

# HOLOCAUST REMEMBERANCE CONCERT

## *A Time to Remember*

CURATED BY RENÉE JOLLES,  
WEGMAN FAMILY PROFESSOR OF VIOLIN

Sunday, May 5, 2024  
Kilbourn Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Hot-Sonate, WV 95** (1930)

Erwin Schulhoff  
(1894-1942)

- I.
- II.
- III.
- IV.

Chien-Kwan Lin, alto saxophone  
Tony Caramia, piano

**Piano Sonata No. 1 in B Minor** (1914-1920)

Marcel Tyberg  
(1893-1944)

III. Rondo. Allegro molto – Molto più sostenuto  
alla Marcia triomphante

Alison d'Amato, piano

**Liederzyklus aus Heinrich Heine's**

Marcel Tyberg

*Lyrishes Intermezzo* (1925-1926)

- X. Mir träumte von einem Königskind
- XVII. Mein Liebchen, wir saßen beisammen
- XX. Ich will meine Seele tauchen

Ashley Schlüsselberg, soprano  
Alison d'Amato, piano

## PROGRAM

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### **Suite for Cello and Piano in C Major**

Otto Manasse  
(1861-1942)

Adagio  
Allegro commodo e gracioso  
Andante (quasi alla marcia funebre)  
Allegro

Steven Doane, cello  
Irina Lupines, piano

### *INTERMISSION*

### **Trio for Flute, Clarinet and Bassoon (1942)**

Rosy Wertheim  
(1888-1949)

I. Allegro risoluto  
II. Adagio  
III. Scherzo

Bonita Boyd, flute  
Michael Wayne, clarinet  
George Sakakeeny, bassoon

### **Sonata for Violin and Piano No. 3, Op. 37 (1947)**

Mieczysław Weinberg  
(1919-1996)

Allegro moderato  
Andantino  
Allegretto cantabile

Renée Jolles, violin  
Alexander Kobrin, piano

*Poetry Readers*  
Anna Bjerken  
Jessica Kodsi  
Sofia Mains  
Jack O'Leary

## TEXT AND TRANSLATIONS

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**Liederzyklus aus Heinrich  
Heine's *Lyrishes Intermezzo***  
*Marcel Tyberg*

**Song Cycle from Heinrich  
Heine's *Lyrical Intermezzo***  
*Trans. Christina Balsam Curren*

### **X. Mir träumte von einem Königskind**

### **X. I dreamt of a king's child**

Mir träumte von einem Königskind,  
Mit nassen, blassen Wangen;  
Wir sassen unter der grünen Lind'  
Und hielten uns liebeumfangen.

I dreamt of a king's child,  
with damp, pale cheeks;  
we sat under the green linden tree  
and held each other in a loving embrace.

“Ich will nicht deines Vaters Thron,  
Ich will nicht sein Zeppter von Golde,  
Ich will nicht seine demantene Kron',  
Ich will dich selber, du Holde!”

“I don't want your father's throne,  
I don't want his scepter made of gold,  
I don't want his diamond crown,  
I want only you, you lovely one!”

“Das kann nicht sein,” sprach sie zu mir,  
“Ich liege ja im Grabe,  
und nur des Nachts komm' ich zu dir,  
weil ich so lieb dich habe.”

“That cannot be,” she said to me,  
“indeed I am lying in my grave,  
and only at night do I come to you,  
because I love you so very much.”

### **XVII. Mein Liebchen, wir saßen beisammen**

### **XVII. My sweetheart, we were sitting together**

Mein Liebchen, wir sassen beisammen,  
Traulich im leichten Kahn.  
Die Nacht war still, und wir schwammen  
Auf weiter Wasserbahn.

My sweetheart, we were sitting together,  
cozily in the little boat.  
The night was still and we floated along  
upon the wide waterway.

Die Geisterinsel, die schöne,  
Lag dämm'rig im Mondenglanz;  
Dort klangen liebe Töne,  
Dort wogte der Nebeltanz.

The enchanted island, the beautiful one,  
lay mysteriously in the moonlight;  
lovely sounds resonated from there,  
swirling mists billowed there all around.

Dort klang es lieb und lieber,  
Und wogt' es hin und her;  
Wir aber schwammen vorüber,  
Trostlos auf weitem Meer.

The sounds emanated, ever sweeter,  
and the mists were swirling still;  
but we just floated past,  
desolate upon the wide sea.

## TEXT AND TRANSLATIONS

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### **XX. Ich will meine Seele tauchen    XX. I want to dip my soul**

Ich will meine Seele tauchen  
In den Kelch der Lilie hinein;  
Die Lilie soll klingend hauchen  
Ein Lied von der Liebsten mein.

I want to dip my soul  
into the chalice of the lily;  
the lily will resonantly breathe out  
a song of my dearest one.

Das Lied soll schauern und beben  
Wie der Kuß von ihrem Mund,  
Den sie mir einst gegeben  
In wunderbar süßer Stund'.

The song will shiver and tremble  
like the kiss from her mouth,  
which she once gave to me  
in a wondrously sweet hour.

## MEET THE COMPOSERS

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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 some lessons with Debussy. His musical influences and interests were wide-ranging, from theater and experimental music to Dadaism, to jazz, and medieval and renaissance Bohemian composers. After serving in the Austro-Hungarian Army in World War I, the Prague-born Schulhoff lived for a time in Berlin; a German article from 1923 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 Wülzburg camp.

One of Schulhoff’s “degenerate” enthusiasms was jazz. He told his friend Alban Berg: “I am boundlessly fond of nightclub dancing... I acquire phenomenal inspiration for my work, as my conscious mind is incredibly earthy, even animal as it were.” Several of Schulhoff’s works are strongly influenced by jazz, including this *Hot-Sonate*.

— David Raymond

**Marcel Tyberg** (1893–1944) was an accomplished composer, conductor, and pianist. Notable conductors such as Rafael Kubelík and Rodolfo Lipizer premiered his pieces in Prague and Italy. His eclectic compositional style embraced popular dance music as well as enormous symphonies on the scale of Mahler. Unfortunately, due to the conditions of World War II, Tyberg, only 1/16th Jewish, was deported to Auschwitz and died there. In anticipation of his deportation, Marcel entrusted all compositions and personal writings to his friend, Dr. Milan Mihich. After the end of WWII, Mihich’s son, Dr. Enrico Mihich, emigrated to Buffalo, taking Tyberg’s music with him. Enrico (“Henry”) became a successful research physician at Roswell Park Comprehensive Cancer Center, and he partnered with the Buffalo Philharmonic’s Artistic Director JoAnn Falletta and musicians in the Buffalo community in preparing many of Tyberg’s works for performance.

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Almost no information about composer **Otto Manasse** has survived the ravages of war and persecution. A student of Max Reger, Manasse was a Jew who converted to Christianity and became known as a composer of Protestant sacred music. Possessing the title of Doctor, he is also identified by some sources as a chemist. Records show that in June, 1942, he was arrested and transported to Terezin, where he died a few months later.

**Rosy Wertheim**, born in 1888 in Amsterdam, was one of the first Dutch female composers to achieve international recognition despite being largely ignored by the musical establishment in the Netherlands because she was a woman. She and her family were deeply committed to social causes, and she nearly became a social worker instead of a musician. Music won her heart, however, and she studied in Amsterdam, Paris, and Vienna, all the while holding musical *soirées* for friends such as Honegger, Ibert, Messiaen, and Milhaud. Her composition work was also interspersed with a devotion to philanthropy, such as giving lessons to poor children and even helping to support their families.

After two years living in New York, being active in the Composers' Forum Laboratory, and writing articles for Dutch publications, she returned to Amsterdam in 1937 to continue her career in Europe. Unfortunately, shortly after the debut of her *Piano Concerto* in The Hague, the Nazi invasion of Holland put an end to her career. In 1942, after hiding fellow Jews in her basement, Wertheim was forced to go into hiding to avoid deportation. Miraculously, she survived but became sickly. She died of cancer in 1949, leaving almost ninety compositions, several of which are still unpublished.

**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 Łódź ghetto and later murdered. Weinberg studied composition in Minsk until 1941 when he again fled the advancing

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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 in 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 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 Mstislav Rostropovich, conductors Kirill Kondrashin and Rudolf Barshai, and violinists Leonid Kogan and Gidon Kremer. Over the past twenty years, he has finally been recognized worldwide as one of the 20th century's great composers.



## MEET THE ARTISTS

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**Chien-Kwan Lin** (b. 1972, Singapore) has appeared as a soloist and guest artist with the United States Navy Band, Eastman Wind Ensemble, Boston Modern Orchestra Project, Tanglewood Festival Orchestra, New World Symphony, Beijing Symphony, Singapore Symphony, Boston Philharmonic, Sichuan Philharmonic, Thailand Philharmonic, and Rochester Chamber Orchestra.



Mr. Lin's performances have garnered excellent reviews by critics in New York and Boston. His critically acclaimed Carnegie Hall recital prompted the *New York Concert Review* to portray him as a performer "who has the passion and restraint and beautiful sense of line to take melody where it wants to go, fully and generously," while the *Boston Globe* has lauded him for "displaying chops," and described his playing as "polished," "charismatic," and "appealing." Mr. Lin's recording of Lei Liang's *Memories of Xiaoxiang for Alto Saxophone & Tape* (Mode) was selected among "Amazon.com: Best 20th/21st Century Classical of 2009," and his recording of Liang's *Xiaoxiang Concerto* with the Boston Modern Orchestra Project (BMOP/sound) was named a Pulitzer Prize Finalist in 2015.

Recent appearances by Mr. Lin have included the World Saxophone Congress, North American Saxophone Alliance, Asia Saxophone Congress, Vienna Sax Fest, Atlanta Saxophone Day, and the U.S. Navy Band International Saxophone Symposium. He has presented masterclasses across the U.S. and internationally, including the Paris Conservatory (CNSMDP), Manuel Castillo Conservatory of Seville (Spain), National Taipei University for the Arts, Mahidol University (Thailand), as well as major conservatories and universities across China.

Mr. Lin is currently Professor of Saxophone at the Eastman School of Music, where he is also the founding director of the Eastman Saxophone Project (ESP) and recipient of the 2012-2013 Eisenhart Award for Excellence in Teaching. His students have won more than fifty major national and international prizes, including four First Prizes at the North American Saxophone Alliance Competition, four Gold Medals at the Fischhoff National Chamber Music Competition, twelve First Prizes at the

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Music Teachers National Association Competition, Grand Prizes at both the Coleman and Plowman Chamber Music Competitions, as well as top prizes at the Jean-Marie Londeix International Saxophone Competition. Mr. Lin's former students hold collegiate teaching positions and are members of premier military bands in Washington, D.C., including The President's Own' U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Band 'Pershing's Own' Ceremonial and Concert Bands.

Chien-Kwan Lin is an artist and clinician for Selmer and Vandoren companies. He holds degrees from the New England Conservatory (BM, MM) and the Eastman School of Music (Performer's Certificate, DMA). His teachers have included Ken Radnofsky and Ramon Ricker.

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 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), the Inaugural

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

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 that 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.

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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 the 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.

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 the New England Conservatory of Music.

**Ashley Schlüsselberg** is a Jewish-American soprano from Long Island, NY. She currently studies at Eastman School of Music under Professor Nicole Cabell. Ashley's most recent opera credits have included: *Dido and Aeneas* (Second Witch), *We've Got Our Eye On You* (Soloist), and *Dialogues des Carmélites* (Chorus). As a soloist, Ashley has had the privilege of performing selections from Rorem's *Evidence of Things Not Seen* with the Eastman Chorale. Last summer, she had the pleasure of attending Classical Lyric Arts and Songfest as a young artist. In addition to her

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passion for music, Ashley is heavily involved with Judaism in her school's community and is an activist for Jewish voices in the face of rising anti-semitism. This summer, Ashley will be making her European debut in Strauss' *Die Fledermaus* (Ida). Ashley will be attending Middlebury Language School's German for Singers program where she will be studying the German repertoire and German language. Ashley hopes that this educational opportunity will allow her to deepen her understanding of her Jewish heritage and explore the connection between her identity and German history and repertoire.

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 masterclasses and residencies regularly throughout the U.S. and the U.K. and has presented residencies and masterclasses at the Reina Sofia Academy in Madrid, Spain, the Yonsei University in Seoul, Korea, and a master class at the Toho Gakuen School of Music in Tokyo, Japan. Recognition for his teaching activities includes the Eisenhart Award for Excellence in Teaching in 1993, and the Piatigorsky Prize in Teaching at the New England Conservatory in 1986.

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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 U.K., 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 has been a member of the Eastman cello faculty since 1981. Mr. Doane was also for seven years the cellist of the Los Angeles Piano Quartet.

**Irina Lupines** has built a diversified career as a 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 Bonita Boyd, Paul Edmund-Davies, Michel Debost, Aralee Dorough, Aaron Goldman, Carlo Jans, Cecilie Løken, Lorna McGhee, Mindy Kaufman, Ian Mullin, Amy Porter, Gary Schocker, and many of the Rochester area's professional musicians. She also has been an accompanist for masterclasses 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, and Kennedy Center, for the Europafest in Bucharest (Romania), and serving as pianist for the National Flute Convention and International Society of Bassists.

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Dr. Lupines is Assistant Professor of Accompanying at the Eastman School of Music and Instructor of Piano at 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 Doctor of Musical Arts degree.

Born in Pittsburgh, **Bonita Boyd** grew up in Long Beach, California. Her early teachers included Maurice Sharp of the Cleveland Orchestra, Roger Stevens of the Los Angeles Philharmonic, and Joseph Mariano, principal flutist of the Rochester Philharmonic and legendary pedagogue of the Eastman School of Music. Boyd succeeded Mariano in both posts, becoming the youngest person in the United States to hold major academic and orchestral appointments, as noted by *Glamour Magazine* when Bonita was featured in its “Outstanding Career Women of the Year” article.



At age 21, Bonita was named Principal Flutist of the Rochester Philharmonic under Maestro David Zinman, a position she resigned in 1984 to devote herself to her growing solo career. Boyd gave an acclaimed New York debut recital 1980 which was described by *The New York Times* as “a flabbergasting account of her talents.” Three years later, she made her Los Angeles debut of which Albert Goldberg of the *Los Angeles Times* said, “James Galway and Jean-Pierre Rampal are now joined in the forward ranks by a young American girl named Bonita Boyd.” Subsequently, she made her first solo tours of Europe and the Far East, during which the *Frankfurter Allgemeine* hailed her as “a musician of great dimension.” She has since performed as recitalist throughout the world and as soloist with such orchestras as the National Gallery Orchestra, National Symphony of the Dominican Republic, Chautauqua Symphony, Concerto Soloists of Philadelphia, Denver Chamber Orchestra, Buffalo Philharmonic, Pusan (Korea) Symphony Orchestra, Western Australia Symphony, Queensland Symphony, Polish Radio Orchestra, and Vilnius (Lithuania) Chamber Orchestra, Rochester Philharmonic, California Chamber Symphony, New Jersey Symphony, and Albuquerque



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Symphony, and Victoria Symphony (CBC). She served as Principal Flutist of the Rochester Philharmonic Orchestra (1971-1984), Chautauqua Symphony (1971-1977), Orquesta Filarmónica de las Américas (Mexico City), and the Aspen Festival Symphony Orchestra (1998-2015). She has been a member of the artist faculties of such festivals as Chautauqua, Bowdoin, Johannesen International Festival, Hamamatsu Seminar (Japan), Aspen Music Festival, and guest artist at Eastern Music Festival, MasterWorks, Marlboro, National Orchestral Institute, and Teton Festival. She has been a Fulbright Grant Recipient and has been President of the National Flute Association, a 5000-member international organization of flutists from around the world. She has been an artist-faculty member of the Eastman School of Music since her appointment in 1976.

Bonita Boyd has premiered numerous works, including Samuel Adler's *Concerto for Flute and Orchestra* (1977), Warren Benson's *Five Lyrics of Louis Bogan* (1978) and *Concertino for Flute, Strings, and Percussion, Sonata for Solo Flute* of Miklós Rózsa (1983), *Eclipse Musings* of Augusta Read Thomas (1998), Eric Sessler's *Hammerhead for Flute and Guitar* (2006), the first performance at the National Flute Association Convention of Melinda Wagner's Pulitzer Award-winning *Flute Concerto* (2010), and has made the premiere recordings of many others, including Roberto Sierra's *Concierto Caribe* (1996), *Liptak Songs of Persephone* (2010), and Maslanka's *Duo for Flute and Piano* (1997). Her recording, *Flute Music of Les Six*, was honored by *Stereo Review* in its Record of the Year Awards, and her Paganini *Caprices* CD was on the final ballot for a GRAMMY nomination. Recent releases include the premiere recording of Bernstein's *Halil* (chamber version), and a new CD, *Quicksilver*, with renowned guitarist Nicholas Goluses and guest artist, Metropolitan opera star, Katherine Lewek.

Bonita has made radio recordings with the Bavarian Rundfunk, Oslo, West Berlin, Hamburg, Amsterdam, Hague, Brussels, Australian Broadcasting, and Canadian Broadcasting networks. Among her television specials have been two PBS Television Specials as a soloist, a Tokyo recital debut televised on Japanese Cable Television, a Santa Domingo Symphony soloist debut on Latin American National Television, and a solo debut with the Polish Radio Orchestra on live Polish National Television.



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Ms. Boyd has recently been named a Lifetime Achievement Award winner by the National Flute Association, joining the ranks of such legendary flutists as James Galway and Julius Baker.

Bonita has been awarded the Eisenhart Award for Excellence in Teaching by the Eastman School of Music, and her students occupy major orchestral and teaching posts throughout the world. She and her late husband, Christian Soderstrom, a Swedish engineer, have three sons.

**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.



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**George Sakakeeny** is Professor of Bassoon at the Eastman School of Music and formerly held the same position at the Oberlin Conservatory for 28 years. He is an artist-faculty member of the Aspen Music Festival and School. In the past, he has held the principal bassoon positions of numerous music festivals, the New Japan Philharmonic, the Handel & Haydn Society, the Opera Company of Boston, the Promusica Chamber Orchestra of Columbus, and CityMusic Cleveland. More recently, he has been serving as guest principal bassoon of the Atlanta and Fort Worth Symphony orchestras. Three major solo works for bassoon and orchestra have been composed for him: Libby Larsen's *full moon in the city* (2013), Peter Schickele's *Concerto for Bassoon and Orchestra* (1998), and Alexander Blechinger's *Fagottkonzert* (1997).



Professor Sakakeeny has taught guest masterclasses at the Paris Conservatory, Rice University, Tokyo University of Fine Arts, the Juilliard School, and held longer-term residencies at the Shanghai Conservatory, the Central Conservatory, Seoul National University, and the Conservatoire National Supérieur de Musique et Danse of Lyon, France. For 7 years, he served as guest bassoon professor for Venezuela's El Sistema.

Sakakeeny's numerous recordings most notably include Blechinger's *Fagottkonzert*, the Villa-Lobos *Duo* with oboist Alex Klein, and his album of four modern works for bassoon and orchestra "*full moon in the city*." He is the author of the iBook *Making Reeds Start to Finish with George Sakakeeny*. Find out more at his website: [www.sakakeenybassoon.com](http://www.sakakeenybassoon.com).

## MEET THE ARTISTS

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**Renée Jolles**, violinist, enjoys an eclectic career as a 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, and the 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 a 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 masterclasses at major

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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.

Gold medal winner of the 2005 Van Cliburn Piano Competition, distinguished pianist, **Alexander Kobrin**, has received wide acclaim for his emotional, technically inspired performances, placing him at the forefront of today's performing musicians.



Mr. Kobrin is an active guest soloist with the world's leading orchestras, including the New York Philharmonic, Tokyo Philharmonic, Orchestra Verdi, Russian National Orchestra, Belgrade Philharmonic, English Chamber Orchestra, Orchestre de la Suisse Romande, Royal Liverpool Philharmonic, Dallas Symphony, Berliner Symphony, Swedish Radio Symphony, Birmingham Symphony, Warsaw Philharmonic, and the BBC Symphony Orchestra.

He has collaborated with such conductors as Mikhail Pletnev, Michail Jurowski, Sir Mark Elder, Vassily Sinaisky, James Conlon, Claus Peter Flor, Vasily Petrenko, and Bramwell Tovey.

He appears in recitals at major halls worldwide, including Carnegie Zankel Hall and Avery Fisher Hall in New York, the Kennedy Centre in Washington, Albert Hall and Wigmore Hall in London, Louvre Auditorium, Salle Gaveau and Salle Cortot in Paris, Munich Herkulesaal and Berliner Filarmonia Hall in Germany, the Great Hall of the Moscow Conservatoire, Sheung Wan Civic Centre in Hong Kong, as well as Sala

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Verdi in Milan and many others. Other past performances have included recitals at Bass Hall for the Cliburn Series, the Washington Performing Arts Society, La Roque d'Antheron, the Ravinia Festival, the Beethoven Easter Festival, Busoni Festival, the renowned Klavier-Festival Ruhr, the Festival Musique dans le Grésivaudan, the International Keyboard Institute & Festival, annual concert tours in Japan, China, and Taiwan.

Mr. Kobrin has recordings on the Harmonia Mundi, Quartz, and Centaur labels, covering a wide swath of the piano literature, which have received rave reviews. *Gramophone* Magazine raved about his Cliburn Competition release on Harmonia Mundi, writing that “in [Rachmaninoff’s] Second Sonata (played in the 1931 revision), despite fire-storms of virtuosity, there is always room for everything to tell and Kobrin achieves a hypnotic sense of the music’s dark necromancy.”

In addition to the Van Cliburn, Mr. Kobrin has garnered top prizes from numerous international piano competitions including the Busoni International Piano Competition (First Prize), Hamamatsu International Piano Competition (Top Prize), Scottish International Piano Competition in Glasgow (First Prize).

Mr. Kobrin frequently serves as a jury member for many international piano competitions, most recently, the First International Arturo Benedetti Michelangeli Competition in Brescia. Other competitions include the Van Cliburn in Fort Worth, TX, the Busoni International Piano Competition in Bolzano, Hamamatsu International Piano Competition, the Blüthner International Piano Competition in Vienna, the E-Competition in Fairbanks, AK, and the Neuhaus International Piano Festival in Moscow.

Mr. Kobrin is a dedicated teacher and is passionate about his contributions to education both in the U.S. and abroad. In September 2023, he will join the faculty of the Conservatorio della Svizzera Italiana in Switzerland as a visiting professor. Since 2017, Mr. Kobrin has served on the faculty of the renowned Eastman School of Music in Rochester, NY. From 2003 to 2010, he served on the faculty of the Russian State Gnessin’s Academy of Music. In 2010, Alexander Kobrin was named the L. Rexford Distinguished Chair in Piano at the Schwob School of Music at Columbus State University, and from 2013 until 2017, he was a member

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of the celebrated Artist Faculty of New York University's Steinhardt School. Mr. Kobrin has also given masterclasses in Europe and Asia, the International Piano Series, and at the Conservatories of Japan and China. In 2020, he became co-director of Hiiumaa Homecoming Festival in Estonia.

Upcoming highlights include the Complete Beethoven Sonatas Project for Centaur Records and live performances at the Eastman School of Music during the 2023-2024 season.

Mr. Kobrin was born in 1980 in Moscow. At the age of five, he was enrolled in the world-famous Gnessin Special School of Music after which he attended the prestigious Moscow Tchaikovsky Conservatoire. His teachers have included renowned professors Tatiana Zelikman and Lev Naumov.

Mr. Kobrin immigrated to the United States in 2010 and became a citizen in 2015. He currently resides in Rochester, NY with his family.

Mr. Kobrin is a Shigeru Kawai artist.

*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

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

### DISTINGUISHED VISITING ARTIST

## Jeff Beal – New York Études

Hatch Recital Hall

Monday, May 6, 2024 at 7:30 PM

The *New York Études*, ten new works for solo piano, were composed in the months after Beal relocated to New York City in 2021. Meditative, rich, and complex, each piece develops reflective melodies and harmonic gestures that reveal a master's understanding of voice leading and harmony. These works showcase Beal's compositional gift like never before.

\*This concert does not require tickets and is free to attend.

## SAVE THE DATE

### Holocaust Remembrance Concert

## *A Time to Remember*

### 10TH ANNIVERSARY

Kilbourn Hall

Sunday, April 27, 2025 at 7:30 PM

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### Jessie Kneisel Lieder Competition Winner's Concert

Kilbourn Hall

Saturday, May 18, 2024 at 7:30 PM



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



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