

EASTMAN SCHOOL OF MUSIC



**SUMMER
@EASTMAN**

AMERICAN WILD ENSEMBLE

Music of the Great Lakes

Tuesday, July 12, 2022

Hatch Recital Hall

7:30 PM



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021

PROGRAM

Sugar (2021) Griffin Candey
Tea
Sugar

chòref I/winter study I (2022) Yotam Haber

Two Nocturnes (2018) David Liptak
Stone and Leaf (b. 1949)
Under Starry Skies

Fear, Hiding, Play (2020) Margaret Brouwer
(b. 1940)

Four Places on Lake Michigan (2021) Evan Williams
Promontory Point - Chicago, IL (b. 1988)
The Crystal Gardens, Navy Pier - Chicago, IL
Boynton Chapel, Björklunden vid Sjön – Bailey’s Harbor, WI
The Air and Water Show – Chicago, IL

Big Lake (2021) Libby Meyer
Clapotis (b. 1967)
pack ice
the rogue wave

PROGRAM NOTES

Sugar (2021) Griffin Candey

When Dan and Emlyn of Music in the American Wild approached me about being part of a Midwest-centric series of compositions for an upcoming tour, I was living in Marquette, Michigan—a fairly remote little city of just under 25,000 people in Michigan’s Upper Peninsula, right on the shore of Lake Superior. It was a place that I never saw myself ending up, but that ended up shaping an incredible amount of what I do and how I do it, especially in its proximity to vast tracts of wild and forested land and shorelines. It’s hard not to feel small in the presence of all of that—and it’s a productive kind of small, a small that reveals the interconnectedness of all of us, the places around us, and the responsibilities of that relationship. Now having moved (down to the other peninsula, nearer to cities and further from forests,) *Sugar* is a little love note to that part of the world.

PROGRAM NOTES

The first movement, *Tea*, speaks to the many, many rivers in the Upper Peninsula. A lot of these rivers—as small as the Little Garlic River that curls along just north of Marquette, or as big as the famous Tahquamenon Falls over to the east—take on a reddish hue from leeching the tannins from fallen deciduous leaves, giving them a kind of rusty color that always reminded me a little of tea. The second and title movement, *Sugar*, refers to a certain kind of snow: in the coldest bits of winter, when the temperatures get down in the single (or negative) digits, snow ceases to stick to itself and instead becomes a more active thing, almost an entity, a sort of dust that gets kicked around very fluidly by winter winds. When winds are at their peak off the lake, the effect is that every angle and every surface of a thing meets with the snow—every inch of every branch, every needle on a pine tree, every nook in the jagged shoreline. It gives everything a kind of surreal, meticulous look: as though someone had gone through with thoughtful care and applied a thin veneer of sugar to the world. — *Griffin Candey*

Two Nocturnes (2018)

David Liptak

Commissioned for evening outdoor performances in parks and other natural venues, *Two Nocturnes* may also be performed in more traditional concert settings. The two nocturnes are titled *Stone and Leaf* and *Under Starry Skies*, and outdoor performances in which *Stone and Leaf* is played at dusk, followed by *Under Starry Skies* in darkness, match the imagery of the music. Much of the first nocturne reminds me of my childhood in rural southwestern Pennsylvania, where my friends and I could explore the paths, caves, and crevices of the hilly woods that surrounded us. The second nocturne draws upon my viewing the starry night, first in my early 20's on a hiking trip along the Rio Grande, where I camped under the open sky, and years later, lying on my back on the New York side of Lake Champlain, surrounded by the shooting stars of August.

Two Nocturnes was composed on commission from Music in the American Wild, supported by a 2017 Project Grant from New Music USA. The premiere and first group of performances were given by Emlyn Johnson, flute, Ellen Breakfield-Glick, clarinet, and Daniel Ketter, cello, in various locations within the North Cascades National Park in the American northwest during their Music in the American Wild residency from August 21st through the 25th, 2018.

Fear, Hiding, Play (2020)

Margaret Brouwer

Before beginning to compose this work, it was exciting to meet up with the performers and search for certain types of sounds and extended techniques. Some of the sounds we discovered reminded me of the frightened screeches of birds and animals around the Great Lakes when their homes and lives are in jeopardy.

Thus the musical ideas are inspired by fright and hiding. The human fear associated with coronavirus COVID-19, and hiding at home became a defining part of this work as well. Perhaps the greatest part of the fear for both humans and animals is not knowing when or if the threat will strike. The music reflects the gnawing burden of fear, hiding and isolation and the longing to escape. Eventually anxious boredom dissolves into fun-filled playing and dancing that becomes more and more exuberant. — *Margaret Brouwer*

PROGRAM NOTES

Four Places on Lake Michigan (2021)

Evan Williams

Four Places on Lake Michigan was commissioned by the American Wild Ensemble, who undertook a project to commission several new works inspired by the American Great Lakes. As a native of the Chicagoland area and someone who spent most of my life near Lake Michigan, I chose to create four movements inspired by places and events on the lake which were important to me. Each movement is dedicated to loved ones and friends who I either shared the experience with, or who were on my mind while there.

I. Promontory Point – Chicago, IL

Dedicated to violist Michael Hall, and composers Sky Macklay and Sam Pluta, this movement is inspired by a group outing to this park on the lake on September 27, 2020 during the COVID-19 pandemic. After months of isolation, this visit with dear friends and musical collaborators was a much needed moment of bonding, and filled me with hope for the future.

II. The Crystal Gardens, Navy Pier – Chicago, IL

Dedicated to Kate and Jarrad Bittner, this movement is inspired by the indoor botanical garden at Chicago's Navy Pier. Home to dozens of palm trees, this glass atrium features leapfrog fountains which shoot intermittently around the space, forming arches of water for guests to walk under. While I had the pleasure of visiting this space throughout my childhood, this movement is dedicated to a visit to the gardens and Navy Pier on January 1, 2012 with Kate and Jarrad.

III. Boynton Chapel, Björklunden vid Sjön – Bailey's Harbor, WI

Dedicated to my mother, Delphine Vaughn-Dudley, this movement is inspired by my time at Björklunden vid Sjön, a lodge owned and operated by my alma mater, Lawrence University. In the summer of 2007, I was employed as a student worker here. One of my duties was to give tours of the Boynton Chapel, which was designed and built by hand by Winifred and Donald Boynton, the former owners of the grounds.

In between tours, I'd teach myself how to play the small pump organ in the chapel, or sit by the lake and think about my family and friends back in Chicago. This movement employs quotes from Schubert's "Der Tod und das Mädchen," a work that I've often enjoyed to play on the piano, and "How Great Thou Art," my mother's favorite hymn.

IV. The Air and Water Show – Chicago, IL

Dedicated to my father, Gregory Dudley, this movement is inspired by our family's several trips to the annual Air and Water Show on the lake. As a child, I did not always enjoy attending this event, yet as I got older, I realized it probably meant a lot to my father, who's own late father, ETC Bev Dudley served aboard the USS Enterprise in WWII, the Korean War, and the Vietnam War. Throughout the movement, the instruments mimic the roar of plane and boat engines, and the general wonder and excitement the event evokes.

— Evan Williams

PROGRAM NOTES

Big Lake (2021)

Libby Meyer

Lake Superior as it is most commonly known today goes by many names. In the Ojibwa language it is referred to as either *gichi-gami*, *gitchi-gami*, or *kitchi-gami*, loosely translated as “Big Sea” or “Huge Water.” My fellow kayakers and paddlers often refer to her affectionately as “Big Lake.” Having spent many happy hours on this biggest of lakes, I have come to realize how wondrous and mercurial she can be. One moment calm and peaceful, ominous and lively in the next. This can happen in the same day, the same hour or even the same minute. The three movements of this piece, played without pause, reflect the beauty and changeability of this “Great” lake. The first, *clapotis*, musically describes this phenomenon where the water appears confused and unpredictable due to waves breaking off either rock face or the shoreline. It is simultaneously the bane and joy of many kayakers. The waves seem to be everywhere all at once, breaking into each other, making for a challenging yet exciting paddle. *Pack ice*, created by smaller ice formations that have frozen together, moves closer to shore in the early spring and is quite beautiful to behold. In the stillness of late winter, the formations are incredible. In the final movement *rogue wave* I describe these mysterious waves that seem to appear out of nowhere even on a calm day, creating much excitement and lost water bottles and hats for those who make their way in its path.

— Libby Meyer

MEET THE ARTISTS

AMERICAN WILD ENSEMBLE

The Music in the American Wild initiative began with a commissioning project and performance tour inspired by American national parks in honor of the 2016 National Park Service centennial. Since those initial tours performing in unconventional venues, from caves to mountaintops, the collective American Wild Ensemble has continued to celebrate American people, places, and stories by commissioning new works and performing them in site-inspired and site-specific locations. Since 2015 the ensemble has commissioned over 30 new works for 2-7 performers, with the support of organizations including the National Endowment for the Arts, Chamber Music America, and Mid-America Arts Alliance, for performances in both traditional and nontraditional venues across the country. Collaborative projects have taken the group from the lava fields of Hawaii’s Big Island, to Washington’s Hoh Rainforest, to the site of the first suffragette convention in New York’s Seneca Falls. The ensemble emphasizes audience engagement through the project development and performance process, aiming to offer a cohesive experience that connects listeners to the spaces around them through music designed with those spaces in mind.

American Wild Ensemble’s first album, *Music in the American Wild*, was released on the ArtistShare label in 2018, combining music and stunning video from the ensemble’s national park tours. Ensemble directors Emlyn Johnson (flute) and Daniel Ketter (cello) are both on faculty in the music department at Missouri State University. www.musicintheamericanwild.com

MEET THE ARTISTS

ELLEN BREAKFIELD GLICK

Ellen Breakfield Glick, clarinet, is one of the original members of the American Wild Ensemble. Praised for her “skill and poise” and “lovely” playing (Cleveland Plain Dealer), Ellen maintains a versatile career as an orchestral clarinetist, chamber musician and educator. An active orchestral musician, she has played associate principal clarinet with CityMusic Cleveland Chamber Orchestra since 2012 and frequently performs with orchestras throughout the United States. Dr. Breakfield Glick has served as Assistant Professor of clarinet at Western Michigan University School of Music since Fall 2019. At WMU, she teaches applied clarinet, coaches chamber music and performs with the Western Woodwind Quintet and the Western Winds. Prior to her appointment at WMU, Dr. Breakfield Glick served on the faculty at Cleveland State University from 2013-2019. She won the 2016 CSU Golden Apple teaching award, given to faculty members for excellence in teaching and outstanding contributions to the CSU community. During the summer, Dr. Breakfield Glick is the Guest Faculty Director at the University of Michigan’s MPulse Clarinet Institute and Woodwind Instructor at the South Carolina Governor’s School for the Arts and Humanities. Ellen received a Bachelor of Music Degree and Arts Leadership Program Certificate from the Eastman School of Music and Master of Music and Doctor of Musical Arts Degrees from the University of Michigan School of Music, Theatre and Dance. www.ellenbreakfieldglick.com

EMLYN JOHNSON

Emlyn Johnson is co-director and flutist of American Wild Ensemble, which celebrates American people, places, and stories through the commission and performance of new music. Since 2015, Emlyn has commissioned 35 new works for the ongoing Music in the American Wild initiative, with support from the National Endowment for the Arts and Chamber Music America, among others. Emlyn performs regularly with new music ensembles including Alla Balena Ensemble and tuo duo and additionally shares her enthusiasm and advocacy for new music as co-host of the podcast New Music Listening Club and as a board member of the Flute New Music Consortium. In addition to her work as a performer, Emlyn serves as Executive Director of the Pro Musica concert series in Joplin, Missouri, currently in its 42nd season, and teaches in the music department at Missouri State University. She has previously served as the flute instructor at several State University of New York institutions and as Career Advisor at Eastman School of Music’s Institute for Music Leadership. Emlyn received her DMA and BM from the Eastman School of Music and her MM from the University of Michigan. www.emlynjohnson.com

DANIEL KETTER

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

MEET THE ARTISTS

Daniel began his tenure as cellist of The Opus 76 String Quartet (www.opus76.org) in 2020. Opus 76 are currently Artists-in-Residence at the Midwest Trust Center at Johnson County Community College, where they present a full season of live and digital performances, in addition to yearly collaborations with Kansas City Ballet and OK Mozart Festival and national touring.

Opus 76 work as performance faculty for Youth Symphony of Kansas City and will be making their Carnegie Hall debut in March 2023. As a supporter of contemporary music, in 2021, Daniel as Co-Director Daniel led the annual Cello Teaching Repertoire Consortiu (www.celloteachingrep.com), with the mission to supplement traditional cello student repertoire with the commission of new pedagogical concert works and etudes representing diverse musical styles and cultural backgrounds. This project was supported by 35 cello teachers across the country, and featured in workshops and performed by students at the Eastman Cello Institute. In 2018 Daniel joined the faculty of Missouri State University, where he teaches courses in cello, chamber music, and music theory. www.danielketter.com

MOLLY MCDONALD

Molly McDonald has performed with the Rochester Philharmonic since 2013 and is making her third appearance with the American Wild Ensemble today. After embarking on her musical studies in her hometown Kansas City, she graduated from the Eastman School of Music in 2011 under the instruction of Juliana Athayde and received a Master's degree from the Cleveland Institute of Music with William Preucil. In addition to her position in the RPO, she is a member of the chamber music faculty at the Hochstein School of Music and Dance, where she has served as Director of the Summer Chamber Music Camp since 2017 and created innovative virtual chamber music listening classes during the pandemic. Prior to the RPO, Molly was Assistant Principal Second Violin in the Canton Symphony Orchestra and has performed as a guest with the Kansas City Symphony and The Cleveland Orchestra. Proficient on the Baroque violin, Molly has made appearances with Pegasus Early Music, Publick Musick, and the Tafelmusik Summer Institute in Toronto. She is a founding member of the Salaff String Quartet, whose members share a history of study at CIM as well as performing in the RPO. The Salaff Quartet performs in diverse settings around Rochester, prioritizing community outreach as a large part of its own mission and residing as the Outreach Quartet for the Society of Chamber Music in Rochester. Molly is also first violinist of Quartet442, which specializes in events and popular music from a variety of genres. When she's not playing the violin, you can find Molly cultivating her cut flower garden and having adventures with her children Robin (1) and Chelsea (3).

MEET THE COMPOSERS

MARGARET BROUWER

Margaret Brouwer has earned critical accolades for her music's lyricism, musical imagery and emotional power. Lawson Taitte of The Dallas Morning News wrote, "Ms. Brouwer has one of the most delicate ears and inventive imaginations among contemporary American composers." Brouwer's honors include an Award in Music from the American Academy of Arts and Letters, Meet The Composer Commissioning/USA award, Guggenheim Fellowship, Ohio Council for the Arts Individual Fellowship, and grants from the National Endowment for the Arts, Ford Foundation and John S. Knight Foundation. Reviewing Brouwer's 2014 Naxos CD called "Shattered", Jordan Borg from NewMusicBox wrote, "From the relentless, primal energy of 'Shattered Glass' to the naked beauty of 'Whom do you call angel now? Brouwer's music represents just how uniquely diverse the output and voice of a single composer can be."

The Music Division of The New York Public Library for the Performing Arts at Lincoln Center has established a Margaret Brouwer Collection that will be available for research by scholars, composers and performers. Performances of Brouwer's music include those by the symphonies of Detroit, Dallas, Seattle, Liverpool, Rochester, Anchorage, Royal Scottish National Orchestra, Birmingham UK, Halle UK, Cabrillo, Canton, Columbus, American Composers Orchestra, the St. Paul Chamber Orchestra, and at such venues as Carnegie Hall, Merkin Hall, Symphony Space, the Chamber Music Society of Lincoln Center, Tanglewood Festival of Contemporary Music, Orchestra of St. Luke's, the Kennedy Center, the Corcoran Gallery, Philips Gallery, as well as venues throughout Taiwan and Germany. Dr. Brouwer served as head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music from 1996 to 2008. Residencies include those at the MacDowell Colony where she has been a Norton Stevens Fellow and at the Rockefeller Foundation's Bellagio Center. Recordings of Brouwer's music can be found on the Naxos, New World, CRI, Crystal, Centaur, and Opus One labels.

GRIFFIN CANDEY

Griffin Candey is an American composer whose works have been praised for their "charming and elaborate complexity" and their "lyricism and emotional depth." Recent outings include songs for soprano Tamara Wilson (*Thundercloud Over Half Dome*), a TTBB song cycle (*Protocol*) for Cantus Vocal Ensemble, and new viola and violin works (*No Half Measures* and *It's Lighter Than You Think*) for consortiums in the US and abroad.

MEET THE COMPOSERS

Upcoming premieres include a work for saxophonist Timothy McAllister and pianist Liz Ames for their forthcoming album, a chamber cello concerto (*Facsimile*), co-commissioned by New Music Detroit, Chicago's CHAI Collaborative Ensemble, and Sacramento's Citywater, a viola concerto (*Plein Air*) for the Keweenaw Symphony Orchestra, a chamber quartet (*Sugar*) for the American Wild Ensemble, and a second string quartet (*City Body*) for the Michigan-based Tuuli Quartet. A tireless advocate for American opera, Candey currently serves as composer-in-residence with Cleveland Opera Theatre, who will premiere his adaptation of Lorca's *The House of Bernarda Alba* (with librettist Caridad Svich) in February 2021.

His previous operas—especially *Sweets by Kate*—have been performed with theaters and universities across the country, including Boston University's 2017 Fringe Fest, Fort Worth Opera's Frontiers Festival, and at New York's iconic Stonewall Inn.

Candey is currently earning his DMA in Composition at the University of Michigan, studying with Dr. Kristin Kuster.

YOTAM HABER

Yotam Haber's music is hailed by *New Yorker* critic Alex Ross as “deeply haunting,” by the Los Angeles Times as one of five classical musicians “2014 Faces To Watch,” and chosen as one of the “30 composers under 40” by Orpheus Chamber Orchestra’s Project 440. Yotam Haber was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is the recipient of the 2021 Benjamin Danks Award from the American Academy of Arts and Letters, a 2017 Koussevitzky Commission, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship.

He has received grants and fellowships from the MAP Fund (2016), New Music USA (2011), the New York Foundation for the Arts (2013), the Jerome Foundation (2008), the Bellagio Rockefeller Foundation (2011), Yaddo, Bogliasco, MacDowell Colony, the Hermitage, ASCAP, and the Copland House.

Recent commissions include works for Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra, CalARTS@REDCAT/Disney Hall (Los Angeles); New York-based Contemporaneous, Gabriel Kahane, and Alarm Will Sound; the 2015 New York Philharmonic CONTACT! Series; the Venice Biennale; Bang on a Can Summer Festival; Neuvocalsolisten Stuttgart and ensemble l'arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, and the Berlin-based Quartet New Generation.

MEET THE COMPOSERS

Haber is Associate Professor of Composition at the UMKC Conservatory and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.

DAVID LIPTAK

David Liptak's music has been described as “luminous and arresting,” “richly atmospheric,” and having “transparent textures, incisive rhythms, shimmering lightness.” His compositions have been performed throughout the United States and abroad by the San Francisco Symphony, the Montreal Symphony, the St. Paul Chamber Orchestra, the Rochester Philharmonic Orchestra, the Chamber Music Society of Lincoln Center, the Group for Contemporary Music, EARPLAY, the Ying, Cassatt, and JACK String Quartets, the Dinosaur Annex Ensemble, the New York New Music Ensemble, the 20th-Century Consort, baritone William Sharp, soprano Tony Arnold, and by many other soloists and ensembles. In 1995 David Liptak was awarded the Elise L. Stoeger Prize, given by the Chamber Music Society of Lincoln Center in recognition of distinguished achievement in the field of chamber music composition.

He has received awards from the American Academy of Arts and Letters and the Barlow Endowment for Music Composition, both in 2002; he has also received the 2006 Lillian Fairchild Award; and commissions for new music have included those supported by the Fromm Foundation, the Koussevitzky Music Foundation, Meet the Composer, the Mary Flagler Cary Charitable Trust, the California Music Center, and the Hanson Institute for American Music. Recordings of David Liptak's music can be found on Bridge, Innova, Albany, Centaur, and other recording labels. He is President of the American Composers Alliance, and his music is published by several publishers, including Keiser Classical, Alfred Music - Donald Hunsberger Wind Ensemble Library, and the American Composers Edition. Much of his music written very recently has explored the poetry and magical quality of stars and starlight, imagined and real. A dedicated teacher of composition students for the past three decades, David Liptak is Professor of Composition at the Eastman School of Music, where he has taught since 1986.

LIBBY MEYER

Libby Meyer is a composer whose work reflects the natural rhythms and patterns of the world around her. Her music including chamber, orchestral, choral, wind symphony, film, dance and theater has been commissioned and performed throughout the United States. Libby has served as Composer-in-Residence at Isle Royale National Park and the Visby International Center for Composers (Sweden).

MEET THE COMPOSERS

She has received awards from the National Endowment for the Arts, The Jackson Center for Teaching and Learning, The Michigan Tech Research Excellence Fund, The Michigan Council for Arts and Cultural Affairs, The Sorel Foundation and The American Composers Forum.

Recent projects include a new score for the 1912 short comedy film *C'est la faute a Rosalie* for Kino Films, a commission from the American Wild Ensemble focused on Lake Superior and a CD of choral and chamber works released on Albany records in Spring 2022.

Libby lives in Michigan's beautiful Keweenaw Peninsula with her husband Evan, a Pyrenees Mountain dog, a secretive cat and thousands of honey bees. She holds a DMA in Composition from Northwestern University and is a Senior Lecturer in Music Theory/ Composition at Michigan Tech University. Recordings of Libby's music can be found at libbymeysmusic.com.

EVAN WILLIAMS

Drawing from inspirations as diverse as Medieval chant to contemporary pop, the music of composer and conductor **Evan Williams** (b. 1988) explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams' catalog contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music.

His music has been performed and commissioned by the International Contemporary Ensemble, Urban Playground Chamber Orchestra, Quince Ensemble, and by the Cincinnati, Toledo, Detroit, Seattle, and National Symphonies. His work has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, and Fellowships from the Virginia Center for the Creative Arts. In 2018, he served as the Detroit Symphony Orchestra's inaugural Classical Roots Composer-in-Residence.

Williams holds degrees from the College-Conservatory of Music at the University of Cincinnati, Bowling Green State University and Lawrence University. He currently serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and leads the Rhodes Orchestra.

He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School. In Fall 2022, Williams will begin an appointment as Assistant Professor of Composition at the Berklee College of Music in Boston, Massachusetts.

UPCOMING EVENTS AT EASTMAN

Monday, July 18, 2022

Yoshiko Arahata, piano
Hatch Recital Hall, 7:30 PM

Tuesday, July 19, 2022

Eastman Summer Sings!
Kilbourn Hall, 7:30 PM

Tuesday, July 19, 2022

Hats + Heels Duo: Music for Bassoon and Harp
Hatch Recital Hall, 7:30 PM

Wednesday, July 20, 2022

A Musical Travel Log from France to Italy
Hatch Recital Hall, 7:30 PM

Tickets are \$10/general admission for all ticketed concerts in the Summer Concert Series.

Use your URID to receive one free ticket.

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.

Information about upcoming Eastman concerts and events can be found at:

www.rochester.edu/Eastman/calendar

 www.facebook.com/ConcertsAtEastman

Hatch Recital Hall fire exits are located at the right and left rear of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located on the main floor of Kilbourn Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

Supporting the Eastman School of Music:

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman’s commitment to excellence. For more information on making a gift, please visit www.esm.rochester.edu/advancement or contact the Advancement Office by calling (585) 274-1040. Thank you!