



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021

**Eastman School of Music/
University of Rochester Treble Chorus**

Christian Bigliani, *conductor*

Bach Cantata Series

Daniel Reid and Mengru Zheng, *conductors*

Repertory Singers

Mengru Zheng and Soong Hong Wong, *conductors*

Sunday, February 13, 2022

Kilbourn Hall

3 p.m.

~ PROGRAM ~

University of Rochester/Eastman School of Music Treble Chorus

Wild Embers (2017)

Melissa Dunphy
(b. 1980)

El Ave Fénix (The Phoenix Bird) (2008)

Diana Syrse
(b. 1984)
8'

Christian Bigliani, *conductor*
Alexander Little, *piano*

BWV 65: Sie werden aus Saba alle kommen

Johann Sebastian Bach

Cantata for the Feast of Epiphany

(1685-1750)

I. Chorus

16'

II. Chorale

III. Bass Recitative

IV. Bass Aria

V. Tenor Recitative

VI. Tenor Aria

***VII. Chorale (please stand and sing if you are able)**

Alissa Magee, *soprano*

Andrea McGaugh, *mezzo-soprano*

Andrés Ramírez Román, *tenor*

Logan Dubner, *bass*

James Marshall, *violin I*

Emma Milian, *violin II*

Juliana Kilcoyne, *viola*

Taylor Yoon, *cello*

Andy Hankes, *flute I*

Alex Lehmann, *flute II*

Josh Bullock, *English horn I*

Emily Hart, *English horn II*

Ian Schneiderman, *bassoon*

Miles Teague, *horn I*

Jack Finlay, *horn II*

Alexander Little, *organ*

Daniel Reid, *conductor*

~ INTERMISSION ~

BWV 7: Christ unser Herr zum Jordan kam

Cantata for the Feast of St. John the Baptist

J. S. Bach

(1685-1750)

23'

- I. Chorus
- II. Bass aria
- III. Tenor Recitative
- IV. Tenor Aria
- V. Bass Recitative
- VI. Alto Aria

***VII. Chorale (please stand and sing if you are able)**

Darby Schmidt, *soprano*
 Lily Bogas, *mezzo-soprano*
 Joshua Carlisle, *tenor*
 Isaac Pendley, *bass*

James Marshall, *concertato*
 Andrés Carrero, *violin I*
 Emma Milian, *violin II*
 Juliana Kilcoyne, *viola*
 Cecilia Hoyt, *cello*
 Gwen Goodman, *oboe I*
 Alexander Kang, *oboe II*
 Katherine Jolliff, *organ*

Mengru Zheng, *conductor***Eastman Repertory Singers****Im stillen Friedhof**, Op. 17, no. 2

Mengru Zheng, *conductor*
 Alexander Little, *piano*

from *Quatre motets sur des thèmes grégoriens*, Op. 10
Ubi caritas

from *Four Motets***Thou, O Jehovah, Abideth Forever**Soong Hong Wong, *conductor***Hugo Wolf**

(1860-1903)

3'

Maurice Duruflé

(1902-1986)

Aaron Copland

(1900-1990)

5'

~ PERSONNEL ~**University of Rochester / Eastman School of Music Treble Chorus**Philip Silvey, *instructor/conductor*Christian Bigliani, *graduate assistant/conductor*Alexander Little, *pianist*

Allyson Arenson
 Maria Aversano
 Isabella Barbagallo
 Alanna Beilke
 Hanna Berger
 Emily Cao
 Loren Cardani
 Clara Cherney
 Maya Cooper
 Yifan Deng
 Elianna Dunster
 Erin Escobar
 Caitlin Fitzpatrick
 Izabella Gozzo
 Mary Jedynak

Katherine Jolliff
 Freddie Kartoz
 Emily Kondrat
 Celia Konowe
 Emily Krasinski
 Anastasia Maritsas
 Maria Mastrosimone
 Nina McGarrahan
 Arabella Meacham-Snyder
 Mackenzie Minguillo
 Laura Mueller
 Shannon Murty
 Amanda Newell
 Rebecca O'Dell
 Amanda Oren

Devanshi Patel
 Jessica Pope
 Ty Promreuk
 Eileen Scardino
 Ashley Schlusberg
 Arianna Slupik
 Isabella Smith
 Hutton Stiller
 Zoe Sun
 Vahni Tagirisa
 Hannah Van Scoy
 Katharina Watzke
 Savannah White Heximer
 Abigail Wilson
 Lingjia Zhang

Eastman Repertory SingersAlexander Little, *pianist***Soprano**

Alanna Beilke
 Mackenzie Dillenbeck
 Abby Hanna
 Katherine Jolliff
 Lisa Ling
 Susanna Lo
 Mackenzie Minguillo
 Jihee Moon
 Jessica Pope
 Weng Chon Sou
 Ke Tang
 Savannah White
 Heximer
 Mengru Zheng

Alto

Meihui An
 Allyson Arenson
 Rongnan Cao
 Izabella Gozzo
 Bo Huang
 Freddie Kartoz
 Emily Kondrat
 Grace Leung
 Emiliya Mullerman
 Anastasia Maritsas
 Hutton Stiller
 Zoe Sun
 Wendy Zeng
 Lingjia Zhang
 Zhuo Yue Zhang
 Peiwen Zou

Tenor

Vincent Li
 Andrew Liu
 Jacob Lytle
 Eric Meincke
 Ethan Resnik
 Zicong Su
 XiaoYu Tang
 Isaiah Williams
 Soong Hong Wong
 Yilin Yan
 Chengyu Zhang
 Jiaming Zhang
 Zikuan Zhao

Bass

Berithen Chung
 Yuanning Gao
 Ryan Greene
 Long Guo
 Sicheng Huang
 William Hurtz
 William Jae
 Adrian King
 Seungbin Lee
 John Phillips
 Zixu Qin
 Daniel Reid
 Junhao Wang
 Minghang Wang
 Peijun Wang
 Pusheng Wang
 Yingfeng Wei
 Heting Xia
 Wenbo Xing
 Chris Yao
 Kejun Zhong

Wild Embers

We are the descendants
of the wild women you forgot
We are the stories you thought
would never be taught.

They should have checked the ashes
of the women they burned alive.
Because it takes a single wild ember
to bring a whole wildfire to life.

Nikita Gill

El ave fénix

El ave fénix
alzó sus alas hacia el sol
fugaz relámpago
su místico vuelo elevó.

Su juventud ansiaba la vida,
vasto y bello era su reino,
y entre los árboles aprendió
a mirar el cielo,
solitario entre corolas
de nubes de algodón.

Y por conocer lo que no sabía
recorrió el cielo y la tierra
pero la felicidad no encontró,
hasta que vio a lo lejos un ave que como él
volaba hasta alcanzar el sol.

Al llegar al ave,
los colores en su bello plumaje,
se volvieron más luminosos,
y quemado su cuerpo quedó, pero de entre
las cenizas una ave más bella despertó.

Un alma que encontró el amor,
un cuerpo que a otro reconoció,
y unos ojos que bebían
del tiempo y del espacio:
sangre para su corazón.

*The phoenix bird
raised its wings towards the sun
and like a fleeting thunder
he began his mystical flight.*

*His youth desired the power of life
vast and great was his kingdom
between the trees, he learned how
to watch the sky
lonely, between clouds
like cotton flowers.*

*In order to learn the things he didn't know
he crossed the sky and the earth
but he didn't find happiness.
Until one day he saw from far away
a bird that wanted to reach the sun just like him.*

*When he reached this bird,
the colors in his wings turned bright,
and all his body got burned
but from the ashes
another beautiful bird awoke*

*A soul that found love,
a body that recognized another body,
and eyes that drank
from time and space:
blood for his heart.*

Diana Syrsse

BWV 65: Sie werden aus Saba alle kommen

In the winter of 1724, Bach was entering his first full year as the Kantor (music director) of the city of Leipzig, which was one of the most prestigious musical positions in Germany at the time. Among his many duties was composing a cantata for each liturgy at the famous St. Thomas Church. *Sie werden aus Saba alle kommen* was written for Bach's first Epiphany in Leipzig. While these pieces are usually presented as concert works today, cantatas were regarded as integral pieces of the Lutheran liturgy in Bach's time. They also functioned as a kind of "musical sermon," to borrow Markus Rathey's term. Bach himself was a devout Lutheran and had a strong theological education in addition to his musical training, and he thus used many compositional techniques to present an Epiphany story to the St. Thomas congregation. The unusual orchestration – two flutes, two horns, and two oboes da caccia, whose parts are performed today with English horns – illustrates the procession of the three Magi approaching the baby Jesus' manger. The opening movement's moment of total unison after dense polyphony suggests that all creation is offering itself to Christ. The bass' solo movements introduce the idea that one does not have to be rich or powerful to offer their gifts to Jesus since he only desires our hearts, an idea that shocks even the obbligato instruments into silence at times. The tenor's solo movements expand that same idea to say that our gifts of "the gold of faith, the incense of prayer, (and) the myrrh of patience" are more acceptable gifts in Christ's eyes, and the major sixth and minor seventh leaps and rapid melismas of his final aria make palpable the joy that this message brings.

Bach may well have been writing this musical sermon for himself as much as for the St. Thomas congregation. He was neither very rich nor very powerful, but he did desire to be a faithful man through what he could offer, as evidenced by his "Soli Deo Gloria" ("only for God's glory") inscriptions with which he signed all of his compositions. Regardless of our religious or spiritual beliefs, we too may learn from this cantata's message. We need not be rich CEOs or powerful politicians to bring positive change to our broken world; rather, if we all open our hearts to the goodness in each other this new year, the world can begin to heal. Perhaps this is what Christians mean when they talk about the Reign of God on earth.

Daniel Reid

I.
Sie werden aus Saba alle kommen,
Gold und Weihrauch bringen
und des Herren Lob verkündigen.

*They will all come from Sheba,
bring gold and incense
and proclaim the praise of the Lord.*

II.
Die Kön'ge aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten sie dar,
Alleluja!

*The kings came from Sheba
brought from there gold, incense and myrrh.
Alleluja!*

III.

Was dort Jesaias vorhergesehn,
Das ist zu Bethlehem geschehn.
Hier stellen sich die Weisen
Bei Jesu Krippe ein
Und wollen ihn als ihren König preisen.
Gold, Weihrauch, Myrrhen sind
Die köstlichen Geschenke,
Womit sie dieses Jesuskind
Zu Bethlehem im Stall beehren.
Mein Jesu,
wenn ich itzt an meine Pflicht gedenke,
Muß ich mich auch zu deiner Krippe kehren
Und gleichfalls dankbar sein:
Denn dieser Tag ist mir ein Tag der Freuden,
Da du, o Lebensfürst,
Das Licht der Heiden
Und ihr Erlöser wirst.
Was aber bring ich wohl, du
Himmelskönig?
Ist dir mein Herze nicht zuwenig,
So nimm es gnädig an,
Weil ich nichts Edlers bringen kann.

IV.

Gold aus Ophir ist zu schlecht,
Weg, nur weg mit eitlen Gaben,
Die ihr aus der Erde brecht!
Jesus will das Herze haben.
Schenke dies, o Christenschar,
Jesu zu dem neuen Jahr!

V.

Verschmähe nicht,
Du, meiner Seele Licht,
Mein Herz, das ich in Demut zu dir bringe;
Es schließt ja solche Dinge
In sich zugleich mit ein,
Die deines Geistes Früchte sein.
Des Glaubens Gold,
der Weihrauch des Gebets,
Die Myrrhen der Geduld
sind meine Gaben,
Die sollst du, Jesu, für und für
Zum Eigentum und zum Geschenke haben.
Gib aber dich auch selber mir,
So machst du mich zum
Reichsten auf der Erden;
Denn, hab ich dich, so muss
Des größten Reichtums Überfluss
Mir dermaleinst im Himmel werden.

*What Isaiah foretold
has happened at Bethlehem.
Here the wise men
appear at Jesus' crib
and want to praise him as their king.
Gold, incense and myrrh are
the precious gifts
with which by them this baby Jesus
is honoured in the stable at Bethlehem.
My Jesus,
when I think now of my duty,
I must also turn to your crib
and be likewise thankful:
for this day is for me a day of joy
where you, o prince of life,
become the light of the gentiles
and their redeemer.
But what should I bring,
you king of heaven?
If my heart is not too little,
then accept it through your mercy,
since I can bring nothing more noble.*

*Gold from Ophir is too slight,
away, away with vain gifts
that you break from the earth!
Jesus wants to have your heart.
Give this, o Christian flock,
to Jesus for the new year!*

*Do not scorn,
you who are the light of my soul,
my heart that I humbly bring to you;
it includes such things
within at the same time
that are the fruit of your spirit.
The gold of faith,
the incense of prayer,
the myrrh of patience
are my gifts,
which you will have, Jesus, for ever
as your property and gift,
But give yourself also to me,
then you make me the
richest person on earth;
for if I have you, then
the abundance of the greatest wealth
will one day be mine for ever in heaven.*

VI.

Nimm mich dir zu eigen hin,
Nimm mein Herze zum Geschenke.
Alles, alles, was ich bin,
Was ich rede, tu und denke,
Soll, mein Heiland, nur allein
Dir zum Dienst gewidmet sein.

*Accept that I should belong to you
accept my heart as a present.
All, all that I am,
what I speak, do and think
should, my saviour, all
be dedicated to your service.*

VII.

Ei nun, mein Gott, so fall ich dir
Getrost in deine Hände.
Nimm mich und mach es so mit mir
Bis an mein letztes Ende,
Wie du wohl weißt, dass meinem Geist
Dadurch sein Nutz entstehe,
Und deine Ehr je mehr und mehr
Sich in ihr selbst erhöhe.

*Ab now, my God, may I fall
consoled in your hands.
Accept me and so deal with me
until my final end
as you well know how, so that my spirit
may benefit in this way
and your honour ever more and more
may be exalted in me.*

Translation by Francis Browne

BWV 7: Christ unser Herr zum Jordan kam (Our Savior Christ to Jordan Came) is a seven-movement cantata composed for the Feast of St. John's Day, June 24, 1724, and is part of the annual cycle of chorale cantatas which Bach began in his second year as Thomaskantor in Leipzig. The text is based on the hymn that was written in 1541 by Martin Luther, which talks about the Baptism of Jesus by John the Baptist in the Jordan River. The outer movements retain the original text (the first and last strophes) of Luther's poem, and verses 2-6 are transformed to arias and recitatives of inner movements, which are paraphrases of Martin Luther's verses, written by an unknown poet in a free poetic manner.

Bach combines a vocal setting with an orchestral ritornello in the first movement. The tenor sings the chorale melody in rhythmic augmentation. The orchestral ritornello, which with its distinctive dotted rhythms, takes up an element from the French overture. The second movement is a bass aria. You will hear the urgent appeal "Merkt und hört, ihr Menschenkinder" ("Listen and hear, ye humans") with numerous repetitions, during which the bass instruments, with their rushing notes sweeping downward, represent the pouring of the baptismal water. The central idea of the third movement, a secco recitative, is God's voice being heard. This recitative also sets the theme for the following tenor aria, "Des Vaters Stimme ließ sich hören" ("The Father's voice was heard"). This aria has a gigue-like quality with two solo violins constantly imitating each other. The fifth movement cites Jesus's commandment to his disciples. Naturally, Jesus's words are given to the bass. The alto aria starts without any introduction. This can be understood as Bach wanting to emphasize the urgent idea of faith. "Menschen, glaubt doch dieser Gnade, daß ihr nicht in Sünden sterbt" ("Mankind, believe in Christ's great goodness, that you may not die in sin"). A richly harmonized chorale setting concludes the work.

Mengru Zheng

I.

Christ, unser Herr, zum Jordan kam
 Nach seines Vaters Willen,
 Von Sanct Johann's die Taufe nahm,
 Sein Werk und Amt zu 'rfüllen.
 Da wollt' er stiften uns ein Bad,
 Zu waschen uns von Sünden,
 Ersäufen auch den bitterm Tod
 Durch sein selbst Blut und Wunden,
 Es galt ein neues Leben.

*Christ our Lord came to the Jordan
 in accordance with his father's will,
 he received baptism from Saint John,
 to fulfill his work and ministry.
 By this he wanted to establish for us a bath
 to wash us from our sins,
 to drown also bitter death
 through his own blood and wounds.
 This meant a new life.*

II.

Merkt und hört, ihr Menschenkinder,
 Was Gott selbst die Taufe heißt.
 Es muss zwar hier Wasser sein,
 Doch schlecht Wasser nicht allein.
 Gottes Wort und Gottes Geist
 Tauft und reiniget die Sünder.

*Mark and hear, children of mankind,
 what God himself calls baptism.
 There must indeed be water here
 but not only mere water.
 God's word and God's spirit
 baptises and purifies sinners.*

III.

Dies hat Gott klar
 Mit Worten und mit Bildern dargetan,
 Am Jordan ließ der Vater offenbar
 Die Stimme bei der Taufe Christi hören;
 Er sprach: Dies ist mein lieber Sohn,
 An diesem hab ich Wohlgefallen,
 Er ist vom hohen Himmelsthron
 Der Welt zugut
 In niedriger Gestalt gekommen
 Und hat das Fleisch und Blut
 Der Menschenkinder angenommen;
 Den nehmet nun als euren Heiland an
 Und höret seine teuren Lehren!

*This God has clearly
 demonstrated with words and images,
 at the Jordan the Father openly
 made his voice heard at Christ's baptism;
 he said: This is my beloved son
 in whom I am well pleased.
 From the high throne of heaven
 for the world's sake
 he has come in lowly form
 and has taken on the flesh and blood
 of the children of mankind;
 now take him as your saviour
 and listen to his precious teaching!*

IV.

Des Vaters Stimme ließ sich hören,
 Der Sohn, der uns mit Blut erkaufte,
 Ward als ein wahrer Mensch getauft.
 Der Geist erschien im Bild der Tauben,
 Damit wir ohne Zweifel glauben,
 Es habe die Dreifaltigkeit
 Uns selbst die Taufe zubereit'.

*The Father's voice makes itself heard,
 the Son, who has bought us with his blood,
 was baptised as a true man.
 The Spirit appeared in the image of the dove
 so that we may believe without doubt
 the Trinity itself has
 prepared baptism for us.*

V.

Als Jesus dort nach seinen Leiden
 Und nach dem Auferstehn
 Aus dieser Welt zum Vater wollte gehn,
 Sprach er zu seinen Jüngern:
 Geht hin in alle Welt und lehret alle Heiden,
 Wer glaubet und getauft wird auf Erden,
 Der soll gerecht und selig werden.

*As Jesus there after his suffering
 and after his resurrection
 from this world was about to go to his Father,
 he said to his disciples:
 go out to all the world and teach all the Gentiles,
 whoever believes and is baptised on earth
 will be justified and blessed.*

VI.

Menschen, glaubt doch dieser Gnade,
 Dass ihr nicht in Sünden sterbt,
 Noch im Höllenpfuhl verderbt!
 Menschenwerk und -heiligkeit
 Gilt vor Gott zu keiner Zeit.
 Sünden sind uns angeboren,
 Wir sind von Natur verloren;
 Glaub und Taufe macht sie rein,
 Dass sie nicht verdammlich sein.

*People, believe then this mercy,
 so that you do not die in your sins,
 nor perish in the pit of hell!
 Human deeds and holiness
 never count for anything before God.
 We are born in sin,
 by nature we are lost;
 faith and baptism make us pure
 so that we do not meet with damnation.*

VII.

Das Aug allein das Wasser sieht,
 Wie Menschen Wasser gießen,
 Der Glaub allein die Kraft versteht
 Des Blutes Jesu Christi,
 Und ist für ihm ein rote Flut
 Von Christi Blut gefärbet,
 Die allen Schaden heilet gut
 Von Adam her geerbet,
 Auch von uns selbst begangen.

*The eye sees only water
 as men pour water,
 only faith understands the power
 of the blood of Jesus Christ,
 and for faith it is a red stream
 coloured by the blood of Christ
 which heals well all the injuries
 we inherited from Adam
 and also those we have brought upon ourselves.*

Translation by Francis Browne

Im Stillen Friedhof

Hugo Wolf (1860-1903) was an Austrian composer of Slovenian origin. He is best known by his Lieder, his temperament and inclination leading him to more intimate, subjective, and terse musical utterances. Wolf was famous for his use of tonality to reinforce meaning. Concentrating on two tonal areas to musically depict ambiguity and conflict in the text became a hallmark of his style, resolving only when appropriate to the meaning of the song. The text is by Ludwig Pfau, a German poet, journalist, and revolutionary. Many of his poems have been used in the composition of Lieder.

Mengtu Zheng

Wenn ich im stillen Friedhof geh',
 Wird mir so schwer zu Herzen,
 Dass man die treuste Menschenbrust,
 Die mitgetragen Leid und Lust,
 So eilig kann verschmerzen.

*When I pass by a peaceful grave,
 my heart grows sad while thinking,
 that one so quickly can forget,
 Ev'n the most loyal human heart,
 with all the grief and joy endured.*

Gras wächst darüber, ach wie bald,
 Das Grab wird selber heiter;
 Wie wenn ein Blatt vom Wipfel fällt,
 So geht ein Leben aus der Welt!
 Die Vögel singen weiter.

*Grass covers o'er it, oh, so soon,
 the grave itself becomes bright;
 as when a leaf falls from a tree
 thus does a life depart this world!
 Yet birds continue their song.*

O Menschenherz, mit deinem Stolz.
 Was flüstern die Zypressen?
 Wir steh'n auf eine schmalen Raum,
 Dar unter liegt ein Herzekaum,
 So ist es schon vergessen.

*Oh heart of man, with your great pride!
 What do the cypress whisper?
 We stand upon the narrow ground
 beneath which barely lies a heart
 already not forgotten.*

Ludwig Pfau

Thou, O Jehovah, Abideth Forever is one of the four motets composed by Copland in 1921. This piece is written for SATB a cappella mixed chorus in a ternary form. Adapted from the Bible scripture, the text of this motet proclaims God's faithfulness to be dwelled with mankind, and pleas for God's presence without forgetting mankind. The piece begins with a firm and proclaiming-mannered motive, "Thou, O Jehovah, Abideth Forever", and ends with the chorus singing an unending "forever" in a low register.

Thou, O Jehovah, abideth forever
God reigneth over all men and nations.
His throne doth last and doth guide all the ages.
Why wilt Thou forsake us ever?
When wilt Thou forget us never?
Thou, O Jehovah, abideth forever
and all the length of our days will ever be our Savior.

adapted from the Psalms

Composed in 1960, ***Ubi Caritas*** is one of the four motets composed by Maurice Duruflé that incorporated Gregorian chant into the melody. The piece is composed for SATB a cappella mixed chorus in a ternary form. The entire piece conveys a peaceful and serene message a soft and sustaining texture of sound, created with clustered and blocked chords in lower chorus. The "Ubi Caritas" motive is repeated three times before concluding with a "Amen" section that has a free flowing meter to bring an end to the piece.

Soong Hong Wong

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est. Amen.

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.
Where charity and love are, God is there. Amen.*

from The Roman Missal

Upcoming Concerts

Events are free unless otherwise noted.

Sunday, February 27, 2022

Eastman Chorale

Music of Hannah Lash, Bach, Hailstork, Palestrina, and Georg Schumann
William Weinert, *conductor*
Kodak Hall at Eastman Theatre • 3PM

Sunday, March 20, 2022

Eastman Bach (and Schütz) Cantata Series

BWV 35, BWV 204, SWV 478
Anna Lenti, Eric Meincke, and Wenhao Mu, *conductors*
Glory House International • 3PM

Sunday, April 10, 2022

Eastman Repertory Singers and ESM/UR Treble Chorus

Philip Silvey, Christian Bigliani, Grace Leung, Daniel Reid,
Soong Hong Wong, and Mengru Zheng, *conductors*
Kilbourn Hall • 7:30PM

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 on 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.esm.rochester.edu/concerts/calendar.php

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.

A fully accessible restroom is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

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.

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