

FACULTY ARTIST SERIES

EASTMAN VIRTUOSI

Saturday, March 30, 2024
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Terzetto in C Major, Op. 74

Antonín Dvořák
(1841-1904)

Introduzione. Allegro ma non troppo
Larghetto
Scherzo. Vivace–Trio. Poco meno mosso
Tema con variazioni. Poco Adagio–Molto

YooJin Jang, violin
Robin Scott, violin
Phillip Ying, viola

Moments in Sonder (2020)

B.E. Boykin
(b. 1989)

VI. Greyday
II. A Conceit
VII. Passing Time
XI. When You Come to Me
X. The Lesson
XII. Sounds Like Pearls
VIII. Refusal

Nicole Cabell, soprano
Alison d'Amato, piano

PROGRAM

Falstaffiade, Op. 134b (1993)

Jan Koetsier
(1911-2006)

D'ye ken John Peel?

John Woodcock Graves
(1795-1886)
arr. Stanley Woods

Justin Benavidez, tuba
W. Peter Kurau, horn
Cristina Vieyetz, horn
Maura McCune Corvington, horn
Weverton Santos, horn

INTERMISSION

Piano Quintet in A Major, D. 667 (“Trout Quintet”)

Franz Schubert
(1797-1828)

Allegro vivace
Andante
Scherzo. Presto—Trio
Tema con variazione. Andantino
Finale. Allegro giusto

Mikhail Kopelman, violin
Masumi Per Rostad, viola
Steven Doane, cello
James VanDemark, bass
Chiao-Wen Cheng, piano

*We hope you enjoyed this season’s Eastman Virtuosi series.
Please join us next season for more faculty chamber music on October 5, 2024,
February 1, 2025, and March 29, 2025.
— Bonita Boyd and Renée Jolles, Artistic Directors*

Moments of Sonder

Maya Angelou

VI. Greyday

The day hangs heavy
loose and grey
when you're away.

A crown of thorns
a shirt of hair
is what I wear.

No one knows
my lonely heart
when we're apart.

II. A Conceit

Give me your hand

Make room for me
to lead and follow
you
beyond this rage of poetry.

Let others have
the privacy of
touching words
and love of loss
of love.

For me
Give me your hand.

VII. Passing Time

Your skin like dawn
Mine like musk

One paints the beginning
of a certain end.

The other, the end of a
sure beginning.

XI. When You Come to Me

When you come to me, unbidden,
Beckoning me
To long-ago rooms,
Where memories lie.

Offering me, as to a child, an attic,
Gatherings of days too few.
Baubles of stolen kisses.
Trinkets of borrowed loves.
Trunks of secret words,

I CRY.

X. The Lesson

I keep on dying again.
Veins collapse, opening like the
Small fists of sleeping
Children.

Memory of old tombs,
Rotting flesh and worms do
Not convince me against
The challenge.

The years
And cold defeat live deep in
Lines along my face.

They dull my eyes, yet
I keep on dying,
Because I love to live.

XII. Sounds Like Pearls

Sounds
Like pearls
Roll off your tongue
To grace this eager ebon ear.

Doubt and fear,
Ungainly things,
With blushings
Disappear.

VIII. Refusal

Beloved,
In what other lives or lands
Have I known your lips
Your Hands
Your Laughter brave
Irreverent.

Those sweet excesses that
I do adore.

What surety is there
That we will meet again,
On other worlds some
Future time undated.

I defy my body's haste.
Without the promise
Of one more sweet encounter
I will not deign to die

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Applauded by *The Strad* for her “fiery virtuosity” and “consummate performances,” violinist **YooJin Jang** is a winner of the 2017 Concert Artists Guild Competition and First Prize winner of the 2016 Sendai International Music Competition. These successes have resulted in a busy itinerary of international recital and concerto engagements as well as the release of two new recordings. The dynamic young talent has been lauded by the *Boston Musical Intelligencer* as “a performer without fear or technical limitation.”



Her recent concerto performances include appearances with the symphony orchestras of Chautauqua, Dubuque, and Roswell. In recital, highlights include YooJin’s recent Carnegie Hall debut and concerts at Jordan Hall and the Isabella Stewart Gardner Museum in Boston and the Dame Myra Hess Memorial Concert series in Chicago. A passionate chamber musician, YooJin has performed with Caramoor’s Rising Stars and toured with Musicians from Ravinia’s Steans Music Institute and Musicians From Marlboro.

Internationally, YooJin has performed with the KBS (Korean Broadcast System) Symphony Orchestra and Seoul Philharmonic Orchestra, as well as with the Budapest Festival Orchestra led by Ivan Fischer, the Bulgaria National Radio Symphony Orchestra, the Tokyo Symphony Orchestra, and Spain’s Extremadura Orchestra. She has also given recitals in Japan at Sendai, Nagoya, and at Hamarikyu Asahi Hall in Tokyo.

In 2017, YooJin released two albums: live performances of the Mendelssohn and Stravinsky Violin Concertos with the Sendai Philharmonic Orchestra and Junichi Hirokami and a recital disc featuring music of Mendelssohn, Stravinsky, Grieg, and Sibelius with pianist Kae Ozawa. Her first album, *Korean Young Musicians*, was released on the KBS label in cooperation with Aulos Media & KBS Classic FM. She is also regularly heard on the radio, including a recent appearance on WQXR’s McGraw Hill Young Artists Showcase.

YooJin’s latest victories at CAG and Sendai continue a long line of international competition success. In 2013, she won Japan’s 4th International Munetsugu Violin Competition, which included the loan of the 1697 ‘Rainville’ Stradivari violin. She was also a top prize winner at the International Violin Competition of Indianapolis, the Michael Hill International Violin Competition (including the Audience Prize and Best Performance of the New Zealand Commission Work), and the Yehudi Menuhin Competition.

YooJin is a co-founder of The Kallaci String Quartet, which made its international debut at the Kumho Art Hall in Seoul, Korea and the Seoul

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Spring Festival of Chamber Music. Recognized for her creative work in chamber music, she won the 2011 Borromeo String Quartet Guest Artist Award, and in 2009, she was awarded the Schloss Weikersheim Scholarship as part of the London String Quartet Competition. YooJin has also participated in the Marlboro and Ravinia Festivals, where she worked with artists such as Menahem Pressler, Dénes Várjon, and Peter Wiley.

YooJin holds a Bachelor of Music from The Korean National University of Arts, where she studied under Nam Yun Kim. She also earned a Master of Music, Graduate Diploma, Artist Diploma, and Doctor of Musical Arts from New England Conservatory, as a student of Miriam Fried. Since 2020, she has been an Assistant Professor of Violin on the faculty of the Eastman School of Music.

Robin Scott, an award-winning musician described as one of America's rising stars on the classical music stage, has built a varied career as a soloist, chamber musician, and concertmaster. He has competed internationally, winning first prizes in the California International Young Artists Competition and the WAMSO Young Artist Competition in Minnesota, and second prizes in the Yehudi Menuhin International Violin Competition, the Irving M. Klein International String Competition, and the Stulberg International String Competition.



Scott has appeared as a soloist with the Minnesota Orchestra, St. Paul Chamber Orchestra, Indianapolis Symphony, Fort Wayne Philharmonic, Montgomery Symphony, Orchestre National de Lille in France, and many others. He has given numerous recitals and performances throughout the United States and abroad, in such venues as Carnegie's Weill Recital Hall and the Schubert Club in St. Paul, Minnesota.

Scott is also the newest member of Eastman's string quartet-in-residence, the Ying Quartet, as the Grammy-winning ensemble's first violinist. As an avid and passionate chamber musician, Scott has performed at the Kennedy Center, the Library of Congress, the Smithsonian Institution, Boston's Jordan Hall, the Morgan Library, Town Hall in New York City, and other venues. His festival appearances include the Marlboro Music Festival, Ravinia's Steans Institute for Young Artists, Yellow Barn, Kneisel Hall, and the Saratoga and Chesapeake Chamber Music Festivals, MusicIC in Iowa City, and others. He has participated in the acclaimed Music From Marlboro tours, as well as tours under the auspices of the Ravinia Festival, and was a member of the Gesualdo String Quartet, the quartet-in-residence at the University of Notre Dame.

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Scott is also an accomplished and in-demand orchestral leader and has served as concertmaster of the New York Classical Players. He was guest concertmaster with the Fort Wayne Philharmonic and has performed with the St. Paul Chamber Orchestra as guest principal second violin.

From 2011 to 2013, Scott was the Montgomery Symphony's artist-in-residence. In that position, he was the concertmaster of the symphony, and also performed with the orchestra and throughout the community as a soloist, recitalist, and chamber musician.

A native of Indiana, Scott began studying the violin at age five and also took piano lessons. He received his Bachelor of Music Degree at the New England Conservatory and his Artist Diploma at Indiana University, where he was a student of Miriam Fried. He pursued additional studies at NEC with Donald Weilerstein, the founding first violinist of the Cleveland Quartet, and violist Kim Kashkashian. Previously, he was a student of Mimi Zweig at Indiana University's preparatory program.

Phillip Ying, as violist of the Ying Quartet, performs regularly across the United States, Europe and Asia. Recent appearances include engagements in New York, Chicago, Los Angeles, Philadelphia, San Francisco, Houston, and Washington, DC, Australia, France, Mexico, and Taiwan among many others. During summers, he has performed at the Marlboro, Seattle, Tanglewood, Caramoor, Norfolk, Aspen, Colorado, Bowdoin, Skaneateles and Montana summer music festivals. He recently won a Grammy award for his work with the Ying and Turtle Island String Quartets, has been previously nominated for a Grammy award for his work with the St. Lawrence String Quartet, and is a recipient of the Naumburg Award for chamber music. Mr. Ying has also been presented numerous times in recital and as a soloist with orchestras such as the Chicago Symphony and the Aspen Festival Chamber Orchestra. With the Ying Quartet, Mr. Ying maintains a vital interest in new music, with recent and planned premieres of works by Chen Yi, Augusta Read Thomas, Michael Torke, Tod Machover, Kevin Puts, Bernard Rands, Ned Rorem, Jennifer Higdon, and Paquito D'Rivera, and is currently pursuing a multi-year commissioning project with the Institute for American Music. He has been recorded by Telarc, Quartz, EMI, Albany and Elektra.



In addition to enjoying a highly successful performing career, Mr. Ying is committed to presenting the arts in creative, unexpected and diverse ways. In 1992, he received a two-year grant from the National Endowment for the Arts to promote chamber music in rural Iowa. Since that time, he continues to be involved in many other projects designed to explore

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expanded performance concepts as well as the educational and community-building potential of classical music in cities and towns across the United States. Recent projects include partnerships with the La Jolla Music Society and Tod Machover using hyperscore technology, a performing residency at Symphony Space in New York City featuring multidisciplinary presentations, and tours and recordings with the Turtle Island String Quartet.

Mr. Ying is an Assistant Professor of Viola and an Associate Professor of Chamber Music at the Eastman School of Music. Since 2001, the Ying Quartet has also been named the Blodgett Ensemble in Residence at Harvard University. In addition, Mr. Ying currently serves as President of Chamber Music America, a national service organization for chamber music ensembles, presenters and artist managers, and has been published by *Chamber Music Magazine*. He is a frequent speaker, panelist, and outside evaluator on subjects such as arts-in-education and chamber music residencies, and served on the national jury for the 1999 Coming Up Taller Awards. Mr. Ying has also taught at Northwestern University, Interlochen, and the Brevard Music Center. He received his education at Harvard University, the New England Conservatory, and the Eastman School of Music, and has studied principally with Martha Katz, Walter Trampler, and Roland Vamos.

Nicole Cabell, who earned a Bachelor of Music degree from Eastman in 2001, is returning to the school with an appointment as Assistant Professor of Voice. Named 2005 BBC Cardiff Singer of the World, Ms. Cabell's ensuing career has taken her to the most important opera stages and concert halls in the world, including the Royal Opera House, Covent Garden; the Metropolitan Opera; Lyric Opera of Chicago; Deutsche Opera Berlin; Tetro Colòn Buenos Aires; and many more. As a concert soloist and recitalist, she has sung throughout the United States, Europe, and Canada. Her recordings include *Soprano*, an opera recital disc debut for Decca; *Silver Rain*, songs of Ricky Ian Gordon; *Chanson D'Avril*; *Mademoiselle—Première Audience*, *Unknown Music of Nadia Boulanger* for Delos; and Musetta in *La Bohème* with Anna Netrebko and Rolando Villazon, as well as in *La Bohème: The Film*.



“I’m incredibly honored to join the peerless, distinguished faculty of the Eastman School of Music,” Cabell says. “It has been a dream of mine since my graduation at Eastman in 2001 to be part of this community and I greatly look forward to serving Eastman to the very best of my abilities.”

Katherine Ciesinski, the Chair of Eastman’s Voice, Opera, and Vocal Coaching Department, welcomes Nicole Cabell: “Her mastery of

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technique and its application in expressive communication will galvanize our students' growth at all levels. In addition, her desires to promote the performance of new works by diverse composers and to reach out into the greater Rochester community will bring inspiration and new voices to our concert halls."

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. Program Co-Director, (art) Song Lab [[link: www.artsonglab.com](http://www.artsonglab.com)], 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 in order 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.

Dr. d'Amato has presented recitals that include dance, theatre, and multimedia collaborations. Beginning in 2016, she devised performance projects that feature student collaborations in semi-staged song works, including Robert Schumann's *Myrthen* and the *Heine Liederzyklus* by Holocaust victim Marcel Tyberg. These programs have been sought after as a model for her guest residencies, most recently at Concordia University and Dickinson College.

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Dr. d'Amato has been a frequent guest artist at festivals and schools such as the Brancaleoni Festival (Italy), the SOURCE Song Festival (Minneapolis), The AmBul Festival (Sofia, Bulgaria), Boston Conservatory, Cincinnati College-Conservatory of Music, and SUNY Fredonia. She received the Grace B. Jackson Prize from Tanglewood Music Center in 2002 acknowledging her “extraordinary commitment of talent and energy.” Dr. d'Amato attended Oberlin College and Conservatory, and earned a double Master of Music degree in solo and collaborative piano from Cleveland Institute of Music. In May 2007, she received a Doctor of Musical Arts degree from New England Conservatory of Music.

Hailed by *Fanfare Magazine* as “a true virtuoso of his instrument,” **Justin Benavidez** is the newly appointed Associate Professor of Tuba and Euphonium at the Eastman School of Music. He previously held a similar faculty position at Florida State University. In the summer, he teaches and performs at the Round Top Summer Music Festival in Round Top, Texas.



Benavidez has performed across North America, Europe, and Japan. He has been featured numerous times on APM's *Performance Today* radio program. His debut solo album, *Emblems*, won Silver Medals in the Classical Album and Solo Instrumentalist categories of the Global Music Awards. The *International Tuba Euphonium Association Journal* described it as “an impressive and highly entertaining record” on which Benavidez “shreds with enthusiasm, exuberance, and precision”. His second album, *Storyteller*, also won Silver Medals in the Classical Album and Solo Instrumentalist categories of the Global Music Awards. *Fanfare Magazine* described it as “splendidly eloquent [...] a masterclass in expressiveness” with a sound that is “gloriously warm and comforting.”

As an orchestral musician, Benavidez has performed as tubist with the Charleston Symphony Orchestra, Charlotte Symphony Orchestra, Jacksonville Symphony Orchestra, Philadelphia Orchestra, Rochester Philharmonic, Santa Fe Symphony Orchestra, Sarasota Orchestra, and Utah Symphony. He was previously the principal tuba of the Tallahassee Symphony Orchestra.

Benavidez is a Melton Meinl Weston and Denis Wick performing artist.

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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, Fortissimol!, 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.

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,

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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).

Maura McCune Corvington, Second Horn of the Rochester Philharmonic Orchestra, has distinguished herself as a virtuosic artist through her expressive playing. Prior to joining the RPO in 2015, Ms. Corvington performed several seasons as both Acting Principal Horn and Associate Principal/Third Horn of the Hawaii Symphony Orchestra and Hawaii Opera Theatre Orchestra. She also shared her love of music throughout the Hawaiian Islands as the hornist for the Honolulu Brass Quintet. Ms. Corvington has performed with the Houston Symphony Orchestra, Houston Grand Opera Orchestra, the Buffalo Philharmonic Orchestra, and as Guest Principal Horn with the Rochester Philharmonic. She spends her summers as a resident artist and horn faculty member at the Round Top Festival Institute where she was a two-time alumna of the festival.



Ms. Corvington can be heard on recent recorded releases including *Wagner: Orchestral Music from Der Ring des Nibelungen* on the Naxos label with the Buffalo Philharmonic Orchestra under the direction of JoAnn Falletta and *American Rapture* on the Azica Records label with the Rochester Philharmonic Orchestra under the direction of Ward Stare. Featured on the latter album is the Rochester Philharmonic Orchestra world premiere of Jennifer Higdon's co-commissioned work, *Harp Concerto*, winner of the 2020 Grammy Award for Best Contemporary Classical Composition.

A devoted artist educator, Ms. Corvington is an Instructor of Horn and chamber music coach at the Eastman School of Music, the Instructor of Horn at the Eastman Community Music School, and a Horn Mentor for the Rochester Philharmonic Youth Orchestra. Ms. Corvington's horn students have received scholarship offers and awards to pursue studies at the Curtis Institute of Music, The Juilliard School, and the Eastman School of Music, among others. Her young artists can be heard in leading horn sections and ensembles around the country, at elite summer festivals, as members of fellowship programs including NYO-USA, the Civic

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Orchestra of Chicago, and the New World Symphony, and as featured soloists with orchestras including the Rochester Philharmonic. Ms. Corvington is regularly engaged as a clinician and soloist across the country, with recent appearances at the Eastman School, Cornell University, the Crane School of Music, and the Midwest Young Artists Conservatory Sunday Series at Ravinia's Bennett Gordon Hall.

Additionally, Eastman's acclaimed Arts Leadership Program course schedule includes "Studio Teaching: An Essential Career Component," an annual offering by Ms. Corvington designed to illuminate best practices and innovative, impactful, and essential studio teaching strategies for future music educators and industry leaders.

A graduate of the Shepherd School of Music at Rice University, Ms. Corvington completed her Master's Degree in Horn Performance under the tutelage of William VerMeulen. At the Eastman School, Ms. Corvington completed her Bachelors of Music in Horn Performance as a recipient of the Performer's Certificate under the instruction of RPO Principal Horn, W. Peter Kurau. She also graduated as a Secondary Piano Major, studying with Daria Rabotkina and Albert Kim, and she accompanied friend and horn mentor, William VerMeulen, in recital at Eastman. Originally hailing from Wilmette, Illinois, Ms. Corvington was inspired at an early age by the renowned Chicago Symphony Brass, and she studied regularly with Chicago Symphony Orchestra hornists Dale Clevenger and Alice Render.

An avid racket sport athlete, Ms. Corvington enjoys visits to her favorite courts, both sunny and snowy, in Rochester. She resides in the vibrant Rochester community where she lives with her husband, Patrick Corvington, a professional trumpet player.

A native of Brazil, **Weverton Santos** is currently a master's student at the Eastman School of Music, having completed his undergraduate studies at Minas Gerais State University in Brazil. He was a prize winner in the Young Solo Competition of the MG Symphony Orchestra and the Young Musician competition of the BDMG music. He was a fellow of the Orchestra of the Americas in 2019 and performed with several Brazilian orchestras such as the MG Symphony and MG Philharmonic. In 2020, he was selected for masterclasses at the Marvão Academy, where he studied with Radovan Vlatkovic.

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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.



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 masterclasses 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.

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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.

Praised for his “burnished sound” (*The New York Times*) and described as an “electrifying, poetic, and sensitive musician,” the GRAMMY Award-winning, Japanese-Norwegian violist **Masumi Per Rostad** hails from the gritty East Village of New York City. He was raised in an artist loft converted from a garage with a 1957 Chevy Belair as the remnant centerpiece in their living room. Masumi began his studies at the nearby Third Street Music School Settlement at age three and has gone on to become one of the most in demand soloists, chamber musicians, and teachers. In addition to maintaining an active performance schedule, he serves on the faculty of the prestigious Eastman School of Music in Rochester, NY.



2023-24 Season highlights are concerto performances with LA Chamber Orchestra, Grant Park Symphony Orchestra, and The Knights. Festival appearances include La Jolla SummerFest, Beare’s Premiere Performances Hong Kong, Bridgehampton Chamber Music Festival, SpoletoUSA, and Music In the Vineyards. Masumi recently commissioned his childhood friend Jessie Montgomery to compose a *Viola Concerto* based on the experience they shared of growing up in NYC. He has previously appeared as soloist with the Virginia Symphony, Orlando Philharmonic, Juilliard Orchestra, New York Youth Symphony, and Sinfonia da Camera among others.

Masumi regularly tours internationally and has performed at many of the most prominent festivals, including Marlboro, Spoleto USA, Music@Menlo, Caramoor, Music in the Vineyards, Bowdoin, and the Aspen Music Festival. His guest violist collaborations include programs with the St Lawrence, Ying, Pavel Haas, Miró, Calidore, Verona, Rolston, and Emerson String Quartets, as well as with the Horszowski, Gryphon, and Claremont Trios. He toured and recorded extensively as a former member of the International Sejong Soloists. He can be heard on the Cedille Records, Naxos, Hyperion, Musical Observations, Bridge, and Tzadik record labels.

As a member of the Pacifica Quartet for almost two decades (2001-2017), Masumi regularly performed in the world’s greatest halls including Amsterdam’s Concertgebouw, Tokyo’s Suntory Hall, Sydney’s City Hall, New York’s Carnegie Hall and Lincoln Center, London’s Wigmore Hall,

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Vienna's Konzerthaus and Musikverein, Munich's Herkuleshaal, Paris' Louvre and Cité de la Musique, and Berlin's Konzerthaus among many others. He was full Professor of Viola and Chamber Music as quartet-in-residence at Indiana University's Jacobs School of Music. In 2006, the ensemble was awarded the coveted Cleveland Quartet Award, Avery Fisher Career Grant, and they were also named Musical America's 2009 Ensemble of the Year.

Masumi is an ardent advocate for the arts, and sought after as a contributing writer to such publications as the *Huffington Post*, *Strings* and *Gramophone* magazines as well as *The Guardian*. He also actively maintains a YouTube channel where he regularly publishes videos dealing with all sorts of musical topics. He produces a video series called *Sound Post*, released in conjunction with *The Violin Channel*, which are interviews with his friends and colleagues about their instruments.

Passionate about breaking down barriers that prevent people from enjoying classical music, Masumi was the founder of DoCha, a chamber music festival in Champaign, Illinois that produced innovative events with a focus on engaging new audiences through fun and inventive programming. DoCha-hosted events featured unique collaborations between members of the University and multi-genre presentations from classical chamber music to contemporary dance, the spoken word, and much more. All programs were free of charge and took place at a beautiful former community opera house. Other activities of DoCha included "in-reach" performances for elementary school students as well as master classes, competitions and performance opportunities for local music students.

Masumi has served on the faculties of the University of Illinois at Urbana-Champaign, Jacobs School of Music at Indiana University, The University of Chicago, Longy School of Music, University of Toronto, and Northwestern University.

He received his Bachelor and Master of Music degrees from The Juilliard School. There, he studied with legendary violist and pedagogue Karen Tuttle from the age of 17 and was made her teaching assistant just three years later at the age of 20. At Juilliard, he was awarded the "Lillian Fuchs Award" for the most outstanding graduating violist. He also won the Juilliard School Concerto Competition and performed the world premiere of Michael White's *Viola Concerto* in Lincoln Center's Avery Fisher Hall with conductor James DePreist. That same year he gave the New York premiere of Paul Schoenfield's *Viola Concerto* with the Juilliard Symphony to critical acclaim. In 2008 he was awarded the "Rising Star Award" by the Third Street Music School Settlement for his musical achievements.

Masumi is a D'Addario Artist and has used their strings since 1999. He is currently serving as co-chair of the University of Rochester Faculty Senate. His Brothers Amati viola was crafted in Cremona, Italy in 1619.

MEET THE ARTISTS

Internationally known soloist, recitalist, chamber musician, recording artist, and pedagogue **Steven Doane** appears at festivals and on concert series throughout the United States and overseas. Doane received his BM from Oberlin Conservatory where he studied with Richard Kapuscinski, and his MM from SUNY Stony Brook where he studied under Bernard Greenhouse. He received a Watson Foundation Grant for overseas study of cello performance and pedagogy in 1975, and studied during that time with János Starker in Switzerland and over the course of a year with Jane Cowan both in London and at the International Cello Centre in Scotland.



Doane has a number of award winning discs to his credit on the Bridge Records label with pianist Barry Snyder, including an album of the complete music of Gabriel Fauré, a disc of duos for cello and piano by Benjamin Britten and Frank Bridge (hailed by *BBC Music Magazine* as the “best performance on record”), and a recording with Mr. Snyder of the Rachmaninoff *Cello Sonata*.

Steven Doane continues to give master classes and residencies regularly throughout the U.S. and the UK, and has presented residencies and master classes at the Reina Sofia Academy in Madrid, Spain, the Yonsei University in Seoul, Korea, and a master class at the Toho Music School in Tokyo, Japan. Recognition for his teaching activities include the Eisenhart Award for Excellence in Teaching in 1993, and the Piatigorsky Prize in teaching at the New England Conservatory in 1986.

As a member of the New Arts Trio, Doane was awarded the Naumburg Chamber Music Award in 1980. Mr. Doane made his Carnegie Hall and Kennedy Center debuts in *Don Quixote* with David Zinman and the Rochester Philharmonic in 1983. His Tully Hall recital debut occurred in 1990, and was followed by numerous recital appearances throughout the U.S. and UK, including two recital programs in London’s Wigmore Hall with Barry Snyder.

Mr. Doane is currently a visiting professor at the Royal Academy of Music in London, and was recently named a fellow of that institution. He also recently was honored with a lifetime achievement award from the London Violoncello Society in recognition of his services over the years to the English cello community. He is a member of the Eastman cello faculty since 1981. Mr. Doane was also for seven years the cellist of the Los Angeles Piano Quartet.

MEET THE ARTISTS

One of the most brilliant virtuosi ever to perform on the double bass, **James VanDemark** was hailed by *The New York Times* at his Lincoln Center recital debut as “an exceptionally gifted string player and a musician of taste, intelligence and the best spontaneous musical instincts, with an unerring sense for exact intonation.” The *San Francisco Chronicle* praised his “wonderful facility for making really musical phrases, relaxing, building, shading with unlimited subtleties—and a capacity to dig into whole pages of rip-roaring coloratura and make every note count.”



VanDemark began his musical studies at the age of 14 in his hometown of Owatonna, Minnesota, making such rapid progress that just 18 months later he made his solo debut with the Minnesota Orchestra. Subsequently, VanDemark has performed as soloist with the New York Philharmonic (Mehta), St. Paul Chamber Orchestra (Zukerman), Buffalo Philharmonic (Yoel Levi), Grant Park Symphony (James Paul), Rochester Philharmonic Orchestra (Peter Bay), the San Antonio Symphony (Barrios), the Mostly Mozart Festival Orchestra (Rampal), the Chautauqua Festival Orchestra (Hugh Wolff), the New Mexico Symphony (Lockington), the Quebec Symphony, the National Symphony of Mexico, the Netherlands Radio Symphony, and in numerous other concerto appearances.

VanDemark’s duo recitals with André Watts, including one on Lincoln Center’s Great Performer Series, and also with Samuel Sanders, Anthony Newman, Barry Snyder, and Robert Spillman have won him great acclaim. Chamber music collaborations with the Guarneri, Cleveland, Colorado, Muir, Ying, and Audubon Quartets, the Los Angeles Piano Quartet, Vienna Schubert Trio, Kandinsky Trio, Gryphon Trio and pianists Gary Graffman, Alfred Brendel, Anton Nel, Anton Kuerti, and Jeffrey Kahane highlight VanDemark’s versatility.

The recipient of numerous commissioned works, including those by three Pulitzer Prize winners—Gian-Carlo Menotti, Joseph Schwantner, and Christopher Rouse—VanDemark also performed the American premieres of Nino Rota’s *Divertimento Concertante* (Charlotte Symphony) and Edvard Tubin’s *Double Bass Concerto* (Queens Symphony). VanDemark’s most recent commission is a solo double bass work by the noted composer/violist Adrienne Elisha.

VanDemark recently premiered and recorded the recital work *Dana la Colora* by composer/cellist Emilio Colon. He also recently premiered the concerto *Shiva Shakti* by composer Todd Coleman, winner of the Scorch Music Competition, and performed and recorded Jerod Sheffer Tate’s *Iyaaknasha’ (The Medicine Man and His Helper)* with the Columbus (OH) Pro Musica Chamber Orchestra.

MEET THE ARTISTS

Also in considerable demand as a narrator with orchestra, VanDemark has appeared on numerous occasions with the Rochester Philharmonic, the Texas Festival Orchestra, the Eastman Philharmonia, the NEO Ensemble, and many others. In June, 2011, VanDemark premiered a new narrated work with orchestra, *A Young Rodent's Guide to the Orchestra* (for which VanDemark wrote the text and Emilio Colon the music), with the Texas Festival Orchestra.

As a sought-after guest artist at summer festivals, VanDemark performs at the Mostly Mozart, Spoleto, Seattle Chamber Music, Montreal Chamber Music, Round Top, Maverick, Norfolk, South Bank (London), and Newport festivals.

An important direction in VanDemark's career has been his involvement with Native American performers in Circle of Faith, composed by Alton Clingan. VanDemark commissioned this unique musical and cultural collaborative work, developing it in conjunction with respected Native artists and elders. He also produces the work, which has had more than two dozen performances since its 1992 premiere with the Muir Quartet.

Appointed Professor of Double Bass at the Eastman School in 1976, at age 23, VanDemark became the youngest person ever to hold such a position at a major music school. VanDemark is recognized as a renowned teacher; his students hold positions with many of the world's major orchestras—Cleveland, Pittsburgh, St. Louis, Minnesota, San Francisco, Singapore, Taiwan, and the Vienna Chamber Orchestra, as well as the Rochester Philharmonic, New World Symphony, Oregon Symphony, and the orchestras of Syracuse, Buffalo and Wichita. Currently, VanDemark serves as Co-Chair of the String Department at the Eastman School, and Chair of the Musical Arts Major, Eastman's interdisciplinary academic honors program.

As a recording artist, VanDemark can be heard on d'Note Records, Philips, Telarc, Vox, Pantheon, and NEXUS.

VanDemark has been profiled in such diverse media as *The Connoisseur* magazine, *The New York Times*, on PBS's MacNeil/Lehrer *NewsHour*, National Public Radio's *Morning Edition* and *All Things Considered*, and in the *Lakota Times*, the largest Native American newspaper in the United States.

VanDemark graduated in 1976 from SUNY Buffalo (BFA, Magna cum Laude). His principal teachers include bassist James Clute and cellist Paul Katz, with additional study with bassist Gary Karr and cellists Gabor Rejto and Leonard Rose.

MEET THE ARTISTS

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. premiere 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 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.

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

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.

KILBOURN CONCERT SERIES

David Russell, guitar

Kilbourn Hall

Thursday, April 4, 2024 at 7:30 PM

GRAMMY award winner for his CD *AIRE LATINO* in the category of best instrumental soloist in classical music, classical guitarist David Russell is world renowned for his superb musicianship and inspired artistry, having earned the highest praise from audiences and critics alike. In recognition of his great talent and his international career, he was named a Fellow of The Royal Academy of Music in London in 1997.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Ensemble

Kilbourn Hall

Monday, April 1, 2024 at 7:30 PM

Music of Debussy, Copland, and Vaughan Williams

Eastman Philharmonia

Kilbourn Hall

Wednesday, April 3, 2024 at 7:30 PM

Music of Mozart, Nielsen, and Beethoven



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



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