

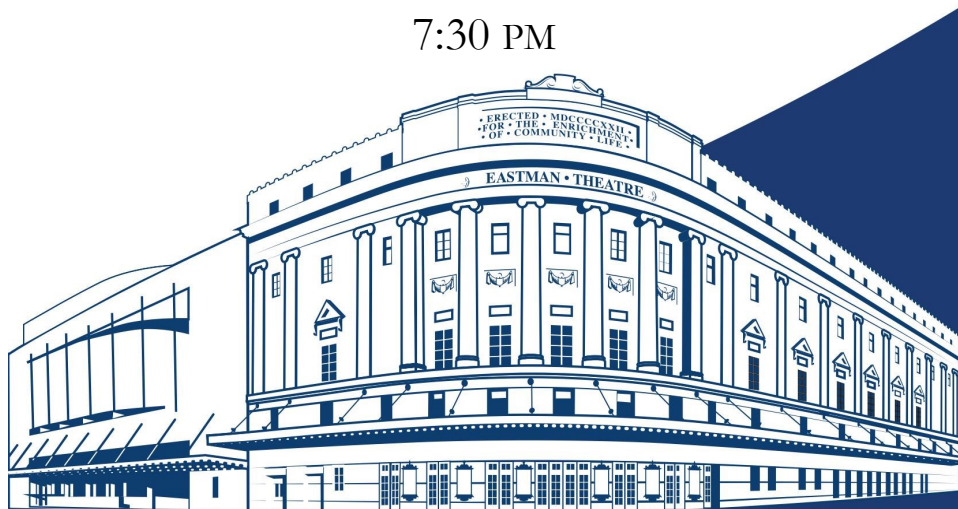
FACULTY ARTIST SERIES

**ROBERT MORRIS &
CARLOS SANCHEZ-
GUTIERREZ,
COMPOSITION**

Thursday, March 28, 2024

Hatch Recital Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Vif (2024)

Robert Morris
(b. 1943)

Daniel Pesca, piano

Quintet Variations (2021)

Carlos Sanchez-Gutierrez
(b. 1964)

ALLA BALENA ENSEMBLE
Jed Gaylin, conductor

Grave (Per se) and Giocoso (Per se) (2020)

Robert Morris

ALLA BALENA ENSEMBLE
Jed Gaylin, conductor

INTERMISSION

Winik/Te' (2007)

Carlos Sanchez-Gutierrez

Brant Blackard, marimba

Knot Lilacs (2006)

Robert Morris

Floris Van der Veken, alto saxophone

Luciérnagas (1999)

Carlos Sanchez-Gutierrez

ALLA BALENA ENSEMBLE
Jed Gaylin, conductor

PROGRAM NOTES

Vif (2024)

Robert Morris

Vif was composed in June 2023. It is based on the first thirty-six of the seventy-two melakarta scales of south Indian music. This set of scales is called *purva madhyama*, which means that each scale contains a perfect fourth degree. (The other thirty-six scales of the melakarta have a sharpened fourth degree (called *prati madhyama*.) The scales are imbricated into a chain of 144 notes which forms the basic material of the composition. The rhythm of the composition is likewise derived from the chain. The result is a lively composition full of jocular gestures and unexpected tonalities. I have composed a companion composition called *Claire* using the *prati* melakarta scales.

Quintet Variations (2021)

Carlos Sanchez-Gutierrez

The ideas the Swiss artist Paul Klee expressed concerning the structure of art have fascinated me for a long time. Klee, himself a part-time musician, compiled many of the technical features of his work in a number of volumes of inspiring pedagogic value.

Like several other composers, I have always felt attracted to what Klee could have called "twittering machines": the unpredictable mechanisms whose systematic—yet imperfect—behavior is not unlike the "processes" we often find in musical structures. I love to observe clockworks with missing or erratic parts; or a spider who laboriously tries to climb a wall, or one of those precarious robots built by Rodney Brooks, whose "function" is not to fulfill a task but, simply, to "exist". They are all twittering machines whose image, interestingly enough, often ignites my musical imagination. My "twittering machines", as expressed in this set, are an uninterrupted chain of short variations: tangible, yet always imperfect, musical "mechanisms".

Grave (Per se) and Giocoso (Per se) (2020)

Robert Morris

In the winter of 2021, during COVID, I thought I'd write a short, upbeat composition for what is now called the "Pierrot ensemble", a combination of flute, clarinet, piano, and string trio; the result was *Giocoso, Per Se(i)*. The flute starts a lively musical conversation with the other instruments, all of which have their say at some point in the piece. The musical materials are diverse but related, grouped into eleven-note configurations so that one note of the chromatic scale is missing at any point of the piece.

PROGRAM NOTES

Grave Per Se(i) was written in the summer of 2021 when I thought about extending *Giocosio Per Se(i)* to fit better on a program. A similar conversational mode pervades this piece, but at a slower, more relaxed pace, often connoting introspection. The eleven-note idea is dropped, replaced by the more normative 12-note syntax.

Note that on the program *Grave Per Se(i)* precedes *Giocosio, Per Se(i)*.

Winik/Te' (2007)

Carlos Sanchez-Gutierrez

According to the Mayan sacred book, the Popol Vuh, the gods Hurricane and Heart-of-Sky used mud to make the first human being. This man had no soul and his body crumbled, crackled and, ultimately, melted with the arrival of the first rain. It was unable to do anything well and was discarded. Then, the gods carved new men out of wood. Hopefully, their new creation would "speak [the gods'] name, walk about, multiply and live a purposeful life." But the wood/men (*Winik/Te'* in Quiché, the Mayan language), though better than the previous version, still "...had no blood, no sweat, nothing in their minds, and showed no respect for Heart-of-Sky." They maltreated the other animals and misused the land. These imperfect men, with their human-like wooden faces, were banished to the forests by Hurricane and Heart-of-Sky. The monkeys that now live in the jungles are the descendants of the *Winik/Te'*.

When I look at men, I often wonder if the mindless, soulless *Winik/Te'* were truly sent by the Mayan gods to inhabit the forests. To me, these monkey-people seem to be everywhere I go, and when I look at the world I see their imperfect minds, bodies and souls abusing a land that doesn't belong to them.

My *Winik Te'* is a piece of music where there are always, at least, two elements in constant conflict—man/music and wood/music. Musical cells and processes that in my mind represent the qualities of these two "protagonists" confront each other in a series of episodes through which, like Hurricane and Heart-of-Sky, I try to create a musical experience out of carved wood (the marimba). With any luck, this forest of sound will be inhabited by the music of a soulful, mindful human being.

PROGRAM NOTES

Knot Lilacs (2006)

Robert Morris

Knot Lilacs is a highly intense and driving piece written in the fall of 2006 for Steven Leffue, a young saxophone player dedicated to playing new music for saxophone. It revisits materials from my composition *Not Lilacs* of 1974, a jazz influenced work for alto sax, trumpet, piano, and drums. In *Knot Lilacs* materials are knotted up and arranged into complex cycles of notes that nevertheless reflect on the earlier composition and often quotes it.

Luciérnagas (1999)

Carlos Sanchez-Gutierrez

Luciérnagas is an example of a rather abstract composition that is otherwise based on a very concrete experience. A few months ago, I was working on the music for Pascal Rioult's choreography "*El Mozote*"—a story about the killing of hundreds of innocent Salvadorians at the hands of militiamen, when I came across a text by Carlos Henríquez, titled *Luciérnagas en El Mozote* ("*Fireflies at El Mozote*"). The text described the arrival of Henríquez and other workers of "Radio Venceremos" to the site where the massacre had taken place three years earlier. As the men reached the outskirts of the desolate village, Henriquez writes that "...a dazzling spectacle made it clear to us that we had arrived at El Mozote: thousands of little lights began to twinkle. The intermittent dance of the fireflies illuminated the night, showing us the way to the town's ruined church. 'They are the souls of El Mozote!,' said Padre Rogelio Poncel."

I was fascinated by the fact that the "dance of the fireflies" described above stayed on my mind not as a visual or narrative representation of a brutal—albeit strangely poetic—event, but as a powerful—and strictly musical—"picture": The sound of brief rhythmic punctuations that weave a sparkling, constant, yet unpredictable flicker. Like the trompel'oeils found in the visual arts, the outcome is a shared expression of that which is regular (or "predictable") and of the ultimately chaotic. My "*luciérnagas*" are represented by tangible musical materials: ascending and descending scale-like gestures that only seem regular, but that are actually under constant transformation. Similarly, the general rhythmicity of the piece is marked by the use of ostinati, whose regularity is perpetually disturbed by the incisive action of various surface elements, such as displaced accents, dynamic interjections, and the juxtaposition of extreme registers: The highly organized but endlessly puzzling world of insect life.

MEET THE ARTISTS

Robert Morris is Professor of Composition and affiliate member of the theory and musicology departments at the Eastman School of Music. He has composed over 200 works including computer and improvisational music. Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswald Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, Albany, and Attacca.



As a scholar, Morris has written four books and many articles and reviews contributing to theories of musical analysis and aesthetics, compositional design, electronic and computer music, and Indian music. He is currently co-editor of *Perspectives of New Music*. His book, *The Whistling Blackbird: Essays and Talks on New Music* (2010) was published by The University of Rochester Press.

Carlos Sanchez-Gutierrez was born in Mexico City in 1964 and now lives in the New York tundra, where he is a Professor of Composition at the Eastman School of Music. He studied with Jacob Druckman, Martin Bresnick, Steven Mackey and Henri Dutilleux at Yale, Princeton and Tanglewood, respectively. He has received many of the standard awards in the field (e.g. Barlow Prize, Guggenheim, Fulbright, Koussevitzky, Fromm, American Academy of Arts and Letters.) He likes machines with hiccups and spiders with missing legs, looks at Paul Klee's Notebooks everyday, and tries to use the same set of ears to listen to Bach, Radiohead, or Ligeti.



MEET THE ARTISTS

Formed in 2018 by composer Carlos Sanchez-Gutierrez, **Alla Balena Ensemble** brings together a group of superb and energetic musicians with a keen interest in the music of our time.



Large grey whales live an average of 70 years. Following their death, a cycle begins and evolves over the years, as their carcasses descend toward the bottom of the sea, providing both nourishment and housing to hundreds of smaller species for several hundred years. A "dead" whale, therefore, far outlives a "living" one. What we call "classical music" is like a dead whale (it died around 1913...) and musicians today are like the hundreds of creatures that feed off a carcass. The tradition itself is defunct, but our unique ecosystems remain and thrive. We, therefore, proudly announce, "alla balena!", or "into the whale!"

Daniel Pesca has been hailed as "the perfect composer-virtuoso pianist" (All about the Arts) and "equally talented as pianist, composer and advocate of his peers' works" (Fanfare). Among his recent works are *Walk with me, my joy* for Constellations Chamber Concerts and *New Examples of Confusion* for the Chicago Center for Contemporary Composition. Other works have been commissioned with support from the National Endowment for the Arts and New Music USA. He has composed for the American Wild Ensemble, the Oberlin Contemporary Ensemble, guitarist Dieter Hennings, violinist Hanna Hurwitz, flutist Sarah Frisof, and bassoonist Ben Roidl-Ward, among many others.



As pianist, Daniel has premiered over 150 works, is a member of the Grossman Ensemble and the Zohn Collective, appears on 16 commercial recordings (including a solo album, *Promontory*), and has performed as concerto soloist in works by Messiaen, Bernstein, Berg, Carter, Carlos Sanchez-Gutierrez, Robert Morris, and others, with groups such as the

MEET THE ARTISTS

Aspen Contemporary Ensemble, the Slee Sinfonietta, the Orchestra of the League of Composers, the Chamber Orchestra of Pittsburgh, the Eastman Wind Ensemble, and the American Soundscapes Ensemble at Carnegie Hall.

Daniel grew up in Huntsville, Alabama, then studied at the Eastman School of Music and at the University of Michigan. He previously held teaching positions at University of Chicago, University of Maryland Baltimore County, and Ithaca College, among others. He is now an Assistant Professor of Composition at Eastman.

Jed Gaylin serves as Music Director of the Bay Atlantic Symphony (NJ), Johns Hopkins Symphony Orchestra, and Two Rivers Chamber Orchestra (WV). In addition, he is Principal Conductor of the Cape May Music Festival. Previous posts have included Principal Guest Conductor of the National Film and Radio Philharmonic (Beijing), Director of Orchestras of the Cervera International Music Festival and Summer Course (Spain), and Principal Guest Conductor of the Sibiu State Philharmonic (Romania), and Artist in Residence at Stockton University. In 2018, Mr. Gaylin was tapped by Eastman School of Music composer Carlos Sanchez-Gutierrez to conduct his *Alla Balena Ensemble*. ABE has performed at Eastman's Kilbourn Hall, The Mexican Cultural Institute (Washington, DC), and Teatro Degollado in Guadalajara.



As a guest conductor, he has also worked with such prestigious orchestras as the St. Petersburg State Symphony Orchestra (Russia), Bucharest Radio Orchestra, Shanghai Conservatory Orchestra, Academia del Gran Teatre del Liceu (Barcelona), Eastman School of Music Broadband Ensemble, Lodz Philharmonic (Poland), Pomorska Philharmonic (Poland), Gnessin Institute Orchestra (Russia), Moscow Chamber Symphony, Orquesta Sinfonica de Guanajuato (Mexico), Orvieto Festival Orchestra (Italy), Naples Philharmonic (Florida), Symphony New Hampshire, Opera Vivente (Baltimore), Wheeling Symphony, and the Xinjiang Philharmonic.

MEET THE ARTISTS

Mr. Gaylin has numerous television and radio broadcasts to his credit including National Public Radio's "Weekend Edition," Voice of America (Europe and the former Soviet Union), WBJC (Baltimore), WWFM (NJ), Bucharest Radio Orchestra, and the National Radio and Film Philharmonic in Beijing.

He has collaborated with such celebrated soloists as Hilary Hahn, Yuja Wang, Eugenia Zukerman, David Shifrin, Shai Wosner, and Stefan Jackiw. His discography includes Lee Pui Ming, She comes to shore, with Bay-Atlantic Symphony (Naxos/Innova) and Xinjiang Philharmonic (Tian Xian label).

Emlyn Johnson is the co-director and flutist of Music in the American Wild, an initiative that celebrates American people, places, and stories through the commission and performance of new music. Since 2016 she has commissioned nearly 40 new thematic works for the American Wild Ensemble and premiered them at national parks, historic sites, and other unconventional venues across the country in collaboration with an ever-evolving roster of wonderful community partners. Recent projects have found American Wild Ensemble performing in a sunny Hawaiian lava field, 30 stories underground in Kentucky caves, and everywhere in between.



Emlyn's work with American Wild Ensemble has been recognized with grants from the National Endowment for the Arts, Chamber Music America, Mid-America Arts Alliance, The Aaron Copland Fund, New Music USA, and the Missouri Humanities Council, among others. The ensemble's first album, *Music in the American Wild*, which combines original music with vivid video footage from seven national parks, was released in fall 2018 on the ArtistShare label.

In addition to her work with American Wild Ensemble, Emlyn is the Artistic Director of Pro Musica. Pro Musica, based in Joplin, Missouri, has provided outstanding classical music concerts and education events in

MEET THE ARTISTS

Joplin and the surrounding four-state region of Missouri, Kansas, Arkansas, and Oklahoma for over four decades.

As a new music performer, Emlyn has served as flutist with Ensemble Signal, Alarm Will Sound, the Slee Sinfonietta, and Alla Balena Ensemble. Additionally, she performs regularly with her husband, cellist Daniel Ketter, as *tuo duo*, which aims to commission and perform new flute and cello duo repertoire, including new concert music for youth audiences.

As an educator, Emlyn currently serves as the Interim Instructor of Flute at the UMKC Conservatory and has previously served as the flute instructor at several State University of New York institutions – Buffalo, Geneseo, and Oswego – where she has led flute ensembles and performed regularly with resident faculty ensembles. Emlyn has also served as Career Advisor at Eastman School of Music's Institute for Music Leadership. Prior to her appointment at UMKC she taught in the music department at Missouri State University.

An active member of the broader flute community, Emlyn is a frequent judge for regional and national competitions and currently serves as the Secretary of the Kansas City Flute Association. She has previously served as Flute Events Reporter for the National Flute Association, Grants Chair or the Flute New Music Consortium, and Program Chair for the Rochester Flute Association. Emlyn presents regularly on community-centered project design and development, including recent talks at Eastman School of Music, University of Maryland, and Penn State University.

Additional community-focused work includes Emlyn's five seasons with Sunset Concerts, a summer chamber music series in Rochester, NY, that she co-founded and co-directed from 2014-2018. Sunset Concerts offered free, high-quality performances to Rochester audiences in unique city venues, in partnership with The Landmark Society of Western New York, and provided performance opportunities to over 100 early career musicians in the area.

Emlyn co-hosts and co-produces New Music Listening Club, a podcast dedicated to consuming, sharing, and enjoying new music through attentive listening and book club-style discussions with guest panelists.

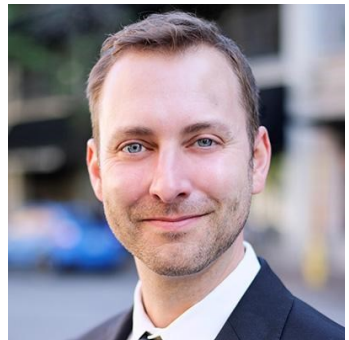
MEET THE ARTISTS

Emlyn received her doctorate from Eastman School of Music, where she studied with Bonita Boyd, and holds further degrees from Eastman and University of Michigan. Additional influential teachers include Dr. Brooks de Wetter-Smith and Amy Porter.

Tiffany Valvo is a creator, educator, and clarinetist on a mission to empower those listening and change more lives through art. Residing in San Francisco, CA, she flip flops between playing the clarinet, teaching, and telling stories about the arts through digital content. She's a professor in the Professional Development and Engagement Center at the San Francisco Conservatory of Music and is the Digital Content & Social Media Specialist at Cal Performances, the performing arts presenter at the University of California, Berkeley. Highlights of her career include being a soloist with the Richmond Symphony, five years as the clarinet professor at Virginia Commonwealth University, and co-directing the Digital Clarinet Academy from 2020-2024. She's high energy, captivated with how we learn best, and loves a good pen and great chocolate. DMA & MM, Eastman School of Music. BM, Florida State University. Learn more at tiffanyvalvo.com



Pianist **Jacob Ertl** has performed extensively in the United States and throughout Europe, Asia, Central America, and the Middle East. Performance highlights include recital debuts at Carnegie Hall's Weill Recital Hall and Merkin Concert Hall in New York City, and Chicago radio's "Live from WFMT" concert series. Other recent guest artist engagements include the Peter Jay Sharp Theatre at Symphony Space (NYC), Chihuahua International Music Festival (Mexico), Musicarte Festival (Panama), Oviedo and Gijon International Music Festivals (Spain), and the World Piano Conference (Serbia). He also regularly presents recital and masterclass tours



MEET THE ARTISTS

throughout China. Ertl is a member of two contemporary chamber music ensembles: Ensemble Alla Balena and the Eastern Standard Trio, with whom he has recorded two commercial albums, commissioned and premiered over twenty new works, and presented annual tours for the past nine seasons. Ertl has also released the world premiere recording of Fisher Tull's Piano Concerto on Klavier Records, distributed worldwide by Naxos.

Ertl currently serves as Coordinator of Keyboard Studies, Associate Professor of Piano, and Director of the Performance Program at the Nazareth University School of Music in Rochester, New York. He is also the President for NYSMTA, Chair of the PianoArts Alumni Board, Director of the Nazareth University Piano Competition, Coordinator of the Piano Pedagogy Workshop, and Visiting Guest Professor of Piano at Shandong Normal University in China. Ertl holds piano performance degrees from the Oberlin Conservatory of Music (BM) and the Eastman School of Music (MM, DMA). For more information, visit www.jacobertl.com.

Shannon Reilly is a violinist who specializes in the performance of contemporary music. She lives in Buffalo with her cat Molly and teaches violin for Buffalo Suzuki Strings, in addition to her active recital schedule, including performances for The Electroacoustic Music Studios @ Eastman in 2023, the 2022-3 and 2023-4 Friends of Vienna Series, the 2023 Black House Collective Workshop in LA, the 2022 21st Century Guitar Conference, UB's 2022 Life in the Age of Artificial Intelligence conference, and the 2019, 2020, and 2023 Keybank Rochester Fringe Festivals. She spent four years as violin professor for SUNY's University at Buffalo, and has performed as faculty and concertmaster for the June in Buffalo Festival and Slee Sinfonietta since 2019. Shannon has played for the Buffalo Chamber Players, Ensemble Signal, the Bang on a Can Festival, the Rochester Philharmonic Orchestra, Liminal Space Ensemble, and the Buffalo Philharmonic Orchestra, and can be heard on recordings by Anna Heflin,



MEET THE ARTISTS

Connor D'Netto, and Duo Purla. As violinist for the Alla Balena ensemble, Shannon has performed at the Eastman School of Music, in Washington DC, and in Guadalajara, Mexico. She holds a BM and a MM in violin performance from Eastman, where she studied violin with Reneé Jolles and Charles Castleman, and with Brad Lubman in Musica Nova.

Daniel Ketter specializes in the performance of contemporary and classical chamber music. As Co-Director and cellist of American Wild Ensemble (www.musicintheamericanwild.com) since 2016, Daniel has led collaborations with ten different national parks and historic sites and commissioned and premiered over thirty new chamber music works for grant-funded projects celebrating the people and places that define American communities with new music.



Daniel began his tenure as cellist of The Opus 76 String Quartet (www.opus76.org) in 2020. Opus 76 are currently Artists-in-Residence at the Midwest Trust Center at Johnson County Community College, where they present a full season of live and digital performances.

As a supporter of contemporary music Daniel leads the annual Cello Teaching Repertoire Consortium (www.celloteachingrep.com), with the mission to supplement traditional cello student repertoire with the commission of new pedagogical concert works and etudes representing diverse musical styles and cultural backgrounds. This project has commissioned five new works for cello students and has been supported by over 40 cello teachers across the country.

In 2018 Daniel joined the faculty of Missouri State University, where he teaches courses in cello, chamber music, and music theory.

MEET THE ARTISTS

Floris Van der Veken (b. 1998) is a Belgian saxophonist and performance artist currently residing in Rochester, NY. His performances are characterized by a strong emphasis on contemporary repertoire and interdisciplinary collaboration. At the moment he pursues the Doctor of Musical Arts degree at the Eastman School of Music with Dr. Chien-Kwan Lin. He received his Master's degree as well as a postgraduate specialization degree in performance, both with highest distinction, at the Royal Conservatoire of Antwerp, Belgium, studying under Hans de Jong. During an exchange year he studied under Rodrigo Vila at the Conservatori Superior de Música de les Illes Balears in Mallorca, Spain.



Floris specializes in contemporary and experimental repertoire, often working together with composers to highlight new works. In a collaboration with the composer Wim Henderickx, he premiered the concerto *Empty Mind I* for soprano saxophone and live electronics. As the '22-'23 outreach coordinator for the OSSIA New Music organization, Floris commits to bringing more new music performances to the Rochester area. As an artist committed to interdisciplinary performances, Floris wrote and directed his own music- and dance theatre '*MOIRA – Ode to a Life of Failure*' under the coaching of Muziektheater Transparant, which premiered in 2019.

Besides performing, Floris is an active researcher and educator. His research contributes to his performance, and vice versa, to solidify a substantiated practice in every aspect of the art. His doctoral research encompasses the repertoire of Boulez and its use of extramusical elements, providing theoretical background for interdisciplinary collaborations. Floris also obtained a Master's degree in Music Education at the Royal Conservatoire of Antwerp. He has experience teaching children and adults of all ages and considers it a crucial part of musicianship.

Floris is the 2020 Laureate of the 'Oranjebeurs' for music, awarded by the Consulate of the Netherlands, and was awarded a grant for his studies in the US by the organization Inspiratum. At the Eastman School of Music,

MEET THE ARTISTS

he obtained the position of teaching assistant as a Graduate Award. Having studied conducting as a minor during his Master's, Floris was the assistant-conductor of l'Orquestra del Conservatori Superior de les Illes Balears in 2018. He continues to conduct in his DMA under the guidance of Prof. Brad Lubman. Floris participated in many masterclasses with renowned saxophonists such as Timothy McAllister, Arno Bornkamp, Ryo Noda, Lars Mlekusch, Vincent David, Joonatan Rautiola, Jérôme Laran, and Nicholas Prost.

Dr. **Brant Blackard** is an active performer, educator, and composer. Brant has performed internationally with chamber groups such as the Alla Ballena Ensemble and the Zohn Collective. As the Frozen Earth Duo with Connor Stevens, he has toured extensively including performances and presentations at the Ontario PAS Day of Percussion and the Leigh Howard Stevens Marimba Seminar.



His original compositions for percussion have been performed at the Percussive Arts Society International Convention and have been given recent premieres at Radford University and Jacksonville State University. Brant has also retained his love of metal drumming and continues to play regularly.

Brant Blackard received his DMA and MM Degrees from the Eastman School of Music along with the prestigious Performer's Certificate and Milton Schlesinger Prize, and received his Bachelor's Degree in Percussion Performance and Literature from the University of Central Arkansas. He is currently on faculty at Jacksonville State University.

Brant is an endorser and performing artist of Mallettech instruments and mallets.

MEET THE ARTISTS

Violist **Ryan Hardcastle** maintains a varied career as a performer, pedagogue, and music historian. He is currently on faculty at Nazareth University-School of Music, where he teaches viola and music history, and is Visiting Assistant Professor of Viola at SUNY Potsdam-Crane School of Music.



In recent years, Ryan has dedicated his attention to unknown works from the former Soviet Union. These lectures and recitals have resulted in the American premiere of works by Schnittke, Weinberg, Grigori Frid, Volkonsky, and Druzhinin. As a two-time Presser Grant recipient, Ryan is currently at work on a book titled, 1985: A Year of Triumph and Trauma in the Life of Alfred Schnittke. The book explores aspects of memory, cerebrovascular disease, and refreshing discussions of Schnittke's music including his Viola Concerto, Cello Concerto No. 1, Concerto for Mixed Chorus, String Trio, and Concerto Grosso No. 3. In addition to this project, Ryan is transcribing a late, unpublished work by Schnittke.

As a soloist and chamber musician, Ryan has appeared with WXXI-Rochester, Chamber Music Society of Rochester, and June in Buffalo. A native of Missouri, Ryan joined the American Wild Ensemble in 2021 to celebrate the bicentennial of Missouri's statehood. The Ensemble commissioned six composers to write new works inspired by the culture and history of the state.

Ryan completed his DMA in Performance and Literature at the Eastman School of Music, where he was Teaching Assistant to Masumi Rostad. Prior to Eastman, Ryan studied at Indiana University-Jacobs School of Music (with Rostad) and at the University of North Texas, where he was the Teaching Fellow of Dr. Susan Dubois. Ryan completed his Bachelor of Music from Missouri State University, magna cum laude, under the tutelage of Dr. Amy Muchnick. As an undergraduate, Ryan was a National Finalist in the Music Teachers National Association Young Artist competition as well as the Chamber division with the William T. White String Quartet. Ryan is especially thankful for his preparatory studies with Dr. Susie Thierbach.

In May 2023, Ryan had the privilege of presenting Rebecca Clarke's Viola Sonata at the George Eastman House in Rochester, NY celebrating the centennial of the composer herself performing the work in Eastman's front parlor in 1923.

UPCOMING EASTMAN SERIES CONCERTS

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

FACULTY ARTIST SERIES

Eastman Virtuosi

Kilbourn Hall

Saturday, March 30, 2024 at 7:30 PM

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Monday, April 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.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman School Symphony Orchestra

Kilbourn Hall

Friday, March 29, 2024 at 7:30 PM

Music of Rossini and Schubert

Eastman Wind Ensemble

Kilbourn Hall

Monday, April 1, 2024 at 7:30 PM

Music of Debussy, Copland, and Vaughan Williams

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.



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



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UNIVERSITY *of* ROCHESTER