songs* (2019)

Owen Connolly, tenor

At Spring's End (2021)

Luke Honeck, tenor

TEXT AND TRANSLATIONS

Six Poems by Marina Tsvetayeva

Texts by Marina Tsvetayeva (1892-1941)

I. Moi stikhi

Maim stikham, napisannym tak rana,
shto I ne znala ya, shto ya -- paet;
sarvafshimsa, kak bryzgi iz fantana.

kak iskry iz raket,
varvafshimsa, kak malenkiye cherti,
f sfyatilishche, gde son i fimiya,
maim stikham a yunosti i smerti, --
nechitannym stikham! --
razbrosannym f pyli pa magazinam
(gde ikh nikto ne bral i ne beryot!)

maim stikham, kak dragatsennym vinam,
nastanet sfoy cheryod!

II. Otkuda takaya nezhnost?

Otkuda takaya nezhnost?
Ne perviye -- eto kudri
razglazhivayu, I guby
znavala -- temnye tfaikh.

Fskhadili I gasli zvyozdy
(otkuda takaya nezhnost?)
fskhadili i gasli ochi
i samykh maikh achey.

Yeshcho ne takiye pesni
ya slushala nochyu temnoy
(otkuda takaya nezhnost?)
na samoy grudi pevtsa.

Otkuda takaya nezhnost?
I shto s neyu delat, otrak
lukavi, pevets zakhozhi,
s resnitsami -- net dlinyey?

I. My Poems

To my poems, written so early,
that I didn't even know then that I was a -- poet;
that took flight, like spray from a fountain.

like sparks from a rocket,
that burst in, like little devils,
into a temple filled with sleep and incense,
to my poems of youth and death, --
unread poems! --
carelessly scattered in the dust of shops
(where no one has ever bought them, or
ever does!)

to my poems, as to precious wines,
their time will come!

II. Where does this tenderness come from?

Where does this tenderness come from?
These are not the -- first curls I
have stroked slowly, and lips
I have known -- are darker than yours.

Stars have shone and dimmed again
(where does this tenderness come from?)
as eyes have shone and dimmed again
so close to my own eyes.

Songs that were more than this
have I heard in the darkness of the night
(where does this tenderness come from?)
on the breast of the singer.

Where does this tenderness come from?
And what shall I do with it, sly
boy, passing stranger,
with your eyelashes -- the longest of anyone's?

TEXT AND TRANSLATIONS

III. Dialog Gamleta s sovestyu

-- Na dne ona, gde il
i vodarosli...
Spat v nikh ushla,--
no sna i tam net!
-- No ya yeyo lyubil;
kak sorak tysyach bratye
lyubit ne mogut!

-- Gamlet!
Na dne ona, gde il:
Ill!...
I pasledniy venchik
fspyl na prirechnykh brevnakh...
-- No ya yevo lyubil,
kak sorak tysyach...

-- Menshe
fsyozh, chem adin lyubovnik.
Na dne ona, gde il.
-- No ya yevo lyubil...

IV. Poet i Tsar

Patustaronnim
Zalom tsaryei.
Kto nepreklonnyi
mramornyi sey?
Stol velichavyi
V zolote barm?
-- Puskinskoy slavy
Zhalkiy zhandarm.
Aftara -- khayal.
Rukapis -- strig.
Polskova kraya --
zverskiy myasnik.
Zorche glyadisa!
Ne zabivay:
Pevtsoubiytsa
Tsar Nikolay
pervyi!

III. Hamlet's dialogue with his conscience

-- She's at the bottom, in the mud
and waterweeds...
She sought sleep there,--
but there's no sleep there either!
-- But I loved her;
forty thousand brothers
could not make up my sum!

-- Hamlet!
She's at the bottom, in the mud:
The mud!...
And the last wreath
has floated up to the logs on the riverbank...
-- But I loved her,
forty thousand brothers...

-- Less,
however, than one lover.
She's at the bottom, in the mud.
-- But I loved her...

IV. The Poet and the Tsar

In the unearthly
hall of the Tsars.
Who's the proud one
carved in marble?
So magnificent,
adorned with gold?
-- The wretched policeman
of Pushkin's glory.
The author -- he bullied.
The manuscript -- he cut.
The land of Poland --
he butchered like an animal.
Take a good look!
Don't forget:
The poet's murderer,
Tsar Nicholas
the first!

TEXT AND TRANSLATIONS

V. Nyet, bil baraban

Nyet, bil baraban pered smutnym palkom,

kagda my vazhdya kharanili:
ta zuby tsaryovy nad myotrfym pevtsov
pachyotnuy drob vyvadili.

Takoy uzh pachyot, shto blizhayshim druzyam --
net mista. V izglave, v iznozhe,
i sprava, i sleva -- ruchischi pa shfam --
zhandarmskiye grudi i rozhi.
Ne divna li -- i na tishayshem iz lozh

prebyt padnadzornym malchishkoy?
Na shto-ta, na shto-ta, na shto-ta pakhozhd

pachyot sey. Pachyotna -- da slishkam!
Glyadi, mol, strana, kak, malve vapreki,

manarkh a paete pechyotsa!
Pachyotna -- pachyotna -- pachyotna -- arkh-

pachyotna -- pachyotna -- da chyortul!
Kavozh eta tak -- tochna vory vara
pristrelenno -- vynasili?
Izmennika? Nyet. S prakhadnova dvarya
ymneysheva muzha Rossiy.

VI. Anna Akhmatovoy

O muza placha, prekrasneyshaya iz muz!
O ty, shalnoye ishchadye nochi below!
Ty chyornuyu nasylayesh metel na Rus.
i volpi tfai vanzayutsa v nas, kak strely.
I my sharakhayemsa, i glukhoeye: okh!
statysyachnoye -- tibe prislyagayet.
Anna Akhmatova! Eta imya -- agromnyi vzdokh,
i v glub on payadet, katoraya bezymyanna.
My karanovali tem, shto adnu s taboy
my zemlyu topchem, shto neba nad nami -- to
zhe!

I tot, kta ranen smertelnoy tfayey sudboy,
uzhe bessmertnym na smertnoye skhodit lozhe

V. No, the drum beat

No, the drum beat before the grieving troops,

when we buried our leader:
like the teeth of the Tsar over the dead poet
drumming the roll of honor.
Such great honor that for his closest friends --
there is no room. At the head, at the foot,
on the right, on the left -- arms down their seams --
the chests and ugly of the police.
Isn't it strange -- even on the quietest bed

to be treated like a little boy under supervision?
Whatever, whatever, whatever could surpass

such honor. Honor -- it is too much!
"Look, fatherland," he calls: "how, contrary to
rumor,

the monarch prizes the poet!"
Honors -- honors -- honors -- supreme

honors -- honors -- to hell with it!
Who, then, -- like thieves with a thief
who's been shot -- did they carry out?
A traitor? No. From the courtyard
they carried the wisest man in Russia.

VI. Anna Akhmatova

O muse of weeping, most beautiful of muses!
O you, wild fiend of the white night!
You send a black blizzard over Russia,
and your howling pierces us like arrows.
And we shy away, and a hollow "Oh!"
a hundred-thousand fold -- swears to you.
Anna Akhmatova! This name -- is a great sigh,
and it falls into the depth which has no name.
We are crowned by this, that we tread
the same earth as you, that the sky above us is
the same!

And he, who has been wounded by your mortal fate,
departs already immortal to his deathbed.

TEXT AND TRANSLATIONS

F pevuchem grade mayom kupala garyat,	The domes burn in my singing city,
i Spasa svetlovo slavit slepets bradyachiy...	and the blind wanderer praises the Holy Savior...
I ya daryu sfoy kalakolnyi grad,	And I make a gift to you of my city of bells,
Akhmatova! I sertse sfoy f pridachu.	Akhmatova! And of my heart as well.

TEXT

In that morning

Text from a spiritual

You may bury me in the East,
You may bury me in the West,
But I'll hear the trumpet sound
In that morning.

On that dreadful Judgement Day
I'll take wings and fly away,
But I'll hear the trumpet sound
In that morning.

In that morning, my Lord,
How I long to go
For to hear the trumpet sound
In that morning.

Father Gabriel, in that day,
He'll take wings and fly away
For to hear the trumpet sound
In that morning.

You may bury him in the East,
You may bury him in the West,
But he'll hear the trumpet sound
In that morning.

The Winding Road

Text by Tertius Van Dyke (1886-1958)

There are many to sing us the doleful song
Of the heart that is heavy with tears;
But who will sing us the dauntless song--
A marching measure that swings along,
Of the heart that has no fears?

The joy of life is the forward road
To the heart that is ready to go;
There's a laugh and a jest at the end of day
And a sweet voice calling from far away
Whenever the wild winds blow.

Though what we shall see at the turn of the road
Is hidden from you and from me,
Yet with a heart that is free of a vain
disguise,
And face to the front, and fearless eyes,
We will dare whatever we see.

I'm so glad trouble don't last always

Text from a spiritual

I'm so glad
Trouble don't last always;
Oh my Lord, O my Lord!
What shall I do!

Make more room,
Lord, in my heart for Thee;
Oh my Lord, O my Lord!
What shall I do!

Follow Me

Text from a spiritual, from the collection of Mrs. Catherine Fields-Gay

When I was a seeker,
When I was a seeker, good Lord!
When I was a seeker,
King Jesus took-a me in.

TEXT

He said "Follow Me, Follow Me,"
"Follow Me to the Canaan's land,"
Said "Follow Me," said "Follow Me,"
"Going to dwell at God's right hand."

Peter was a-fishing,
Peter was a-fishing, good Lord;
Peter was a-fishing,
When King Jesus took-a him in.

He said "Follow Me, Follow Me," etc.

And I laid down sorrow's burden,
Laid down sorrow's burden, good Lord;
Laid down sorrow's burden,
When King Jesus took-a me in!

He said "Follow Me, Follow Me," etc.

Magic Moon of Molten Gold

Text by Frederick Martens (1874-1932)

Magic moon of molten gold,
Bid the Caribbean breeze,
Sighing through acacia trees,
Whisper of the loves of old,
Which other moons once bathed in gold,
In long-forgotten centuries.

Magic moon of molten gold,
With the flood tide of your beams,
Luminous, caress the dreams
That tonight my heart enfold;
And kiss them with a kiss of gold
Until your kiss her own kiss seems!

Magic moon of molten gold,
Turn each passion flower white
To a chalice chrysolite;
Fragrant golden censers hold
Round her dreaming manifold,
And fill it with a vague delight!

Magic moon of molten gold,
One more boon of you I pray;
On your quiv'ring aureate ray
Bare my tale of passion bold!
Tell her with your tongue of gold,
All that mere words cannot say!

A Thousand Years Ago or More

Text by Frederick Martens (1874-1932)

A thousand years ago or more,
This silver bracelet softly rang
At touch of others that you wore;
A thousand years ago or more,
When Memnon in the dawning sang!

The very nards and balsams bland,
Whose breathe would hold your beauty aye
Were motes of dust 'mid Libyan sand,
And you forgotten in the land,
Before the legions came that way!

A thousand years ago or more,
Yet tender yearning still may hang
Its dreams upon the gaud you wore,
And see you lovely as afore,
When Memnon in the dawning sang!

from *Insomnia*

You'll Never Sleep Tonight

Text by Cornelius Eady (b. 1954)

You'll never sleep tonight.
Trains will betray you, cars confess
Their destinations.

Whether you like it
Or not.

They want more
Than to be in
Your dreams.

They want to tell you
A story.

TEXT

They yammer all night and then
The birds take over,
Jeering as only
The well-rested can.

from *A Visit with Emily*

*Based on the writings of Emily Dickinson
(1830-1886) and T.W. Higginson (1823-1911)*

Cavatina

If I read a book and it makes my whole body
so cold no fire ever can warm me I know
that is poetry.
If I feel physically as if the top of my head
were taken off, I know that is poetry.
These are the only way I know it. Is there any
other way?

Arietta parlante

Dear Friend,
Your letter gave no Drunkenness, because I
tasted Rum—before Domingo comes but
once—yet I have had few pleasures so deep
as your opinion, and if I tried to thank you,
my tears would block my tongue.
If fame belonged to me, I could not escape
her—if she did not, the longest day would
pass me on the chase—and the approbation
of my Dog would forsake me—then—My
Barefoot rank is better.

Trio

If you were coming in the fall,
I'd brush the summer by
With half a smile and half a spurn,
As housewives do a fly.

If I could see you in a year,
I'd wind the months in balls,
And put them each in separate drawers,
For fear the numbers fuse.

If only centuries delayed,
I'd count them on my hand,
Subtracting till my fingers dropped
Into Van Diemen's land.

If certain, when this life was out,
That yours and mine should be,
I'd toss it yonder like a rind,
And taste eternity.

But now, uncertain of the length
Of this that is inbetween,
It goads me, like the goblin bee,
That will not state its sting.

Cantilena I

When you wrote you would come in
November, it would please me it were
November then—but time has moved—
You went with the coming of the Birds—
they will go with your coming—but to see
you is so much sweeter than Birds, I could
excuse the spring.

Progress Report

Text by Dana Gioia (b. 1950)

It's time to admit I'm irresponsible.
I lack ambition. I get nothing done.

I spend the morning walking up the fire road.
I know every tree along the ridge.

Reaching the end, I turn around. There's no
point
to my pilgrimage except the coming and the
going.

Then I sit and listen to the woodpecker
tapping away. He works too hard.

Tonight I will go out to watch the moon rise.
If only I could move that slowly.

I have no plans. No one visits me.
No need to change my clothes.

What a blessing just to sit still—
a luxury only the lazy can afford.

Let the dusk settle on my desk.
No one needs to hear from me today.

TEXT

from *Insomnia*

Snoring

Text by Juliet Wilson

to torment me
every night you invent
new ways of snoring.

from *Long Island Songs*

The Crane at Gibbs Pond

Text by William Heyen (b. 1940)

The boy stood by the darkening pond
watching the other shore.
Against pines,
a ghostly crane floated
from side to side,
crooning. Maybe
its mate had drowned. Maybe
its song lamented
the failing sun. Maybe
its plaint was joy,
heart-stricken praise
for its place of perfect loneliness. Maybe,
hearing its own echoing,
taking its own phantom gliding
the sky mirror of the pond
for its lost mother in her other world,
it tried to reach her
in the only way it could. Maybe,
as night diminished
all but the pond's black radiance,
the boy standing there
knew he would someday sing
of the crane, the crane's song,
and the soulful water.

At Spring's End

*Text from "Exile's Letter" by Li Po (701-762),
translated by Ezra Pound (1885-1972)*

And then the crowd broke up, you went
north to San palace,
And if you ask how I regret that parting:
It is like the flowers falling at Spring's end
Confused, whirled in a tangle.
What is the use of talking, and there is no
end of talking,
There is no end of things in the heart.

MEET THE ARTISTS

Pianist Dr. **Alison d'Amato** (she/they) has been working in vocal and instrumental genres for more than twenty-five years as a collaborative pianist, teacher, and music director. Known as a trailblazer in the field of art song, she directs her passion for song's rich history towards generating new music and merging its past with its present. In all her activities, Dr. d'Amato is dedicated to energizing relationships in music and bringing student's love for their art to the forefront of their projects.

Dr. d'Amato has long explored projects that promote interdisciplinary collaborations and new approaches to the performer-audience relationship. In 2003, she became Artistic Co-Director of Florestan Recital Project, one of the earliest organizations to champion art song performances, recordings, and mentoring. She is the Program Co-Director of (art) Song Lab, a unique collaborative intensive which brings together writers, composers, and performers to create new art songs. (Art) Song Lab has premiered nearly 100 new songs, many of which appear in publications such as New Music Shelf's *Anthology for New Music* volumes, including their most recent publication of songs by trans and nonbinary Voices.

Dr. d'Amato's breadth of artistic experience has made her a valued partner in creative projects and an effective leader in several organizations. After several years on faculty at University at Buffalo, Dr. d'Amato was promoted to serve as Director of Music Theatre to lead the program into new practices of equity, diversity, and inclusion. In 2017, she joined ArtsBridge as Co-Creator & Faculty for the Artsbridge Summer Art Song program, a college audition preparatory program for high school students that includes courses in song repertoire, poetry, performance masterclasses, and vocal coaching.

Described as “a force of nature” (*Toronto Star*) and “an actress of immense talent” (*Opera Canada*), contralto **Lynne McMurtry**'s credits include a wide range of opera, oratorio and concert repertoire. Favorite opera roles include Mistress Quickly in *Falstaff* with Calgary Opera and Opera Hamilton, the Old Lady in *Candide* with Calgary Opera, Arsace in Rossini's *Semiramide* with Opera in Concert, and the Grandmother in *Jenůfa* with Pacific Opera Victoria, directed by Atom Agoyan.

MEET THE ARTISTS

Lynne's rich contralto and keen musical intelligence have brought her acclaim in a wealth of concert repertoire. She has sung Janáček's *Glagolitic Mass* with the Edmonton Symphony, Handel's *Messiah* with the Charleston Symphony Orchestra, *Elijah* with the Newfoundland Symphony and Mahler's *Rückert Lieder* with the Winnipeg Symphony. In Western NY she frequently solos with the Buffalo Philharmonic Orchestra and Chorus, the Western New York Chamber Orchestra, the Rochester Gay Men's Chorus, and the Buffalo Chamber Players.

She is a devoted chamber music performer, with highlights including Ligeti's *Sippal, dobbal, nágibegediüvel* for four percussionists and contralto, and her Merkin Hall debut performing Ravel's *Trois chansons madécasses*. On CD, Lynne can be heard as Roberto in Vivaldi's *La Griselda* and *Nixit Dominus*, with Kevin Mallon conducting the Aradia Ensemble (Naxos). Her recording of *The Complete Songs of Virgil Thompson* with the Florestan Recital Project was a "Pick of the Month" for *BBC Music Magazine*. She is on the voice faculty of SUNY Fredonia and lives in Fredonia with her wife and daughter.

Dr. Crystal Y. Sellers Battle is the inaugural associate dean and director of the George Walker Center at Eastman School of Music of the University of Rochester. She previously served as the Dean of Equity, Diversity and Inclusion and Chief Diversity Officer at Juniata College in Huntingdon, PA before coming to Eastman in June 2022. In her role, Crystal works to advance programs and policies that promote mindsets and behaviors that value and support engagement and belonging. She co-founded DIEMA (Diversity, Inclusion and Equity in Musical Arts) Consulting Group LLC, to help schools of music address DEI related challenges and initiatives. She is a sought-after speaker and consultant related to DEI efforts in classical music organizations, higher education institutions, religious institutions, and K-12 music programs.

Sellers Battle holds a Doctor of Musical Arts degree in voice performance from The Ohio State University, where she was the first doctoral student to complete the Singing Health Specialist interdisciplinary graduate specialization. In that program, she studied medical tactics for repairing vocal injuries and rehabilitation of professional vocalists. Her DMA document is titled *'I sing because I'm Free:' Developing a Systematic Vocal*

MEET THE ARTISTS

Pedagogy for the Modern Gospel Singer. She served on the music (voice) faculty at Bluffton University where she also served as department chair. Sellers Battle earned a postgraduate artist diploma from Royal Northern College of Music, Manchester, England, and master's and bachelor's degrees in voice performance from Chicago College of Performing Arts at Roosevelt University, Chicago, and Bowling Green State University, respectively. She lives in the Rochester area with her husband Larry and daughter Carey.

Grammy-nominated American baritone **Joshua Conyers** has been singled out by *Opera News* for his “deliciously honeyed baritone that would seduce anyone,” by *The New York Times* as having “a sonorous baritone” that “wheedled and seduced,” and by *The Washington Post* for having a “show stealing” performance. A native of Bronx, NY, he is known for his captivating performances and recognized as one of the leading dramatic voices of today. Mr. Conyers has performed with the most prestigious opera companies, symphonies, and concert halls in the world such as The Metropolitan Opera, Seattle Opera, Washington National Opera, Lyric Opera of Chicago, English National Opera, New York Philharmonic, National Symphony Orchestra, Carnegie Hall, and many others.

As a concert soloist and recitalist, he has sung throughout the United States and Europe. His recordings include the Grammy-nominated *X: The Life and Times of Malcolm X*, his debut solo album *A Miracle in Legacy, Morgiane, ou, Le sultan d'Ispahan* and *Bernstein, Gershwin, & Copland: Works*.

Award-winning American soprano **Kearstin Piper Brown** has been hailed by *Variety* as “mesmerizing” and by *The Wall Street Journal* as “eloquent.” She appears regularly on leading opera and concert stages worldwide, recognized for her radiant stage presence and versatility across classical and contemporary repertoire.

In the 2025–26 season, Ms. Brown returned to the Metropolitan Opera, covering Bess in *Porgy and Bess*, and made her company debut with Utah Opera as Wendy Torrance in Mark Campbell and Paul Moravec's *The Shining*. Additional engagements include Bach *Vespers* at Holy Trinity in New York City (Cantata BWV 52), Handel's *Messiah* at the historic Abyssinian Baptist Church in Harlem, a debut with the Tulsa Symphony, and a return as Poppea in *The Comet/Poppea*.

MEET THE ARTISTS

Recent highlights include her Portland Opera and role debut as Alice Ford (Falstaff), Mimi in *La Bohème* with Opera San José, and covering the role at Lyric Opera of Chicago. She has appeared at Lincoln Center with the American Modern Opera Company and in concert with Thorgy Thor and the Thorchestra alongside the Rochester Philharmonic Orchestra.

Ms. Brown is widely acclaimed for her work in contemporary opera. She received the 2022 World Theater Award and multiple nominations—including Drama Desk, Lucille Lortel, Outer Critics Circle, and Antonyo Awards—for her portrayal of Esther in *Lynn Nottage* and Ricky Ian Gordon's *Intimate Apparel* at Lincoln Center Theater, later featured on PBS Great Performances.

Her international career includes performances throughout Europe and the United States, and she has appeared in concert at Carnegie Hall and across the Lincoln Center venues. Ms. Brown serves as Chair of the Board for Gateways Music Festival, is a Board Member of the William Warfield Scholarship Fund, and is a member of Sigma Alpha Iota International Music Fraternity.

Emma Wilansky is a lyric coloratura from Maryland. She is currently completing her Masters in voice performance and literature at the Eastman School of Music and studies with Kiera Duffy. Most recently she played Leona Raines in *In a Grove* by Christopher Cerrone and covered Zerbinetta in *Ariadne auf Naxos* by Strauss. Some of her previous opera roles include Cleopatra in Händel's *Giulio Cesare*, Mabel in Gilbert and Sullivan's *Pirates of Penzance*, Fortuna in Monteverdi's *L'incoronazione di Poppea*, and Kitchen Maid in the premiere production of *La casa de Bernarda Alba* by Griffin Candey.

Owen Connolly is a tenor from Peachtree City, Georgia. Owen is pursuing a MM in Voice Performance and Literature from the Eastman School of Music, studying under Anthony Dean Griffey. This summer, Owen will be a Studio Artist with Aspen Music Festival and will sing the role of Snout in Britten's *A Midsummer Night's Dream*. With Eastman Opera Theatre, he performed roles such as The Policeman in Cerrone's *In a Grove*, Torero in *Ainadamar*, and will sing the role of Alfred in *Die*

MEET THE ARTISTS

Fledermaus. Owen also performed as the tenor soloist in Mendelssohn's *Hymn of Praise* with the Eastman Philharmonic. Last summer with the Seagle Festival, Owen performed the roles of Monkey, Monkey & Francine (*Sankaram*); Frederic (Cover), *Pirates of Penzance*; 2nd Eugenecist, *Mayo Buckner* (Cipullo).

Elijah Gebers is a third year baritone studying under Professor Conyers at Eastman. Recently, Elijah has sung roles and scenes with Eastman Opera, The Seagle Festival, Eastman's Collegium Musicum, The Glimmerglass Festival and Opera Theatre of the Rockies. Such roles include the World Premiere of Andre Kertesz (*CLICK!*), Morales (*Carmen*), Samuel (*Pirates of Penzance*), Shere Khan (*The Jungle Book*), Alfredo (*Silent Light*), and covering Father (*H and G*). Elijah has also recently done concert works including the Baritone Solo (Faure's *Requiem*), the Bass Solo (Michael Haydn's *Requiem*), the Bass Solo's (Bach Cantata 60 and 80), Bass Soloist (Schumann's *Minnespiel*), and the Bass Soloist (Brahms's *Liebeslieder-Waltze*). This upcoming spring, Elijah is proud to be playing Frank (*Die Fledermaus*) with Eastman Opera.

Christine Kelly is a soprano born and raised in Geneva, Illinois. She is currently an undergraduate junior pursuing a Bachelor of Music degree in vocal performance under acclaimed soprano Nicole Cabell. Christine recently made her Eastman Opera Theatre debut as Nina in *24: The Cure for Love*. She has also performed as Morgana in *Alcina* with Chicago Summer Opera and Johanna in *Sweeney Todd* with Young Artists of America in addition to scenes as Clori in *L'Egisto* and Amore in *L'incoronazione di Poppea*. Christine was recently named a National Semi-Finalist in the Classical Singers Vocal Competition.

Originally from Tacoma, Washington, mezzo-soprano **Caitlyn Babcock** is in her first year at Eastman pursuing a Masters of Music in Vocal Performance and Literature. At Eastman, she was recently seen as Geneviève in Eastman Opera Theater's production of *Impressions de Pelléas*, and in the Bach Cantata Series performing "Nach dir Herr, verlanget mich". She has always loved the collaborative nature of chamber music, and in her undergraduate studies performed chamber works by composers such as Chausson, Heggie, Brahms, and Robert Schumann.

MEET THE ARTISTS

In 2024, she was the first young artist vocalist invited to participate in the Icicle Creek Chamber Music Festival in Leavenworth, WA. Outside of music, Caitlyn loves hiking and baking for her friends and family, one loaf of sourdough at a time! Caitlyn is a student of Joshua Conyers.

Luke Honeck, praised as a “charismatic tenor,” is from Anchorage, Alaska currently pursuing his master’s degree at Eastman. He has recently been seen as Young André in Steve Bramson’s *Click!* (Eastman Opera Theater), and as soloist in Beethoven’s *Missa Solemnis* (Eastman-Rochester Chorus). Notable performances include Nemorino in Donizetti’s *L’Elisir d’Amore* (Anchorage Opera), and as soloist in Handel’s *Messiah* and Bach’s *Mass in B Minor* (Alaska Chamber Singers). He is a recipient of the Metropolitan Opera National Council Auditions Encouragement Award, was named the 2024 Ted Stevens Young Alaskan Artist, and won first place in the 2025 Jessie Kneisel Lieder Competition.

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

FACULTY ARTIST SERIES

Juliana Athayde, violin

Sunday, March 1, 2026 at 7:30 PM

Kilbourn Hall

FACULTY ARTIST SERIES

Steven Doane, cello

Friday, March 6, 2026 at 7:30 PM

Kilbourn Hall

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Ensemble

Friday, February 27, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Eastman Chorale

Sunday, March 1, 2026 at 3:30 PM

Kilbourn Hall

Eastman Philharmonia

Monday, March 2, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Composers Concert

Tuesday, March 3, 2026 at 7:30 PM

Hatch Recital Hall

Collegium Musicum

Tuesday, March 3, 2026 at 7:30 PM

Kilbourn Hall



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



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