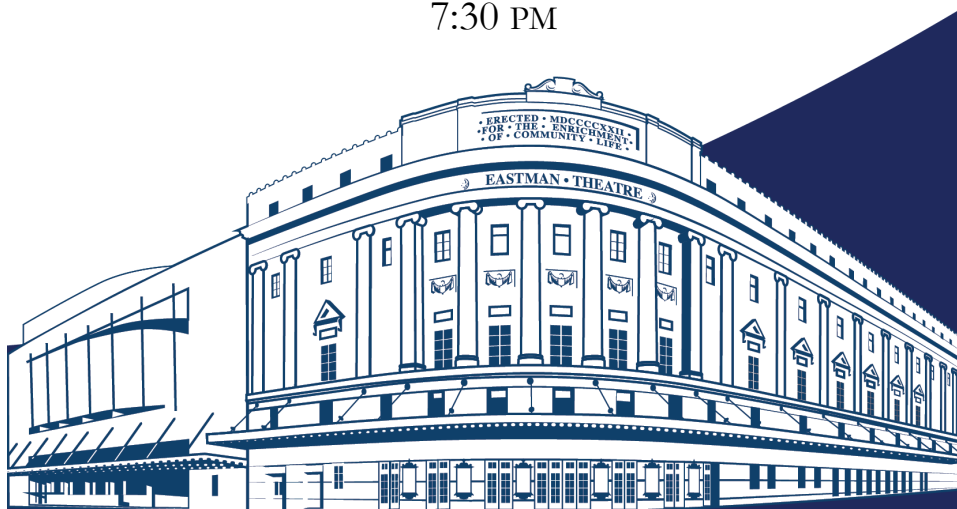


EASTMAN PRESENTS —
KILBOURN CONCERT SERIES

IN PLAIN SIGHT: THE BLACK ANTHOLOGY

FEATURING EASTMAN
FACULTY AND STUDENTS

Tuesday, September 15, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

PROGRAM

Love Let the Wind Cry...
How I Adore Thee (1961)

Undine Smith Moore
(1904-1989)

Nicole Cabell, soprano
Timothy Long, piano

Minstrel Man from *Three Dream Portraits* (1959)

Margaret Bonds
(1913-1972)

Joshua Conyers, baritone
Timothy Long, piano

A Red, Red Rose (1975)

George Walker
(1922-2018)

Caitlyn Babcock, mezzo-soprano
Timothy Long, piano

Soliloquy (1946)

John Wesley Work III
(1901-1967)

Victoria Lang, soprano
Brock Tjosvold, piano

Night (1946)

Florence Price
(1887-1953)

Isa Apodaca, soprano
Alison d'Amato, piano

PROGRAM

The Barrier (1977)

Charles Brown
(1940-2021)

Norah Bailey, mezzo-soprano
Alison d'Amato, piano

A Charm at Parting (1977)

Adolphus Hailstork
(b. 1941)

Sarah Cao, soprano
Wilson Southerland, piano

Genius Child from *Mortal Storm, Op. 29* (1969)

Robert Owens
(1925-2017)

Christine Kelly, soprano
Wilson Southerland, piano

Melancholy (1977)

Coleridge-Taylor Perkinson
(1932-2004)

Lillian Gundersen, mezzo-soprano
Wilson Southerland, piano

Weary Blues (1972)

Dorothy Rudd Moore
(1940-2022)

Elijah Gebers, baritone
David Ying, cello
Wilson Southerland, piano

INTERMISSION

PROGRAM

Dancing in the Sun (1977)

John Wesley Work III
(1901-1967)

Kiera Duffy, soprano
Alison d'Amato, piano

The Negro Speaks of Rivers (1942)

Howard Swanson
(1907-1978)

Jordan Oney, bass-baritone
Brock Tjosvold, piano

Grief (1953)

William Grant Still
(1895-1978)

Caleb Meyerhoff, tenor
Brock Tjosvold, piano

Nunc Dimittis (1977)

Eugene W. Hancock
(1929-1993)

Owen Gavigan, baritone
Brock Tjosvold, piano

Two Songs for Julie-Ju (II) (1977)

Noel Da Costa
(1929-2002)

Noah Tobias Carver, tenor
Brock Tjosvold, piano

PROGRAM

Death of an Old Seaman (1932)

Cecil Cohen
(1894-1967)

Darrin Nicholson, baritone
Timothy Long, piano

Compensation (1977)

Charles Lloyd, Jr.
(1948-2024)

Sofia Martinez, mezzo-soprano
Wilson Southerland, piano

Lament (1971)

George Walker
(1922-2018)

Haley Boyd, mezzo-soprano
Alison d'Amato, piano

Velvet Shoes from *The Valley Wind* (1952)

Hale Smith
(1925-2009)

Sophie Hilger, soprano
Alison d'Amato, piano

Riding to Town (1943)

Thomas H. Kerr, Jr.
(1915-1988)

Joshua Conyers, baritone
Brock Tjosvold, piano

PROGRAM NOTES

Love Let the Wind Cry...How I Adore Thee (1961) Undine Smith Moore

Undine Smith Moore sets a translation of poetry by the ancient Greek poet Sappho, transforming declarations of love into a series of images drawn from nature, including wind, mountains, oceans, birds, and the human heart. The music follows the changing imagery with remarkable rhythmic freedom, moving between moments of elemental grandeur and intimate tenderness.

Minstrel Man from *Three Dream Portraits* (1959) Margaret Bonds

Bonds sets Langston Hughes's poem about a performer who hides his suffering behind a public smile, confronting the painful divide between what the world sees and what an individual carries within. Bonds's setting captures that duality through music that can feel outwardly theatrical while revealing an undercurrent of profound sadness.

A Red, Red Rose (1975) George Walker

Walker sets Robert Burns's famous declaration of enduring love, bringing a classic poem from the Scottish literary tradition into the voice of a Black American composer. The result demonstrates the breadth of the Black American art song tradition, in which composers freely engage texts from across the Western literary canon while bringing their own distinctive musical perspectives.

Soliloquy (1946) John Wesley Work III

Soliloquy turns inward, presenting the voice as though it were speaking directly to itself. Work's setting creates a more reflective counterpart to the brightness of *Dancing in the Sun*, revealing another dimension of his contribution to the Black American art song tradition.

Night (1946) Florence Price

Price sets a poem by Langston Hughes that presents night as a place of beauty, mystery, and contemplation. The song reveals Price's remarkable ability to combine lyrical vocal writing with richly colored piano textures, creating an atmosphere that is both intimate and expansive.

The Barrier (1977) Charles Brown

Brown's *The Barrier* confronts the emotional and psychological consequences of separation, whether that separation is personal, social, or symbolic. The song gives voice to the desire to overcome whatever stands between people, making the work particularly resonant within a collection concerned with identity, belonging, and human connection.

PROGRAM NOTES

A Charm at Parting (1977)

Adolphus Hailstork

Hailstork sets a poem about farewell in which separation is softened by affection and remembrance. Rather than treating parting as an absolute ending, the song suggests that love can persist through absence, giving the album a gentle and emotionally generous conclusion.

Genius Child from *Mortal Storm, Op. 29* (1969)

Robert Owens

Owens sets Langston Hughes's portrait of a gifted and restless young person whose brilliance exists within a world that does not fully understand him. The song balances wonder with melancholy, presenting genius not simply as achievement but as a complicated condition of identity and isolation.

Melancholy (1977)

Coleridge-Taylor Perkinson

Perkinson's *Melancholy* is a sustained exploration of sadness and introspection. Rather than treating melancholy as simple despair, the music gives the emotion space to unfold gradually, creating a sophisticated portrait of contemplation and emotional complexity.

Weary Blues (1972)

Dorothy Rudd Moore

Moore sets Langston Hughes's iconic poem about a blues pianist performing late into the night in Harlem. The poem already contains music within it, and Moore responds by allowing the art song and the blues to inhabit the same space, creating a work that captures exhaustion, loneliness, artistry, and the communal world of Harlem nightlife.

Dancing in the Sun (1977)

John Wesley Work III

John Wesley Work III sets a text that celebrates the physical and emotional freedom found in nature and movement. The song provides a lighter, more playful contrast to much of the repertoire, while demonstrating Work's ability to bring an immediacy and rhythmic vitality to the art song tradition.

The Negro Speaks of Rivers (1942)

Howard Swanson

Swanson sets Langston Hughes's monumental poem in which a Black speaker connects his identity to some of the world's great rivers and, through them, to the ancient history of humanity. The song transforms Hughes's sweeping historical vision into something deeply personal, giving musical voice to the idea that Black history is not marginal to civilization but reaches back to its very beginnings.

PROGRAM NOTES

Grief (1953)

William Grant Still

Still sets a poem by Leroy V. Brant in which grief is personified through the image of a mourning angel. Rather than remaining in despair, however, the poem gradually moves toward the image of a white dove representing hope, and Still's music follows that emotional transformation from mourning toward consolation.

Nunc Dimittis (1977)

Eugene Hancock

Hancock sets the ancient Christian prayer traditionally associated with Simeon, who declares that he can finally depart in peace after seeing the promised salvation. The song therefore becomes a meditation on fulfillment, mortality, and spiritual release, giving the anthology one of its most explicitly sacred moments.

Two Songs for Julie-Ju (II) (1977)

Noel Da Costa

The second song expands the emotional world established in the first, creating a companion piece that can be heard as part of a larger portrait of intimacy and human connection. Together, the two songs demonstrate Da Costa's ability to make highly individual musical language feel immediate and communicative.

Death of an Old Seaman (1932)

Cecil Cohen

Cohen's song reflects on the final moments of an aging sailor, using the sea as both a literal setting and a metaphor for the journey toward death. The piece has an elegiac, narrative quality, allowing the listener to encounter mortality through the life story of a solitary figure.

Compensation (1977)

Charles Lloyd, Jr.

Lloyd sets a poem by Paul Laurence Dunbar that reflects on love as a source of compensation for life's hardships. The song places emotional fulfillment against the difficulties of existence, suggesting that love possesses a value that cannot be measured materially.

Lament (1971)

George Walker

Walker's *Lament* is a concentrated expression of mourning and emotional loss. The work demonstrates Walker's extraordinary ability to achieve intensity through economy, allowing the voice and piano to create an atmosphere of grief without relying on excessive theatricality.

PROGRAM NOTES

Velvet Shoes from *The Valley Wind* (1952)

Hale Smith

Smith sets Robert Hillyer's sensual poem about a couple walking together through a winter landscape, where the quietness of the surroundings heightens the intimacy between them. The music mirrors the poem's soft, dreamlike quality, making the listener feel as though the lovers are moving through an almost suspended world.

Riding to Town (1943)

Thomas H. Kerr, Jr.

Riding to Town has a strong narrative character, evoking the movement and anticipation of a journey. Kerr's setting captures the conversational quality of the text while giving the song a distinctly American sense of place and motion.

— *Joshua Conyers*

UPCOMING EASTMAN PRESENTS CONCERTS

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

EASTMAN PRESENTS – EASTMAN-RANLET SERIES

Mivos Quartet: Celebrating Steve Reich – The String Quartets

Sunday September 20, 2026 at 3:00 PM
Kilbourn Hall

EASTMAN PRESENTS – KODAK HALL SERIES

Alarm Will Sound: Homecoming

Friday, October 2, 2026 at 7:30 PM
Kodak Hall at Eastman Theatre

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

Chanticleer: Our American Journey

Sunday October 25, 2026 at 3:00 PM
Kilbourn Hall

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.

This concert will also be performed at Merkin Hall at the Kaufman Music Center in New York City on October 16th, 2026. This event is generously supported by the Greene Global Experience Fund.



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



University
of Rochester
Eastman School of Music

MEET THE ARTISTS

Nicole Cabell, who earned a Bachelor of Music degree from Eastman in 2001, recently returned to the school with an appointment as Associate Professor of Voice. Named 2005 BBC Cardiff Singer of the World, Ms. Cabell's ensuing career has taken her to the most important opera stages and concert halls in the world, including the Royal Opera House, Covent Garden; the Metropolitan Opera; Lyric Opera of Chicago; Deutsche Oper Berlin; Teatro Colón Buenos Aires; and many more. As a concert soloist and recitalist, she has sung throughout the United States, Europe, and Canada. Her recordings include *Soprano*, an opera recital disc debut for Decca; *Silver Rain*, songs of Ricky Ian Gordon; *Chanson D'Avril, Mademoiselle—Première Audience*, *Unknown Music of Nadia Boulanger* for Delos; and Musetta in *La Bohème* with Anna Netrebko and Rolando Villazon, as well as in *La Bohème: The Film*.



Grammy-nominated American Baritone **Joshua Conyers** has been singled out by *Opera News* for his “deliciously honeyed baritone that would seduce anyone,” by *The New York Times* as having “a sonorous baritone” that “wheedled and seduced,” and by *The Washington Post* for having a “show stealing” performance. A native of Bronx, NY, he is known for his captivating performances and recognized as one of the leading voices of today. Mr. Conyers has performed with the most prestigious opera companies, symphonies, and concert halls in the world such as The Metropolitan Opera, Seattle Opera, Washington National Opera, Lyric Opera of Chicago, English National Opera, New York Philharmonic, National Symphony Orchestra, Carnegie Hall, and many others. As a concert soloist and recitalist, he has sung throughout the United States and Europe. His recordings include the Grammy-nominated *X: The Life and Times of Malcolm X*; his debut solo album *A Miracle in Legacy; Morgiane, ou, Le sultan d'Ispahan; Bernstein, Gershwin, & Copland: Works*, and *IN PLAIN SIGHT: The Black Anthology* (Eastman School of Music).



Mr. Conyers is deeply committed to mentorship and community engagement, with a particular passion for elevating historically underserved repertoire and amplifying its place within today's artistic landscape. This commitment is reflected in his work as an artist and producer of *IN PLAIN SIGHT: The Black Anthology* (Eastman School of Music), a landmark collaborative recording project bringing together more than forty students and faculty artists at the Eastman School of Music. The album shines a light on the rich and often overlooked legacy of Black American art song, reclaiming a body of repertoire that has too often remained at the margins despite its profound artistic and cultural significance. Through this project, Mr. Conyers has fostered a vibrant creative community dedicated to scholarship, performance, and amplifying voices that have long been hidden in plain sight.

Joshua Conyers maintains an active international performing career while serving on the voice faculty at the Eastman School of Music, bringing current professional experience directly into the studio. Since joining the Eastman faculty, he has appeared in more than 50 opera and concert engagements, including producing and performing on *IN PLAIN SIGHT: The Black Anthology* with the Eastman School of Music, singing the title role in Mendelssohn's *Elijah* with the Eastman-Rochester Chorus and Eastman Philharmonia, and appearing as a soloist with the Rochester Philharmonic Orchestra. At Eastman, he teaches applied voice and vocal pedagogy, mentoring singers for careers on today's operatic and concert stages. He also serves on the summer faculties of the Sewanee Summer Music Festival OperaFest and the Schmidt Vocal Institute. In addition to his teaching and performing, Conyers has been elected Vice President of the Upstate New York Chapter of the National Association of Teachers of Singing (NATS) and will assume the presidency in 2028.

As a dedicated teacher and mentor, Mr. Conyers takes particular pride in the accomplishments of his students. His students have been accepted into many of the nation's leading Young Artist Programs, including Chautauqua Opera, Music Academy of the West, The Glimmerglass Festival, Opera Saratoga, Brevard Music Center, Aspen Music Festival and School, Sewanee Summer Music Festival, Taos Opera Institute, and Des Moines Metro Opera.

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 students' 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 which 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.

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 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 multi-media 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 New England Conservatory of Music.

American soprano **Kiera Duffy** has sung with many of the world's most distinguished classical music organizations, including the Berlin Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, London Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony, São Paulo Symphony, Menuhin Festival Gstaad, MDR Orchestra Leipzig, Metropolitan Opera, Lyric Opera of Chicago, Opera Philadelphia, Wexford Festival Opera (Ireland), and the Ungaku Juku Festival in Japan. An active chamber musician, Duffy has appeared at the Marlboro Music Festival, Chamber Music Society of Lincoln Center, and Wigmore Hall. She is widely recognized for her interpretations of Modernist and Post-Modernist repertoire, and has appeared in the world premieres of many new works, including most recently René Orth's *10 Days in a Madhouse*, George Lewis's *Comet/Poppea*, and Missy Mazzoli's *Breaking the Waves*. Duffy is currently Associate Professor of Voice at the Eastman School of Music.



Timothy Long is a pianist, conductor, and composer who is Artistic and Music Director of Opera at the Eastman School of Music. He is a Muscogee Nation citizen from the Thlopthlocco Tribal Town and is one-half Choctaw on his mother's side.

Tim's work on Thomas Adès's operatic tour-de-force *Powder Her Face* at the Aspen Music Festival led to his appointment as assistant conductor of the Brooklyn Philharmonic, and he was subsequently named an associate conductor at the New York City Opera for two seasons. This season, he will be joining the conducting staff of the Metropolitan Opera for X: *The Life and Times of Malcolm X*, by Anthony Davis and Thulani Davis.



After an early start playing as a violinist in the Oklahoma City Philharmonic, Tim's passion for symphonic music has resulted in engagements with the Chamber Orchestra of Philadelphia, the Mostly Mozart Festival Orchestra, the Brooklyn Philharmonic, the Oklahoma City Philharmonic, the Prince George Symphony, the Regina Symphony, the Eastman Philharmonia, the Stony Brook Symphony Orchestra, the Prague Summer Nights Orchestra, the Oregon Bach Festival Orchestra, and the Trondheim Sinfonietta. His operatic conducting engagements have included such companies as Boston Lyric Opera, Wolf Trap Opera, Opera Colorado, Utah Opera, Tulsa Opera, Opera Theatre of Saint Louis, Anchorage Opera, Pacific Opera Victoria, The Juilliard School, Yale Opera, the Maryland Opera Studio, the New York City Opera, and off-Broadway with The New Group.

At City Opera Vancouver, Tim conducted the 2017 world premiere of *Missing*, a groundbreaking new work by Marie Clements and Brian Current about the 5,000 (and rising) missing Indigenous women in Canada. In 2019, he conducted a Canadian tour of *Missing* with Pacific Opera Victoria, the Regina Symphony Orchestra, and the Prince George Symphony Orchestra. This extraordinary composition is the first opera to be sung in both the Gitksan and English languages.

In the 2022-2023 season, he conducted both *Lear on the Second Floor* by Allan Havis and Pulitzer Prize recipient Anthony Davis and Handel's *Alcina* for Eastman Opera Theatre, the World Premiere of *How Bright the Sunlight* by Anthony Davis and the 23rd US Poet Laureate Joy Harjo (Muscogee) with the Eastman Philharmonia, the American Premiere of *Missing* for his debut at Anchorage Opera, and he was guest harpsichordist and conductor with the Chamber Orchestra of Philadelphia for his debut program entitled *Bach's Legacy*. This summer, he led Handel's *Semele* for Wolf Trap Opera before heading to Tannery Pond Concerts for a recital with acclaimed tenor Karim Sulayman. His summer performances concluded with another debut when he was chosen by the celebrated French conductor

Louis Langrée to guest conduct the Mostly Mozart Festival Orchestra at Lincoln Center for the In Harmony: Side by Side series.

At the age of 16, he made his piano concerto debut with the Oklahoma Symphony Orchestra and has since performed as a soloist with the Chamber Orchestra of Philadelphia, the Lawton (OK) Philharmonic, the Beethoven Society Orchestra of Washington DC, the Sociedad Filarmonica de Conciertos of Mexico City, the Oklahoma Summer Arts Institute Orchestra, the Eastman School Symphony Orchestra, and the Eastman Philharmonia.

As a pianist and harpsichordist, Tim has performed at venues such as Carnegie Hall, Lincoln Center, Merkin Hall, the Kennedy Center, National Sawdust, the Kimmel Center, Jordan Hall, Wigmore Hall in London, the Alte Oper in Frankfurt, Herkules Hall in Munich, Dvořák Hall in Prague, La Halle aux Grains in Toulouse, the Mostly Modern Festival, the Moab Music Festival, the Oregon Bach Festival, the Aspen Music Festival, the Caramoor Festival, and the Dame Myra Hess Series in Chicago, among many others.

Tim's recordings include *Alburnum*, with internationally renowned baritone Brian Mulligan (Bright Shiny Things, 2022), *Beauty Intolerable: Songs of Sheila Silver* (Albany Records, 2021), the American Classics recording of Dominick Argento song cycles with Brian Mulligan (Naxos, 2017), *The Opera America Songbook* (Opera America, 2012), and *The Music Teacher* (Bridge Records, 2008), starring Wallace Shawn, Parker Posey, and Elizabeth Berkley.

Tim is passionate about his work with The Plimpton Foundation (theplimptonfoundation.org) which promotes the work of Native American and underrepresented performing artists through scholarships, grants, and commissions. He lives in Rochester, NY and Montclair, NJ with his husband, baritone Christopher Dylan Herbert, and their sweet basset hound mix, Pumpkin.

American pianist, coach, and conductor **Wilson Southerland** is in demand throughout the United States, Europe, Africa, and the Middle East. His engagements have included recitals and concerts at Wigmore Hall, Alice Tully Hall, Merkin Hall, the Apollo Theater, Steinway Hall, the Kennedy Center, and the Villa D'Éphrussi Palace near Nice, France. During the 2015-16 academic year, Mr. Southerland served on the faculty of The University of Alabama-Tuscaloosa as the first faculty vocal coach in the school's 185-year history. He ushered in the 2014-15 season as associate conductor, head coach, and language specialist on Puccini's *La Rondine* at the New Israeli Opera, featuring soprano Angela Gheorghiu.



As principal coach, pianist, and assistant conductor, Mr. Southerland has worked at opera companies and festivals across the world, including Seattle Opera, Opera Omaha, Opera Birmingham, Spoleto Festival USA, the Chautauqua Institution, Gotham Chamber Opera, Opera Africa (Pretoria, South Africa), The Royal Opera (Muscat, Oman), *Si parla, si canta* (Urbania, Italy), and the American Institute of Musical Studies (Graz, Austria). He made several notable debuts as Associate Conductor during Benjamin Britten's 2013 centenary: *The Turn of the Screw* at New Israeli Opera, *The Rape of Lucretia* at Opera Memphis, and *Peter Grimes* at Des Moines Metro Opera. Mr. Southerland worked closely with Maestro Lorin Maazel for many years, both at his Castleton Festival (as senior coach, assistant conductor, and pianist) and at the New York Philharmonic (as rehearsal pianist). He accompanied the esteemed conductor-violinist in recital at the Kennedy Center, and served as primary pianist under his baton for all of Britten's chamber operas.

Mr. Southerland made his conducting debut to high acclaim with Philip Glass' *Les Enfants Terribles* at North Carolina Opera, and subsequently made his New York conducting debut featuring members of Jane Eaglen's Wagner Institute in a program of Wagner scenes. In 2013, he was the principal guest conductor for Eastman Opera Theatre's production of *She Loves Me*, and he spends his summers as a principal conductor at The Ohio Light Opera. Last season he conducted Sondheim's *A Little Night Music* at The University of Alabama. As a pianist, Mr. Southerland has played under such conducting luminaries as Sir Neville Marriner, Charles Dutoit, Benton Hess, Frédéric Chaslin, David Stern, Steven White, and Lorin Maazel.

Mr. Southerland holds a Bachelor of Music from Vanderbilt University and a Master of Music from The Juilliard School.

In demand as both an instrumental and vocal collaborator, pianist **Brock Tjosvold** has performed throughout the United States with many up-and-coming musicians, as well as established ensembles. Prior to joining the faculty at Eastman, Brock was Assistant Professor of Vocal Coaching & Accompanying at the Crane School of Music at SUNY Potsdam, where he was music director and vocal coach of the Crane Opera Ensemble.



During his time as a DMA student at Eastman, Brock won the Ann C. Fehn Memorial Award (1st Prize Pianist) at the 2021 Jessie Kneisel Lieder Competition. He was also awarded the 2020 Excellence in Accompanying Award. Brock has performed extensively around the nation in prestigious venues and festivals, such as the Grand Teton Music Festival, where he is the collaborative pianist for Donald Runnicles Musical Arts Scholarship Competition. Additionally, he has performed at Carnegie Hall with clarinetist Amy Humberd. Other collaborations have included notable singers such as Anthony Dean Griffey and Donald George.

Brock has performed in professional orchestras such as the Albany Symphony Orchestra, New World Symphony, and Battle Creek Symphony Orchestra. He was also the principal keyboardist for the 2017 National Repertory Orchestra, where he was a soloist performing Shostakovich's *Piano Concerto No. 2*. Other concerto experience includes Berg's *Kammerkonzert* for violin, piano, and winds, Jolivet's *Concertino* for trumpet, strings, and piano, and Schumann's *Piano Concerto in A Minor, Op. 54* as a national finalist in the Coeur d'Alene Symphony Orchestra Competition.

He has attended many of the top summer music festivals on full fellowship, including Music Academy of the West and the Aspen Music Festival and School, studying with Jonathan Feldman and Rita Sloan respectively. Brock was a Tomita Young Artist for Finger Lakes Opera in 2020 and continues to play for them regularly. He served as a pianist for many masterclasses with the Art Song Preservation Society of New York in 2022. As an undergraduate, he also attended SongFest, where he studied with Martin Katz and Margo Garrett. He has received several honors, including a Presser Undergraduate Scholar Award, Outstanding Graduate from the University of Wyoming College of Arts and Sciences, and winning the Wyoming MTNA piano duo competition.

New music continues to be a large part of Brock's career. He has worked with several living composers, including Jennifer Higdon, Libby Larsen, John Musto, Ben Moore, John Luther Adams, Charles Wuorinen, and Nina C. Young, in addition to student composers while in school. While at Eastman, he has performed with Musica Nova, the resident new music ensemble. In September 2022, Brock led workshops of four new operas as part of the Domenic J. Pellicciotti Opera Composition Prize at the Crane School of Music.

Currently the music director at First Universalist Church of Rochester, Brock enjoys playing organ and directing the choir in addition to his work as a pianist. He has formerly been the organist at Liberty Christian Church (Martinsville, IN) and St. Matthew's Episcopal Cathedral (Laramie, WY).

Brock began his primary musical training at the age of six with Patricia Randolph, later earning a bachelor's degree in piano performance from the University of Wyoming, magna cum laude, under the tutelage of Dr. Theresa Bogard. He previously completed his master's degree at the University of Michigan with Martin Katz and a Performer's Certificate at the Jacobs School of Music at Indiana University, studying with Anne Epperson and Kevin Murphy. Brock received his DMA in Piano Accompanying and Chamber Music from the Eastman School of Music, studying with Dr. Jean Barr and Dr. Andrew Harley. In addition to his primary studies, he received a minor in sacred music and a minor in solo piano, studying with Dr. Douglas Humpherys.

David Ying, as cellist of the Ying Quartet and faculty member of the Eastman School of Music, has had the good fortune of a life of musical adventure and opportunity. The Ying Quartet has performed extensively, both in well-known concert spaces from Carnegie Hall to the Sydney Opera House, and in non-traditional venues from hospitals and factories to the White House. Their recordings range from the classic repertoire of Schumann and Beethoven to new works commissioned by the quartet, and have earned the quartet wide recognition and awards including a Grammy award and four Grammy nominations.



As a teacher, Mr. Ying serves on the cello and chamber music faculty of the Eastman School of Music. He is also co-artistic director and faculty member at the Bowdoin International Music Festival. He is privileged to have shared in the growth and achievements of many students over the years, including those who are now teachers themselves in universities, community schools, and private studios; chamber musicians; orchestral musicians in the New York Philharmonic, Utah Symphony, Arkansas Symphony and others; the solo cellist Alisa Weilerstein; as well as others in artistic administration, and the legal profession. With the Ying Quartet he has also held artist-in-residence positions at Harvard University and Northwestern University.

As a solo cellist, Mr. Ying was prizewinner in the Naumburg International Cello Competition, and the Washington International Competition. His studies were at the Eastman School of Music and the Juilliard School, and his teachers have included Leonard Rose, Channing Robbins, Ardyth Alton, Paul Katz, Steven Doane and Robert Sylvester.

ABOUT THE COMPOSERS

A composer-pianist, **Margaret Bonds** was born in Chicago and earned a Master's degree in Music from Northwestern University. She did further study in piano at Juilliard. Among the awards she received are a Rosenwald Fellowship, a Roy Harris Scholarship, and a Wanamaker Award. Her best known compositions are *Migration*, a ballet; *Spiritual Suite* for Piano; *Ballad of The Brown King*, a Christmas Cantata for Chorus; and many spiritual arrangements.

Charles Brown was raised in Detroit, Michigan. He studied at Morehouse College in Atlanta, received his B.Mus. and M.Mus. degrees from the University of Michigan in Voice Performance. There, he took composition courses with William Bolcom and bass-baritone Leslie Bassett. Brown toured Poland in 1977, giving concerts with the Szczecin Philharmonic and at the Jazz Club Remond in Warsaw. His compositions consist of *Three Inventions* for Oboe and Bassoon, several choral pieces among which is *The Lamb*, and a number of art songs and spiritual arrangements.

Cecil Cohen was born in Chicago and educated at Fisk University and Oberlin Conservatory. He taught for many years on the faculty of Howard University in Washington, D.C. His many vocal compositions include two which were previously published in *Negro Art Songs*.

Noel Da Costa moved in his early childhood to the West Indies, and then at the age of eleven, to New York City with his family. He attended Queens College of The City University of New York and Columbia University. He received a Fulbright Grant to study with Luigi Dallapiccola in Florence, Italy. He has composed works for chamber orchestra, solo instruments and chorus. He served on the faculty of Rutgers University.

Adolphus Hailstork holds degrees from Howard University, Manhattan School of Music and Michigan State University, where he received his Ph.D. He has written a musical ode for orchestra called *Celebration* which has been performed by several major American orchestras and was composed on commission from the J.C. Penney Foundation. He was a winner of the 1970–71 Ernest Bloch Award for Choral Compositions. He also writes a good deal of electronic music. His songs in this collection are taken from a cycle of four songs entitled *A Charm At Parting*.

Eugene W. Hancock received a Bachelor's degree from the University of Detroit and a Masters Degree from the University of Michigan. He also received a degree in Sacred Music from the School of Sacred Music in New York. His compositions consist of several works for organ, a spiritual collection and many art songs. He was an Associate Professor of Music, Manhattan Borough, The University of New York.

Thomas H. Kerr, Jr. holds three degrees from the Eastman School of Music. In 1942, he received a Rosenwald Fellowship in Composition and in 1977 won First Prize in the competition sponsored by the Composers and Authors of America. His most recent large work is for organ, entitled *Anguished American Easter* (1968), written on the Good Friday following the assassination of Dr. Martin Luther King. He has written a trilogy for voice and piano, and several spirituals and other art songs.

Charles Lloyd, Jr. received his Bachelor of Music degree from Norfolk College, Norfolk, Virginia, and a Master of Music degree from the University of Michigan in Piano. His compositions include *Sonata No. 1* for piano, *By Babylon Stream* for flute and piano, *Eight Spirituals* for voice and piano, and several art songs.

Dorothy Rudd Moore is a graduate of Howard University, Washington, D.C., where she studied composition with Mark Fax. She studied further with Nadia Boulanger in France and with Chou Wen Chung in New York and is one of the founders of the Society of Black Composers. She has written works for symphony orchestra, solo works for cello and piano, and vocal compositions including several song cycles for voice and other solo instruments. They include *Twelve Quatrains from the Rubaiyat* for mezzo-soprano and oboe, *From the Dark Tower*, written for medium voice and cello, and *Sonnets on Love, Rosebuds and Death* for soprano and violin.

Undine Smith Moore is a graduate of Fisk University. She also studied at the Juilliard School of Music, Columbia University, and Eastman School of Music. She received an honorary doctorate upon her retirement as co-director of the Black Music Center at Virginia State College. Ms. Moore's commissioned compositions have been heard in concerts such as the Fisk University Spring Festival of Music and the Fisk Jubilee Day Celebrations, Indiana University's Festival of Black Music and, recently, at Town Hall in New York City, where her former students sponsored a tribute for her.

Robert Owens was educated in Berkeley, California. He attended the Paris Ecole Normale de Musique where he studied with Jules Gentil and Alfred Cortot. He earned the Professional Diploma of Perfection in Piano. He resided for many years in Munich, Germany, where he has composed a large number of works for orchestra, two operas, and solo compositions for Piano and Voice. He has set to music nearly all of the book *Fields of Wonder* by Langston Hughes. His songs in this collection are taken from his cycle *Mortal Storm*, which consists of eight songs.

Coleridge-Taylor Perkinson, who holds B.Mus. and M.Mus. degrees from the Manhattan School of Music, studied composition with Vittorio Giannini, Charles Mills and Earl Kim. He has served on the faculties of the Manhattan School of Music and Brooklyn College and has been music director of the Alvin Ailey Ballet Co., American Dance Theatre, Symphony of the New World, and Professional Children's School. He has distinguished himself as a composer of motion picture and television scores including *Education of Sonny Carson* and *Ceremonies in Dark Old Men*, of theatre music and in active representation on recordings in the popular, jazz, blues and serious categories. Among his compositions is *Commentary* for solo cello and orchestra, commissioned by the National Association of Negro Musicians.

A native of Little Rock, Arkansas, **Florence Price** settled permanently in Chicago, where she studied at the Chicago Musical College and the American Conservatory. She graduated from the New England Conservatory of Music in Boston, Mass. In 1925, she earned the Wanamaker Award for *Symphonic Love Poem*, which was a concert overture on Negro spirituals, and *Little Negro Dances* for chorus and orchestra. She had written for many instrumental combinations including string quartets and other chamber ensembles.

Hale Smith received his M.Mus. degree in Composition from the Cleveland Institute of Music, doing most of his work with Marcel Dick. A long list of works testifies to his extraordinary creativity. He has written the popular *Contours* for symphony orchestra. He writes songs, piano pieces, choral, chamber and orchestra works as well as music to Lorca's plays *Yerma* and *Blood Wedding*. Mr. Smith was an Associate Professor of Music at the University of Connecticut.

William Grant Still studied in Little Rock, Arkansas, at Wilberforce University, Ohio, and at Oberlin College. Later he was a pupil of George W. Chadwick at the New England Conservatory of Music. After serving with the U.S. Navy, he resumed his musical studies with Edgard Varèse, and in 1934 won a Guggenheim Fellowship, which he held for two years. He has been active in the field of radio, directing and arranging programs for the Columbia and Mutual networks. He has also written music for films. His concert works number more than a hundred, including compositions for symphony orchestra, band, ballet, opera, chorus, ensembles, solo instruments and voice. He is considered to be the "Dean" of Black American Composers.

Howard Swanson moved from Atlanta to Cleveland, Ohio, in 1917, where he completed public school and entered the Cleveland Institute of Music. He studied composition with Herbert Elwell there. Swanson won a Rosenwald Fellowship in 1937 and studied in France with Nadia Boulanger. He also was a winner of a Guggenheim Fellowship and a grant from the American Academy of Arts. His large works include *Short Symphony*, which received enthusiastic response, and works for chamber ensembles as well as solo works for piano. He is considered one of the country's most gifted writers of art songs.

George Walker studied piano with Rudolf Serkin and Clifford Curzon, and composition with Rosario Scalero and Nadia Boulanger. He holds degrees from Oberlin Conservatory, Curtis Institute and Eastman School of Music. He served on the faculties of the University of Delaware and the Peabody Conservatory in Baltimore. He has several works for orchestra which have been performed and recorded by major U.S. and European orchestras. His *Sonata No. 1* is recorded on the Desto label by pianist Natalie Hinderas. He has also written several choral works and set spirituals for solo voice.

Music educator and composer **John Wesley Work, III** received a B.A. degree from Fisk University, Nashville, Tennessee. He received a Bachelor of Music from Yale and a Master of Arts from Teachers College, Columbia University. He did further study at Juilliard as a result of a Julius Rosenwald Fellowship. Following in the footsteps of his father, who was also a composer, John Wesley Work, III headed the Music Department at Fisk University and published a collection of folksongs in a scholarly journal. His compositions include *The Singers*, a cantata for chorus and orchestra, which won first prize in a competition sponsored by the Fellowship of American Composers; *Yenvalou* for strings; *Isaac Watts Contemplates the Cross*, a choral cycle; and a number of piano pieces, songs and spiritual arrangements.