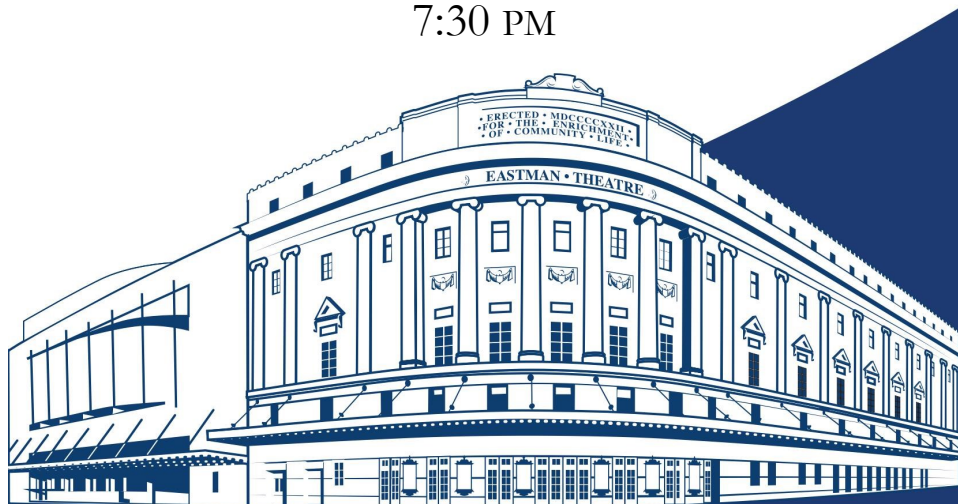


# HOLOCAUST REMEMBRANCE CONCERT

## *A Time to Remember*

CURATED BY RENÉE JOLLES,  
WEGMAN FAMILY PROFESSOR OF VIOLIN

Sunday, April 27, 2025  
Kilbourn Hall  
7:30 PM



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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### **Trio for Clarinet, Viola, and Piano (1938)**

Leo Smit  
(1900-1943)

Allegretto

Lento

Allegro vivace

Michael Wayne, clarinet  
Masumi Per Rostad, viola  
Tony Caramia, piano

### **Sonata for Flute and Piano (1927)**

Erwin Schulhoff  
(1894-1942)

Allegro moderato

Scherzo. Allegro giocoso

Aria. Andante

Rondo-Finale. Allegro molto gajo

Elena Rubin, flute  
Irina Lupines, piano

### **Sonata for Two Violins, Op. 69**

Mieczysław Weinberg  
(1919-1996)

Allegro molto

Adagio – Andante

Allegro

Renée Jolles, violin  
YooJin Jang, violin

*INTERMISSION*

## PROGRAM

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### **Salaspils** (1981)

Wind – Clock

Earth – Beats

A Persistent Rain

Claire Polin

(1926-1995)

Mariana Iguavita Barrios, soprano

Chihiro Kakishima, violin

Hannah Sohn, cello

Robert Levinger, piano

*World Premiere*

### **String Quartet** (1927)

Allegro molto moderato

Lento

Allegro molto

Henriëtte Bosmans

(1895-1952)

YooJin Jang, violin

Renée Jolles, violin

Masumi Per Rostad, viola

Steven Doane, cello

*Poetry Readers*

Karen Goldfeder Goemans

Jessica Kodsi

Leah Rosenman

## PROGRAM NOTES

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### **Salaspils** (1981)

Claire Polin

During the cultural embargo between the United States and the Soviet Union (1980-1989), American composer and musicologist Claire Polin traveled there as a private citizen 13 times to meet and exchange music with Soviet composers. By the fall of 1981, she began presenting a series of “unofficial” exchange concerts in Philadelphia and New York, introducing American audiences to new compositions that would have otherwise not been heard in the United States. This piece was written in 1981 when the embargo was already in place and her trips to the USSR had just begun. As an American citizen, her entry and exit points were never Soviet territory (there were no direct flights) but usually Helsinki, Finland, a neutral country. Her trips would often include one of the satellite Soviet Republics (Estonia, Latvia, Ukraine, Caucus SSRs, etc.) in addition to Moscow and Leningrad.

*Salaspils* refers to the Nazi era concentration camp 11 miles southeast of Riga, Latvia. It was built in 1941 by the forced labor of 1,800 German Jewish prisoners, most of whom died building it. It became a transit hub for the extermination of Latvian Jewry, and had a much higher proportion of children's deaths than other camps. In one single burial site later discovered, the bodies of 632 children of ages 5 to 9 were found. Once the Jews of Latvia were dealt with, the Nazis used it as a labor camp for political prisoners and Russian POWs. Of the 90,000 Latvian Jews before the war, only 200 remained in Latvia by 1944 when the Red Army retook the country. *Salaspils* was not turned into a commemorative location until 1967. This piece is inspired by a visit to the memorial site that Polin made in early 1981.

*Salaspils* is scored for voice, violin, cello and piano. When asked why she wrote it as a vocalise with no text, she said "it represents all the voiceless people who perished there."

— *Gabriel Schaff*

### **String Quartet** (1927)

Henriëtte Bosmans

Henriëtte Bosmans' *String Quartet* is a relatively early piece, from 1927, dedicated to her composition teacher, Willem Pijper. Melodic in nature, the three movements range from poignant melodies to a dancing but slow waltz and the occasional odd meters. Critics at the premiere in 1928 in the Recital Hall of the Concertgebouw noted the “influence of Debussy and Ravel” but were favorably impressed, nonetheless.

## MEET THE COMPOSERS

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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 Dopper, 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 Zuideweg, 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.

A child prodigy, **Erwin Schulhoff** was encouraged by none other than Antonin Dvorak to begin composition studies at the age of 8. He studied in Prague, then Vienna, then in Leipzig with Max Reger and even had some 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”

## MEET THE COMPOSERS

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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. The Flute Sonata, written for his friend, the flutist René le Roy, stems from his most prolific period, the time between World War I and the start of World War II. Although Schulhoff dismissed the piece as "printed kitsch, but skillfully made," it is nonetheless charming to hear.

— *David Raymond*

**Mieczysław Weinberg** (1919-1996) was born in Warsaw. Both his parents worked in Yiddish musical theater; his father was a violinist, conductor and composer, and his mother was an actress. Weinberg entered the Warsaw Conservatory at the age of 12 as a pianist and graduated in 1939 just before the Nazi invasion of Poland. He escaped Warsaw going east to Minsk; his parents and sister, who were not able to leave, were interned in the Lodz ghetto and later murdered. Weinberg studied composition in Minsk until 1941, when he again fled the advancing Nazi forces and made his way to Tashkent. He continued to compose and in 1943 sent a manuscript of his first symphony to Shostakovich in Moscow. Shostakovich immediately helped facilitate Weinberg's resettlement in Moscow, and the two composers became extremely close lifelong friends and colleagues.

By the late 1940s Weinberg had become a well-known composer in Moscow. In 1948 the Soviet "anti-formalism" campaign of state censorship banned several of Weinberg's works; in the increasing antisemitic atmosphere that followed this campaign, Weinberg's father-in-law, a prominent Jewish intellectual, was assassinated on Stalin's orders, and Weinberg himself fell under suspicion. In 1953 Weinberg was arrested and accused of "Jewish bourgeois nationalism" (among other trumped-up charges) and imprisoned in extremely brutal conditions. Shostakovich wrote letters on his behalf to the head of the secret police and even arranged to take custody of Weinberg's nine-year old daughter should Weinberg and his wife be executed. Fortunately, with the death of Stalin a month later, Weinberg was released, although he faced more neglect and suppression in later periods of antisemitic fervor, especially the 1960s and 1970s. Weinberg chose to live modestly rather than promote performances of his works, and with the additional inescapable "disability" of being considered a Polish Jew, his compositions were not

## MEET THE COMPOSERS

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considered worthy of performance or international export by the Soviet regimes. Nevertheless, he was extremely prolific in almost every genre, and his works were avidly championed by many of the greatest Soviet and Eastern bloc musicians including cellist Mieczyslaw Rostropovich, conductors Kirill Kondrashin and Rudolf Barshai, and violinists Leonid Kogan and Gidon Kremer. Over the past twenty years he has finally been recognized world-wide as one of the 20th century's great composers.

American composer and musicologist **Claire Polin** (1926-1995) was born in Philadelphia on New Year's Day 1926 to parents who had emigrated from the Ukraine prior to the Russian Revolution. She began her piano studies at age five. When she was 17, she was stricken with double pneumonia, and a doctor suggested that learning the flute would give her lungs a better chance to recover. Thus began her voyage into the world of the flute, first as a pupil of Burnett Atkinson and later with the so-called grandfather of American flutists, William Kincaid, with whom she later collaborated on *The Art and Practice of Modern Flute Technique* and *The Advanced Flutist*.

Polin earned degrees from Temple University, Dropsie College, Gratz College, as well as a Master of Music degree in Composition from Juilliard and a Doctorate of Musical Arts from the Philadelphia Conservatory (where her thesis was on Comparative Aesthetics, then classified as Allied Arts). She studied composition with Otto Luening, Roger Sessions, Peter Mennin, and William Schuman at Juilliard; Vincent Persichetti at the Philadelphia Conservatory; and Lukas Foss at Tanglewood.

From the 1960s on, Polin juggled responsibilities as professor of both Art History and General Music at Rutgers University in Camden, New Jersey. As the recipient of the Leverhulme Fellowship, she spent a year abroad teaching at the University College of Wales, mentoring a class that included a 21-year old King Charles. In addition to helping create the Kincaid Flute Method, she completed and annotated Kincaid's edition of the flute sonatas of J.S. Bach.

Beginning in the 1980s, during the cultural embargo between the U.S. and Soviet Union, Polin traveled to Russia 13 times to interface with avant-garde composers, bringing American compositions in exchange for Soviet scores and presenting a series of "unofficial" exchange concerts in

## MEET THE COMPOSERS

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Philadelphia and New York. In collaboration with her son, the violinist Gabriel Schaff, Polin was personally responsible for countless Soviet and American premieres by such luminaries as Edison Denisov, Elena Firsova, Sofia Gubaidulina, Giya Kancheli, Alfred Schnittke, Valentin Silvestrov, and Dmitri Smirnov, among many others.

Despite the pervasive limitations faced by women composers in her time, Polin was the winner of several awards and fellowships, including the Vercelli International, Georgia State University, twice from Delta Omicron, the MacDowell Colony, Leverhulme Foundation, and numerous ASCAP awards. Her works were commissioned and performed by the Seoul National Symphony Orchestra, London Gabrieli Brass Ensemble, New York Philharmonia, Israel Bach Society, London Pro Musica Antiqua, Huntingdon Chamber Players, the City of Philadelphia, as well as by William Kincaid, Gordon Gottlieb, Juris Piano Duo, and Gregg Smith Singers. Her scholarly publications cover a range of topics including 17th-century harp tablature, ethnomusicology, Soviet composers and performers, and the iconic 1989 article “Why Minimalism Now?”. Her music shows a similar diversity of influences: Greek myth, the legend of Gilgamesh, Welsh epic poetry, the metaphysical writings of John Donne and T.S. Eliot, Native American chants, Trans-Ural folk melodies, and birdsong, to name but a few.

Polin’s music is published by Hal Leonard, Theodore Presser, Subito Music, Dorn Music, and Arsis Press. Since her passing in 1995, most of her recordings are still available only on vinyl.

**Henriëtte Bosmans** is another of the Dutch composers and performers who enjoyed much renown between the World Wars. Famous as a solo pianist who performed regularly with the Concertgebouw and other orchestras, she was also a prolific composer. As a female composer, she found it challenging to achieve international recognition. Finally in 1938, her career as a composer began to take off, but it was soon stifled by the beginning of World War II. However, her Concertstuk for violin and orchestra was performed in the United States by the Cincinnati Symphony in 1940 and the Boston Symphony in 1941 with violinist Roth Posselt.



## MEET THE COMPOSERS

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In 1941 Bosmans was no longer allowed to perform with the Concertgebouw Orchestra because of her half-Jewish origins, and by 1942 she was not allowed to perform in public at all. While her Jewish mother was arrested and deported, Henriëtte seems to have been spared, although she continued to perform for audiences illegally in underground house concerts, barely escaping arrest by jumping over a garden gate. After the war, she became once again a prolific composer and was knighted in 1951 in the Royal Order of Orange Nassau, but soon became ill with stomach cancer. She died in July of 1952.

## MEET THE ARTISTS

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**Michael Wayne** joined the faculty of the Eastman School of Music in 2019 as the Associate Professor of Clarinet. Previously Mr. Wayne was a member of the Boston Symphony Orchestra, Boston Pops, and the Kansas City Symphony. He has held faculty positions at the New England Conservatory of Music, Tanglewood Music Center, and the National Orchestral Institute. In addition, Mr. Wayne has been a visiting professor at the Oberlin Conservatory of Music and coach at the New World Symphony. Mr. Wayne made his Carnegie Hall solo debut with the world premiere of Michael Daugherty's clarinet concerto, *Brooklyn Bridge*, and subsequently recorded it for Equilibrium Records. Other recording projects include the multi Grammy Award winning Shostakovich Symphony cycle with the Boston Symphony Orchestra, recorded on Deutsche Grammophon. Mr. Wayne can be seen in numerous PBS Great Performances specials with the Boston Symphony and Pops, recorded at Symphony Hall and Tanglewood. Festival performances include Grand Teton Music Festival, Verbier Music Festival, Music Academy of the West, National Orchestral Institute, Colorado Music Festival, and Hot Springs Music Festival. He is the recipient of the Paul Boylan Award (University of Michigan), Whitaker Advanced Study Grant (Music Academy of the West), Earl V. Moore Award (University of Michigan), and a Fine Arts Award (Interlochen). Mr. Wayne holds degrees from the Interlochen Arts Academy and the University of Michigan, where his principal teachers were Richard Hawkins and Fred Ormand.



## MEET THE ARTISTS

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Grammy Award-winning Japanese-Norwegian violist **Masumi Rostad** is in demand as a soloist, chamber musician, and teacher. In 2017 he was appointed to the faculty of the Eastman School of Music.



Recent highlights include concerto appearances with the Virginia Symphony, LA Chamber Orchestra, The Knights, Grant Park Symphony Orchestra and numerous festivals including La Jolla Summerfest, Bridgehampton Festival, Music In The Vineyards (Napa), SpoletoUSA, and Beare's Premiere Music Festival (Hong Kong).

As a former member of the Pacifica Quartet 2001-2017 Masumi recorded prolifically and concertized extensively.

He studied with legendary violist and pedagogue Karen Tuttle at The Juilliard School and was her teaching assistant. While a student, he performed the world premiere of Michael White's Viola Concerto in Lincoln Center's Avery Fisher Hall and also gave the New York premiere of Paul Schoenfield's Viola Concerto.

Masumi actively maintains a YouTube channel and produces videos about music and musicians. He is currently serving as co-chair of the University of Rochester Faculty Senate. His Amati viola was crafted in Cremona, Italy in 1619.

Three extraordinary teachers, Claudette Sorel, James Lyke, and Frances Clark, aided in launching Professor **Tony Caramia's** 45-plus-year career as a pedagogue, clinician, adjudicator, composer, author, and solo and collaborative performer.



Caramia's article, "The Imaginative Piano Teacher: Musings on Being More Creative in the Piano Studio," appeared in the Sept.-Oct. 2018 issue of Piano Magazine, and over decades, he has contributed many other articles exploring aspects of jazz pedagogy to Keyboard Companion and Clavier Magazine.

He continues this devotion to teaching at the Eastman School of Music (1990-present), where he directs the Piano Pedagogy Studies, coordinates the Class Piano Program, and teaches applied piano and beginning jazz piano. He loves working with teaching assistants from around the globe as well as championing his students (Mr. C. and His All-Stars!) in studio

## MEET THE ARTISTS

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concerts, also with themes: Fringe Fingers, Celebrating Women in Music, 2 Pianos—140 Fingers, A Child is Born and Duo Piano Compositions by Women.

Awards include 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 has 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 100 th Birthdays of Jazz Icons, A European Jazz Travelogue, Celebrating the Music of Women, The Dawn of Eastman: Music from 1921, and An American Journey.

Born into a musical family, flutist **Elena Rubin** began her musical studies on piano at age four. As an active freelancer, Elena has performed with numerous ensembles in the Boston area, including principle flute of the Cape Symphony, Boston Sound Icon, and Chatham choral. She is also an associate member of the Civic Orchestra of Chicago. Elena also maintains a regular teaching schedule having served as the primary flute teacher for the Wayland Public School District and as a guest teaching artist for the Margarita Muniz Academy, an el sistema school in Boston, while maintaining a private flute studio.



Elena has held fellowship positions at the Colorado College Music Festival in 2020, and 2021, the Round Top Summer Music Institute in 2019, where she was selected to perform in the chamber music honors concert, and at the Chautauqua Music School Festival Orchestra in 2018. She also spent summers at the the Eastern Music Festival in 2016 and 2017 where she was a concerto competition winner. She also performed a concerto with the New England Conservatory Wind Ensemble in Fall 2021. She has performed in numerous masterclasses, including those led by Manfred Ludwig, Robert Langevin, Lorna McGhee, Marina Piccinini, Nora Schulman, and Tara O'Connor. Recently, Elena moved to Chicago to continue her studies under the tutelage of Stefán Ragnar Höskuldsson. Previously, Elena received a Master's of Music from the New England

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Conservatory and a Bachelor's of Music from the Eastman School of Music, studying with Bonita Boyd and Anne Harrow.

When not performing, teaching, or practicing Elena enjoys knitting, crocheting, running, and playing with her puppy, Poppy.

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



Dr. Lupines has performed with Paul Edmund-Davies, Michel Debost, Aralee Dorough, Carlo Jans, Cecilie Løken, Lorna McGhee, Robert Langevin, Ian Mullin, Amy Porter, Paula Robison, Gary Schocker, Carol Wincenc, Jim Walker, and many of the Rochester area's professional musicians. She also has been accompanist for master classes of such distinguished artists as William Bennett, Michel Debost, Sir James Galway, Lady Jeanne Galway, Yo-Yo Ma, and Carol Wincenc. Recent professional engagements have included performances at Carnegie Hall, Kennedy Center, for the Europafest in Bucharest (Romania), and serving as pianist for the National Flute Convention and International Society of Bassists. Dr. Lupines is Assistant Professor of Accompanying at the Eastman School of Music and Instructor in Piano and Collaborative Piano for the Eastman Community Music School. She was the recipient of the 2013 Award for Excellence in Accompanying and the 2014 Barr Award, both from the Eastman School of Music, where she earned her Doctorate of Musical Arts degree.

**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,



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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 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.

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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 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 Hamarikyū 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 (Korean Broadcast System) 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.



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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 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.

Guatemalan-Colombian soprano **Mariana Iguavita** is a first-year graduate voice student in the MM Performance and Literature program and the Catherine Filene Shouse Arts Leadership Certificate of Achievement at the Eastman School of Music. She began her vocal training at age 9 in Guatemala City, where she attended the National Conservatory “Germán Alcántara”, receiving training in voice, piano, and flute. She is graduated from the University of British Columbia with a B.M in Voice and Opera Performance, where she participated in leading and supporting roles like Barbarina W.A Mozart’s *Le nozze di Figaro*, Gretel in Humperdinck’s *Hansel and Gretel*, Elena in Nino Rota’s *The Florentine Straw Hat*, Vixen in Leoš Janáček’s *The Cunning Little Vixen*, the title role in Massenet’s *Cendrillon*, and Despina in Mozart’s *Così fan tutte*. Mariana has also been a guest soloist with Vancouver Symphony Orchestra, performing the role of Barbarina at the Vancouver Symphony Orchestra’s Summer Night’s Concert, and a solo recital for the Vancouver based-company Nebula Performances. In the 2024-2025, she became the Buffalo-Toronto District Winner at the Laffont competition of the Metropolitan Opera House. She also participated as a soloist in the Bach Cantata series at the Eastman School of Music, and covered the role of Margarita Xirgu in the Eastman Opera Theatre production of *Ainadamar*. Mariana is an avid cyclist and likes advocating for the performance of Hispanic and Latin-American art song repertoire.



## MEET THE ARTISTS

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Japanese-American violinist **Chihiro Kakishima** is a highly sought-after soloist, chamber collaborator, educator, and teacher. She has worked with orchestras across the U.S. and Japan, including the Rochester Philharmonic, Syracuse Symphony, Sapporo Symphony, Ann Arbor Symphony, and the Lansing Symphony Orchestras. Concerto engagements with the Ann Arbor Symphony and Michigan Pops Orchestras garnered her appearances in Hill Auditorium and the Michigan Theater. Summer festival appearances include Pacific Music Festival, Colorado College, Sarasota Music Festival, Bach Virtuosi Festival, and Chautauqua Summer Festival, the last three of which she served as concertmaster, principal second, or assistant concertmaster.



A decorated chamber musician, Chihiro has collaborated with many world-class artists across the U.S. and Japan. Some highlights include performances with Ani Kavafian, Paul Neubauer, Brinton Smith, the Ying Quartet, Renée Jolles, Tony Caramia, Curtis Stewart, Awadagin Pratt, Aaron Berofsky, Kathryn Votapek, Amy Cheng, Anthony Elliott, and Yizhak Schotten. She is regularly called upon by students and faculty to perform in their recitals, including the Morning Chamber Music series celebrating Eastman's centennial year as well as performing regularly on Eastman's faculty recitals featuring everything from period instruments to new music. These have resulted in her earning Peter Salaff Prize in Chamber Music, an award given to outstanding chamber musicians at the Eastman School of Music.

Teaching has been a passion for Chihiro since she moved to Rochester, New York. She can be found teaching in various capacities, including her graduate assistantship teaching college students at the Eastman School of Music, chamber coachings at the University of Rochester's chamber music program, and private violin lessons at the Eastman Community Music School. In addition, she holds a Visiting Assistant Professorship at the Crane School of Music at the State University of New York – Potsdam for the 2024 Fall semester.

After attending the University of Michigan for her Bachelors' degree – double majoring in violin performance with Aaron Berofsky and biomolecular science with an international studies minor – she received her Master of Music degree from the Eastman School of Music at the University of Rochester, New York. She has served as teaching assistant to Renée Jolles since entering the school in 2020, while also maintaining current candidacy for the Doctor of Musical Arts degree.



## MEET THE ARTISTS

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**Hannah Sohn** has been playing the cello since the age of 7. Now in her graduate studies at the Eastman School of Music, she studies under the tutelage of Steven Doane and Rosemary Elliott. Her previous mentors include cellists Yehuda Hanani at the Mannes School of Music, Monique Heidema at the Sweelinck Academie of the Conservatorium van Amsterdam, and Dr. David Bebe of the College of Saint Rose. She has received coaching by members of the Philadelphia Orchestra and Royal Concertgebouw Orchestra, and participated in master classes conducted by cellists including Johannes Moser, Steven Isserlis, Colin Carr, Alisa Weilerstein, and Carter Brey.



Hannah was active in the Empire State Youth Orchestra as principal cellist and made her solo debut with the Orchestra of Northern New York in 2017. In the Netherlands, Hannah also received numerous awards in competitions, including first prize of the 2019 Britten Concours, giving her the opportunity to perform solo with the Britten Jeugd Strijkorkest. She has served as principal cellist in the Mannes Orchestra and Eastman Philharmonia and regularly performs chamber music with her peers, including the student-led Westside Chamber Players.

Pianist **Robert Levinger**, a Wisconsin native, possesses the qualities of humility, and honesty as an artist. He has been praised for bringing depth, conviction, and authenticity in his performances. He plays “with considerable dramatic flair, thunderous power, dazzling speed and technical excellence” (The People’s Critic). Recently a graduate of the Yale School of Music, Robert currently pursues a doctoral degree at the Bienen School of Music at Northwestern University.



As a soloist, Robert made his concerto debut at age 14 with the Mississippi Valley Orchestra and has since engaged with orchestras around the U.S. Most recently, he performed on separate occasions Beethoven’s Fourth Concerto and Prokofiev’s First Concerto with the La Crosse Symphony Orchestra. Past accolades of note include national finalist in the MTNA Steinway and Sons Young Artist Competition and semifinalist in the 2018 New Orleans International Piano Competition and the 2017 San Jose International Piano Competition. His primary teachers and mentors include Nancy Weems, Logan Skelton, Roberto Plano, Wei-Yi Yang, and James Giles, with whom he currently studies.

## MEET THE ARTISTS

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Chamber music and collaborations are a crucial part of Robert's musical life. For nearly half of 2022, Robert spent his time performing as a part of Lincoln Center Stage, a piano quartet ensemble performing aboard Holland America Cruise Lines. While travelling the seas, he performed six days a week, featuring the major piano quartets of Mozart, Schumann, and Brahms in addition to many other programs. Other important chamber music accolades include piano fellowships at the Kneisel Hall and Norfolk Chamber Festivals and collaborations with violinist Chihiro Kakishima in Brioche Duo around the U.S. and Japan.

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 and his MM from SUNY Stony Brook. He received a Watson Foundation Grant for overseas study in 1975, and had further studies with Richard Kapuscinski, Bernard Greenhouse, Jane Cowan, and Janos Starker.



Steven Doane and Eastman pianist Barry Snyder have made a series of recordings for the Bridge label. The duo's recording of the complete music of Gabriel Fauré for cello and piano was awarded the Diapason D'or in France, and has been broadcast throughout the United States and Canada, over the BBC in England, and throughout Europe. The second recording in the series, of works by Britten and Frank Bridge, was also released to critical acclaim. New releases on Bridge include the Rachmaninoff Sonata with Barry Snyder (May 2012) and Britten Solo Suites (due for release in 2013).

Steven Doane received Eastman's 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. He 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 has been followed by numerous recital appearances, including programs in London's Wigmore Hall, Boston's Saunders Theater, and many other venues. Steven Doane currently holds the title of "visiting professor" at the Royal Academy of Music, London, where he has done several residencies.

## UPCOMING EASTMAN SERIES CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](https://EastmanTheatre.org)

### WORLD MUSIC SERIES

#### **Gamelan**

Kilbourn Hall

Monday, April 28, 2025 at 7:30 PM

\*Free, tickets not required

#### **Lotte Lenya Competition Finals**

Kilbourn Hall

Saturday, May 3, 2025 at 1:00 PM

\*Free, tickets not required

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

#### **Eastman Wind Ensemble**

Kodak Hall at Eastman Theatre

Monday, April 28, 2025 at 7:30 PM

Music of Prokofiev, Schwantner, Roger Nixon & David Maslanka

#### **Collegium Musicum**

Kilbourn Hall

Tuesday, April 29, 2025 at 7:30 PM

#### **Eastman Philharmonia**

Kodak Hall at Eastman Theatre

Wednesday, April 30, 2025 at 7:30 PM

Music of Daniel Pesca & Stravinsky  
with Leila Josefowicz, violin

*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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