

Juilliard

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Fourth-Years on Stage and Screen

Reflecting on a Memorable Year, Honorary Doctorate Recipients Announced, A Scholarship Funding Challenge, Thanking Alumni Donors, Life After Juilliard, and More

Juilliard Journal

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60 Lincoln Center Plaza
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Editor in Chief Susan Jackson
Graphic Design Anna Sayer
Boris De Los Santos
Audrey Hawkins
Assistant Editor Joshua Simka
Program Editor Kevin Filipksi

Editorial Board

Rosalie Contreras, Katie Friis, Anthony Lioi, Bärli Nugent, Jerry Shafnisky, Sabrina Tanbara, Rebecca Vaccarelli

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LETTER FROM THE EDITOR

In this issue of the *Journal*, we've tried to capture some of the big and small moments that have helped create this Juilliard year. It was a year of lessons learned on stage, in classrooms and practice rooms, and in the hallways. Of being inspired by artists thriving despite often daunting conditions (p. 20). Of learning to push one's own boundaries and achieving a surprising balance as a result (p. 23). Of finding new audiences and ways to reach them (p. 22). And of exploring new ways to hone a craft (p. 17).

As momentum swept students in a rush toward the end of the school year—winding up exams, performances, and recitals, clarifying summer plans—we asked them to reflect on what struck them most about this year of return and change.

Mezzo-soprano Xenia Puskarz Thomas, who's about to receive her master's, talked about a "constant buzz of enthusiasm" (p. 4). What surprised fourth-year violist Sean Juhl most

was "how quickly the Juilliard building returned to a sense of normalcy and home after all the disruptions of the last two years" (p. 6). Doctoral candidate Max Tan (Pre-College '03, piano, '11, violin; MM '17, Artist Diploma '10, violin) was heartened to feel a "warmth and compassionate aura" and additional "care and respect" in the school (p. 10).

In this issue, we also thank the hundreds of alumni donors whose support is critical to helping our students achieve their dreams. Trombone player Jacob Melsha (BM '21, jazz studies), who's about to get his master's, wrote, "scholarship support enabled me to do quite literally everything I've done over the last five years" (p. 7).

Thanks to all of you for reading and listening and attending and watching. Have a wonderful summer—and, as always, keep in touch at journal@juilliard.edu.

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Fourth-year drama production of *Indecent*; pictured: Orlando Rivera, Lennox T. Duong, Luca Fontaine, and Arianna Gayle Stucki

PHOTO: T. CHARLES ERICKSON

Back cover:

Juilliard Spirit Day took place in February; pictured: dance students Zachary Jeppsen and Kylie Toy

PHOTO: CLAUDIO PAPAPIETRO



DIGEST

New Tianjin Leadership Announced



Wei He has been appointed CEO and artistic director of the Tianjin Juilliard School (TJS) and Katherine Chu will become the dean, the school has announced. The change comes as Alexander Brose, who had served as CEO and executive director since the school's inception, announced he would step down at the end of the academic year and move back to the U.S. to reunite with his family; he will continue his connection with the school by serving on the Tianjin Juilliard Advisory Council.

Wei He has also been with the school since its inception, in January 2017, when he was named inaugural artistic director and dean. Chu, who joined the TJS administration in 2020, chairs the collaborative piano department and had been serving as interim associate dean for academic and student affairs.

In his new role, He will oversee the 300-strong TJS community of staff, faculty, and students. He will also continue serving as artistic director as well as on the school's violin and chamber music faculty on a limited basis. As dean, Chu will play a key role in institutional relations, faculty management, overseeing academic and student affairs, and leading performance activities and operations.

In making the announcement, Damian Woetzel, president of Juilliard, thanked Brose for his service in developing TJS and "paving the way toward an even brighter future for our campus in Tianjin." Woetzel added that he is "delighted that Wei He and Katherine Chu will continue to lead the school to greater heights through strengthening our artistic partnerships in the region, spearheading lifelong learning

initiatives through our educational programs, and broadening access to Juilliard's rich tradition of performing arts education in Asia."

Joseph W. Polisi, Juilliard's president emeritus and chief China officer, congratulated He and Chu on their new leadership roles and thanked the two of them and Brose "for forging the unique Juilliard spirit of excellence and collaboration within the vibrant community there."

Brose and He were appointed in January 2017 as the school's first executive director and CEO and artistic director and dean, respectively. Assuming their posts in China prior to the official opening of the school, they were charged with identifying Tianjin Juilliard's new administration and faculty, overseeing the construction of the campus, and establishing the artistic direction and curriculum for its programs. Over the ensuing years, Brose and He firmly established the school's footprint in China, strengthened its ties with peer institutions worldwide, launched a fundraising program, and fostered a culture of artistic excellence in the Juilliard tradition.

TJS opened its doors in 2019 to the first cohort of Pre-College students and since then has also welcomed a diverse community of graduate students and faculty from across China and 11 countries around the world. It has also launched two music festivals, presented more than 120 performances in Tianjin and on tour throughout East Asia, and created a series of engagement initiatives in the local community. The members of the inaugural graduate studies class will receive their Juilliard master's degrees on May 20, the same day the Juilliard New York students graduate.



DIGEST

A New K–12 Working Group Convened

For the past year, a group of department leaders has been convening to explore Juilliard's dance, drama, and music work with students under 18 and those who educate them (e.g., Juilliard students, faculty, and field professionals). This K–12 working group includes Richard Mannoia (senior director, K–12 programs and initiatives), José García León (dean of academic affairs and assessment), Barrett Hipes (dean of student development), Weston Sprott (dean and director of the Preparatory Division), Alice Jones (assistant dean of community engagement and career services), and John-Morgan Bush (director of lifelong learning). It was convened by Lesley Rosenthal (chief operating officer and corporate secretary).

All sectors of the arts world have been hit hard in the past two years, and the world we are rebuilding is continually evolving. Investing in K–12 education means planting seeds Juilliard can reap over the next 5, 10, or 50 years. For our College Division students, this investment empowers them with a

range of skills so they can continue to work, thrive, and be leaders in all aspects of art-making. It is an investment in future generations of performing artists, business leaders, policy makers, and arts patrons.

The K–12 working group collaboration has already brought forth an institutional asset map, a matrix outlining the collective impact in the K–12 space, and a set of goals to deepen and strengthen Juilliard's work. The group members see great potential in their unified approach to collaborating and aligning their departments' efforts, and they are motivated by a responsiveness to the worldwide arts community to play a part in fulfilling Juilliard's mission of excellence; equity, diversity, inclusion, and belonging (EDIB); and creative enterprise. This spring, additional community members have joined conversations researching the K–12 work of peer institutions to ensure Juilliard serves as a guide and inspiration for artistic and academic practices.

The working group's vision is empowering an inclusive and diverse field of young people and educators to create pathways toward lifelong engagement with the performing arts and to contribute to Juilliard's artistic and educational community through transformative learning experiences.

Introducing the Juilliard Global Council

We are thrilled to announce Juilliard's Global Council, a cohort of leaders and philanthropists in the performing arts who are steadfast stewards of Juilliard's mission of providing the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world. This program reaffirms Juilliard's global presence and influence on the cultural landscape and future of the performing arts. It was launched earlier this academic year.

Council members will serve as global ambassadors of the school and support the groundbreaking artists who continue their creative journeys at Juilliard. Global Council founding members hail from across the U.S., China, and Southeast Asia and include Michelle and Richard Chen for the Chenter Foundation, Ronald Li and Carol Chiang-Li, Terry Morgenthaler, Phalgun Raju, Gillian Sorensen, Trine Sorensen, and Yichen Zhang. Renée Fleming ('86, voice/opera) serves as honorary chair, with leadership support from trustee liaisons Philippe Khuong-Huu, Vincent Mai, and Rebecca Morse.

With Juilliard's growing community of students, faculty, and alumni spanning more than 75 countries, the council will help broaden the school's reach and community of supporters. We are grateful to these generous individuals for sharing our belief in the power of the performing arts to connect us—across borders, cultures, and generations.

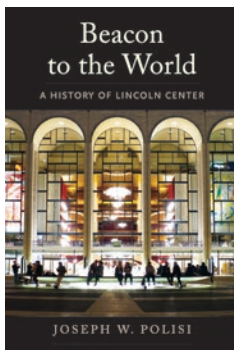
Frame Your Diploma

You've earned it, now frame it! Grads and families: consider buying a custom Juilliard diploma frame through the Juilliard Store's partner Church Hill Classics. Each frame is made with archival quality materials and shipped to you directly, with a 120-day return policy. Find out more at diplomaframe.com/juil



DIGEST

Polisi's Lincoln Center History Out Soon



We're here every day, but how much do we really know about Lincoln Center? On May 31, Yale University Press will publish *Beacon to the World*, a comprehensive history of the creation and growth of Lincoln Center by Joseph W. Polisi, Juilliard's president emeritus and chief China officer.

Filled with larger-than-life personalities—who are frequently at odds with each other—the book is a thorough and compelling recounting of the political, financial, and artistic machinations behind the creation of the place Juilliard has called home for more than half a century. Polisi, who has, of course, worked at Lincoln Center for two-thirds of its existence, situates its story in the context of the postwar American arts scene and shows how it has reflected and altered the evolution of the performing arts to the present day.

A *Journal* interview with Polisi will appear in the next issue and also be found online. And you can buy the book at the Juilliard Store. ●



GIVING BACK

Greene Foundation Unveils Scholarship Challenge

Longtime Juilliard benefactor the Jerome L. Greene Foundation has announced an exciting new challenge grant that could fund up to \$10 million in scholarship aid for the school. Through the Jerome L. Greene Foundation Scholarship Challenge, the foundation will provide a one-to-one match for gifts of \$100,000 to create new endowed scholarships or add to existing scholarship funds. The foundation has committed up to \$5 million in matching funds as part of this challenge grant for commitments made by December 31, 2023. Donors have up to five years to complete payments on their \$100,000 pledge. When payment is complete, the foundation will provide a matching amount to create a \$200,000 endowed scholarship in the donor's name or in honor of someone the donor chooses.

This new commitment continues an almost 40-year relationship with the Greene Foundation. In 1985, philanthropist Jerome L. Greene funded the first Juilliard scholarships to be given to students in all three divisions—the Jerome L. Greene Fellowships. At the time, Greene said, “the students are brilliant musicians, dancers, and performers. It's a great school, and the students are very dedicated and talented and require financial aid.” Greene continued his support for the remaining 15 years of his life, serving as a trustee (1985–99) and being instrumental in the opening of the residence hall—the school's first dormitory—in 1990.

After Greene's death, in 1999, his widow, Dawn Greene, announced

a \$12 million gift—the largest in the school's history—to fund annual scholarship awards. The foundation, under the leadership of her daughter, current Juilliard trustee Christina McInerney, made an additional \$7 million gift in 2013 to further support the Jerome L. Greene Fellowships. Over the years, 987 Greene Fellow scholarships have been awarded, providing essential support to students throughout the school. Juilliard's “commitment to fostering creative excellence is as inspired as the artists it produces. We're proud to be a partner,” McInerney said.

“A key part of our vision for Juilliard is that the unparalleled Juilliard education be both extraordinary and increasingly affordable,” said Damian Woetzel, president of Juilliard, in announcing the Greene Foundation Scholarship Challenge. “This motivational matching grant will build on the foundation's already transformational impact at the school in providing essential support for the next generation of young artists.” ●

For more information about the Jerome L. Greene Foundation Challenge Grant and to support Juilliard scholarships generally, contact Irene Elias, stewardship manager, at stewardship@juilliard.edu or (212) 799-5000, ext. 309.



Students Reflect on an Action-Packed Year

With commencement approaching, we asked students—some graduating, some staying on—to reflect on their time at Juilliard. They wrote about highlights, top takeaways, and things that were and weren't surprising. In addition, some shared what scholarship support had meant to them and what their summer/future plans are.

Xenia Puskarz Thomas Highlights

- Our fall opera, Luigi Rossi's *L'Orfeo*. This was my first true foray into early music and the drama and great depth of emotional color were at the forefront of this production thanks to our generous and inspired artistic

team. I was so proud of our work.

- Taking German at Columbia as part of the Barnard Columbia Juilliard exchange program. It has been a challenge not only for the subject matter, but also because of the tri-weekly 8:40am starts! But I have cherished meeting classmates beyond my artistic field of study as well as exploring the formidable Columbia campus.
- My first year was completely online at home in Brisbane, Australia. So to finally join in person and meet and work with the incredible teachers and classmates that I met first online has been overwhelmingly special.

Scholarship support

It has been an incredible adventure

moving from Australia to the U.S., and I would not have made the leap without this support. There is so much that comes from living in a new country—I have reflected on my cultural habits, my identity, what defines home and comfort, and the needs and offerings from the community/space around me. I think I have grown as a person this year and, surrounded by so many individuals and their personal journeys, I have been so proud of my heritage and experiences—and perhaps a little more courageous to get out of my comfort zone.

Biggest surprise

How quickly I have felt at home in New York!

PHOTO: CLAUDIO PAPAPIETRO



David Robertson conducted the Juilliard Orchestra and Juilliard Jazz Orchestra in their first joint concert—at Carnegie Hall in February

Top takeaway

Following an incredibly challenging time, many artists have redefined the parameters of their work habits and examined the intent behind their projects. Resilience is a quality that comes to mind, but more importantly, I have observed that gratitude is the other recurring quality that I so admire. There is a constant buzz of enthusiasm for music making and, even better, a commitment to pursuing what inspires passion. It is these qualities and lessons from the pandemic that I hope to carry beyond my studies.

Mezzo-soprano Xenia Puskarz Thomas will go to Munich after graduation for the International Meistersinger Akademie before joining the Bayerische Staatsoper studio as a young artist

Lindsay Phillips Top takeaway

The people I've met—my classmates and the teachers who inspire me daily. Juilliard isn't just a place or a name; it's a supportive community of artists

who all embody a shared respect for one another's dedication and passions. This school is a haven for an array of artistic voices to be strengthened, shared, and heard. I'm truly grateful for the opportunity to further my artistry surrounded by some of the most generous and nurturing individuals I've ever met.

Third-year dancer Lindsay Phillips is from Andrews, South Carolina

Arianna Gayle Stucki Performance highlight

I got to perform in my favorite play, *Indecent* by Paula Vogel, with my best friends as part of my group's fourth-year season. The play follows a Yiddish theater troupe from the 1920s through the '50s. Because of a COVID postponement, we ended up performing it on Holocaust Remembrance Day, and one of our dearest mentors, Ruth Kanner [guest faculty, spring 2020], was able to fly in from Tel Aviv to attend. It was one of the most fulfilling moments of my life.

Biggest surprise

How ready I am for the next phase of this journey. I went directly from high school to my undergrad, at NYU Abu Dhabi, and then came straight here for my MFA, so I've never worked professionally as an actor before. But this year, we were able to meet many industry professionals—casting directors, producers, entertainment lawyers, alumni. And all of them have made clear that the four years of training is the greatest resource I'll have for the rest of my career. The greatest resource besides, of course, the Juilliard community and network.

Least surprising

The fact that COVID is still a part of our daily lives. And while I'm not surprised, I'm extremely grateful for and appreciative of the leadership the school and Evan Yionoulis and Derrick Sanders in the Drama Division showed in navigating the pandemic. If things got canceled, they pivoted, and they also championed the idea of making short films to make sure we could share our work with all parts of the industry as we graduate (see p. 17).

Top takeaway

I was one of the most disillusioned voices in my class when we first went on Zoom. I was sure I couldn't learn about what I really want to do without an audience in the room with me. I even considered leaving the school at times. But when it comes to the loss our world has felt in all that has followed March 2020, enduring and shape-shifting to meet obstacles has taught me about the human spirit and the importance of listening to one another. To learn about what it is to be human and thus a better actor—and ideally a better human—I don't need a stage or a set or 400 people watching me. All I need is access to other people, in any form, and to listen to them.

Arianna Gayle Stucki (Group 51), who's from Ogden, Utah, has been cast as Mayella Ewell in the national tour of Aaron Sorkin's adaptation of To Kill a Mockingbird

Paige Quillen

Highlights

- This year was the first year I have been at Juilliard that essentially felt normal.
- Artistically, many COVID restrictions were lifted that allowed us to have full orchestra rehearsals with guest conductors, and one performance that really sticks out was Rimsky-Korsakov's *Scheherazade* under Xian Zhang.
- Scholastically, having classes that met in person and not over Zoom

Fourth-year

Jacalyn Tatro in
Martha Graham's

Deep Song,
recreated by
faculty member
Terese Capucilli
for this year's
Focus festival

increased my interest in subjects such as music history.

- Socially, I've made so many friends with people from all around the world.

Biggest surprise

Juilliard has shown me so much about making music with others. Through chamber opportunities, studio performances, and orchestra, I have realized that music is a very large picture, and one musician is just a small fragment in it. It's beautiful to see ensembles coming together to create.

Paige Quillen is a second-year horn player from Granbury, Texas

Sean Juhl

Biggest surprise

What's surprised me the most about this year was how quickly the

Juilliard building returned to a sense of normalcy and home after all the disruptions of the last two years. Being from New York City, I was in and around the school building semi-frequently once the lockdown rules started being relaxed, and I remember how empty the building felt. The silence—especially in the fourth-floor practice rooms—made me really sad. Despite the problems the school still has (please fix the practice room locks!), it gives me a lot of joy to hear the halls filled with music again.

Top takeaway

Incremental progress is everything. I remember as a freshman, senior year seemed impossibly far away—but here I am. Looking back on my four years, I can track my progress forward as a musician and person, though there were many moments where it felt like I was going nowhere or even backward. Freshman year



PHOTO: ERIN BAIANO

was probably the hardest as I got a shoulder injury pretty early on and basically lost six to seven months of “real” practice while it seemed like everyone around me was accelerating. While it sucked in the moment, this experience gave me the opportunity to learn about my body and figure out ways to play my instrument *without* injuring myself (imagine that!). Sophomore year, I was able

Third-year actor
Stella Everett in
Christopher Chen’s
Passage, directed by
 Dawn Saito

Fourth-year violist
Cameren Anai
Williams performing
 as part of Juilliard’s
 Chelsea Factory
 residency

to refocus and take my musicianship to new heights. Ask me to say exactly where and when these improvements happened, though, and I’m not sure I could. Juilliard is not the end of your musical journey, but merely the beginning, so be kind to yourself in times of struggle!

Fourth-year Sean Juhl, who’s from New York City, has been named section violist with the Pittsburgh Symphony

Jacob Melsha **Highlights**

- The Juilliard Jazz 20th anniversary celebration at Alice Tully Hall this winter may have been my favorite Juilliard Jazz Orchestra rotation in my five years—it was really neat to be able to work with and celebrate so many incredible jazz alumni from the past 20 years.

- As a second-year master’s student, I’ve pretty much knocked out every credit I need. That said, I thoroughly enjoyed taking another jazz history course with Seton Hawkins last semester. This music has such a rich (and relatively recent) history, and it’s so rewarding to be able to study it. Plus, it was cool having classical musicians in class with us!
- Socially this year was a bit different than the previous four. Most of my undergraduate class of 2021 has left Juilliard, and there were times where I felt like I hardly knew anyone in the building anymore. But it was also an opportunity to nurture new friendships. And I really enjoyed being an orientation leader again. Those first few weeks are always a highlight of the entire year.

Scholarship support

It’s the only reason I’m able to be here! Not many people can afford the



PHOTOS: T. CHARLES ERICKSON; RACHEL PAPO



full cost of attendance here at Juilliard. Even with my scholarship I'll still have to pay off loans every month for the next decade. However, my scholarship and the generous donors who made it possible are the reason that my family was able to send me here and I'm so grateful to them. So, in a sense, scholarship support enabled me to do quite literally everything I've done over the last five years.

Top takeaway

You belong here. I struggled for my first two years with awful imposter syndrome. It took me the first two years to realize that I belong here as much as anyone else. We all have our strengths, our weaknesses, and our own paths. Lean into yours and trust the process. Each of us is here for a reason—don't forget that.

Next steps

While my summer plans haven't completely formed yet, I've been fortunate enough to be able to add some shows to my calendar already. I'll definitely be staying in New York and I'm looking forward to being able to support myself as an independent artist postgraduation. Sure, it's scary to think about, but I trust that Juilliard and my hard work have prepared me for the "real world" sufficiently.

Anything else?

I can't imagine my college years taking place anywhere else, and I don't

take for granted the education and experiences that have been afforded to me over the years. Thank you to the many staff, faculty, and friends who have made Juilliard what it is and will always be—a place to call home.

Trombone player Jacob Melsha (BM '21, jazz studies), who's finishing his master's degree, grew up in St. Louis

Flora Ferguson Biggest surprise

Juilliard as a name does not define you nor your talent. It aids you in learning more about your craft educationally and artistically, though *Juilliard* can become anything you wish it to be. This surprised me. The dance studios can become sanctuaries, the hallways meeting points, the stages cliffs to rise from and jump off of. The school becomes a playground and in it are individuals who blossom when they realize that this is just a space to learn, to make, and to grow deeper in love with all the art that we are studying day in, and day out. The school is ours.

Third-year dancer Flora Ferguson is from Burlington, Ontario, Canada

Noémie Chemali Highlights

- Artistically, I have been inspired by so many of my colleagues' performances! Drama's

Aszure Barton's return to patience was part of Spring Dances

Gustavo Dudamel led the Juilliard Orchestra in a special reading of Schumann's Symphony No. 3 in March

presentation of *Indecent* and this year's Spring Dances were two of the most inspiring performances I have ever seen. They revealed the power of multidisciplinary collaborations to hold a mirror up to today's society and reframe difficult historical narratives.

- Scholastically, I am ever inspired by my music theory teacher, Philip Lasser (DMA '97, composition), who has the most interesting mind (and wonderful sense of humor) and dares to teach music theory as if it were a philosophy class, which has challenged me to situate the fine compositional details of the music I am playing within a much broader context.
- Socially, performing Andrew Norman's *Gran Turismo* with seven other Juilliard violists was a wonderful time, as it was a rare occasion to intermix with members of the other viola studios! We

definitely bonded over the challenge of learning this crazy fast and virtuosic piece, originally written for violin, on viola, a feat that ultimately brought us much closer together.

Scholarship support

I would not have been able to attend Juilliard had it not been for the generous support of my scholarship donors. I feel so grateful to have had access to the world's best teachers and colleagues.

Biggest surprise

The amount of opportunities I've had to develop new skills, from taking a composition class and playing in a baroque ensemble to managing my Gluck fellowship group's outreach performances—and the list goes on.

Least surprising

My peers' crazy talent and work ethic.

Top takeaway

An immense sense of gratitude for all of those who have made this experience possible for me and a desire to give back to the community to make this dream accessible to people of a wider variety of backgrounds.

Master's violist Noémie Chemali will be releasing her first album, Opus 961 (in part thanks to funding from the

Marks Center for Career Services and Entrepreneurship), and going on tour to promote it

Jada German Top takeaway

I used to think that the vulnerability of being a dancer was a curse. I would envy other artists that could put down their instrument at the end of a hard day and have some separation from their work. As a dancer, there is no separate instrument, brush, or microphone. The body you take to dance class is the same one that comes with you to dinner and then to bed at the end of the day. And this can cause dance to become closely subjective and vulnerable. The line between a correction of your work and just of you can seem vanishingly thin. However, over the past four years and through all the ups and downs that came with them, I have learned to see this closeness as a unique gift. Dance has become a way to really get to know myself inside and out. I truly feel like the experiences I've gone through as a dancer in the past couple of years have really shaped who I'm becoming, what motivates me, what burdens me, what I love. I've felt myself grow into my values, what matters to me, what I care about, what I stand up for or against. Of course I have a lot more change to

go through—I don't feel complete—but I feel like I'm starting to know who I am. And dance has been the vehicle for all of it, a realization I'll hold with me forever.

Biggest surprise

How much camaraderie I've found in my classmates. Before arriving, I assumed that the competitive nature of a top-level institution would mean that there wouldn't be much room for friendship. But that couldn't have been further from the truth. My peers have truly become like family. Sharing the openness of the classroom, the excitement of the stage, the amusement of the residence hall, and much more together has allowed us to get to know each other on many different levels and form indestructible bonds. They are some of the closest

Tianjin Juilliard
School Orchestra
members in
spring 2021

Mezzo-soprano
Maggie Renée
with distinguished
visiting faculty
member Denyce
Graves at her
master class
in February

PHOTOS: COURTESY OF ZIYI WANG, RICHARD TERMINE





Masaaki Suzuki
conducts
Juilliard415
in October

friends I've ever had and I know that these relationships will carry on long past graduation.

Jada German is a fourth-year dancer from Frisco, Texas

Jasim Perales Highlights

This year has been deeply transformative. Through the acquisition of a deeper professional network, I was able to envision a clearer career path for myself. Artistically, my highlights include: playing at Birdland, debuting original music at different venues in New York City, flying back home to play adventurous music with some of my favorite musical partners and mentors, and gigging on bass trombone! Scholastically, I was able to balance my professional, personal, and academic life without buckling under the weight! Socially, I expanded my network and met a lot of really cool people, all of whom helped me grow as an artist and a person.

Scholarship support

Having scholarship support enabled me to focus on living my life and developing my voice as an artist. I can't emphasize enough the value and importance of my scholarship, and

how deeply grateful and appreciative I am to have been given a chance to thrive without all the stress of financial struggles. This scholarship has allowed me to invest in my education and in myself as an artist.

Biggest surprise

How easily the school was able to bounce back from the pandemic, especially after a difficult year and a half on Zoom. Overall, I was surprised by how my relationship to the school has changed, and how much I have reframed my perspective on what I have taken away from my time here. There has been a lot of surprising, measured growth for me.

Next steps

I'm going to gig and work in the city and continue to write music and develop meaningful artistic projects for myself. And next year, I'll be finishing my master's! Exciting stuff!

First-year master's trombonist Jasim Perales (BM '21, jazz studies) is from Oakland, California

Ziyi Wang Top takeaways

Being part of the inaugural Tianjin Juilliard School graduating master's class has been a unique and rewarding

experience. I am graduating in May. Seriously—I still cannot believe I'm saying that. Some precious moments belong here. In my time here, I have learned to be comfortable with who I am as a person, and that has helped me to better collaborate with other people. Everyone has different strengths and personalities, and knowing how to work with everyone and being flexible is an essential takeaway from my Juilliard experience.

Next steps

Perfect timing for me to answer this question as I have just made a cool decision last week! In order to dive into the collaborative piano environment, Germany will be the next chapter in my life. I'd like to challenge myself to learn another language and live and study in another totally new country.

Collaborative pianist Ziyi Wang will receive her master's from the Tianjin Juilliard School

Max Tan Highlights

This past season, I was excited to work on several artistic projects with close friends in Los Angeles, Toronto, and Sarasota. In November, I was thrilled to record my debut album

(to be released in the fall) featuring unpublished Ysaÿe manuscripts from the Juilliard library. One, an arrangement of Chausson's *Poème* for violin, piano, and organ, is the subject of my dissertation, the proposal for which was approved in March. My research into the provenance of these manuscripts, particularly with regard to Ysaÿe's close friendship with Chausson, continues inspiring me to think deeply about what place the arts have in my life and the communities in which I belong. Some of these topics include the relationship performers have to composers of the past and present, to improvisation and notated scores, to recordings and live concerts, and to the ideas that music is a universal language with some association with civic duty. Certainly, I've found some very personal answers, but these are areas I hope to keep exploring, especially in deep conversations with friends at Juilliard and those who are now all around the world.

Biggest surprise

I've noticed a special warmth and compassionate aura among the school community this past year. There is a mutual understanding that we've all lost something during the pandemic—perspective, purpose, connection, and perhaps more—but the care and respect we share among students, faculty, and staff was tangible. I didn't find this surprising, but I was surprised at how much I noticed it. Consequently, I felt that the Juilliard building, which sometimes feels like a fast-flowing transit hub, had a more homey atmosphere.

Least surprising

That there is still construction on the exterior of the building.

Next steps

This summer, I'm looking forward to a combination of intense music-making with friends as well as studious retreats for my dissertation research and writing. In June, I will be at the Four Seasons Chamber Music Workshop, originally scheduled for January. I will also attend Sunset Chamberfest in Los Angeles, directed by my good friend

cellist Michael Kaufman, who I deeply admire for his mission to mentor and champion the music of young composers as well as for cultivating a chamber music festival with programming that integrates wonderful music of our time into the Classical canon. In August, I will present recitals with pianist Marisa Gupta in Toronto, Sarasota, Boston, and other cities, culminating with the Dame Myra Hess recital series in Chicago.

Doctoral candidate Max Tan (Pre-College '03, piano, '11, violin; MM '17, Artist Diploma '10, violin) grew up in East Lyme, Connecticut

Ian van Maaren Highlights

- Performing a J415 concert under the direction of the legendary Masaaki Suzuki
- Representing the HP department in a concert for the Gotham Early Music Scene
- Going on tour to the Netherlands to perform concerts with students in The Hague

Top takeaway

Always be open to reevaluating your artistic identity. When I entered the

first year of my master's last August, I arrived as just a baroque cellist. Now I am a double major student studying baroque cello and viola da gamba, and I get to play on an original gamba from 1681 that was donated to Juilliard by Sam Rhodes (faculty 1969–present; Juilliard String Quartet 1969–2013). This experience has shown me that one's artistic identity is eternally malleable, and to never be afraid of taking a risk in a bold new artistic venture.

Ian van Maaren is a first-year master's student from Boston in the Historical Performance program

Creative Associate
Nathalie Joachim
(MAP '96, Pre-College '01; BM '05, flute; former faculty) workshoped an upcoming performance with a student ensemble



A Trio of Ceremonies

Tianjin Juilliard School Commencement

Time: May 20 at 10am (which is 10pm May 19 NY time)

Place: Tianjin Juilliard Concert Hall

Stream: available in China live with a recorded version at juilliard.edu available later

Graduates: 34

Degree: master's

Speaker: Joseph Polisi (president emeritus and chief China officer) plus additional speakers

Performances: will include a first-year brass trio, the MILA Quartet, and the Spring Quintet

The Juilliard School Commencement

Time: May 20 at 10:30am

Place: Damrosch Park (Peter Jay Sharp Theater in case of rain)

Stream: livestream available at juilliard.edu

Graduates: more than 300

Degrees: bachelor's, master's, artist diploma, doctorate

Speaker: Michael Tilson Thomas plus additional speakers

Performances: will feature dance, drama, and music students

Preparatory Division Commencement

Time: May 21 at Noon

Place: Peter Jay Sharp Theater

Stream: livestream; link by invitation

Graduates: about 100

Degrees: certificates for Music Advancement Program (MAP) and Pre-College graduates

Speaker: Wynton Marsalis ('81, trumpet; director of Juilliard Jazz)

Performances: will feature students from the programs



COMMENCEMENT 2022

5 Honorary Degrees to Be Bestowed

Juilliard commencement will be historic in a number of ways this year. At the ceremony in New York City, more than 300 College Division students will receive their diplomas. The same week, the first class of master's students will graduate from the Tianjin Juilliard School. And, for the first time, there will be a joint Preparatory Division commencement ceremony, at which both Music Advancement Program (MAP) and Pre-College students will graduate.

The College Division ceremony—the school's 117th—will also include the bestowing of honorary doctorates to five arts world luminaries. In addition to conductor Michael Tilson Thomas, who will also deliver the commencement speech, they are dancer and choreographer Masazumi Chaya, bass-baritone Simon Estes ('64, voice), playwright Suzan-Lori Parks, and ethnomusicologist Ahmad Sarmast.



Masazumi Chaya

Masazumi Chaya was born in 1947 in Fukuoka, Japan, where he began classical ballet training. Upon moving

to New York as a young adult in 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years before becoming its rehearsal director and, from 1991 to 2019, associate artistic director. In 2002, he coordinated the company's appearance at the Rockefeller Center Christmas tree lighting. A recipient of the prestigious *Dance Magazine* award, Chaya provides creative assistance to the Masazumi Chaya Fund & Alvin Ailey Choreographic Legacy Project.

Chaya has restaged numerous ballets, including Ailey's *Flowers* for the State Ballet of Missouri and *The River* for North Carolina Dance Theatre, Julio Bocca's *Ballet Argentino*, Ballet Florida, the National Ballet of Prague, and the La Scala, Royal Swedish, Pennsylvania, and Colorado ballet companies. He has also restaged *The Mooche*, *The Stack-Up*, *Episodes*, *Bad Blood*, *Hidden Rites*, *Witness*, *Blues Suite*, *Forgotten Time*, *Streams*, *Urban Folk Dance*, and *Vespers* for the Ailey company as well as *For 'Bird'—With Love* for a *Great Performances: Dance in America* program called Alvin Ailey American Dance Theater: Steps Ahead. As a performer, Chaya has appeared on Japanese television in dramatic and musical productions.

Simon Estes

Simon Estes ('64, voice; former faculty) has sung in 84 opera houses, with more than 115 orchestras and 90 conductors. The 102 roles he

has performed include the Flying Dutchman, Boris Godunov, Attila, Nabucco, Macbeth, Figaro, Porgy, and Moses. The companies he has performed with include the Metropolitan, Chicago Lyric, Boston, San Francisco, and Seattle operas; and the National Opera in Washington, D.C. In Europe, he has sung at the Liceu; Palais Garnier; Opéra Bastille; La Scala; and with the Berlin, Hamburg, Munich, Frankfurt, and Stuttgart operas. In 1978, as the Flying Dutchman, Estes became the first black male singer to perform at the Bayreuth Festival.



Born in Centerville, Iowa, in 1938, Estes did his undergraduate work at the University of Iowa before coming to Juilliard to study. He has sung for seven U.S. presidents and notable figures including Nelson Mandela, Yitzhak Rabin, Yasser Arafat, François Mitterrand, Boris Yeltsin, and Desmond Tutu. He has also sung for the Nobel Prize committee and is the only person who performed for the 25th, 50th, and 75th anniversaries of the United Nations. His humanitarian efforts with Nothing but Nets have helped provide mosquito nets for families across Africa and other countries where mosquitos spread malaria, while his foundations in Switzerland, Oklahoma, and Iowa have awarded more than 600 college scholarships for needy students. He also founded the Simon Estes Music High School in Cape Town, South Africa. In addition to having served on the Juilliard faculty, Estes has taught at Boston and Iowa State universities and Wartburg College and given lectures and master classes at Harvard, Duke, the University of Iowa, and around the world.

Suzan-Lori Parks

Tony, Pulitzer, and MacArthur "genius"-winning playwright Suzan-Lori Parks is one of the most acclaimed voices in American drama. Born in Fort Knox, Kentucky, in 1963, she is an alumna of New Dramatists and Mount Holyoke College. Parks' *365 Days/365 Plays* project, in which she wrote a play daily for a year, was produced in more than 700 theaters worldwide. Her other plays include *Topdog/Underdog* (2002 Pulitzer Prize winner); *The Book of Grace*; *Unchain My Heart: The Ray Charles Musical*; *In the Blood*; *Venus*; *The Death of the Last Black Man in the Whole Entire World ...*; *Imperceptible Mutabilities in the Third Kingdom*; *The America Play*, and *Fucking A*.



Parks' adaptation of *The Gershwins' Porgy and Bess* won a Tony for best revival of a musical and her *Father Comes Home From the Wars (Parts 1, 2 & 3)*, which was awarded Horton Foote and Edward M. Kennedy prizes, was a Pulitzer finalist. Her work for television and film includes adaptations of *Native Son* (NAACP Image Award) and *Their Eyes Were Watching God* and the original screenplays *Girl 6* and *The United States vs. Billie Holiday*. She was also the showrunner for the Aretha Franklin season of *Genius*. During the pandemic, Parks embarked on another play-a-day writing project, resulting in *Plays for the Plague Year*, currently being workshopped at the Public Theater, where she is writer in residence and regularly offers her free online creativity class Watch Me Work.

Ahmad Naser Sarmast

A music educator and trumpeter born in Afghanistan, Ahmad Sarmast fled his home country in the 1990s, when music was forbidden under Taliban rule. Following the nation's liberation, he returned to Kabul to establish the Afghanistan National Institute of Music (ANIM), of which he is the director. ANIM offers traditional Afghan and Western classical music education to children regardless of gender, ethnicity, or social background. When the Taliban retook power in 2021, musical rights and girls' education were again jeopardized, and Sarmast worked with an international coalition of supporters to rescue the school's 273 members and re-establish the school in Lisbon.



Sarmast is an honorary fellow of London's National College of Music and received the Asia Game Changer Award, Priorità Cultura's Cultural Heritage Rescue Prize, a citation from the International Society for the Performing Arts, and from the president of Afghanistan the state medal of Sayed Jamaluddin and the honorary Civil Service Excellence and Innovation Award. Sarmast and ANIM have been the subject of films including *Orchestre Zohra, seul ensemble musical 100% féminin d'Afghanistan* (2022), *Dangerous Music* (2017), and *Dr Sarmast's Music School* (2012). He received his PhD in music from Monash University and his bachelor's in performance and music education and a master's in musicology/ethnomusicology from Moscow State Conservatory.

Continued on next page

Michael Tilson Thomas

Grammy-winning conductor Michael Tilson Thomas was born in Los Angeles in 1944, studied conducting and composition at the University of Southern California, and, as a young musician, worked with artists including Igor Stravinsky and Aaron Copland. He became assistant conductor—and later principal guest conductor—of the Boston Symphony Orchestra before serving as music director and principal guest conductor with the Buffalo and Los Angeles philharmonics and the London Symphony Orchestra. In 1987, he co-founded the New World Symphony (NWS) and has worked with more than 1,200 NWS Fellows; in June, he becomes artistic director laureate. Tilson Thomas was named music director of the San Francisco Symphony in 1995, ushering in a period of growth and international recognition for the orchestra and championing contemporary and American composers alongside classical masters. His discography includes more than 120 recordings and his numerous televised performances include series for the BBC and PBS as well as the New York Philharmonic's Young People's Concerts.



An active composer, Tilson Thomas has written such major works as *From the Diary of Anne Frank*, premiered with narrator Audrey Hepburn, and *Meditations on Rilke*. He is an Officier de l'Ordre des Arts et des Lettres of France, a member of the American Academies of Arts & Sciences and Arts & Letters, National Medal of Arts recipient, and 2019 Kennedy Center honoree. ●



JUILLIARD NOW



Pabotoy Named Head of Physical Acting

Drama alumnus Orlando Pabotoy was named the Drama Division's head of physical acting this spring. An Obie Award-winning director, choreographer, designer, playwright, and performer, Pabotoy, who was raised in the Philippines, has taught and directed at Juilliard multiple times since graduating with Group 27, in 1998. He assumes the position of head of physical acting following the retirement of founding drama faculty member and head of movement Moni Yakim.

In 2013, when he returned to Juilliard to direct Brecht's *The Caucasian Chalk Circle*, Pabotoy told the *Journal* that "understanding the students' training, having gone through it myself and knowing when to push [is] great."

Pabotoy was most recently head of the Physical Acting Intensive Lab at NYU Tisch School of the Arts' New Studio on Broadway.

His recent directing projects include *Everybody* by Branden Jacobs-Jenkins (Playwrights '14) with Playmakers Repertory Company and *The Caucasian Chalk Circle* at the NYU-Abu Dhabi Arts Center. His work in the creation of new productions includes writing and performing *Sesar*, directed by Richard Feldman (faculty 1987–present), for Ma-Yi Theater Company.

Pabotoy also collaborated on *The Object Lesson* (New York Theatre Workshop, BAM, international festivals), *Home* (BAM, international festivals), and other projects. Pabotoy was the movement designer for *Henry VI* for National Asian American Theatre Company (NAATCO) and *Marisol* (Trinity Rep). His playwriting credits include *That Beautiful Laugh* and an adaptation of Goldoni's *The World in the Moon*. He also co-founded the Clown School in Los Angeles. ●

PHOTO: ART STREIBER (THOMAS)



JUILLIARD NOW

Welcome New Piano Faculty

Three alums are joining the College and Pre-College piano faculties in the 2022–23 academic year: Soyeon Kate Lee (BM '01, MM '03, Artist Diploma '05), Orli Shaham (Pre-College '93; BCJ exchange '97), and Shai Vosner (BM '99, MM '01, piano). They each “embody the ideals that are so fundamental to our mission: a passion for teaching, a keen intellect, and superb artistry,” said Veda Kaplinsky (Pre-College '64; BM '68, MS '69, DMA '73), chair of the piano department. “We look forward to having them join our exceptional faculty and to working alongside them.”

Lee, Shaham, and Vosner all “possess the rare combination of great artistry and outstanding teaching ability that defines the Juilliard faculty,” said David Serkin Ludwig (MM '02 composition), dean and director of the Music Division. In making the announcement, he noted that the hires are the result of an open search involving students, faculty, and administrative staff. Shaham has been serving on the faculty for two years on an interim basis but will become a member of the regular college faculty.

Korean-American pianist Soyeon Kate Lee, who won first prize in the Naumburg International Piano Competition and the Concert Artist Guild International Competition, has performed around the world. Her discography as a Naxos artist spans the works of Scarlatti, Liszt, Scriabin, and Clementi, and her eco-awareness album *ReInvented*, on the E1 label, garnered her the Classical Recording Foundation's young artist of the year

award. Lee has commissioned works by prominent composers and given world premieres of works by Frederic Rzewski, Marc-André Hamelin, Alexander Goehr, Gabriela Lena Frank, Texu Kim, and Huang Ruo.

A laureate of the Santander and Cleveland international piano competitions, Lee earned her bachelor's, master's, and Artist Diploma at Juilliard before receiving her doctorate at the CUNY Graduate Center. She has served on the Cincinnati-College Conservatory of Music and Bowdoin International Music Festival faculties. She's a co-founder and the artistic director of Music by the Glass, a concert series dedicated to bringing together young professionals in New York City.

Orli Shaham, who was born in Israel and grew up in New York, is the artistic director of both the Pacific Symphony's chamber series Café Ludwig in Costa Mesa, California, and the interactive children's concert series Orli Shaham's Bach Yard, which she founded in 2010. Also a regular guest host on National Public Radio's *From the Top*, she's chair of the board of trustees at Kaufman Music Center in New York City.

This season, Shaham is releasing the second and third volumes of the complete Mozart Piano Sonatas. Her Mozart recording project also includes volume 1 of the Piano Sonatas and her album of Piano Concertos with St. Louis Symphony, all of which are part of her discography of a dozen titles on Canary Classics. After receiving her bachelor's degree at Columbia

Orli Shaham,
Shai Vosner, and
Soyeon Kate Lee

University, where she participated in the Barnard-Columbia-Juilliard exchange, she pursued graduate studies in historical musicology at Columbia. She is a winner of the Gilmore Young Artist Award and the Avery Fisher Career Grant.

Shai Vosner, a resident artist with the New York-based Peoples' Symphony Concerts (2020–23), received Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. Born in Israel, he received his bachelor's and master's at Juilliard. He has performed as a soloist, recitalist, and chamber musician and with major orchestras across the U.S. He records principally for Onyx Classics, with recordings ranging from sonatas by Schubert and Sciarino to chamber works by Bartók and Kurtág and concertos by Haydn and Ligeti.

Vosner's latest project is *Variations on a Theme of FDR*, a suite of five variations by five composers—Derek Bermel, Anthony Cheung, John Harbison, Vijay Iyer, and Wang Lu—who were given as their ‘theme’ a quote from a 1938 speech by President Franklin Delano Roosevelt: “Remember, remember always, that all of us ... are descended from immigrants and revolutionists.” Each variation is inspired by the story of an immigrant chosen by each composer. ●





JUIILLIARD NOW

Citizen Artists in Action



When Russia invaded Ukraine in late February, people the world over rushed to help however they could. Among them were Juilliard students.

BY JOSHUA SIMKA

Over spring break, first-year master's cellist Derek Louie (Pre-College '17; BM '21) saw an opportunity to help as the tragic events were unfolding in Ukraine. With the assistance of his brother, an NYU film student, Louie and three other Juilliard cellists made a video of themselves playing Samuel Barber's *Adagio for Strings*. It was released as part of a social media campaign to raise relief funds for the International Rescue Committee.

In choosing such a well-known and evocative piece, Louie told the *Journal*, he and second-year master's students Iona Batchelder (BM '20) and Leland Ko as well as Artist Diploma candidate Elena Ariza (BCJ exchange, MM '20) "wanted to inspire people to help make a change in the world." The

video, which was released in March, "is our way of taking action to bring peace and hope to those in need," Louie said.

That same weekend in March, first-years Bethany Bobbs (Pre-College '21, cello) and Vincenzo Calcagno (viola) and friends presented a benefit concert on the YouTube channel for Harmony for Healing, a charity founded by Bobbs and her twin sister, Susanna (Pre-College '21, viola). "From the start of the invasion, I'd been thinking about how I could help," Bethany told the *Journal*. She had recently spoken to her Ukrainian brother-in-law, whose family, unable to flee Kyiv, was taking cover in a bomb shelter.

In 2020, Bethany and Susanna Bobbs raised \$5,000 through a five-hour virtual concert to benefit musicians affected by COVID-19. The Ukraine concert was significantly shorter, but Bobbs upped the ante and raised \$8,500 for United Help Ukraine, a 100-percent volunteer-based organization she and Calcagno found that provides medical supplies and

Derek Louie and fellow students making music to raise relief funds for Ukraine

humanitarian aid. It also hosts rallies and cultural events to raise awareness about Ukraine's struggle for freedom and independence.

The program featured a quintet composed of Bobbs and four of her siblings plus friends of Calcagno and Bobbs in solo repertoire by Paganini, Dvořák, Reger, J.S. Bach, Hindemith, and others. "In a moment like this, you have to think about balancing the gravity of the situation," Calcagno said. One programming challenge was how to close the concert—they ultimately decided on the Romanza Andaluza from Sarasate's *Spanish Dances*. "We didn't want to end on a sad note," Bobbs said. "There's a hopefulness to the Sarasate—and we think that's a great way to end this concert. Better things are going to come soon." ●

Joshua Simka (BM '14, voice) is assistant editor of the *Journal*

>> *Go to Harmony for Healing's YouTube channel to see its concert; for more information, visit @harmonyforhealing on Instagram and Facebook.*

>> *To see a video of Juilliard415 performing the Ukrainian national anthem at the Boston Early Music festival in March, go to Juilliard's YouTube channel*



JUILLIARD NOW

Fourth-Years on Film

The Drama Division has embarked on a new programming initiative to provide the graduating actors with practical experience working on camera. Building on the success of the filmed plays produced in spring 2021, which were born of necessity and captured in a COVID-safe bubble, this year the division has commissioned and produced three short films. Written by alumni from the Lila Acheson Wallace American Playwrights Program and realized by professional directors and production teams, these projects complement the opportunities the actors have had on our stages and better prepare them for the field as it will exist for them upon graduation.

Working on these films, each of which had three shooting days, offered the fourth-year actors an opportunity to experience the work rhythm, dynamics, and practices of professional film production in a creative and supportive environment. Their work was supported by all their training to date, a class in Acting on Camera taught by faculty member Bob Krakower, and a workshop given by Laura Linney (Group 19; trustee) on the nuts and bolts of being on set.

Evan Yionoulis, who's the Richard Rodgers director of the division, asked a few of the actors about their experiences.

The Films

The Extenders by Eboni Booth (Playwrights '20), directed by Derrick Sanders, associate director of the Drama Division

On New Year's Eve in a not-too-distant future, a group of friends—with the help of revolutionary technology—reunites after one of them has died. A story about friendship, loss, and reanimation.

The Library by Adam Szymkowicz (Playwrights '07; playwrights program manager), directed by Michelle Bossy

Running a library is a serious matter. It isn't just falling in love.

Variations by Tony Meneses (Playwrights '19), directed by Mike Doyle (Group 27)

It's date night at a local restaurant. With the help of a creative bartender, everyone tries to find the perfect pairing.



Gabriela Saker
in *Variations*;
filmed in a Cobble
Hill restaurant



How did your training prepare you for work on these films?

Blake Russell: What makes a film set or an orchestra or a dance company great is the sum of its parts—people working at their best who come together to build something greater. Did the training here prepare me for that? More than I can know.

Arianna Gayle Stucki: Surprisingly, the time we had training on Zoom and the recording we did for Zoom projects demystified many of the technical aspects of being on a film set: I understood the need for several takes and was more physically ready for the process of repeating one scene quite a few times for the “one take” you’re looking for.

Miles Jacoby: Our on-camera class was hugely impactful. What’s great about Bob Krakower is that his technique builds upon language and concepts we use in other classes—the same basic principles of sending and receiving, of really listening to your scene partner and pursuing an underlying need, still apply. You also still need to figure out what is the story or main event of the scene; what changes from beginning to end. The major difference for film is that you then have to put that story into behavior.

Arianna: Our work with Bob aided me in understanding the size of truth that a camera can pick up. So I knew that vocally I could be a little quieter or that my eyes could

Miles Jacoby and
Lennox T. Duong
in *The Library*; filmed
in the Juilliard library

do the storytelling work in a closeup that maybe a full-body movement/gesture would be doing on a stage.

What did you discover on set?

Blake: We’re approaching graduation and our heads are spinning with agents and casting and auditions. Bob reminded us that these short films are for our education, not for the industry, and reminded us to learn what we needed in this process. I learned that sleep is the most important piece for me. We were called at 5am, a car was picking me up at 4am, and I know that I need about an hour to actually wake up, so that’s a 3am wake-up—and if I wanted eight hours of sleep, I needed to go to bed at 7pm. This level of personal planning helped me show up at my best every day.

Miles: There is both a lot more freedom and more structure in film acting. In a play, you spend your rehearsal process narrowing down all the possibilities of what can happen in a scene in order to best tell the story so it is repeatable every night. In film, you still need to know what the story is, but it’s your job to present the editor with multiple choices for how a scene can go. The freedom definitely took some

getting used to. But once we had a master shot, there was a high level of specificity and repeatability required. Let's say you picked up a cup at a certain point in the master shot, then you had to pick up that cup at the same time in every subsequent medium and closeup shot so that the scene would cut together. In scenes with a lot of movement or prop work, this required a ton of precision.

Arianna: I was surprised by how easy it felt—credit goes to our director, Michelle Bossy, for cultivating such a fun environment to work in. It felt like how I feel for a good audition—one I'm prepared for. That is, I'm memorized, I've thought through the circumstances of the story and scene, I've personalized it. But I'm also ready for a director to play with me and ask for a few different versions or takes of the scene. I'm ready to put a couple of different spins on it, and let go, and not be too precious. That's how almost every second of filming felt to me. I loved it!

Is there a moment from filming that sticks with you?

Miles: We have this moment where a fan blows a bunch of letters around the library. You would not believe how many fans, vents, leaf blowers it took to make this happen, not to mention the number of hands manning all of these contraptions, in addition to dropping more letters from the balcony above. So many departments collaborated to make this moment of movie magic.

Blake: I will never forget the hurricane of organized chaos right before the director calls action. The cinematographer calling out to the AD, gaffers adjusting lighting, prop master refilling glasses, script supervisor reminding me when I should take a drink as hair and makeup gives me a touch-up. Then silence. The snap of the clapperboard. And then—action! There's nothing like it.

Arianna: We were filming in Juilliard's library, which has some pretty old wiring. Unfortunately, toward the end of our last filming day (around midnight), someone mistakenly turned off the overhead lights—and after flipping the switch they weren't turning back on. We couldn't film the final takes without having the lighting match the rest of the film. We all stood there in suspense as someone called [Juilliard librarian] Jane Gottlieb at 12:30am. Luckily, it turned out the lights just take 10 or 15 minutes to warm up, so eventually they each flickered back on. We were able to get it all done.

What will you take away from this process?

Arianna: I've always been afraid of film, and valued theater over it, but this experience has truly changed my mind on its value and accessibility. Film is capturing a live event between actors; and the intimacy one can achieve with the medium—the intimacy that is felt on a set between the actors, the director, the cinematographer, and the sound artists—is a really tender and beautiful thing. I was surprised how close I felt to this group after only three days of working. I can't wait to work with more cameras in the future.

Miles: Not only do I want to do more film, but I also feel way more prepared to step onto my next film set.

Blake: Acting on camera is a different beast that I'm excited to tame. ●

Marianna Cydni Gailus
in *The Extenders*; filmed
in a Brooklyn home





VOICE BOX

Turning Limitations Into Opportunities



Ana Karneža
and Ali Stroker

Ali Stroker at Juilliard

How can you act and dance when you're in a wheelchair? This spring, the Juilliard Diversity Advocates, a panel of seven students, invited Ali Stroker to speak as part of their monthly Diversity Dialogue series. Three years ago, Stroker, now 34, became the first person in a wheelchair to win a Tony award, for her role as Ado Annie in *Oklahoma!*

Stroker talked to the 40 assembled students and staff members about "turning your limitations into opportunities" and her journey as an actor. Wheelchair-bound since she was 2 due to a car accident, she starred in a neighbor's backyard production of *Annie* when she was 12. It was the first time she

felt powerful—and the first time people stared at her because she was the star, not because she was different. As an undergrad acting student at NYU, she was continually fighting for her rights—to take dance class, to be cast in productions. "Being a first means you're going to get pushback," she said. "The challenge is to sit in the discomfort with everyone else."

Stroker, of course, wound up thriving at NYU and afterward on stage, film, and TV. She's also a fierce and tireless advocate. In thanking Stroker at the end of her speech, one of the Diversity Advocates said, "Our goal is to go out into the world as forever students and global citizens. Thank you for helping us do that." —Susan Jackson

Seeing Yourself Represented

In her 2019 Tony acceptance speech, Ali Stroker said, "This award is for every kid who is watching tonight who has a disability, who has a limitation or a challenge, who has been waiting to see themselves represented in this arena—you are."

BY ANA KARNEŽA

It's 2018 and I have just finished watching the new revival of *Oklahoma!* at St. Ann's Warehouse. This was the first time that I, a disabled actor, have seen another actor with a physical disability in a role bursting with life force and sexuality. Ali Stroker's Tony-winning

PHOTOS: MAUREEN COYLE



Ali Stroker with a few of the Diversity Advocates, clockwise from bottom right: Flora Ferguson, Naomi Okada, Aaron Choate, Gracie Francis, and Aidan Cazeau as well as Michael Calla, the student diversity initiatives assistant

performance as Ado Annie infuses me with excitement about what is possible for disabled performers. It is a moment of relief, knowing that I'm not alone and that there are so many possibilities if I'm open to them.

A few years later, I am now a second-year MFA drama student, and I can't wait to tell Ali how important that performance was for me. In fact, I even wrote about it in my Juilliard application essay. Before Ali did her talk about her artistic journey at the March Diversity Dialogue, we chatted about disability in the theater. Here is some of what she told me.

On theater

The theater played a defining role in Ali's life. When she started acting, she found she was in command of the space, a stark contrast to real life, where she was stared at and felt she had no power. Through the years she discovered her identity through playing roles. Theater felt safe and empowering. "There's something about having respect and recognition in this industry that allows me to be at peace. I'll always feel different, but the industry is the place where I don't. I feel in my purpose," she said when

I asked how her relationship with theater has evolved.

On being "the only one"

There are not enough disabled actors being welcomed into creative processes and acting opportunities, which means that if there is a disabled person working on a show, they are likely to be the only one. Ali's initial approach to being in predominantly able-bodied spaces was "just surviving and figuring out a way of translating the abled-bodied world," she said. Later she recognized her creative adaptive thinking was her superpower, a secret, magical thing that allows her to "unlock a creativity that no one else has."

On navigating people's comfort zones

Ali acknowledges that she has to code-switch all the time, translating her own experience into a more digestible, comfortable interaction with the able-bodied community. In recent years, she has pondered what all of this extra work means for her: "In trying to manage everyone, what then do I miss?" she said. "So now I sometimes allow people to figure something out on their own,

or be uncomfortable for my benefit. Because I've spent years trying to manage everyone else's benefit. The way for me now is just to be living and creating work all the time and through that you learn so much about yourself. I need the theater, working, acting, singing, writing. I need all of that to know myself."

On setting boundaries and casting

Boundaries are essential. "The world will always use you as a reference point if you allow yourself to be, [but] I'm done trying to explain to people what's true and what isn't," Ali said. "I don't want a role because you want to check your diversity box."

On writing disabled characters

As an actor who wants to be cast in a variety of roles that may not have anything to do with disability, I wondered about Ali's thoughts on roles for disabled characters. Her take was clear. "Don't write about disability if you don't know about disability. Don't allow the disability to be the conflict or the entire experience of the character unless you're writing about someone who gets injured or falls sick—but I'm not interested in those stories. Then it feels educational, like a PSA." In general, she considers the issue of representation mostly a casting issue, less of a writing issue. "Just cast disabled actors!"

On not scratching anyone's curiosity itch

"I can feel in a show that people are stunned by it, because they're allowed to stare and observe. The reality of the loss of ability is so frightening for so many people, and then they see it on stage," she said. "My favorite thing is to do things that don't bring this up, because I'm not going to scratch your curiosity itch," she said. "We're not talking about it, we're dealing with it every day. Disability is the ultimate gift to art because there is a piece of truth that disability brings that is so vulnerable—or provocative—to an audience." ●

Ana Karneža is a second-year drama student



VOICE BOX

Bringing the Arts Into the Community



Each year, more than 100 Juilliard students participate in the school's extensive Community Engagement program, which, through a variety of fellowships, create access to artistic and educational experiences throughout New York City.

Second-year master's guitarist Henry Johnston is a Norma Galblay McCabe Guitar Fellow, and as part of his fellowship this year, he gave two performances at a local elementary school and wrote a script for and recorded a virtual Young People's Concert. On both occasions, he collaborated with guitar alums Ziggy and Miles Johnston (both MM '21), who are brothers and not related to Henry though they have the same last name.

BY HENRY JOHNSTON

Juilliard students have lofty goals. They plan to become the best of the best. They aim to headline the greatest venues, conduct the most famous orchestras, and star in the grandest productions. Many of them will achieve these ambitions, working relentlessly year after year until they

Henry, Miles, and Ziggy Johnston performing at an elementary school

succeed. Much of this work is done behind closed doors in the practice room or in the studio.

Once in a while, a performance opportunity allows an audience to see whatever it is the performer has been working on. This audience often consists largely of connoisseurs who have been attending events like these for years. Indeed, many of the attendees are artists themselves, equipped with the knowledge to immediately appreciate what is happening onstage. The performance concludes, and on the way home the attendees discuss the merits and demerits of what they have just witnessed.

"I found the pacing of the third movement to be sluggish. Isn't it marked *poco animato*?"

"Yes, her rubato was rather indulgent at times—but what an exquisite *sul tasto*!"

PHOTO: COURTESY OF THE OFFICE OF STUDENT ENGAGEMENT

While these details certainly warrant discussion, it is important to keep in mind that most people won't have a clue what these two are talking about or what difference it makes.

Of course, there is much more to appreciating the arts than being familiar with tempo markings or bowing techniques, and the spontaneous and powerful reactions that performances can and often do elicit from an unsuspecting audience are not to be discounted. That said, more can be done to ensure that performers are engaging with audiences in meaningful ways and that audiences keep coming back. And there is much more that performers can do to bring the benefit of the arts to a wider audience by seeking new ways to interact with the community. In doing so, the performer may empower the audience to engage with the arts in their own way.

Juilliard has an entire office devoted to this idea—the Office of Community Engagement, which curates performances that provide a meaningful and memorable experience for audiences who otherwise might not have had the chance to see whatever is being performed. In addition to schools, performances are held in hospitals, care homes, prisons, and other such venues. A good community engagement performance showcases the value of the arts in a universally accessible way. The task of designing such a program falls to the performer. In order to accomplish this, the performer must tailor the experience to the audience. In designing such a program this past year, I developed a few guidelines for myself.

- Assume nothing.
- Understand that it is the job of the performer to tap into the collective consciousness of the audience in a way that aids their understanding of the ideas being explored. This may involve demonstration, analogy, question and answer, the creation of a game, or all of the above—don't be afraid to try something new or unconventional.
- Finally: Show, don't tell. Illustrate your ideas imaginatively and concretely.

I have learned that when done properly, this method cultivates an opportunity for any audience to get the very most out of a performance. Better yet, on the way home, audience members can discuss it and relate to it in meaningful ways, regardless of their age, prior familiarity, or pre-existing interest; the potential for edification is maximized.

We Juilliard students will always have grand aspirations. My hope, though, is that in chasing these goals, we will not forget what a privilege it is to bring the arts beyond traditional concert halls and into the community. Through the careful consideration of the way we share our work, we can create this chance for any audience. ●

Guitarist Henry Johnston will receive his master's degree in May



VOICE BOX

Balance

BY NICOLE LEUNG

Every day at school I am surrounded by students and teachers as curious and passionate about their art as I am. It's what I'll miss most about Juilliard after I graduate. Over the last four years, this open-minded environment has led me to question many things I once thought I understood. For example, "balance" is a deceptively simple concept that I've always struggled with as both a dancer and a person. Now I am reconsidering what it means to me.

Last semester, in a master class with Andrea Miller (BFA '04, dance), the founder and artistic director of Gallim, I had an aha moment. We were lying on our backs when she told us to hover our arm off the floor and observe which parts of our body tensed up. I felt my chest, back, and arm muscles contract. Then she challenged us to repeat the action but without any tension. Even with such a small

**Balance was not
about *holding* but
rather *letting go*
of tension**

movement, I struggled to decondition my body's urge to grab and hold. But eventually, I managed to lift my arm while simultaneously letting go. This acute awareness made me realize how absurd it was to hold unnecessary tension. "If I was holding this much tension during such a small movement," I thought, "how much habitual tension was I holding in more complex movements? How much could I let go?" Then Andrea told us to maintain our balance on one leg while keeping our body in a constant state of motion.

It was the first time I'd heard the contrary idea that balance was not about *holding*, but rather about *letting go* of tension. I felt myself falling toward the floor, and the moment I became aware of something inside me that wanted to tense up, I told myself to let go. To my surprise, I did not fall to the ground. Instead, a different part of my body counterbalanced

and pulled me in the opposite direction. With each sway “off-balance” I began to let go of the idea that I was falling at all, and I realized I was riding a natural succession of movements that collectively kept me on my foot.

In that moment, the very notion of balance was called in to question. Was balance, like the noun, defined by a perfect position between opposing directions? Or was balance an action that demanded I accept my imperfections? After all, who is perfectly symmetrical? I observed as my limbs flailed around the axis of my standing leg, yet I had not fallen nor placed a hand to the ground. Was that not the *action* of finding my balance?

I recalled something our anatomy teacher, Irene Dowd, had taught me. She said that no position is static. I used to obsess about achieving a specific line or shape, especially while balancing. I used to think, “if only I could control every muscle and bone in my body, then I would be perfect.” But the more I thought balance was something I could grasp and hold on to, the more impossible it became. Balance is a movement that I was trying to turn into a position, and perhaps my desire to control was itself a form of tension that I needed to let go of. Although a dancer’s beautiful,

Nicole Leung in
Ways of Listening by
Bobbi Jene Smith
(’06, dance; faculty),
New Dances: Edition
2020–21



suspenseful balance may appear static, it’s composed of thousands of micro adjustments in quick succession, too small to be seen by the naked eye. Irene explained that the human body wasn’t meant to be micromanaged. That in fact, the best way to achieve any movement goal no matter how big or small, was to zoom out, visualize the bigger picture, and allow the autonomic nervous system to connect the dots. As I swayed wildly on one leg in Andrea’s class, I realized that I had to let go of my desire to control and allow my autonomic nervous system to make the necessary adjustments to keep me on my leg. Eventually, my erratic movements became near invisible micro adjustments, and for the first time, I felt I could balance forever.

This remarkably simple idea has been life changing. I have discovered that balance is about awareness, and that when I am aware, I can let go of unnecessary tension so I’m able to best respond to the present moment. I experience the truth of this statement every time I balance in a dance class. While I once approached every balance with apprehension, trying to control and correct my inherent asymmetry, I now find myself balancing with ease and awareness. I have learned to trust the wealth of knowledge my body contains from years of training. I trust that it has its own inherent sense of balance and that it knows how to best respond to the present moment. I’m simply along for the ride! I am also learning to let go of unrealistic expectations of my body, as well as the urge to control specific outcomes. It’s an ongoing process, but I choose to accept my body as it changes every day, and in every moment.

Experiencing balance in my movement practice has opened my mind to finding balance in other areas of my life as well. I’ve often been encouraged to find “balance” in my diet, spending, work, relationships, etc. Whatever it may be, I have found that the same thing that helps me balance on one leg in a ballet class also helps me balance everything in life; *awareness* is essential to balance and tension is the antithesis. I can identify and let go of tension by becoming aware of myself internally (physically, mentally, and emotionally) and externally (my surroundings). And I know the value of letting go of unnecessary tension, whether that takes the form of physical soreness, or anxiety about things beyond my control.

Kyle Scheurich (BFA ’14), one of our Gaga teachers, once said, “letting go is infinite,” and I think I now understand what he meant. We are always in a balancing act, whether we are standing on two legs against the forces of gravity or standing up against adversity. We are constantly responding to an unpredictable and ever-changing world, most of which is beyond our control—a statement that now fills me with calm. If I’m to stay balanced, in the broadest sense of the word, I must continually let go of the things that weigh me down, and trust that I possess all the knowledge I need to respond to even the most precarious situations. ●

Dancer Nicole Leung will receive her BFA in May

PHOTO: CHRISTOPHER DUGAN



VOICE BOX

The Sound of Surprise

BY LOREN SCHOENBERG

I had the great pleasure recently of hearing Jeremy Denk (DMA '01, piano) play the first book of J.S. Bach's *Well-Tempered Clavier*. It was done with such spontaneity it sounded as if it was being improvised, although I knew full well he was adhering to the score, albeit with all the personal interpretive gestures at his command.

Not long afterward, I had the pleasure of an extended conversation with Jeremy as part of a program that the National Jazz Museum in Harlem does regularly with Stanford University. We began by discussing the maxim that when interpreted with the right spirit, the best improvised music sounds improvised-composed and the opposite is also true. Implicit was our agreement that there's no such thing as the "best," though that term served as a basis for discussion.

Jeremy reminded me that people forget that Bach was known primarily as a great musical director/organist and improviser during his lifetime, albeit in the relative backwater that was 17th-century Leipzig.

Digging Into Bach

In the days following my talk with Jeremy, many of the topics we discussed continued to echo in my head, and I decided to dig further into the life and times of Herr Bach. I found that many of Bach's elders expressed great disfavor of his extended "preluding" (aka improvising) during church services. And his keyboard compositions that are now held as artistic masterpieces were regarded for more than a century as strictly for academic/technical use.

To me, the intersection between jazz and Bach finds its closest point in tenor saxophonist Coleman Hawkins's bedrock contribution to the jazz language, a legacy heard in virtually all jazz solos to this day. Hawkins' original instrument was the cello, but by the time he turned 18, in 1922, he had transitioned to the most popular instrument of the day, the sax.

Hawkins spent a good part of the 1930s touring Europe, where he became enamored of Pablo Casals' recording of Bach's solo cello suites, even to the point of carrying

some of them (gingerly, as they were fragile 78rpm discs) in his saxophone case. By the end of his European stay, in 1939, Hawkins was given to playing an unaccompanied solo version of "Body & Soul" as an encore. And shortly after he returned to the U.S., Hawkins recorded a version of the tune that became an immediate jazz classic and opened the door to a new way of harmonic improvisation in jazz.

Years later, Hawkins was asked how, as an elder statesman, he was able to stay contemporary, making records with younger innovators such as John Coltrane, Thelonious Monk, Max Roach, and Eric Dolphy. His response caught many by surprise. "I spend at least two hours a day listening to Johann Sebastian Bach, and man, it's all there," he said. If (young musicians) "want to learn how to improvise around a theme, which is the essence of jazz (adding blue notes)," he continued, "they should learn from the master. He never wastes a note, and he knows where every note is going and when to bring it back. Some of these cats go way out and forget where they began or what they started to do. Bach will clear it all for them."

The similarities between Bach's verticality and Hawkins' melodic outlines are striking not only to the ear but also to the eye when viewed in manuscript. Recently, second-year undergrad Esteban Castro played the Hawkins solo on the harpsicord with Bachian phrasing, and the similarities jumped right out.

The Sound of Surprise

In the midst of our Stanford discussion, Jeremy went to the piano to illustrate a point about the varied ways he approaches the famous opening measure of the *Well-Tempered Clavier*, stressing different accents and phrasing as the harmonies elide into one another. And suddenly it struck me why the two experiences enter the ears and the brain with the same sort of spontaneity that clearly inspired Bach and Coleman Hawkins. It's been suggested that Bach the musician has more in common with today's jazz musicians than with those of any other idiom.

The art of improvisation has sadly been bled out of "classical" music (I use the quotation marks to express the inadequacy of the term, and one could also write "jazz," but that's a topic for a separate discussion) with only a few notable exceptions—most recently the work of Aaron Diehl (BM '07, jazz studies) and that of a handful of others. As Dana Gooley notes in his essential book *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music*, the written and the improvised were once joined at the hip. Wouldn't it be wonderful if that relationship were to be brought back to bear for all of today's young musicians? These are just some of the questions raised by Jeremy Denk's deep dive into Bach. ●

Loren Schoenberg, who joined the jazz faculty in 2001, is also the founding director and senior scholar at the National Jazz Museum

Community News

FACULTY

Collaborative piano faculty member [Lydia Brown](#) (DMA '06) prepared *Madama Butterfly* at the Metropolitan Opera and performed several concerts with tenor [Miles Mykkanen](#) (BM '13, MM '15, Artist Diploma '17, voice) and horn player Radovan Vlatković as part of the Musicians From Marlboro national tour.

A new album by Thomas Cabaniss, *Double Rainbow: The Music of Thomas Cabaniss* (music theory and analysis and dance faculties) features [Jessica Chow Shinn](#) (DMA '10, collaborative piano) and former faculty member [Michael Shinn](#) (BM '02, MM '04, piano).

[Justin Dello Joio](#) (BM '77, MM '78, DMA '87, composition), who teaches orchestration for composers, won the Virgil Thomson Award in Vocal Music, the American Academy of Arts and Letters announced in February.

Music history faculty member [L. Michael Griffel](#) (MS '66, piano) presented a Zoom lecture titled *Brahms: The Recapitulation of an Era* as part of a colloquium series for music doctoral students at Bar-Ilan University in Tel Aviv, Israel.

[Paul Jacobs](#) (organ faculty) appeared on the *AskHistorians* podcast in March.

[Yibin Li](#)'s (Graduate Diploma '02, violin; Pre-College faculty) story of growing up in the Gobi Desert during the Cultural Revolution was featured on *This American Life* on NPR.

[Alexander Liebermann](#) (MM '15, composition), MAP music theory and ear training faculty member, wrote *Birdsong: A Musical Field Guide*, which consists of transcriptions of 10 bird species' songs—along with

illustrations and QR codes linking to videos of the birdsong. It was published by Just a Theory Press and is available at the Juilliard Store.



In February, jazz faculty member and drummer [Ulysses Owens](#) (BM '06, jazz studies) and Generation Y, which includes bassist [Philip Norris](#) (BM '20, MM '21, jazz studies), performed as part of the We Always Swing jazz series in Columbia, Missouri.

Solo at Dusk, which dance faculty member [Bobbi Jene Smith](#) ('06, dance) choreographed with Or Schraiber, has its New York premiere as part of LA Dance Project's residency at the Joyce Theater May 10–15. [Daphne Fernberger](#) (BFA '14), [Lorin Brubaker](#) (BFA '17) and [Daisy Jacobson](#) (BFA '17) are LA Dance Project company members.

STAFF

In March, [John-Morgan Bush](#), director of lifelong learning, presented a guest master class for horn students of Manhattan School of Music's precollege program.

In April, violinist [Curtis Stewart](#), chamber music manager, performed as part of the Grammy premiere ceremony, which took place prior to the awards telecast. His album *Of Power* was nominated for best classical instrumental solo.

In March, the Puppet Guild of Greater New York invited [Jennifer Wilcox](#), director of the professional apprentice program, to share her knowledge of Ellen Van Volkenburg, a key figure in the artistic puppet revival of the early 20th century in the U.S.

STUDENTS

In March, fourth-year dancer [Joan Antoaldina](#) choreographed and directed *Crying on the Island They Own* at Turning in Place II, a dance film festival celebrating female-identifying choreographers and female-led dance companies. Performers included fourth-years [Holden Cole](#), [Jada German](#), [Cali Hollister](#), and [Eleni Loving](#) as well as third-year [Matthew Johnson](#). [Alexander Sargent](#) (BFA '20, dance) provided cinematography. Dance faculty members [Chelsea Ainsworth](#) (BFA '10, dance) and [Jess Smith](#)'s *In Capsule* was also part of the festival.

Pre-College composer [James Bernard](#) was a semifinalist in the American Prize composition competition for his Piano Sonata No. 7 and his chamber work *Stratton Mountain Descent*.

Third-year jazz trumpeter [Summer Camargo](#) and second-year jazz pianist [Esteban Castro](#) each won *Downbeat* Student Music jazz soloist awards. Castro also won an award for engineered studio recording.

MAP horn student [Corinne Montenora](#) was profiled in the *Walkill Valley Times* in March.

In April, doctoral candidate [Max Tan](#) (Pre-College '11; MM '17, Artist Diploma '19, violin) performed a recital with pianist Joseph Holt as a part of the Artist Series Concerts of Sarasota, Florida. ●

Please submit faculty, staff, and student news to journal@juilliard.edu



ALUMNI NEWS

Life After Juilliard



RENATE TSUYAKO ROHLFING
(MM '12, collaborative piano)

My career path has allowed me to witness and facilitate experiences that use music for emotional, physiological, and cognitive development. I've seen music play many roles: creating a safe space for a grieving child, exploring and processing an adult's hidden memories, and providing a pathway for connection. My work as a music therapist informs how I approach performance and collaboration. It allows me to connect more deeply to the music and understand my collaborators. I just came back from playing concerts in Germany with Áneas Humm (MM '19, voice)!

I was so lucky to have amazing teachers at Juilliard: Margo Garrett (faculty 1985–2018) and Jonathan Feldman (Pre-College '69; BM '75, piano; faculty 1989–present). They were important guides through the challenges and excitement of that time and continue to offer unwavering support and honest feedback. I'm so grateful to have them in my life. They gave me the tools I use as an associate professor at Berklee College of Music, a clinician at NYU's Nordoff-Robbins Center for Music Therapy, a writer for *Psychology Today*, and a performer. There are endless ways that music can affect us and I'm excited to discover them all.



GILLES GEARY
(Group 46)

After graduating, I went into the highly coveted acting profession of catering events and working as a waiter at various restaurants around the city. Luckily, that was short-lived, and I was cast in *Hangmen* by Martin McDonagh at the Atlantic Theater Company and then in two episodes of Hulu's *The Path*, and, on Netflix, *The I-Land* and *Archive 81*. Since then, I've been living a nomadic life between Europe, L.A., and New York for various reasons—including auditions and screen tests—but also I think it suits my restless nature.

During that time, I was thrilled to be in Sam Shepard's *Curse of the Starving Class* at Signature Theatre. Having spent time there during Juilliard taking classes and seeing shows, it felt extra special to be there as an employee. I then co-starred in the feature film *Echo Boomers* and was cast in a Croatian film *The Islander*. (I may continue to be cast in peninsula-based projects for the rest of my career.) I also began to write to keep myself occupied, but it quickly turned into a passion. My first play, *Western Decor* (2019), was due for a series of readings in London before the pandemic.

While I'm lucky to have had so much work, this has been a year without acting. But now life looks like auditions, writing, and co-producing at a production house while learning more about filmmaking and gearing up for my directorial debut—on my own first feature, *He Is Without His Guns*.



JIHEA HONG-PARK

(BM '01, MM '03, piano; Extension faculty 2006–20)

I cherish the six transformative years I spent at Juilliard. After graduating, I pursued five years of postgraduate study in music and music education at Teachers College, Columbia University, inspired in part by two Juilliard classes: Insights Into Learning (taught by Ed Bilous) and Arts in Education (taught by Aaron Flagg and David Wallace). My rigorous performance training and interest in arts education prepared me well for my 15 years as a teaching artist with the New York Philharmonic.

Luckily, I have been able to continue performing as a soloist, chamber musician, and collaborative pianist. This season, I performed the Beethoven Triple Concerto with the Ureuk Symphony Orchestra, gave a world premiere at the Music Teachers National Association (MTNA) national conference, performed with the Ardelia Trio, and was a guest artist in the Gina Bachauer Foundation's Music for School series. I'm also an associate professor at Brigham Young University and am collaborating this spring with its men's chorus in Sweden, Estonia, and Latvia. My scholarly interests include career development for musicians, integration of performance and education, interdisciplinary collaboration, the music of women and composers of color, and arts advocacy. I also chair the MTNA/Utah Music Teachers Association Piano Performance Competition. And above all, I am a wife and the mother of three awesome children, ages 15, 10, and 9.

As a student, I felt anxious about the future. In looking back, I can say there is no one path but multiple ways you can navigate and build a meaningful and purposeful career.



DANIEL MAYO

(BFA '07, dance)

Following my graduation, my wife, Julia Boudreaux Mayo (BFA '06, dance), and I moved to Atlanta, where I joined Atlanta Ballet for three seasons. I then began dancing with the Montreal-based RUBBERBANDance Group under Victor Quijada, performing in North America as well as many locations abroad. I was also involved in film projects with the company including an award winning adaptation of the piece *Gravity of Center* for BravoFACT Canada.

After my time with RUBBERBANDance Group, Julia and I welcomed our first son, Jacob. A year later, in 2014, we moved to the Philadelphia area, where I became a member of BalletX under Christine Cox. In addition to performing many rewarding new works with BalletX, I was also a guest artist at the Vail International Dance Festival under Damian Woetzel before he became president of Juilliard.

After the birth of our second son, Henry, in 2017, I began to transition from full-time performing into teaching. I teach at various dance schools in the Philadelphia area and serve as lead faculty for a boys scholarship dance program in Jenkintown, Pennsylvania.

While I loved my time as a professional performing artist, I have been quite excited to pursue my current path as a teacher, choreographer, and mentor. All of this combined with being a husband and father has fulfilled me greatly. Juilliard helped me to gain skills that continuously make me a well-rounded artist and person, and for that I will forever be grateful.



JOSHUA ELMORE
(BM '20, bassoon)

It's been quite a roller coaster since I graduated from Juilliard with my beloved class of 2020 on Zoom from our various bedrooms around the world. Since graduation, I have moved a few times, first to Los Angeles to start my master's degree at the Colburn School, which was extremely challenging because, by that point, I was so done with Zoom. In May 2021, I won the principal bassoon audition in the Fort Worth Symphony Orchestra through what was the first professional audition since the pandemic started, and the next month I moved to Fort Worth to embark on my career. Buying my first car, moving to another completely new place, and adjusting to being a professional musician was truly a whirlwind.

Joining the Fort Worth Symphony has been an incredible experience, and I'm extremely grateful. It's been so rewarding to be performing again for live audiences, especially amid the pandemic. I think that there is a deeper appreciation for live music now because of its absence in our lives for close to two years. During the pandemic, I've realized how much of my life I was taking for granted and how lucky I am—and we are—as artists to do something that's so moving to the people who watch us perform. Life so far since graduation has been nonstop and I can't wait to see what's to come in the future! ●



Want to share a Life After Juilliard story? Let us know at journal@juilliard.edu



JUILLIARD NOW

Upcoming Alumni Events

For information about the following events please contact the Alumni Office at alumni@juilliard.edu or (212) 799-5000, ext. 344.

May 14

Choreographic Honors Alumni Mingle

Dance alums, join Alicia Graf Mack, dean and director of the Dance Division, faculty members, and senior dancers at their Choreographic Honors performance and gathering.

June 13

Alumni Alexander Technique Class

Contact the Alumni Office to find out how to sign up for this virtual class with longtime faculty member Lori Schiff.

July 20

Entrepreneurship Symposium

This virtual symposium aims to foster dialogue, learning, and connections among Juilliard students and alumni from all disciplines and generations. The symposium, which is presented by Career Services and the alumni office, features guest speakers, workshops, and presentations led by Juilliard alumni and other arts leaders. The theme is Thriving in the Arts.



Master's percussionist Matthew White in Juilliard's Chelsea Factory residency



GIVING BACK

Our Heartfelt Thanks to Alumni Donors

Hundreds of Juilliard alumni support the school with gifts to the annual campaign, named scholarships, and various programs that help keep Juilliard at the forefront of performing arts education. The school is deeply grateful to the College, Pre-College, and Professional Apprentice Program alumni listed here for contributions received between November 1, 2020 and February 28, 2022.

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Juilliard Musicians Win Fisher Grants

Artist Diploma candidate Randall Goosby (Pre-College '14; BM '18, MM '20, violin) and Mackenzie Melemed (BM '17, MM '18, Artist Diploma '20, piano) were among five young artists each to receive \$25,000 Avery Fisher Career Grants. The announcement was made by Nancy Fisher and Charles Avery Fisher—children of philanthropist Avery Fisher, who founded Fisher Radio—and Philip Avery Kirschner. At the ceremony, which was broadcast on WQXR in April, Melemed played Scriabin's Five Preludes, Op. 16, and Goosby—joined by Zhu Wang (BM '20, piano)—played the second movement of William Grant Still's Suite for Violin and Piano.



ALUMNI NEWS

Class Notes

Dance

2020s

Allison McGuire (BFA '21) has joined Dresden Frankfurt Dance Company.

In March, **Kaylin Maggard** (BFA '21) and **Noah Wang** (BFA '20) performed in Peridance Contemporary Dance Company's spring season in New York City.

Jared Brown (BFA '20) has joined Richard Siegal's Ballet of Difference; **Mason Manning** (BFA '18), **Sean Lammer** (BFA '19), and **Ian Sanford** (BFA '21) are also members of the company.

Nathan Hirschaut's (BFA '20) short film *Child of the screen* made its New York premiere in February at the Dance on Camera Festival 2022 at Film at Lincoln Center.

Alexander Sargent (BFA '20) was cinematographer and editor of *iyouswe II, A Dance Film*, choreographed by Young Soon Kim. **Katie Garcia** (BFA '17) is a dancer in the film, which won an award at the 2021 Paris Film Festival and an honorable mention at Cannes.

2010s

Mio Ishikawa (BFA '19) and **Madi Hicks** (BFA '18) have joined Sidra Bell Dance New York.

Ethan Colangelo (BFA '19) is a Springboard Danse Montréal 2022 emerging choreographer.

Alysia Johnson (BFA '18), **Craig Black** (BFA '11), and **Kevin Shannon** (BFA '07) are expected to perform with Hubbard Street Dance Chicago at Jacob's Pillow Dance Festival in August.

Madi Hicks (BFA '18) has been awarded a residency at Orsolina 28 through the Orsolina Art Foundation in Italy.

BODYTRAFFIC will perform at Jacob's Pillow in June. Company members include **Katie Garcia** (BFA '17), **Whitney Schmanski** (BFA '16), **Joseph Davis** (BFA '16), and **Tiare Keeno** (BFA '16).

In February, **Kara Chan** (BFA '15), **Jason Collins** (BFA '13), **Zachary Gonder** (BFA '18), and **Victor Lozano** (BFA '16) performed the New York City premiere of Pam Tanowitz's *Four Quartets* with Pam Tanowitz Dance at the Brooklyn Academy of Music.

Austin Goodwin (BFA '15), who has been in *Sleep No More*, Broadway's *Fiddler on the Roof*, and Netflix's *Tick, Tick, Boom!*, has been producing Instagram videos highlighting through humor various scenarios that dancers find in their careers, which has sparked important conversations in the dance community. *Dance Magazine* profiled him in January.

In February, **Amber Pickens** (BFA '15) joined Black Dance Change Makers for a discussion about the film *Passing*, which she choreographed. The cast of *Passing* included **Bill Camp** (Group 18) as Hugh Wentworth.

Leslie Williams (BFA '15) has been named a board member of Off-Brand Opera, a new theater company in New York City.

Antonio Brown (BFA '07) was the associate choreographer—working with choreographer Bill T. Jones—for *Black No More*, a new musical inspired by George S. Schuyler's

Afrofuturist Harlem Renaissance novel that was at the Signature Theatre this winter. **Nicholas Ranauro** (BFA '14) was one of the performers.

Alexander Anderson (BFA '14) collaborated with American Ballet Theatre soloist Gabe Stone Shayer and corps de ballet dancer Zimmi Coker, as well as artist Barton Cowperthwaite for a residency at Bridge Street Theatre in Catskill, New York. They worked on Shayer's *Græ Area*, which was part of the Works & Process at the Guggenheim LaunchPAD series.

Taylor Drury (BFA '14) and **Dean Biosca** (BFA '16) performed in *The Piece With the Ship* by **Pina Bausch** ('60) with Tanztheater Wuppertal in January. The piece was last performed 25 years ago in Japan.

A program of new works by Gibney Company artistic associates that premiered at Gibney 280 in March featured company artistic associates, including **Alexander Anderson** (BFA '14), **Jesse Obremski** (BFA '16), and **Marla Phelan** (BFA '09).

James Johnson (BFA '12) and **Jesse Obremski** (BFA '16) performed in the SoloDuo Dance Festival in February, co-presented by White Wave Dance

and Dixon Place in New York City.

Macy Sullivan (BFA '12) is performing at Jacob's Pillow this summer with *Sw!ng Out*. She's part of the creative team, with creator and director Caleb Teicher. *Sw!ng Out* brings the best of swing dancing with 12 dancers and live music by the Eyal Vilner Big Band.

Norbert De La Cruz (BFA '10) is creating a new work for Pony Box Dance Theatre in New York City.

2000s

After a successful reconstruction at Jacob's Pillow in 2018, **Adam Weinert** (BFA '08) brought Ted Shawn's historic *Dance of the Ages* (1938) to Florida for performances at the ICA Miami and at the SoundScape Park at the New World Center in January. The New World Center performance also included the first public screening of *Monument*, a dance film directed by Weinert, **Tobin Del Cuore** (BFA '01),

Jazz students
Sergio Tabanico,
Sophia Kickhofel,
and Sarah Hanahan



and Zia Anger in collaboration with the dancers inspired by the reconstruction process.

Nigel Campbell (BFA '08) has been named the inaugural Gibney Center artistic director. In his new role, he will oversee the center's performance, residency, digital media, exhibition, engagement and rental programs.

The Limón Dance Company celebrates its 75th anniversary season by sharing the inspiring life story of its founder, **José Limón** (faculty 1951–72). In April and May, the company performed three Limón works at the Joyce. The company is also performing at Jacob's Pillow in July and the Vail Dance Festival in August. **Logan Frances Kruger** (BFA '07) is the company's associate artistic director.

Alanna Morris (BFA '07) is a 2022 Springboard Fellow as part of the newest branch of Springboard Danse Montréal's emerging choreographers program. It provides BIPOC choreographers with a year's support and culminates in the fellows leading a creative process at the summer project.

Work by **Shamel Pitts** (BFA '07) and **Andrea Miller** (BFA '04) will be presented in an evening of works curated and performed by New York City Ballet (NYCB) principal Taylor Stanley at Jacob's Pillow in July. Stanley will present a solo created in a 2021 Pillow Lab by Pitts as well as an adaptation of Miller's *sky to hold*, originally created for NYCB's 2021 fall gala. Miller's *Psūkhe* was performed by Ailey II in March and her company, Gallim, performed her *Blush* at Chelsea Factory in April.

Shannon Gillen (BFA '03) and her company, Vim Vigor, performed *Size of Darkness* in a show presented by the department of dance of the University of Michigan, where she is on the faculty.

Peter Chu's (BFA '02) new work for Paul Taylor Dance Company will have its New York premiere June 15 at the Joyce. **John Harnage** (BFA '14) is a Taylor company member.

Tobin Del Cuore (BFA '01) directed and edited *The Light a Shadow Finds*, featuring choreographer and dancer Yin Yue and music by **Lev "Ljova" Zhurbin** (BM '01, viola). Produced by the 92nd Street Y, the film received its European premiere at the InShadow Lisbon ScreenDance Festival in December.

1990s

Katarzyna Skarpetowska (BFA '99) choreographed a new work for Richmond Ballet that premiered in March. She has choreographed three other commissions—*Polaris*, *Scarred Bouquets*, and *Akwarium*—for the company.

Lillian Barbeito's (BFA '98) Carmel Dance Festival received an Arts Council for Monterey County community arts grant. The festival has commissioned choreographers Jennifer Archibald and Noelle Kayser to create new works this season.

In August, **Bruce McCormick** (BFA '98) was promoted to associate professor of practice at the University of Southern California's Gloria Kaufman School of Dance.

Jessica Lang (BFA '97) is expected to premiere a new work with Sarasota Ballet at the Joyce in August.

Natalie Desch (BFA '96) was invited by the University of Wisconsin dance department to set *Dances for Isadora* by **José Limón** (faculty 1951–72) on its students. She is an assistant professor of dance at the University of Utah and performed with the Limón Dance Company for five years and then spent 11 years with Doug Varone and Dancers in New York City.

In addition to being an adjunct instructor of ballet at Montclair State University, **Christina Paolucci** (BFA '95) is the school's admissions coordinator and a teaching consultant through its faculty advancement office.

John Heginbotham's (BFA '93) company, Dance Heginbotham, is

performing a revival and two world premieres of his work at Jacob's Pillow in August.

1980s

Linda-Denise Fisher-Harrell ('89), artistic director of Hubbard Street Dance Chicago, hosted a Curtain Talk there last year featuring the Juilliard alums whose work was presented in that evening's performance—**Amy Hall Garner** (BFA '99), **Lar Lubovitch** ('64), and **Darrell Grand Moultrie** (BFA '00).

Robert Garland (BFA '83), resident choreographer for Dance Theatre of Harlem, debuted a new work, *Higher Ground*, at New York City Center's Dance Festival in April.

1960s

Diana Byer ('65), founder and artistic director of New York Theatre Ballet, presented a program called Legends & Visionaries in March. The company's 2022 season featured works by Merce Cunningham, and Pam Tanowitz as well as a world premiere by Bridgman|Packer Dance.

Drama

2020s

Man Cave by **John J. Caswell Jr.** (Playwrights '21), in a Page 73 production directed by Taylor Reynolds, ran through early April at the Connelly Theater in the East Village.

Elijah Jones and **Fiona Robberson** (both Group 50) were in Signature Theatre's production of Dominique Morisseau's *Confederates*. The production was directed by Stori Ayers and ran through mid-April.

The Paper Dreams of Harry Chin by **Jessica Huang** (Playwrights '20),

directed by Jeffrey Lo, is running at San Francisco Playhouse this spring. Huang developed the play at Juilliard.

Tom Blyth (Group 49) plays the title role in the new Epix series *Billy the Kid*, which premiered in April.

Julian Robertson (Group 49) performs in Thornton Wilder's *The Skin of Our Teeth* at Lincoln Center Theater. **Branden Jacobs-Jenkins** (Playwrights '14) contributed additional material to the production, which was directed by Lileana Blain-Cruz. Performances run through June 12.

2010s

A new digital series called *i need space*, which was written, directed, and created by **Donja R. Love** (Playwrights '19), premiered on Broadstream in March.

Tony Meneses (Playwrights '19) *The Hombres* was produced at Two River Theater in Red Bank, New Jersey, in March and April. It was directed by Annie Tippe and features **Noah Gaynor** (Group 45). In February and March, *El Borracho*, also by Meneses, ran at the Old Globe in San Diego. It was directed by Edward Torres.

Outer Range, a new Amazon Prime series created by **Brian Watkins** (Playwrights '19), premiered in April, with **Isabel Arraiza** (Group 46) appearing as Maria Olivares.

Julia McDermott (Group 48) plays **Carolyn Bryant** and **Leslie Silva** (Group 24) plays Ruby Hurley in ABC's limited series *Women of the Movement*, which premiered in January. **Sekou Laidlow** (Group 41) appears in the fifth episode as Crosby Smith.

Isabel Arraiza (Group 46), **Jeff Biehl** (Group 32), **Danaya Esperanza** (Group 43), **Nate Miller** (Group 39), **Haynes Thigpen** (Group 23), and **Graham Winton** (Group 17) were in *The Merchant of Venice*, directed by Arin Arbus, at Theatre for a New Audience and then the Shakespeare Theatre Company in Washington D.C.



MAP student **Marina Li** with master's student **Gaia Saetermoe-Howard**, a MAP fellow, in a MAP Wind Ensemble rehearsal

We Own This City, a new series from Reinaldo Marcus Green, premiered on HBO in April, featuring **David Corenswet** (Group 45).

Bath, a new book of poetry by **Jen Silverman** (Playwrights '15) published by Driftwood Press will be released May 24 and can be purchased at the Juilliard Store. In April, she was named a Guggenheim fellow.

Justin Mark (Group 44) plays Jem Finch in the national tour of *To Kill a Mockingbird*, written by Aaron Sorkin and directed by Bartlett Sher. **Arianna Gayle Stucki** (Group 51) plays Mayella Ewell. The tour, which launched in March, currently has performances scheduled through February 2023.

Branden Jacobs-Jenkins (Playwrights '14) *Gloria* had its Canadian debut in

March at Crow's Theatre in Toronto; it was directed by André Sills.

Ryan Spahn (Group 43) and **Michael Urie** (Group 32) starred in *Jane Anger* by Talene Monahan, directed by Jess Chayes, at New Ohio Theatre in February and March. The production will be viewable through October through Play-PerView, a streaming service for charity that began during the pandemic. This was the first live Play-PerView production.

Through July 10, **Grantham Coleman** (Group 41) plays Macduff in *Macbeth* at the Longacre Theatre. The production is directed by **Sam Gold** (Directing '06).

Phillipa Soo (Group 41) performed in *Suffs*, a new musical written by Shaina Taub and directed by Leigh Silverman, at the Public Theater in the spring.

Creative Associate **Raja Feather Kelly** was the choreographer.

Along for the Ride, written and directed by **Sofia Alvarez** (Playwrights '11), premiered on Netflix in April. This is Alvarez's directorial debut.

The upcoming film adaptation of the musical *The Color Purple* will feature **Danielle Brooks** and **Corey Hawkins** (both Group 40) as Sofia and Harpo. The film is directed by Blitz Bazawule and started filming in March. **Marsha Norman**, former co-director of the playwriting program, wrote the book for the original stage musical.

The fourth season of Hulu's *Mayans M.C.*, written in part by **Andrea Ciannavei** (Playwrights '10), premiered in April.

Molly Smith Metzler (Playwrights '10) has signed a multiyear deal with Netflix under which she will write and produce new series. This comes following the success of Metzler's Golden Globe-nominated miniseries *Maid*, produced by Warner Bros. Television and available to stream on Netflix.

Charlie Barnett (Group 39) plays Alan Zaveri in the Netflix series *Russian Doll*, created by Leslye Headland, Natasha Lyonne, and Amy Poehler. The second season premiered in April.

2000s

The new series *Roar*, created by Cecelia Ahern, Liz Flahive, and **Carly Mensch** (Playwrights '08), premiered on Apple TV+ in April.

This spring, **Ben Rappaport** (Group 37) appeared in **Doug Wright's** *Good Night, Oscar* at Goodman Theatre. The production was directed by Lisa Peterson.

Jessica Brickman (Playwrights '05) is a writer on *Tokyo Vice*, which premiered on HBO Max in April.

Kara Lee Corthron (Playwrights '06) and **Laura Marks** (Playwrights '12) are producers and writers on the M. Night

Shyamalan series *Servant*; the third season is available to stream on Apple TV+.

The Roundabout Theatre Company production of **Noah Haidle's** (Playwrights '04) *Birthday Candles* runs at the American Airlines Theatre through May 29. The production is directed by former drama faculty member **Vivienne Benesch**.

In March and April, **Mahira Kakkar** (Group 33) performed in *7 Minutes* by Stefano Massini. It was directed by Mei Ann Teo at HERE Arts Center.

Jessica Chastain (Group 32) won the best actress Oscar for her performance in *The Eyes of Tammy Faye*.

Joe vs. Carole, created by **Etan Frankel** (Playwrights '02), premiered on Peacock in March. It stars Kate McKinnon and John Cameron Mitchell.

Darren Pettie (Group 30) plays Hendricks in the Showtime series *Super Pumped*, which was created by Brian Koppelman and David Levien. **Damon Gupton** (Group 28) also appears in the series, which premiered in February.

Morena Baccarin (Group 29) stars in NBC's *The Endgame*. The series premiered in January and is available to stream on Peacock.

Harris Doran (Group 29) wrote and directed the film *Fuck 'Em Right B@ck*, which premiered in January at the Sundance Film Festival.

1990s

Damon Gupton (Group 28) appears in the new Apple TV+ series *The Last Days of Ptolemy Grey*, which premiered in March. In February, he conducted a concert called the Music of John Williams for the Cincinnati Pops, where he has also been appointed principal guest conductor.

Daniel Goldfarb's (Playwrights '97) *Julia*, an HBO Max series inspired by

the life of Julia Child, premiered in March. **Anthony Bowden** (Group 48) plays Vaughn Meader and **Brittany Bradford** (Group 47) plays Alice Naman.

David Auburn (Playwrights '96) will direct *Dracula* at Berkshire Theatre Group this summer. Performances begin August 11.

Viola Davis (Group 22) stars as Michelle Obama in the Showtime series *The First Lady*, created by Aaron Cooley. **Jayme Lawson** (Group 48) plays Young Michelle Obama. The series premiered in April.

1980s

Jane Adams (Group 18) and **René Rivera** (Group 15) appear in *Dog*, directed by Reid Carolin and Channing Tatum. The film was released in February.

John Benjamin Hickey (Group 18) directed the revival of Neil Simon's *Plaza Suite* starring Matthew Broderick and Sarah Jessica Parker at the Hudson Theatre. Performances run through June 26.

In February, **Mari Nelson** (Group 18) starred in *The Fifth Wave*, written by Jenn Ruzumna and Lisa Every and directed by Amy Poisson. The production was produced by Macha Theatre Works at West of Lenin in Seattle.

Jane Schulman (Group 10) is executive producer, with Cyrus Voris, of the feature-length *Working Class Actor*. She's also started acting again, and has a recurring role on Disney's *The Mysterious Benedict Society*. And she is the owner and CEO of the boutique Vesta Talent Agency.

Shondra Jepperson (Group 9) won the rock/alternative award for her song "Greed Incorporated" in the Artists Forum 2021 Music Competition. She also does one-on-one coaching; check out her website for details.

Michael Genet (Group 9) appeared in *Rattlesnake Kate*, a new musical with

music and lyrics by Neyla Pekarek and book by Karen Hartman, at Denver Center for the Performing Arts. The production was directed by Chris Coleman and ran through March.

1970s

Kelsey Grammer (Group 6) has joined the cast of *Jesus Revolution*, a new film written by Jon Erwin and Jon Gunn that will be directed by Erwin and Brent McCorkle.

The second season of *Star Trek: Picard*, featuring **John de Lancie** (Group 5) and **Jaime Barcelon** (Group 37), is available to stream on Amazon Prime.

Career Opportunities in Murder and Mayhem, starring **Mandy Patinkin** (Group 5), has been ordered to series at Hulu. The series will be written by Mike Weiss and Heidi Cole McAdams.

Patinkin also voices the eponymous founding father in *Benjamin Franklin*, a new documentary by Ken Burns, which premiered on PBS in April.

Kristin Griffith (Group 4) plays Janice Roy in Hulu's limited series *The Girl From Plainville*, created by Liz Hannah and Patrick Macmanus. It premiered in March.

Kevin Kline (Group 1) voices Calvin Fiscoeder in *The Bob's Burgers Movie*, premiering May 27. It was directed by Loren Bouchard and Bernard Derriman.

Soprano Amanda Batista and bass Matthew Soibelman in Juilliard Opera's *Merry Wives of Windsor* in April

Music

2020s

Daniel Ficarri (BM '18, MM '20, organ) and **Stella Chen** (DMA '21, violin) presented music for organ and violin by Olivier Messiaen, Arvo Pärt, Léon Boëllmann, and the world premiere of Ficarri's *Gothic Hymn* at the Cathedral of St. John the Divine in New York City in March.

In January, **Matthew Liu** (Pre-College '14; BM '18, MM '20, composition) made his Broadway solo cabaret debut at the Green Room 42 in an original show, *Who's Matthew Liu???* In addition, he had his fourth annual Valentine's Day Show at the Duplex Cabaret Theatre. Both shows were accompanied by **Xu Cheng** (BM '18, MM '19, piano).

Mackenzie Melemed (BM '17, MM '18, Artist Diploma '20, piano) made his debut in March with the Princeton Symphony Orchestra. He performed Scriabin's piano concerto, conducted by **Rossen Milanov** (MM '97, orchestral conducting). See also p. 34.

Bobby Volkman's (BM '19, MM '20, composition) album *Yellows* started streaming in November. This is his second solo album and debut project with the Beautiful Music label.

2010s

Khari Joyner (BM '13, MM '14, DMA '19, cello) performed the world premiere of his solo cello piece *Inherited*, composed in collaboration with a choreographer for the Atlanta Ballet, in February.

Rachel Breen (BM '18, piano) performed works by composers including Bach, Beethoven, and Chopin at Texarkana (Texas) College in February.

In March and April, **Benjamin Hochman** (Graduate Diploma '18, conducting) performed piano recitals in Berlin;



PHOTO: RICHARD TERMINE

Jerusalem; Annandale-on-Hudson, New York; and Portland, Oregon.

In February, **Tessa Lark** (Artist Diploma '17, violin) gave a concert titled *Unbound* for Chamber Music Sedona with jazz guitarist Frank Vignola and pianist Teddy Abrams.

In February, **David La'O Ball** (BM '14, MM '16, organ) performed on the Hazel Wright organ at Christ Cathedral in Garden Grove, California, as part of a ceremony celebrating the return of the instrument. It was the first time in nearly a decade that the organ, which had been undergoing significant restorative work in Italy, had been played. Ball premiered **Daniel Ficarri's** (BM '18, MM '20, organ) *Fanfare-Introduction in D*, which was commissioned for the occasion.

Chloe Fedor (MM '13, violin; MM '15, historical performance), **Arnie Tanimoto** (MM '15, historical performance), and **Elliot Figg** (MM '13, historical performance) performed a concert program titled *Invincible* in Brainerd, Minnesota, and at the Woman's Club of Minneapolis in February.

In March in Tampa, Florida, **Emily Levin** (MM '15, harp) and pianist Eunmi Ko performed the world premiere of **Michael Ippolito's** (MM '10, DMA '14, composition) *Mythos*, the first commissioned work of Levin's GroundWork(s) project featuring commissions by 52 composers from the 50 states, Washington, D.C., and Puerto Rico.

Nicolas Namoradze (MM '15, piano) was the cover artist for *International Piano* magazine's first issue of 2022.

In January, **Marika Bournaki** (Pre-College '08; BM '12, MM '14, piano) performed Tchaikovsky's Piano Concerto No. 1 with the Duluth Superior Symphony Orchestra.

Fabiola Kim (Pre-College '09; BM '13, MM '14, violin) and **Amir Eldan** (MM '03, DMA '09, cello), of the Chamber Soloists of Detroit, performed works by Mozart, Françaix, and Brahms at the Grove Music Festival in March.

Grace Park (Academy '14, violin) was the violin soloist in Barber's violin concerto with the New York Youth Symphony at Carnegie Hall in March. Also on the program was the world premiere of *Ruach (And Other Delights)* by **Jonathan Cziner** (MM '16, DMA '21, composition).

In January, bass-baritone **Davóne Tines** (MM '13, voice) performed music by composers including J.S. Bach, Creative Associate **Caroline Shaw**, Julius Eastman, and Margaret Bond in a concert titled *Recital No. 1: Mass for Da Camera* in Houston.

Sharon Lavery (DMA '12, collaborative piano) performed a guest piano recital at Tarleton State University in Stephenville, Texas, in February.

In February, the **Peter** and **Will Anderson** (both BM '09, MM '11, jazz studies) Jazz Trio performed at the Marco Island Center for the Arts as part of its Musical Interlude series. In addition, they performed at Birdland Jazz Club with their six-piece ensemble in March.

Creative Associate **Jon Batiste** (BM '08, MM '11, jazz studies) kicked off his Carnegie Hall Perspectives series in February. Gateways Music Festival Orchestra premiered his *I Can* in April, and in May, his *American Symphony*, a Carnegie commission, was premiered. And in March, he won five Grammys, including best album for *We Are*.

2000s

Keun-A Lee (MM '06, Artist Diploma '09, collaborative piano) and violinist Kimberly Kaloyanides Kennedy played works by Beethoven, **Jessie Montgomery** (BM '03, violin), Ravel, and Franck for the Chamber Music Society of Detroit in March.

Frank Huang (BM '06, MM '08, piano) performed a recital of works by Chopin, Florence Price, Nikolai Medtner, and Poulenc as a part of the Red Door Community Concerts series at Holy Trinity Episcopal Church in Oxford, Ohio, in February.

Víkingur Ólafsson (BM '06, MM '08, piano) made his Carnegie debut in Zankel Hall in February with a program of music by Mozart and his contemporaries.

Elinor Frey (MM '05, cello) released *Early Italian Cello Concertos* on the Analekta label in April.

Erin Keefe (MM '05, violin) has been appointed to the Curtis Institute of Music faculty and will begin teaching in the fall.

Michal Emanovský (MM '04, horn) became director of the Czech Centre Seoul in January.

David Greilsammer (BM '02, MM '04, piano) will conduct his first concerts as music director and chief conductor of the Orquesta Filarmónica de Medellín in Colombia in August.

Erik Christian Peterson (BM '04, viola) has become the executive director of the Taos (New Mexico) School of Music.

In February, **Ryan Keberle's** (Artist Diploma '03, jazz studies) All Ears Orchestra performed at Birdland Jazz Club in New York City. In March, two of his ensembles, *Reverso* and *Catharsis*, toured in the Pacific Northwest and North Carolina.

Alums Connect

Last year the Alumni Office launched Juilliard Connect, a free online community for alumni to find, reach out to, and network with each other. If you'd like to join the hundreds of alumni who've signed up so far, email alumni@juilliard.edu for more information. Or you can go straight to connect.juilliard.edu to sign up.

Lorraine Min (MM '93, DMA '00, piano) was the featured soloist in Saint-Saëns' second piano concerto with the Okanagan Symphony Orchestra in March.

1990s

Jessica Meyer's (BM '96, MM '98, viola) *Of Being* received its world premiere in February by the Argus Quartet, which includes violinist **Clara Kim** (Artist Diploma '19, quartet studies) and **Maren Rothfritz** (Academy '18, viola), at the Morgan Library. Also in February, **Jordan Bak** (MM '18, Artist Diploma '20, viola), **Megan Moore** (Artist Diploma '21, opera studies), and pianist Wynona Wang performed the world premiere of Meyer's work *On fire ... no, after you* as part of the Shriver Hall series in Baltimore.

Eddy Malave (BM '93, MM '95, viola) gave an Alexander Technique presentation and a viola recital, both in January at the Bravo! Theatre in Riberas del Pilar, Mexico.

In January, **Janice Martin** (MM '94, violin) and **Matt Daniels** (Group 25) co-starred in the musical *Ernest Shackleton Loves Me* at the Skylight Music Theatre in Milwaukee.

Miguel Harth-Bedoya (MM '93, orchestral conducting) will become the new leader of Baylor University School of Music's orchestral program in the fall.

In March, **Sharon Azrieli** (Advanced Certificate '91, voice) performed a tribute to Michel Legrand at the Yardbird Suite in Edmonton, Alberta, Canada.

Eric Davis (MM '91, guitar) will lead Georgia Southern University's new music industry program as its inaugural Gretsche Distinguished Scholar of Guitar and Music Industry, it was announced in January.

1980s

Ariadne Daskalakis ('89, violin) has been named vice president for international and artistic affairs at the Cologne University of Music and Dance.

Mary Costanza (MM '88, cello) released *Brahms & Rachmaninoff: Sonatas for Cello and Piano* on MSR Classics in November.

In March, **Karen Boe** (BM '87, MM '87, piano) performed in a concert of piano trios by Beethoven and Shostakovich at the University of Wisconsin-Whitewater.

In February, **D. Ray McClellan** (BM '83, MM '84, DMA '87, clarinet) performed works by Bach, Guastavino, Bassi, Finzi, Messiaen, and Grainger as part of the University of Georgia's faculty artist concert series.

In December, **Nina Kennedy** (MM '84, piano) published her second book of memoirs, *Practice What You Preach* (Dorrance).

It was announced in February that **Peter Oundjian** (BM '81, MM '81, violin) would be principal conductor of the Colorado Symphony.

In March, **Laura Sewell** (BM '81, cello) released her first album, *Threescore* (Innova). It features works for cello and piano by Paul Schoenfield, Stephen Paulus, and David Evan Thomas. The album also features **Sonja Thompson** (MM '89, accompanying).

1970s

Rafael Rishik (Pre-College '79, violin), cellist Giovanna Moraga Clayton, and pianist Robert Thies performed a concert of piano trios by Beethoven and Brahms at the South Pasadena Public Library in March.

Victoria Bond's (MM '75, DMA '77, orchestral conducting) *Ruth Bader Ginsburg: In Tune With Justice* received its world premiere in April by

the Stockton (California) Symphony, which commissioned the work.

Clipper Erickson ('77, piano) performed a recital of works by R. Nathaniel Dett, Florence Price, and Beethoven at Montana State University in February.

In February, **Max Lifchitz** (BM '70, MM '71, composition) had three recent works performed by members of his North/South Chamber Orchestra at the National Opera Center in New York City. Performers included **Lisa Hansen** (BM '81, flute) and **Arthur Moeller** (BM '07, MM '09, violin).

1960s

George Pollock (BS '65, voice) was nominated for best supporting actor at the 2021 London International Film Festival for his role in *The Finellis*; the movie is streaming on Amazon Prime Video, iTunes/Apples TV, Fandango/Vudu, Google Play Movies and TV, and YouTube.

The New Music Guild in Youngstown, Ohio, hosted **Roman Rudnytsky** (BS '64, MS '65, piano) and pianist Ben Malkevitch in two concerts in February. The program included works by **Robert Rollin** (Pre-College '64, composition).

Phyllis Lehrer (MS '63, piano) performed works by Mozart, Brahms, and other composers in a Westminster Conservatory faculty recital in March. ●

Class Notes are compiled by Alexandra Tweedley (dance), Hannah Rubenstein (drama), and Julia Payne (music). Send recent news to journal@juilliard.edu. Items may be edited for content and length. Please note that the deadline for Class Notes is two months before the publication date. Send address changes to alumni@juilliard.edu.

Obituaries

Andrei Belgrader March 31, 1946–February 22, 2022

Andrei Belgrader, who headed Juilliard's directing fellowship program from 2000 to 2006, died February 22 of lung cancer in Los Angeles.

Born March 31, 1946, in Romania, Belgrader studied at the Institute of Theater and Film in Bucharest, where he began directing. Frustrated with Romanian censorship, he immigrated to the U.S. in the 1970s, where he started to learn English as a cab driver and before long began directing at Yale School of Drama and then Harvard's American Repertory Theatre (ART). In his long and successful career, he directed on and off-Broadway and regionally as well as for television and film. At the time of his death, he was a professor of theater practice at the University of Southern California. He's survived by his wife, Caroline Hall, his daughter, and his sister.

Alex Correia, one of his students at Juilliard, paid tribute to his mentor.

Paying Tribute By Alex Correia

It's with a heavy heart that I write this tribute. Andrei Belgrader was a beloved teacher and director who leaves behind a long line of students that were touched and influenced by his genius and generosity in the classroom.

I cherish the time and lessons that I had with Andrei as my mentor. My fondest memories are of having class in the East Village at Cafe Orlin, with Andrei and Kirsten Kelly

Andrei Belgrader teaching
at Juilliard in 2001



(Directing '03), my directing sister. We would immerse ourselves in our work for hours analyzing plays and discussing theater during coffee-infused brunches. It never felt like class—time would escape us. The spell was only broken when we would inevitably hear, "Andrei!" from one of his past students, stopping by to shower him with love and "I miss you."

I'd run out of space if I were to list everything I learned from my mentor and friend. So I'll give you the lessons or memories that come to mind when I shut my eyes:

His laughter When you heard it in a rehearsal, it meant that the actor had unlocked something. That laugh would often be followed with his catch phrase, "Now, that is genius." His laughter was beautiful.

"You're a genius" Remind the actors that they are genius so they don't try to prove it when they perform.

"Life ... what a choice?" During difficult moments in my training or in life, he would take a puff from his cigarette, sigh, and say, "Life ... what a choice?" Then he'd look at me with an expression that said, "You will be OK." It made me smile, always.

His teaching/directing look I shut my eyes and see him, a baseball cap covering his beautiful bald head, a vest with a T-shirt underneath, wearing a pair of glasses, and sunglasses tucked into the top of his T-shirt. A cigarette always in his hand. And a sly smirk.

Andrei's work as a director was beautiful, funny, and full of heart. He directed numerous high-profile productions regionally and in New York, including Beckett's *Endgame* at BAM and *The Cherry Orchard* at Classic Stage Company (CSC). He directed *King Stag* by Carlo Gozzi for Group 32 in 2002, and I still laugh when I think of Andrei giving Jessica Chastain, who was in that class, the note to seduce Truffaldino with birdcalls. It was absolutely absurd and brilliant.

The last time I spoke to Andrei was to tell him that, while teaching that day, I caught my reflection in a mirror and realized I was dressed like him: wearing a cap and vest with my glasses tucked into the top of my shirt. I said, "Andrei. I'm starting to become you." He replied, "Wait, are you bald already?" I said, "No." He said, "Well, when that happens, then you become a *true* master teacher."

I miss you, Andrei. You always made me laugh and taught me so much. I hope to pass down everything I learned from you to my students.

Juilliard alums and current students, remember his wise words: "You are a *genius*."

Alex Correia (Directing '03) is a freelance director, educator, and actor

Joseph Kalichstein

January 15, 1946–March 31, 2022



Longtime faculty member Joseph Kalichstein (BS '67, MS '69, piano) died March 31 after a battle with pancreatic cancer. Yossi, as friends knew him, won equal praise as an orchestral soloist, recitalist, and chamber musician who excelled in a wide-ranging repertoire, and he will be remembered for his generosity and wisdom as a teacher, collaborative spirit, quick wit, and unflinching positivity.

Born January 15, 1946, in Tel Aviv, Kalichstein came to the U.S. to study at Juilliard with Edward Steuermann (faculty 1948–64) and Ilona Kabos (faculty 1965–73). In 1967, he won the Young Concert Artists International Auditions, which led to his New York recital debut. Leonard Bernstein then invited Kalichstein, who was 21, to play Beethoven's Piano Concerto No. 4 with the New York Philharmonic as part of the nationally televised Young People's Concerts series, introducing him as "a young artist who has the depth and power to match [Beethoven's] music." In 1969, the year of this photo, he won first prize in the Leventritt Competition.

Kalichstein joined the Juilliard piano faculty in 1983, becoming the Edwin S. and Nancy A. Marks Chair in Chamber Music Studies in 2003.

He was a founding member (1977) of the Kalichstein-Laredo-Robinson Trio, which began its long-running residency at the Kennedy Center in 2003. Acclaimed for the heartfelt intensity of his playing, Kalichstein appeared with many of the world's major orchestras, and was artistic director of the Fortas Chamber Music Concerts at the Kennedy Center.

He is survived by his wife, Rowain; sons Avshalom (Avi) and Rafael (Rafi); and grandchildren Solomon, Eliana, and Skyler.

>> Donations may be made in his memory to support a scholarship for Juilliard students. For information or to contribute, go to giving.juilliard.edu/josephkalichstein or contact Irene Elias, stewardship manager, at ielias@juilliard.edu or (212) 799-5000, ext. 309.

Paying Tribute

By Yoheved Kaplinsky

The Hebrew sages believe that the world continues to exist by the virtue of 36 righteous people. They are referred to as "Lamed-Vav'niks" (the numeric equivalent of the Hebrew letters *Lamed* and *Vav* being 36). If the sages are right, the world became a bit more precarious with the loss of Yossi Kalichstein.

Indeed, his passing shook all who knew him to the core. To know Yossi was to love him. He was the true definition of a mensch with his iconic smile, his witty humor, his kindness, his intellect, his unshakable integrity, his sense of fairness and justice, and of course, his artistry.

I met Yossi as a freshman at Juilliard, back in the old building, and it quickly became apparent that he was the one to emulate. His son Rafi said at his funeral that he never took himself too seriously. True, although he took his work, his dedication to his studies, and all his responsibilities throughout life as seriously as anyone could. We all knew that Yossi was the busiest student, always in the practice room or in the library, but that he always had time for a friend in need. He was

ambitious but respectful of others, and always the first to acknowledge their achievements. He exhibited that quality all the way to the end, when he found the time and energy to call colleagues to congratulate them on their students' successes. I remember his impressive performance of Bartók's second concerto, a piece most of us considered unplayable back in the '60s, as the winner of the school's concerto competition. That was the beginning of a steady and long-lasting career, and it is somewhat comforting to know that his last activity was a concert, just weeks ago, with his beloved trio, at which he still looked to the future with a new work by Ellen Taaffe Zwilich (DMA '75, composition) and paid respects to a glorious past with the Brahms G Minor Quartet.

Yossi leaves behind legacies for the ages: a rich discography that will continue to enthrall listeners for decades, many generations of students whose lives he indelibly touched and who were a source of energy and inspiration to him, friends who will miss him and remember him forever. But perhaps most importantly to him, he leaves behind a wonderful family: His wife Rowain, who was his soulmate and his support throughout their decades together; his sons, Avi and Rafi, who inherited his humane qualities; and his grandchildren, Solomon, Eliana and Skyler, of whom he was so proud. Their loss is immeasurable, but we hope that their memories of him will sustain them and strengthen them during this difficult time.

After almost 60 years, it's hard for me to picture a world without Yossi. I can almost hear him telling me, while flashing a smile, "Just move on, don't make such a *tzimmes*."

May you rest in peace, Yossi. We are all enriched for having known you.

Yoheved Kaplinsky (Pre-College '64; BM '68, MS '69, DMA '73, piano) is chair of the piano department and artistic advisor for Pre-College



Martha Hill
(standing) with José
Limón and Billie
Mahoney in a 1972
rehearsal (see p. 12)

Billie Mahoney November 23, 1927— January 31, 2022

Billie R. Mahoney (faculty 1970–85) died January 31 at 94. In 2017, when Mahoney received Dance/USA's Champion award for lifetime achievement, Lisa Jo Sagolla wrote in the organization's *From the Green Room*, "Is there anyone else in the dance world who has served as Luigi's jazz-dance teaching assistant, produced her own television dance-talk show, taught Labanotation at Juilliard, and performed as a baton-twirling tap dancer on the *Ed Sullivan Show*, in personal appearances with Bob Hope, and on tour with Lionel Hampton? Probably not."

Born in Kansas City, Missouri, Mahoney started tap dancing at age 4. By 14, she was performing professionally, and she started teaching when she was in high school.

After earning her bachelor's degree at what is now the University Missouri Kansas City, she spent the summer of 1950 at Connecticut College, where she took a course on Laban's new method of dance notation with Doris Humphrey and José Limón, who would soon go on to be founding Juilliard Dance Division faculty members. Mahoney continued her studies at the Dance Notation Bureau, becoming an expert at what would become known as Labanotation. In the early 1960s, she wrote the Labanotation score for Chubby Checker's performance of the Twist. And it was among the subjects she taught during her 15 years at Juilliard.

In the meantime, Mahoney had an impressive performing career. In 1950, she moved to New York City, where her baton-twirling skills landed her work in the Ringling Brothers Barnum & Bailey circus. She performed onstage and on film while also becoming a highly respected modern jazz dance teacher. In the 1980s, temporarily sidelined from performing, she earned a master's in media studies at the New School for Social Research, where she developed a weekly public access television show called *Dance On With Billie Mahoney*. She produced and hosted the show—sometimes with production assistance from her Juilliard students—for more than a decade, along the way creating an invaluable archive of interviews with hundreds leaders from all dance disciplines.

In 1992, Mahoney moved back to Kansas City, where she would live the rest of her life. A lot of her immense energy was focused on promoting tap dance, though she also found time to be a drummer in a senior orchestra.

In Memoriam

Juilliard has been notified about the deaths of the following community members; our condolences to their loved ones. journal@juilliard.edu

ALUMNI

Ralph V. Affoumado (Postgraduate Diploma '61, orchestral conducting)
Carole R. Krain (Pre-College '54, piano)
Vera Matthews Nash ('55, dance)
LoisAnn Oakes (BS '53, voice)
Michael S. Pandolfi ('84, horn)
Joanna B. Rentel (BM '65, piano)
Christopher Rex ('73, cello)
Martial Roumain (Diploma, '75, dance)
Luba Byman Staller ('55, cello)
Jacklin B. Stopp (BS '49, music education)
Earle Terwilliger ('48, voice)
Elizabeth Volkman (MM '81, voice)
James Wainner ('63, voice)
Ira Weller (BM '76, MM '77, violin)

FACULTY

Andrei Belgrader
Joseph Kalichstein (BS '67, MS '69, piano)
Billie Mahoney

FRIENDS

Darlene Heidtke
Milton J. Lowenstein
Nanette Melville
Martin Sanders
Mary Vinton

Share your memories
at journal@juilliard.edu



FROM THE ARCHIVES

THE WINGED (Continued)

BORROWED WINGS (THRU.) BUNAVENTURA NEGRON-RIVERA AND PIERRE BARREAU
(SAL.) WHITNEY BURGMAN AND SHELDON SCHWARTZ
COMPANY

CIRCULAR FLIGHT (THRU.) JANEY ELDER
(SAL.) DEBRA ZALKIND
COMPANY

SPRING (THRU.) JANEY ELDER
(SAL.) DEBRA ZALKIND
COMPANY

PEASIES GREGORY MITCHELL
COMPANY

FLIGHT OF FURIES DIANA HART, LINDA LEVY, BUNAVENTURA NEGRON-RIVERA,
RICARD ABRACH, JOSE AUTAMACHO, JOE FRANKVILLI
COMPANY

FINALE COMPANY

Company for Dawn Chorus, Circular Flight and Finale

RICARD ABRACH	MARY LOU FAGER	NANCY MAPOTHER	CATHERINE SULLIVAN
JOHN AUTAMACHO	ELIZABETH HARRIS	JOE FRANKVILLI	TOM WHEELER
PIERRE BARREAU	JANEY ELDER	MARY BURGMAN	DONALD WILLIAMS
DARTY BRATCHES	JAYNE KATE	STANLEY ROBERTS	
DIAN DINE	LOREN MANTERACE	NANCY SCOTTINGHOOD	

CREDITS

The Juilliard Dance Division is grateful to José Limón for the gift of the costumes for "The Shakers" and "Passacaglia and Fugue in C Minor" and the sets for "Lament for Ignacio Sánchez Mejías" and "Passacaglia."

"Lyric Suite" used by arrangement with Theodore Presser Company, agent for Universal Editions, Vienna.

JUILLIARD CHAMBER ORCHESTRA

JULIE CARTER	Flute	KAREN FLAMMIA	Piano
GARY MCGEE	Clarinet	KAREN FLAMMIA	Organ
DAVID WOLFE	Bassoon	PAUL DOWLING	Perussion
STEPHEN KOEPEL	Trumpet	JOY SIMPSON	Voice

STAFF FOR TWO REPERTORY PROGRAMS OF DANCE

Production Director	Martha Hill
Technical Director	Joe Pacitti
Production Stage Manager	William H. Butcher
Master Carpenter	Jack Melnick
Master Electrician	Thomas Maher
Electrician	Chris Cavanaugh
Costume Supervisor	John David Ridge
Assistant to Mr. Ridge	Leanne Mahoney
Wardrobe Master	Larry Mercier
Make-up Supervisor	Jim Sullivan
Assistant to Mr. Limón	Daniel Lewis
Recreation from Labanotation Score under authorization from	Billie Mahoney
Dance Notation Bureau	Mary Chodick
Administrative Assistant for Production	Dennis M. Dublin
Secretary for Production	

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THE JUILLIARD SCHOOL
PETER MENNIN, President
1971-1972 SEASON

JUILLIARD DANCE ENSEMBLE
presents
TWO REPERTORY PROGRAMS OF DANCE

JUILLIARD CHAMBER ORCHESTRA
Neil Varon, Conductor

Wednesday, May 17, 1972 at 8:00 P.M.
DORIS HUMPHREY MEMORIAL PROGRAM

Thursday, May 18, 1972 at 8:00 P.M.
REPERTORY PROGRAM

Friday, May 19, 1972 at 8:00 P.M.
DORIS HUMPHREY MEMORIAL PROGRAM

Saturday, May 20, 1972 at 8:00 P.M.
REPERTORY PROGRAM

THE JUILLIARD THEATER
155 West 65th Street, New York, N.Y. 10023

Time Capsule: May 1972

BY JENI DAHMUS FARAH

Fifty years ago, on May 17 and 19, 1972, the Juilliard Dance Ensemble performed Doris Humphrey's *Passacaglia and Fugue in C Minor*, set to J.S. Bach's score. The piece was recreated from a Labanotation score by rehearsal director Billie Mahoney (faculty 1970–1985); it was directed by José Limón (faculty 1951–1972). Mahoney, who died this winter (her obituary appears on p. 44), had studied under Limón before coming to Juilliard. The soloists in the Dance Ensemble performance were Jennifer Douglas (BFA '74), Marc Stevens (BFA '72), Angeline Wolf ('73), and David Briggs (BFA '74).

Humphrey was one of the founding faculty members of the Dance Division, and the 1972 concert was dedicated to her legacy. The following passage, one of a number of Humphrey quotes included in the performance program, is from a letter she wrote to *New York Times* critic John Martin in 1943, after he criticized her for putting on an all-Bach program.

Now is the time for me to tell of the nobility that the human spirit is capable of, stress the grace that is in us, give the young dancers a chance to move harmoniously with each other, say in my small way there is hope as long as corners remain where unity prevails ... I picked Bach for music because I still think he has the greatest of all genius for these very qualities of variety held in unity, of grandeur of the human spirit, of grace for fallen man.

The 1972 Juilliard Dance Ensemble program, a tribute to Humphrey, also included her works *The Shakers*, *Day on Earth*, and *Lament for Ignacio Sánchez Mejías*. Neil Varon (BM '71, MM '72, orchestral conducting) led the Juilliard Chamber Orchestra and David Wasser (BM '74, piano) performed Aaron Copland's Piano Sonata for *Day on Earth*. ●

Jeni Dahmus Farah is director of the Juilliard Archives

Juilliard Journal

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