EASTMAN SCHOOL OF MUSIC

CONVOCATION 2022

Wednesday, August 31, 2022
Kilbourn Hall
2:30 PM

UNIVERSITY OF ROCHESTER
Eastman School of Music
100 YEARS | 1921–2021

PROGRAM

WELCOME
Jamal J. Rossi,
Joan and Martin Messinger Dean

INVOCATION
Rev. Dr. C. Denise Yarbrough,
Director of Religious & Spiritual Life,
Interfaith Chapel, University of Rochester

REMARKS FROM THE UNIVERSITY PRESIDENT
Sarah C. Mangelsdorf, President and
G. Robert Witmer, Jr. University Professor

INTRODUCTION OF NEW FACULTY
Donna Brink Fox,
Senior Associate Dean of Academic and Student Affairs

REMARKS FROM THE UNIVERSITY PROVOST
David N. Figlio, Provost and
Gordon Fyfe Professor of Economics and Education

PRESENTATION OF 2022-2023 EDWARD CURTIS PECK AWARD FOR EXCELLENCE IN UNDERGRADUATE TEACHING
Senior Associate Dean Donna Brink Fox

KEYNOTE ADDRESS
Dean Jamal J. Rossi

PRESENTATION OF 2022-2023 EISENHART AWARD FOR EXCELLENCE OF TEACHING
Dean Jamal J. Rossi

PERFORMANCE

Fantasia — John Dowland
Lady Clifton's Spirit — (1563-1626)
A Fancy

Paul O'Dette, lute

KILBOURN HALL

Considered by many to be one of the finest chamber music halls in the world, Kilbourn Hall serves as the primary location for faculty, student, and guest artist recitals, chamber music and jazz performances, and opera productions. It is also a frequent choice for commercial recording sessions due to its fine acoustics. Recent guests have included Frederica von Stade, the Takács Quartet, Andras Schiff, Dawn Upshaw, Susan Graham, and the Berlin Philharmonic Wind Quintet.

Opened in 1922, Kilbourn Hall was built by George Eastman and dedicated to the memory of his mother, Maria Kilbourn Eastman. Three stories high and decorated in the Venetian Renaissance style, the 444-seat hall is well known for its remarkable beauty, pure acoustics, and excellent sight lines. Close to 300 performances take place in Kilbourn Hall each year. In addition to Eastman performances, the hall is also a prime venue for key community festivals including the annual Rochester International Jazz Festival and Fringe Festival.

After years of constant use, the hall received a much needed renovation in the summer of 2016. In addition to enhancing the audience experience through seat and lighting upgrades, the renovation also addressed the critical issue of making the stage ADA accessible from backstage. All of the updates were made with careful attention to preserve the hall's original details and superior acoustics.

EASTMAN SENIOR LEADERSHIP TEAM, 2022-23

Jamal J. Rossi
Joan and Martin Messinger Dean

Matthew Ardizzone
Associate Dean of Admissions & Enrollment Management

Crystal Sellers Battle
Associate Dean of Equity and Inclusion and Director of the George Walker Center for Equity and Inclusion

Donna Brink Fox
Senior Associate Dean of Academic & Student Affairs

Kevin Gibson
Executive Director of Operations

John Hain
Associate Dean of Academic & International Affairs

Jennifer Horn
Executive Director of Finance & Administration

Jessica Kaufman
Director of Communications

Petar Kodzas
Associate Dean and Director of the Eastman Community Music School

Lee Koonce
Senior Advisor to the Dean

Rachel Roberts
Director of the Institute for Music Leadership

Marie Rolf
Senior Associate Dean of Graduate Studies

Aubrie Willaert
Executive Director of Advancement

EASTMAN NEW FACULTY, 2022-23

Dr. Crystal Sellers Battle
Associate Dean of Equity and Inclusion, Director of the George Walker Center for Equity and Inclusion, Professor of Music Leadership

Octavio Cardenas
Assistant Professor of Opera

Alison d'Amato
Associate Professor of Vocal Coaching

Christine Jensen
Assistant Professor of Jazz and Contemporary Media

Sangmi Kang
Assistant Professor of Music Teaching and Learning

Soojin Kang
Assistant Professor of Collaborative Piano

Nathan Lam
Assistant Professor of Music Theory

Nathan Laube
Associate Professor of Organ

Loretta Terrigno
Assistant Professor of Music Theory

Chelsea Whitaker
Assistant Professor of Vocal Coaching

EASTMAN DEPARTMENT CHAIRS, 2022-23

CHAMBER MUSIC
Anne Harrow, Associate Professor of Flute & Piccolo

COMPOSITION
Robert Morris, Acting Chair Fall 2022, Professor of Composition

CONDUCTING & ENSEMBLES
William Weinert, Professor of Conducting & Ensembles

HUMANITIES
Glenn Mackin, Associate Professor of Political Science

JAZZ STUDIES & CONTEMPORARY MEDIA
Jeff Campbell, Professor of Jazz Studies & Contemporary Media

MUSICOLOGY
Michael Anderson, Professor of Musicology

MUSIC TEACHING & LEARNING
Philip Silvey, Associate Professor of Music Teaching and Learning

MUSIC THEORY
Zachary Bernstein, Associate Professor of Music Theory

ORGAN, SACRED MUSIC & HISTORICAL KEYBOARDS
David Higgs, Professor of Organ

PIANO
Alan Chow, Professor of Piano

STRINGS, HARP & GUITAR
James VanDemark, Professor of Double Bass and
Phillip Ying, Associate Professor of Viola

VOICE, OPERA & VOCAL COACHING
Katherine Ciesinski, Professor of Voice

WOODWINDS, BRASS & PERCUSSION
Mark Kellogg, Professor of Euphonium, Trombone,
and Brass Chamber Music
Chien-Kwan Lin, Acting Chair Nov. 2022 – Feb. 2023,
Professor of Saxophone

MEET OUR NEW FACULTY

DR. CRYSTAL SELLERS BATTLE, ASSOCIATE DEAN OF EQUITY AND INCLUSION, DIRECTOR OF THE GEORGE WALKER CENTER FOR EQUITY AND INCLUSION, PROFESSOR OF MUSIC LEADERSHIP

Dr. Crystal Sellers Battle comes from Juniata College in Huntingdon, PA, where she served as the Dean of Equity, Diversity and Inclusion and Chief Diversity Officer. In that role, Crystal worked to advance programs and policies that promote mindsets and behaviors that value and support equity, diversity, and inclusion. She co-founded DIEMA (Diversity, Inclusion and Equity in Musical Arts) Consulting Group LLC, to help schools of music address DEI related challenges and initiatives. She has presented to several groups around the country about DEI in music including the Northeastern Regional Conference of College Music Society.

Crystal holds a Doctor of Musical Arts degree in voice performance with a specialization in Singing Health from The Ohio State University and a Bachelor of Music from Bowling Green State University, a Master of Music degree from Chicago College of Performing Arts at Roosevelt University and a Postgraduate Diploma from Royal Northern College of Music in Manchester, UK. She will be joined in Rochester by her husband Larry and their precocious four-year-old daughter Carey.

OCTAVIO CARDENAS, ASSISTANT PROFESSOR OF OPERA

Stage director **Octavio Cardenas**, born in the city of Guadalajara, Mexico, captivates audiences with his visionary, visceral, and physical style of directing. Opera News has praised him for creating "an immersive theater experience", while the Dallas Morning News hailed him for bringing "every character and situation to life." Recent projects include Papermoon's production of Barber of Seville with Opera Delaware, Lohengrin by Salvatore Sciarrino as a pop-up digital opera installation: a site-specific opera for COVID times in collaboration with artist Lance McGoldrick and Opera Southwest; Cruzar la cara de la Luna with Opera Santa Barbara, and the world premiere of the children's opera Frida Kahlo and the Bravest Girl in the World for Fort Worth Opera. Upcoming projects include the world premiere of Hector Armienta's full score for Zorro with Opera Southwest and Eugene Onegin with Unionavenue Opera. Other recent productions include La bohème for Minnesota Opera.

As the former Director of Opera for Baylor University, Mr. Cardenas directed productions of L'elisir d'amore, The Turn of the Screw, Dialogues of the Carmelites, Die Fledermaus, Man of La Mancha, La finta giardiniera, HMS Pinafore, and Rita. As Visiting Director of Opera at

Chapman University, he directed Florencia en el Amazonas by Daniel Catán. He was a Resident Artist at Minnesota Opera for four seasons and has served as the Head of Directing Staff at Des Moines Metro Opera where he directed very successful site-specific productions of Maria de Buenos Aires in a Black Box theatre, Rappaccini's Daughter at Des Moines Botanical Gardens, Galileo Galilei at a planetarium, The Tender Land in a cornfield, and La bohème for the main stage. He has also been on the directing staff at Chautauqua Opera.

Mr. Cardenas received his Master of Fine Arts in Theatre from UCLA, a Master of Music from the University of South Carolina, and a Bachelor of Arts in Music from Centenary College in Louisiana.

ALISON D'AMATO, ASSOCIATE PROFESSOR OF VOCAL COACHING

Pianist **Dr. Alison d'Amato** 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 2003, she became Artistic Co-Director of Florestan Recital Project. From 2007-2015, she was a Founding Faculty member of Vancouver International Song Institute (VISI), a broadly interdisciplinary program that brought together world-renowned artists, teachers, and scholars to celebrate and explore song as a global art. Dr. d'Amato is currently Program Co-Director of "(art) Song Lab," a unique collaborative intensive which brings together writers, composers, and performers to create new art songs.

After several years on the faculty of the State University at Buffalo, Dr. d'Amato was promoted to serve as Director of Music Theatre 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 been a frequent guest artist at festivals and schools such as the Brancaleoni Festival (Italy), the SOURCE Song Festival (Minneapolis), The AmBul Festival (Sofia, Bulgaria), Boston Conservatory, Cincinnati College-Conservatory of Music, and SUNY Fredonia. She received the Grace B. Jackson Prize from Tanglewood Music Center in 2002 acknowledging her "extraordinary commitment of talent and energy." Dr. d'Amato attended Oberlin College and Conservatory and earned a double Master of Music degree in solo and

collaborative piano from Cleveland Institute of Music. In May 2007, she received a Doctor of Musical Arts degree from New England Conservatory of Music.

CHRISTINE JENSEN, ASSISTANT PROFESSOR OF JAZZ AND CONTEMPORARY MEDIA

As a Downbeat Critic's Poll winner for Rising Star Big Band, Arranger, and Soprano Saxophonist, **Christine Jensen** is constantly in motion leading her own jazz orchestra and small ensemble. Her jazz orchestra recordings have gone on to win Juno awards, including Habitat (2014) and Treelines (2011). She is two-time recipient of SOCAN's Hagood Hardy Jazz Composer Award. Habitat received the coveted five stars in Downbeat and was included at the top of several international critic's polls, including Jazz Album of the Year in 2014.

Jensen's music has taken her all over the world; she has received numerous commissions and conducting opportunities in Canada, the United States, and Europe. Her recent guest artist residencies have brought her to Frost School of Music-UMiami, The New School, University of Michigan, UMO Jazz Orchestra, Stockholm Jazz Orchestra, and Luxembourg Jazz Orchestra. She has performed with Jeremy Pelt, Phil Dwyer, Ben Monder, Gary Smuylan, Geoffrey Keezer, Lenny Pickett, and Donny McCaslin, as well as directing Terrence Blanchard with the Orchestre National Jazz de Montreal. She is founding artistic director and conductor of the Canadian National Jazz Orchestra, as well as the past artistic director of Orchestre National Jazz de Montreal. As a saxophonist, Jensen continues to collaborate on small and large ensemble projects with her sister Ingrid Jensen, with the addition of guitarist Ben Monder with Infinitude.

Her teachers and mentors include Kenny Werner, Jim McNeely, Dick Oatts, Remi Bolduc and John Hollenbeck. Since 2006, she has held composition and arranging lecturer positions at McGill University, Purchase College, and the University of Sherbrooke, as well as guest professor at University of Montreal and being artistic director of McGill Jazz Orchestra and small ensembles.

SANGMI KANG, ASSISTANT PROFESSOR OF MUSIC TEACHING AND LEARNING

Prior to this appointment, **Sangmi Kang** served as an Assistant Professor of Music Education at Westminster Choir College and taught pre-K to 12th grade general music in South Korea and the United States. As a

general music specialist, Dr. Kang is passionate about music teaching and learning practices that nurture ethnorelative mindsets and effectively engage music students in the 21st century. Her research interests include cultural diversity, intercultural approaches to music education, intrinsic motivation, and 21st-century skills. She has has published articles in the Journal of Research in Music Education, Journal of Music Teacher Education, Psychology of Music, Music Educators Journal, Bulletin of the Council for Research in Music Education, and Update: Applications of Research in Music Education. Dr. Kang has presented her work at international, national, and regional music education conferences.

Dr. Kang is a pianist and a professional performer on the Gayageum (a traditional Korean stringed instrument). She has performed at several institutions, among them Westminster Choir College, the University of Florida, Duke University, the University of North Carolina at Chapel Hill, and the University of North Carolina at Greensboro. She received her Ph.D. in Music Education from the University of Florida, a master's degree in Music Education, and a bachelor's degree in Music with a focus on Gayageum performance, from Seoul National University in South Korea.

SOOJIN KANG, ASSISTANT PROFESSOR OF COLLABORATIVE PIANO

As a solo pianist, **Soojin Kang** has performed at Weill Recital Hall at Carnegie Hall and had an invitation performance from Museum of Fine Arts in Boston, Fenway Center in Boston, and Jinju Philharmonic Orchestra. She was chosen for graduate assistant pianist during her doctoral study at MSU and was an award-winning student at the Boston Conservatory. Dr. Kang is the recipient of numerous prizes; her honors include first prize in the Boston Conservatory Honors Competition, Golden Classical Music Awards International Competition, Salzburg Grand Prize Virtuoso International Competition, American Protégé International Competition, Baejae University's Competition, Gaecheon Arts Festival, Jinhae Gunhang Festival, Kimhae Music Association's Competition, Haneol Competition, second prize at the Christine Bane Kefferstan Classical Piano Competition, Wooin Art Hall Competition, Daesin University Competition, Changsin University Competition and third prize at the West Virginia University competition. She received master classes from renowned musicians, Julian Martin, Anton Nel, John O'Conor, and Peter Amstutz.

As a collaborative pianist, Soojin has performed for both vocalists and instrumentalists. She also performed many piano solo pieces in

collaboration with Boston ballet communities, including works Alban Berg's Piano Sonata, Op. 1 (In Blue Orchids), and J. S. Bach's Partita No. 2 (Bach to Bach. She has appeared at Chamber Series Concerts, Fenway Center in Boston as a member of a winning trio. She also presented on Classical Interlochen Public Radio, and IPR featured several her collaborative performances. In addition, she has many years of teaching experience and served as a coach/accompanist and an orchestral pianist.

Dr. Kang received a DMA in Piano Performance from Michigan State University, M.M. from Boston Conservatory, and BM from Hanyang University in Seoul, South Korea. Her musical mentors include Panayis Lyras, Alexander Korsantia, Daniel Epstein, Jungja Kim and Hyungkyu Kim. She recently served on the collaborative pianist of Interlochen Arts Center and Interlochen Arts Academy.

NATHAN LAM, ASSISTANT PROFESSOR OF MUSIC THEORY

Nathan Lam is an Australian-American music theorist and composer. He holds a BM in clarinet performance from Queensland Conservatorium and a PhD in music theory from Indiana University. Before joining Eastman, he taught theory at Massachusetts Institute of Technology (MIT).

Nathan's teaching and research stems from a deep curiosity about the structures of music. His research sits at the intersection of modal theory, solfege, history of theory, applied mathematical music theory, and multiculturalism. His recent publications and talks explore Chinese pentatonic transformations, 19th-century French modality, comparative solfege in aural skills pedagogy, and Schubert's diatonic transformations.

Nathan's own music extends his theoretical research into the creative realm. His multi-year composition project "Finding Symmetry" uses canons to engage audiences with concepts in mathematical music theory. His upcoming CD album will feature canons old and new, such as crab canons, tempo canons, and fractal canons. Nathan plays the clarinet whenever he can, and outside of music, he enjoys exploring local trails by bicycle and unicycle.

NATHAN LAUBE, ASSOCIATE PROFESSOR OF ORGAN

In addition to serving as Assistant Professor of Organ on the faculty of the Eastman School of Music, and as International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK, **Nathan Laube**'s

extensive recital career includes major venues spanning four continents. He appears often in the world's major concert halls in Vienna, Berlin, Hamburg, London, Seoul, Geneva, Philadelphia, Los Angeles, San Francisco, Dallas, and Montreal, among others. Recent highlights have included Notre-Dame Cathedral in Paris, and St. Paul's Cathedral in London. He had the honor of performing the first inaugural recital of the restored organ of King's College Chapel, Cambridge. In 2017, he was appointed the first "Organist in Residence" on the celebrated 1738 Christiaan Müller organ in St. Bavo in Haarlem, the Netherlands. Most recently, he performed the complete third part of J.S. Bach's Clavierübung at London's Royal Festival Hall.

Mr. Laube is regularly invited to important international organ festivals in Europe as a performer, lecturer, and pedagogue. Mr. Laube's recording of the Stephen Paulus Grand Concerto on the Naxos label recorded with the Nashville Symphony and Giancarlo Guerrero, received a GRAMMY Award for Best Classical Compendium.

LORETTA TERRIGNO, ASSISTANT PROFESSOR OF MUSIC THEORY

Loretta Terrigno previously taught at The Juilliard School, Hofstra University, Hunter College, Columbia University, and The Mannes College of Music. Her research interests include text-music relationships in 19th– and 20th-century German and English art song, temporality, and narrative in music, Schenkerian analysis, and music theory pedagogy. Her publications on temporality in Brahms's solo songs, source studies of Brahms's late folksong settings, and performance and analysis in Beethoven's Piano Sonata Op. 7 appear in Music Theory Online, Music Analysis, Rethinking Brahms, and Music Research Forum. Her book and recording reviews appear in Notes: the Quarterly Journal of the Music Library Association, Nineteenth-Century Music Review, and the newsletter of the American Brahms Society.

Dr. Terrigno is on the editorial board of The Journal of Music Theory Pedagogy Online and is a board member of the American Brahms Society. From 2016–2022 she served as board member-at-large for the Music Theory Society of New York State. She is a pianist and holds degrees in performance from the Mannes College of Music and a PhD in music theory and musicology from the Graduate Center, City University of New York.

MEET OUR NEW FACULTY

CHELSEA WHITAKER, ASSISTANT PROFESSOR OF VOCAL COACHING

Dr. Chelsea Whitaker is a collaborative pianist and vocal coach enjoying a diverse career including art song, opera, chamber, and musical theater repertoire. Passionate about American art song, and particularly that of living composers, she has worked with composers such as John Harbison, Jake Heggie, John Musto, Ben Moore, Paul Moravec, Alan Louis Smith, John Heiss, and Matthew Recio. Whitaker has performed in venues such as the John F. Kennedy Center for the Performing Arts in Washington, D.C., Merkin Hall in New York City, and Jordan Hall in Boston.

Prior to her appointment at Eastman, Whitaker served on the faculty of the New England Conservatory, where she taught and coached in the voice and opera departments. Recent work has included performances with Cincinnati Song Initiative, Sparks and Wiry Cries, Music for Food, Boston Art Song Society, Callithumpian Consort, and Calliope's Call; vocal coaching positions at Boston University Tanglewood Institute and University of Massachusetts—Amherst; a staff pianist and vocal coaching position at Boston University; and music director positions with Boston Opera Collaborative.

MEET THE ARTIST

"…should I come to meet Saint Peter at the pearly gates, I hope he will say, 'Welcome, good and faithful servant! By the way, be sure to hear Paul O'Dette—he's leading the angel band.'" Early Music America, Spring 2011

Paul O'Dette has been described as "the clearest case of genius ever to touch his instrument." (Toronto Globe and Mail) One of the most influential figures in his field, O'Dette has helped define the technical and stylistic standards to which twenty-first-century performers of early music aspire. In doing so, he helped infuse the performance practice movement with a perfect combination of historical awareness, idiomatic accuracy, and ambitious self-expression. His performances at the major international festivals in Vienna, London, Paris, Amsterdam, Berlin, Munich, Frankfurt, Prague, Budapest, Cracow, Milan, Florence, Zurich, Geneva, Madrid, Barcelona, Seville, Tokyo, Moscow, St. Petersburg, Buenos Aires, Montevideo, Melbourne, Adelaide, Boston, Los Angeles, Vancouver, Berkeley, York, Edinburgh, Montpellier, Utrecht, Brussels, Bruges, Antwerp, Bremen, Dresden, Innsbruck, Tenerife, Copenhagen, Oslo, etc. have often been singled out as the highlight of those events.

Mr. O'Dette is also active conducting Baroque operas. His recording of Charpentier's La Descente d'Orphée aux Enfers with Stephen Stubbs and the Boston Early Music Festival Chamber Ensemble won a Grammy for

"Best Opera Recording of 2014," as well as an Echo Klassik Award in the same category. In 1997, together with Stephen Stubbs, he directed performances of Luigi Rossi's L'Orfeo at Tanglewood, the Boston Early Music Festival (BEMF) and the Drottningholm Court Theatre in Sweden. Since 1999 they have co-directed performances of Cavalli's Ercole Amante at the Boston Early Music Festival, Tanglewood, and the Utrecht Early Music Festival, Provenzale's La Stellidaura Vendicata at the Vadstena Academy in Sweden, Monteverdi's Orfeo and L'Incoronazione di Poppea for Festival Vancouver, Lully's Thésée, Conradi's Ariadne (Hamburg, 1691) Mattheson's Boris Goudenow, Lully's Psyché, Monteverdi's L'Orfeo, Poppea, and Il ritorno d'Ulisse in patria, Handel's Acis and Galatea, Agostino Steffani's Niobe and Orlando generoso, Handel's Almira, Campra's Le Carnaval de Venise, Telemann's Pimpinone, and a double bill of Pergolesi's La Serva Padrona and Livietta e Tracollo for the Boston Early Music Festival. Six of their opera recordings have been nominated for Grammy awards, including Ariadne as "Best Opera Recording of 2005," Thésée in 2007, Psyché in 2008, La Descente d'Orphée aux Enfers in 2014, Niobe in 2015 and Charpentier's Les Arts Florissants in 2019. The recording of Steffani's Niobe, was awarded a Diapason D'or de l'année, an Echo Klassik Award and the prestigious Jahrespreis der Deutschenschallplattenkritik. O'Dette has directed numerous Baroque orchestras and opera productions on both sides of the Atlantic.

Paul O'Dette has made more than 155 recordings, winning two Grammys, receiving eight Grammy nominations, 7 Diapason D'Or de L'année, 12 Diapason d'Or, 2 Echo Klassik Awards, a Jahrespreis der Deutschenschallplattenkritik, 7 Grammophone nominations, and numerous other international record awards. "The Complete Lute Music of John Dowland" (a 5-CD set for harmonia mundi usa), was awarded the prestigious Diapason D'or de l'année and selected as the "Best Solo Lute Recording of Dowland" by BBC Radio 3. "The Bachelar's Delight: Lute Music of Daniel Bacheler" was nominated for a Grammy as "Best Solo Instrumental Recording of 2006."

In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, Italian, German and French Baroque opera, basso continuo practices and instrumental music. He has published numerous articles on issues of historical performance practice and co-authored the Dowland entry in the New Grove Dictionary of Music and Musicians.

Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music and Artistic Co-Director of the Boston Early Music Festival.

UPCOMING EASTMAN FACULTY PERFORMANCES

Saturday, September 10, 2022
Alexander Kobrin, piano
Kilbourn Hall, 7:30 PM

Saturday, September 17, 2022
Eastman Virtuosi
Kilbourn Hall, 7:30 PM

Sunday, September 25, 2022
Oleh Krysa, violin
Hatch Recital Hall, 3:00 PM

Tuesday, September 27, 2022
Jazz and Contemporary Media Faculty Concert
Kilbourn Hall, 7:30 PM

Sunday, October 23, 2022
Tony Caramia, piano
Hatch Recital Hall, 3:00 PM

Tuesday, October 25, 2022
Charles Pillow, jazz saxophone
Hatch Recital Hall, 7:30 PM

Wednesday, November 2, 2022
Clay Jenkins, jazz trumpet
Hatch Recital Hall, 7:30 PM

Sunday, November 6, 2022
Mark Kellogg, trombone
Hatch Recital Hall, 7:30 PM

Tuesday, November 8, 2022
Yoojin Jang, violin
Hatch Recital Hall, 7:30 PM

Tuesday, November 15, 2022
Oleh Krysa, violin and Friends
Kilbourn Hall, 7:30 PM

The Faculty Artist Series is generously supported by Patricia Ward-Baker.

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

Kilbourn Hall fire exits are located along the right and left sides, and at the back 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!