

HOLOCAUST REMEMBRANCE CONCERT

CURATED BY RENÉE JOLLES,
WEGMAN FAMILY PROFESSOR OF VIOLIN

Sunday, April 12, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

PROGRAM

Divertimento for Piano Four Hands (1942)

Allegro ma non troppo

Lento

Allegro con fuoco

Leo Smit

(1900-1943)

Alison Chiang and Tony Caramia, piano

Elegy for Violin and Piano (1985)

Renée Jolles, violin

Irina Lupines, piano

Robert Starer

(1924-2001)

Composed for the First International Conference of Children of Holocaust Survivors

String Quartet No. 1, Op. 8

Presto con fuoco

Allegretto con moto e con maliconia grottesca

Allegro giocoso alla Slovacca

Andante molto sostenuto

Erwin Schulhoff

(1894-1942)

Mikhail Kopelman and Renée Jolles, violin

Masumi Per Rostad, viola

Steven Doane, cello

INTERMISSION

PROGRAM

Study for String Orchestra (1943)

Pavel Haas
(1899-1944)

HRC CHAMBER ORCHESTRA

Brett Miller, conductor

Remembrance of a People for String Orchestra (1996) Jonathan D. Kramer

Arbeit Macht Frei

(1942-2004)

Brief Lives, Endless Memories

Past Joys, Present Sorrows

Their Deaths Shall Live

HRC CHAMBER ORCHESTRA

Jonathan Baldo, narrator

Brett Miller, conductor

PERSONNEL

Poetry Readers

Karen Goldfeder Goemans

Jessica Kodsi

Leah Rosenman

HRC CHAMBER ORCHESTRA

Violin I

Amelia Posner-Hess

Ari Paris

Erica Lin

Kaitlyn McLaughlin

Chloe Hyun

Violin II

Sophia Klin

Kaylynn Li

Sedona Kmen

Simon Cheng

Viola

Syara Robert

Abbey Benzinger

Matthew Vu

Liam DeRosa

Cello

Aaron Lieberman

Ryan Post

Clara Schultz

Bass

Izzy Williams

Piano

Immanuel Mykyta-Chomsky

PROGRAM NOTES

Divertimento for Piano Four Hands (1942)

Leo Smit

In his notes for the CD-Box *Complete Works by Leo Smit*, Huib Ramaer concisely summarizes some crucial qualities of Smit's music: "his huge compositional talent, coupled with a sense of daring and self-assurance, manifested itself right from the very start. Smit's music reveals an utterly specific rhythmic energy and boldness that is unique in Dutch music." All these qualifications apply to the *Divertimento for Piano Four Hands* from 1942. Composing in a neoclassical, tonal style whilst employing a subtle chromaticism, Smit creates effortlessly appealing music far removed from the free or restricted atonality of many contemporaries. The corner movements of this composition radiate with energy, while the middle section is atmospheric and saturated with warm sounds.

— *Lourens Stuifbergen*

Remembrance of a People for String Orchestra (1996) Jonathan D. Kramer

The theme of this music is the Holocaust and memory. It is concerned with how the Holocaust haunts history's collective memory; with humankind's tortured memories of the cruel events that took place in Europe in the 1930s and '40s; with the importance of never forgetting those who perished; with the painful memories that Holocaust survivors carry within themselves even today; with how the tortures of the victims affected their own memories; and with my personal memories of learning about the Holocaust from parents, relatives, friends, books, articles, movies, television, and radio.

The second movement came into existence first. My publisher, Marcia Goldberg, asked me to compose a short piece for performance by six members of the Saint Louis Symphony at a ceremony on Holocaust Remembrance Day (Yom HaShoah), April 16, 1996. While composing and then rehearsing it, I became obsessed with it and with the Holocaust. I came to feel that this had to become one movement among many. The complete four-movement piece now exists in versions for string quintet and piano and for string orchestra with piano. As I composed, images and emotions drifted through my mind. Some of them became associated with particular passages in the music. Thus several verbal phrases appear in the score. They are intended to suggest to the performers the appropriate expression. They do not add up to a narrative, nor to a coherent story, and they are not of direct relevance to listeners. Instead of trying somehow to tell an audience which phrases apply to what music, I asked Roger Goodman to write brief poems that try to capture some of the moods expressed by these words and by the music. The poems do not describe the music, nor does the music reflect the poetry. But the two are related.

PROGRAM NOTES

Many composers have created musical responses to the Holocaust. I often asked myself whether the world really needs still more Holocaust music. The answer is simple: yes, we need as much music (and as many other statements) as possible. We must use all means in our power to keep alive the memories of what happened and of who died and how and why. Memory is our strongest weapon against future holocausts, and music is one form of expression that can deal powerfully with memory. For me, the crucial difference between previously composed Holocaust music and this piece is that I am the composer. I needed to use my musical art to help me come to terms with memories of the Holocaust. The title of the first movement, *Arbeit Macht Frei*, is the horrible phrase that appears over the entrance gate to the concentration camp at Auschwitz. These words, which mean "Work Makes You Free," conjure up history's tormented memories of the work camps and death camps. The music in the central portion of the first movement continues on mechanically, almost mindlessly, as did the workers in Auschwitz. Yet the music becomes progressively grimmer, more harrowing, as if realizing that the only escape from concentration camp work is death.

Brief Lives, Endless Memories deals with what the Holocaust means today. We can never forget the senseless deaths, the broken lives, the magnitude of the attempt to eradicate humanity.

Different sorts of memories come into play in *Past Joys, Present Sorrows*. The condemned remember their own past. Their torture made their past more cherished than it probably deserved to be, yet all the more distant. Dance music represents a past destroyed by death and by life. As torments magnify, the past becomes ever harder to recapture, or even to remember.

While we theorize about how and why the Holocaust happened, while we mourn the loss of life and the loss of humanity, while we read and write about mass genocide, while we try to deal with horror through art, one thing remains central. This is no story, this is no intellectual exercise. Beyond feelings, beyond explanations, lies the recognition of the Holocaust's actuality. The final movement deals not with specific images and feelings but with inescapable reality. We often hear that we must never forget the reality of the Holocaust. We must also remember the victims as people, not just as fatalities. We must not allow those who perished to perish again, swallowed up by the anonymity of history. They each had a life, a story, aspirations beyond survival. Symbolic of these individuals and the way the Holocaust isolated them, the last movement consists mainly of separated phrases. Like each phrase in this music, each victim was an individual, alone in his or her death. We must keep the memory of these victims alive. *Their Deaths Shall Live*.

— Jonathan D. Kramer

MEET THE COMPOSERS

Born to a mixed but secular Sephardic and Ashkenazi family in Holland, **Leo Smit** left high school early to study music, eventually graduating from the Amsterdam Conservatory with a degree “cum laude” in composition. Throughout his career, his orchestral works were performed by the Concertgebouw Orchestra in Amsterdam, under the direction of famous conductors like Cornelis Dopfer, Pierre Monteux and Eduard van Beinum. Although he soon moved to Paris, a hotbed of musical invention at the time, he remained deeply connected to his Dutch roots, fulfilling several commissions for compositions and film scores. In Paris, he also earned a living as a nightclub pianist known for his skillful improvisations and prodigious memory. Shortly before World War II, Smit fell out of favor as a composer, most likely because of his religious origins. By 1938, he and his family returned to Amsterdam as his mother fell ill. Although his *Concerto for Viola* was premiered at the Concertgebouw in 1940, the music of Jewish composers and musicians was banned just a few weeks later. Smit continued to compose pieces for his students to study, as well as, for the first time, music specifically for Jewish organizations. After being forced to move to an area restricted to Jews, he and his wife were deported, first to the Westerbork camp, and then to Sobibor, where they were murdered upon arrival. Smit’s music reflects the French aesthetic of that time, as well as jazz influences and bitonality. Before he was deported, he left most of his manuscripts, name and title pages ripped off, with his student, Frits Zuiderweg, but his music fell out of favor after the war. Recently, his music has been published and issued on a CD in 2000 for the centenary of his birth.

Robert Starer was born in Vienna in 1924 and entered the State Academy of Music at the age of 13. Soon after Hitler’s annexation of Austria, he fled to Jerusalem and continued his studies at the Palestine Conservatoire. During World War II, he served with the Royal British Air Force. In 1947, he came to New York for post-graduate study at the Juilliard School and studied with Aaron Copland at Tanglewood in 1948. He became an American citizen in 1957. He taught at Juilliard from 1949 to 1974 and at Brooklyn College and the Graduate Center of the City University of New York from 1963 to 1991, where he was named a Distinguished Professor in 1986. Among his honors are two Guggenheim Fellowships and grants from the National Endowment and the Ford Foundation. He was elected a member of the American Academy of Arts and Letters in 1994, awarded the Medal of Honor for Science and Art by the President of Austria in 1995, an Honorary Doctorate by the State University of New York in 1996 and a Presidential Citation by the National Federation of Music Clubs in 1997. His stage works include three operas with libretti by Gail Godwin and several ballets for Martha Graham. His orchestral works have been performed by major orchestras here and abroad under such

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conductors as Mitropoulos, Bernstein, Steinberg, and Mehta. Interpreters of his music include Janos Starker, Jaime Laredo, Paula Robison, and Leontyne Price. The recording of his *Violin Concerto* (Itzhak Perlman with the Boston Symphony under Seiji Ozawa) was nominated for a Grammy. Excerpts from his book *Continuo: A Life in Music* have appeared in the *New Yorker*, *Musical America*, and the *London Times*. In 1997 the Overlook Press published *The Music Teacher*, his first work of fiction. The opening chapter was excerpted in *The Keyboard Companion*. CD recordings of his music are available from CRI, VOX, Albany Records, Transcontinental, and MMC. Starer stated about his music, "While I was never in the employ of a synagogue or a Jewish organization, I have written music of Jewish interest all my life. My Jewishness is sometimes in the foreground, sometimes in the background...When Martha Graham asked me to write the music for her *Samson Agonistes* (1961), she said that she had chosen me because she had found Hebrew strength in my music as well as Hebrew suffering." Although he was a prolific composer, Starer is perhaps best known to generations of music conservatory students as the author of the practical textbook *Rhythmic Training*. More information about Robert Starer can be found in his acclaimed autobiography, *Continuo: a Life in Music*.

A child prodigy, **Erwin Schulhoff** was encouraged by none other than Antonín Dvořák to begin composition studies at the age of 8. He studied in Prague, then Vienna, then in Leipzig with Max Reger, and even had lessons with Debussy. His musical influences and interests were wide-ranging, from theater and experimental music to Dadaism to jazz to medieval and renaissance Bohemian composers. After serving in the Austro-Hungarian Army in World War I, the Prague-born Schulhoff lived for time in Berlin; a German article from 1923 article described him as the "most extreme" of a group of "composers of the most modern tendency" that included Webern and Bartók. By the 1930s, Schulhoff's avant-garde and Communist sympathies, not to mention his Jewishness, led the Nazis to denounce him as "degenerate." He died of tuberculosis in the Würzburg camp in 1942.

Pavel Haas was born into a family of Czech-Jewish merchants in the Moravian city of Brno on June 21, 1899. He grew up and lived there until his deportation to Theresienstadt in December 1941. Haas began his study of music at the Brno Conservatoire in 1919; from 1920-22 he also benefitted concurrently from the tuition of Leoš Janáček. The development of his personal style was strongly influenced by his teacher. He combined the neo-Classical techniques of Stravinsky with a very personal adaptation of jazz elements as well as the melodic and harmonic

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features of both Czech folk music and Jewish synagogue music. Janáček made his students familiar with the highly demanding treatment of melody and harmony in Moravian folk music as a source of inspiration for the design of themes in all compositional genres. The setting of the spoken word to music and its melodic and rhythmic elements features in the works of Pavel Haas as significantly as it does in Janáček's, for whose style they were an essential component. Haas's music reflects his own personality in its mixture of humor, subtle irony, and a profound level of thought and elegance. These character traits later came to be darkened by his internment in Theresienstadt.

Before Haas released his *Six Songs in Folk Tone* (1919, arranged for orchestra in 1938) as his Opus 1, he had written about 50 juvenilia. The self-critical approach towards his own work, which he maintained throughout his life, is highlighted by the fact that he only gave opus numbers to 18 out of the works he wrote after his Op. 1 which numbered around 50 in total. A love affair – which was thwarted due to social conventions – formed the biographical background to two major works he wrote whilst he was studying: the *Scherzo Triste*, Op. 5 for orchestra (1921) and *Fata Morgana* for tenor and piano quintet based on texts by Tagore (1923). *The String Quartet No. 2, Op. 7 "From the Monkey Mountains"* (1925) marked a highpoint of his works in the twenties; the last movement ("*Wild Night*") includes a percussion part for the first time in the history of the genre. As critics failed to accept this alleged lack of respect, Haas provided a revised version without percussion. For the theatre in Brno, Haas composed the music for a number of stage works; for his brother, Hugo, a popular actor and film director, he wrote several film scores. However, it was not until his tragicomic opera, *The Charlatan* (written 1934-37) was completed that his talent for the stage became fully apparent. (After the Munich agreement of 1938, the opera had to be taken out of the repertoire and was not performed again before 1999 when it was presented at the Wexford Opera Festival in Ireland.) Haas's enthusiasm for the new medium of radio resulted in the *Overture for Radio*, Op. 11, written in 1931.

In 1935, urged on by his wife, the physician Sona Jacobsonová, and encouraged by the enduring success of his *Suite for Piano*, Op. 13 (1935), Haas left his parents' business, which he had run until then, and devoted his whole time to composition. Some of the works he wrote during the thirties, including the *String Quartet No. 3, Op. 15* (1938) and the *Suite for Oboe and Piano*, Op. 17 (1939), are chamber music masterpieces. The orchestration of the *Symphony* he had begun to write in 1940 could not be completed because of his deportation to Theresienstadt. (Completed by Zdenek Zouhar, it was premiered in Weimar in 1998.) Of the at least eight works Haas wrote at Theresienstadt up to October 1944, three have

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survived. The *Four Songs to Words of Chinese Poetry* for bass (or baritone / mezzo soprano) and piano (1944) are, in their grief-stricken and desperate as well as immensely powerful expressiveness, one of the most impressive of his 'late' works. It is also the last existing piece he wrote. *Al Sefod* ("Do not mourn") is a piece for male choir to words by David Shimoni (1942), and the *Study for String Orchestra* (1943) is one of his most frequently played works today. It survived thanks to the initiative of the conductor Karel Ancerl, who was also interned at Theresienstadt and had performed the work several times in the camp. Although the scores were lost, Ancerl managed to find most of the orchestral parts in the camp after the war. Together with the composers Hans Krása and Viktor Ullmann, Pavel Haas was deported to Auschwitz in October 1944 where he was killed in the gas chambers.

Jonathan D. Kramer was born on 7 December 1942 in Hartford, Connecticut. He received his B.A. magna cum laude from Harvard University and his M.A. and Ph.D. from the University of California at Berkeley. His composition teachers included Karlheinz Stockhausen, Roger Sessions, Leon Kirchner, Seymour Shifrin, Andrew Imbrie, Richard Felciano, Jean-Claude Eloy, Billy Jim Layton, Edwin Dugger, and Arnold Franchetti. He studied theory with David Lewin, criticism with Joseph Kerman, and computer music with John Chowning.

Professor of Composition and Theory at Columbia University since 1988, Jonathan previously taught at Oberlin Conservatory, Yale University, and University of Cincinnati. He held visiting appointments at Wesleyan University, King's College of the University of London, the Canberra School of Music, the University of Western Australia, the Rockefeller Study Center in Bellagio (Italy), the Center for New Music and Technology (Berkeley), May in Miami, the ISCM Summer Workshop for Composers (Poland), and the European Mozart Academy (Poland). Jonathan served four years as Program Annotator of the San Francisco Symphony Orchestra, was Annotator of the Cincinnati Symphony since 1980, and a collection of his program notes, *Listen to the Music*, was published by Schirmer Books. He was the Cincinnati Symphony's Composer-in-Residence and New-Music Advisor from 1984 to 1992 and served as artist-in-residence of The Moebius Ensemble since 1997. Jonathan produced and hosted several local and national radio programs and represented American Public Radio three times at the International Rostrum of Composers in Paris.

Jonathan's honors included a Barlow Endowment Commission, the Ohio Governor's Award for Individual Artists, three composer Fellowships

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from the National Endowment for the Arts, an Independent Research Grant from the National Endowment for the Humanities, a fellowship from the New York Foundation for the Arts, the Alienor Harpsichord Composition Award, three Individual Artist Fellowship Grants from the Ohio Arts Council, the Koussevitzky Prize, and the Copland Grant.

Several of Jonathan's compositions were published by G. Schirmer and MMB, and recorded on the Advance, Orion, Opus One, Grenadilla, and Leonarda labels. His music was performed at the ISCM's World Music Days: *Musica Pro Musica* for orchestra (1992, Poland), *Music for Piano, Number 5* (1985, Netherlands), and *Renascence* for clarinet and electronics (1980, Israel). Jonathan represented the United States at the International Rostrum of Composers in Paris, where his music was selected for worldwide broadcasts: *Music for Piano, Number 5* (in 1984) and *Atlanta Licks* (in 1992). His music has been played in twenty-three countries by London Philharmonic, Warsaw Philharmonic, Cincinnati Symphony, Seattle Symphony, American Composers Orchestra, Seoul Philharmonic, Cleveland Chamber Symphony, Cincinnati Chamber Orchestra, Saint Paul Chamber Orchestra, Verdehr Trio, Bridgehampton Chamber Music, New York New Music Ensemble, Moebius, Speculum Musicae, North/South Consonance, and the Cincinnati, Warsaw, Mannes, and Blackearth Percussion Groups to name a few. Performers of Kramer's works have included Richard Stolzman, Andre-Michel Schub, Aleck Karis, Geoffrey Madge, Deborah Bradley, Jean Kopperud, Roger Smalley, Fred Sherry, Norman Fischer, Eric Bartlett, Mark Peskanov, James Preiss, Gerard Schwarz, Jesus Lopez-Cobos, Michael Gielen, Gerhard Samuel, and Theodore Antoniou.

Active as a theorist, Jonathan wrote numerous books and articles, and appeared over a hundred times as guest lecturer in the United States and throughout Europe and Asia. He was vice-president of the International Society for the Study of Time and served on the Publications and Program Committees of the Society for Music Theory. He was on the editorial board of *Perspectives of New Music* and was regional co-editor for the United States of *Contemporary Music Review*. His books include *The Time of Music* (Schirmer Books) and an edited collection, *Time in Contemporary Musical Thought* (Gordon and Breach). At the time of his death he had just completed a book on music and postmodernism (published in 2016) and a cello composition for the American Holocaust Museum.

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Alison Chiang (DMA, Eastman School of Music) boasts an international studio of over seventy students, both in-person and online. Renowned especially for her expertise in virtual teaching, she continues to share her love of music with people of all ages and levels, and considers pedagogy to be vital for continuing traditions, community outreach, and individual growth.



Among her many awards and prizes, Alison has performed at Carnegie Hall as winner of the Eastman Piano Competition. She has garnered top prizes in competitions like the Lewisville International, the Wideman International, the Seattle Piano Competition, Thousands Islands International, and the Kosciuszko Foundation Chopin Piano Competition, and has also appeared as a concerto soloist with the Lakeside Symphony, the Cleveland Woman's Orchestra, the Piano Symphony, the Lewisville Lake Symphony, and the Shreveport Symphony. Alison was one of the few recipients to receive the Cobos Piano Prize – not once but twice – during her studies at the Eastman School of Music, awarded to those with exceptional achievement in the study and performance of piano.

She owes her musical development to her extraordinary teachers, Natalya Antonova and Nelita True at Eastman, Pamela Mia Paul at University of North Texas, and Olga Radosavljevich at the Cleveland Institute of Music. In addition to piano and teaching, she enjoys making music and cat videos.

Tony Caramia taught applied piano and beginning jazz piano at the Eastman School of Music, where he directed the Piano Pedagogy Studies and coordinated the Class Piano Program from 1990 to 2026. He supervised many wonderful teaching assistants from around the globe, and eagerly promoted his students (Mr. C. and His All-Stars!) by organizing studio concerts: from *Fringe Fingers*, *Celebrating Women in Music*, *2 Pianos—140 Fingers*, *A Child is Born*, to *Duo Piano Compositions by Women*.



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Awards included the Frances Clark Center National Conference on Keyboard Pedagogy Lifetime Achievement Award (2021), and the Inaugural Outstanding Service Recognition Award (2019), and the SUNY Fredonia Outstanding Achievement Award (2010).

A strong believer in theme recitals, Caramia presented numerous multi-media programs, with tributes to composers George Gershwin, Billy Mayerl, Harold Arlen, Richard Rodgers, and Dana Suesse. Other theme recitals include *A Program of Preludes*, *Nimble Feet and Tricky Fingers*, *A Piano Valentine: Love in All Keys*, *My "Senior" Recital*, *Homage to Chopin*, *A Jazzy Celebration of Spring*, *Summer Smiles*, *Sounds of Autumn*, *A Portrait of Marian McPartland, 1917: Celebrating the 100th Birthdays of Jazzy Icons*, *A European Jazzy Travelogue*, *Celebrating the Music of Women*, *The Dawn of Eastman: Music from 1921*, *An American Journey*, and *A Prelude to...*

Renée Jolles, violinist, enjoys an eclectic career as soloist and chamber artist specializing in a wide variety of styles from the Baroque to the contemporary. Hailed as a "real star" by *The New York Times* for her New York concerto debut in Alice Tully Hall, she has premiered hundreds of works, including the American premiere of Schnittke's *Violin Concerto No. 2*. Ms. Jolles is a member of the Jolles Duo (harp and violin), Continuum, Intimate Voices, the Bedford Chamber Players (with Baroque harpsichordist Anthony Newman), the New York Chamber Ensemble, and is a concertmaster of the world-renowned, Grammy Award-winning, conductorless Orpheus Chamber Orchestra. She has performed in major concert halls throughout Europe, Asia, North and South Americas. Honored to be a featured soloist in three world premieres in live broadcasts from Carnegie Hall as part of the Orpheus "New Brandenburg" commissions, she can be heard in these performances on the *WQXR* website. She has performed at festivals such as Marlboro, Cape May, Bowdoin International Music Festival, Suzhou Music Festival (China), Lucerne Festival (Switzerland), ISCM World Music Days (Luxembourg), Edinburgh International Festival, Caracas Festival (Venezuela), and Irkhom Festival (Uzbekistan). Committed to recording new music, she can be heard as soloist and chamber artist on the Deutsche Grammophon, Cambria, CRI, North/South Recordings, Albany, and New World labels. In 2014, Ms. Jolles inaugurated The Eastman School of Music's celebrated annual *Holocaust*



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Remembrance Concert series featuring faculty performances of neglected masterworks by composers who perished or survived during this time, and modern works based on Holocaust themes.

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

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



Dr. Lupines has performed with Paul Edmund-Davies, Michel Debost, Aralee Dorough, Carlo Jans, Cecilie Løken, Lorna McGhee, Robert Langevin, Ian Mullin, Amy Porter, Paula Robison, Gary Schocker, Carol Wincenc, Jim Walker, and many of the Rochester area's professional musicians. She also has been accompanist for master classes of such distinguished artists as William Bennett, Michel Debost, Sir James Galway, Lady Jeanne Galway, Yo-Yo Ma, and Carol Wincenc. Recent professional engagements have included performances at

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Carnegie Hall, Kennedy Center, for the Europafest in Bucharest (Romania), and serving as pianist for the National Flute Convention and International Society of Bassists. Dr. Lupines is Assistant Professor of Accompanying at the Eastman School of Music and Instructor in Piano and Collaborative Piano for the Eastman Community Music School. She was the recipient of the 2013 Award for Excellence in Accompanying and the 2014 Barr Award, both from the Eastman School of Music, where she earned her Doctorate of Musical Arts degree.

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 master classes at the Guildhall School of Music in London, the Britten-Pears School in Aldeburgh, UK, in Tour (France), Rome, Florence, Turku (Finland), Stockholm, the Hochschule in Hamburg, and the Hochschule in Vienna.

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

Kopelman has performed in many international festivals such as the Edinburgh Festival (UK), Hong Kong, Schleswig-Holstein, Florence,

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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, Gidon Kremer, Natalia Gutman, Elisabeth Leonskaja, Alicia de Larrocha, Christoph Eschenbach, Yuri Bashmet, Victor Tretyakov, Eliso Virsaladze, Peter Donohoe, Boris Berman, Emanuel Ax, Sir Andras Schiff, and Evgeny Kissin.

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 Tchaikovsky, Enescu, Indianapolis, and Queen Elisabeth International Violin competitions.

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, 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, The Knights, and festival

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appearances including 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, 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

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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.

Internationally known as soloist, chamber musician, and master teacher, **Steven Doane** continues to be active as a recitalist, chamber musician, and clinician throughout the US and overseas. He travels frequently to the United Kingdom for recitals, clinics, and master classes, and has performed concertos in London, Edinburgh, and Dublin. Concerto appearances in the US have included the orchestras of Baltimore,



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San Francisco, Buffalo, Milwaukee, and the Rochester Philharmonic. As a member of the New Arts Trio, Doane was awarded the Naumburg Chamber Music prize in 1980.

Doane's New York solo debut was made at Carnegie Hall in Strauss' "*Don Quixote*" in 1982 with David Zinman conducting the Rochester Philharmonic, and was followed by an appearance at the Kennedy Center in Washington.

Numerous recital appearances with long time duo partner with pianist Barry Snyder have included concerts at New York's Alice Tully Hall, Boston's Sanders Theater, two recitals at London's Wigmore Hall, and numerous other engagements throughout the U.S. and U.K. The second in a series of recordings for the Bridge label with Mr. Snyder (works by Benjamin Britten and Frank Bridge) won a 1996 Naird award in the U.S. music press, and the Bridge *Sonata for Cello and Piano* was declared "the best performance on record" by *BBC Music Magazine*. An earlier disc on the Bridge label of the complete works for cello and piano by Faure received a "petit Diapason d'Or" from the French recording press. Another recording by the duo on the Bridge label is the Rachmaninoff *Sonata for Cello and Piano* and *Etudes Tableaux Op. 39* for Piano. In addition to recordings on the Bridge label, Mr. Doane has recorded for Pantheon, Caedmon, Gasparo, and Sony.

Mr. Doane is Professor of Cello at the Eastman School of Music in Rochester N.Y. where he has taught for over four decades. Between 1995 and 1999, Mr. Doane was also an associate in cello at the Royal College of Music in London. Following a series of master classes at the Royal Academy in London, he was named a "Fellow" of that institution and continues his association there as a visiting professor. Mr. Doane is also a frequent visitor and senior Professor at the International Musician's Seminar in Cornwall. In November 2014, Mr. Doane received a "lifetime achievement award" from the London Violoncello Society.

In addition to recital and solo activities, Doane was also for 7 years the cellist of the Los Angeles Piano Quartet. Other chamber music collaborations have included work with the Ying, Pacifica, Miro and Audubon Quartets in the US and the Endellion Quartet and Florestan Trio in the UK.

UPCOMING EASTMAN SERIES CONCERTS

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

FACULTY ARTIST SERIES

Tony Caramia, piano

Thursday, April 23, 2026 at 7:30 PM

Hatch Recital Hall

EASTMAN PRESENTS – BARBARA B. SMITH WORLD MUSIC SERIES

Gamelan

Monday, April 27, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

Camerata RCO

Thursday, April 30, 2026 at 7:30 PM

Kilbourn Hall

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Horn Choir

Monday, April 13, 2026 at 7:30 PM

Kilbourn Hall

Repertory Singers & Treble Chorus

Sunday, April 19, 2026 at 7:30 PM

Kilbourn Hall

Eastman Wind Orchestra

Monday, April 20, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

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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