

Juilliard

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JOURNAL



Nathalie Joachim Asks “Ki Moun Ou Ye (Who Are You)?”

Creative Enterprise; *King Arthur*—an HP, Vocal Arts, Drama Collaboration; Prep Commissions; New Dances; Upcoming Events; Life After Juilliard; and More

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LETTER FROM THE EDITOR

Greetings! It's been an action-packed fall, with a full slate of classes and performances taking place on and off campus.

Pictured on the cover is alum and Creative Associate Nathalie Joachim's *Ki moun ou ye*. Having collaborated with students and alums for almost a year, Joachim (MAP '96; Pre-College '01; BM '05, flute; former faculty) created a sound world that evoked the history of Haiti and her family while bringing her latest studio album to theatrical life in performances the first week of the school year (p. 3). Not long afterward, the year's first Juilliard Jam took place, with 40 students from all divisions collaborating to create impromptu performances outside their disciplines (p. 9).

Community members weren't just performing at Juilliard, though. Hundreds also took part in the flurry of festivities across the street as David Geffen Hall, home of the New York Philharmonic, reopened (p. 1). And you'll read more about off-campus performances in this issue and online at juilliard.edu.

The performance season continues at an exhilarating clip as you'll see in the calendar (p. 13). One of many highlights will be Juilliard Opera's performance of pathbreaking composer Missy Mazzoli's *Proving Up* (p. 5). You'll also learn in this issue about the Preparatory

Division's commissioning initiative—dozens of new works by a diverse array of composers who created repertoire for young musicians (p. 20). And we spoke to dance alums Jermaine Spivey and Spenser Theberge, who took part in a new Dance Division residency this fall and are also choreographing for *New Dances: Edition 2022* (p. 18).

Juilliard is a tie that binds us all together, and in that spirit we're launching a new feature in an upcoming issue: *We Met at Juilliard*. Please share your story of how you and Juilliard colleagues began an ongoing artistic collaboration at journal@juilliard.edu. And you may see the hashtag #WeMetAtJuilliard crop up on our social media!

In this season of giving, we celebrate the many generous donors who help make Juilliard possible for more than 95 percent of our students. Want to learn more? See pages 11 and 28. We also hope you'll be tempted by the treats—seasonal and otherwise—in the Juilliard Store Gift Guide (p. 8). And don't forget that faculty, staff, students, alumni, and members all enjoy store discounts.

Wishing you and yours a joyous season and, as always, keep in touch at journal@juilliard.edu.

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Cover: Alums Emily Duncan and Megan Hurley plus students Raphael Zimmerman, Sean Edwards, and Valerie Kim with Nathalie Joachim in *Ki moun ou ye* in September

Back cover: Juilliard Jazz recorded three NPR Tiny Desk concerts; this one featured Endea Owens and the Cookout—pictured are alums Jon Thomas, Owens, Jeffery Miller, and Zoe Obadia



AROUND TOWN

Juilliard Helps Inaugurate New Hall

There's been an added air of excitement this fall due to the grand reopening of Lincoln Center's newly redesigned David Geffen Hall. The festivities took place throughout October, and hundreds of members of the Juilliard community were involved. On this page and the next one, you'll see a few of the Juilliard-related highlights.



Clockwise from top left: Bass-baritone alum Davóne Tines at right with fellow soloists; Anthony McGill, MAP artistic director; students Wynona Wang (piano) and Sterling Elliott (cello); students Anna Handler (conducting) and Jatin Himatsingha (trumpet); MAP and Pre-College singers





One reopening highlight was the premiere of *San Juan Hill: A New York Story*, commissioned by Lincoln Center for the occasion from Etienne Charles (MM '08, jazz studies) for his band, Creole Soul, and the New York Philharmonic. The piece was inspired by the history of the neighborhood—known as San Juan Hill—before the establishment of Lincoln Center displaced its 7,000 economically disadvantaged but culturally thriving people, most of them Black or Hispanic.

There were two opening galas. At the first, MAP and Pre-College High School and Youth choruses performed together, joining a star-studded lineup that included Renée Fleming ('86, voice) and Joaquina Kalukango (Group 40). At the second gala, Jaap van Zweden ('80, violin) conducted the Phil in Beethoven's Ninth Symphony with soloists including bass-baritone Davóne Tines (MM '13, voice).

The Phil's long history with the Ninth, includes giving the symphony its U.S. premiere, in 1846. More than 175 years later, Juilliard loaned parts of its 1824 manuscript of the Ninth—with Beethoven's revisions—for Geffen's opening archival exhibit.

The festivities concluded with a free public Open House weekend. Highlights included the Juilliard Orchestra and Phil members playing works by Anthony Barfield (BM '08, trombone) and Haydn conducted by master's student Anna Handler and David Robertson (director of conducting studies). Anthony McGill (artistic director of MAP) and Creative Associate Jennifer Koh performed *New York Counterpoint* by Steve Reich (Diploma '61, composition). Student performers included members of Juilliard415 and the Isidore Quartet.

It's been an exciting welcome to a venerable neighbor, and Juilliard is looking forward to more collaborations with the Phil and Geffen Hall throughout the year. ●

Clockwise from top left: faculty members and alums from the Phil perform with students; Prep Division performers; concertmaster Frank Huang, an alum and faculty member, with student Ria Honda; Jane Gottlieb with her sacred cargo

PHOTOS: CHRIS LEE (6), LAWRENCE SUMULONG, AND COURTESY OF ANNA ROYZMAN AND JANE GOTTLIEB



JUILLIARD NOW

An Album Comes to Life

BY BRANDON NEAL

Creative Associate
and alum Nathalie
Joachim in *Ki
moun ou ye*

It's early September, and the audience's murmurs fade as the lights dim to reveal a new work in the Willson Theater. The darkness fills with the sounds of chirping crickets, sultry electronic drones, and a shimmering, distant wind chime of seashells. This is how Creative Associate Nathalie Joachim (MAP '96; Pre-College '01; BM '05, flute) transports us into the world of one of her most personal creative projects to date: her second album, *Ki moun ou ye* (*Who are you?*), which was inspired by her Haitian heritage and brought to life at Juilliard.

Ki moun ou ye transfixes with rich vocal lines, thick electronic textures, and luxurious accompaniment. Joachim embedded audio recordings ranging from her personal diary entries to roosters crowing to bridge powerful songs like "Ti nèg" and beautiful ballads like "Zetwal." In one memorable moment, an ensemble of student instrumentalists joined Joachim in a rousing performance of "Pye sapoti a," all singing along in Haitian Creole while beating timbale sticks against terra-cotta pots that were scattered across the stage.

Almost a year earlier, in October 2021, Joachim began the yearlong collaborative journey that would bring her second album to theatrical life. In a series of workshops, Joachim worked with director and choreographer Chanel DaSilva (BFA '08, dance) and a student chamber ensemble to create, orchestrate, and choreograph movement for the interludes and songs that became *Ki moun ou ye*—a fully realized, hour-long theatrical experience.

Learning by Making

As a creative associate, Joachim joins an expanding group of makers who come to Juilliard as artists in residence, engaging in collaborative experiences within the community. Damian Woetzel started the creative associates program when he became president of Juilliard in 2018. Looking back at that moment, he recalled, "I was thinking through how creativity and education overlap and what interdisciplinary work means for education, what it means for the future of the arts, and what it means for students to be exposed across their field and across disciplines entirely. It's about learning by making something. So I began working with deans and faculty members and leadership to identify people who exemplified that spirit of making, that generative quality"—creative associates.

Joachim had participated in the Pre-College centennial gala in 2019 and performed, with Prep Division students, one of her compositions that hearkened back to her history. Thinking back to that performance and how it "came alive on the stage was like a light bulb," Woetzel said. "What if we could find ways to make things together?" Joachim was named a creative associate last year and soon began work with fellow alumna DaSilva and the students on *Ki moun ou ye*.

Creating a Sound World

During the first *Ki moun ou ye* workshops, Joachim only had a handful of sample tracks to share with the students,

the most poignant being a track that featured her late grandmother singing and laughing. This clip offered an important glimpse into the sound world she was hoping to create, one that infused her history into the work by drawing on the power of the voice, the history of Haiti, and her family's farmland.

As the students and Joachim worked to orchestrate those sample tracks, experimenting with long tones and rhythmic passages, director and choreographer DaSilva began devising how she would bring them into the world of

The once conceptual idea was now a theatrical work set on a lush stage

movement. The answer? Slowly. Through stretching and a variety of exercises that encouraged everyone to create their own movements, she began to guide the ensemble—and Joachim—to understand that the power of performance resided not only in the music they were making, but also in their bodies. The chamber ensemble forces, which fluctuated a bit, included students Ipek Karataylioglu (flute), Andrei Caval and Raphael Zimmerman (clarinet), Giuseppe Fu (trombone), Valerie Kim (violin), Cameren Williams (viola), and Sean Edwards (percussion) as well as alums Emily Duncan (flute) and Megan Hurley (horn).

The exploration continued throughout the year, the work evolved, and by performance time, *Ki moun ou ye* had grown significantly. New interludes and songs expanded the heart of the album, and creative team members joined the project, bringing design ideas for lighting (Carolyn Wong), costumes (Márion Talán de la Rosa), and prop styling (Kate Dale). The once conceptual idea was now a theatrical work set on a lush stage full of palm fronds, terra-cotta pots, seashells, and soil.

Enter opening night. The unexpected and exhilarating performance highlighted the collective collaboration and community that Joachim, DaSilva, and the students built with one another over the course of their year together. *Ki moun ou ye* took them—and us all—from the studios of Juilliard to the beautiful Haitian countryside, all while pondering the question "Who are you?" ●

Brandon Neal is a producer in the Office of the President



JUILLIARD NOW

Mazzoli Opera Comes to Juilliard



Juilliard Opera presents Missy Mazzoli's *Proving Up* February 15-19, directed by faculty member Mary Birnbaum and conducted by Steven Osgood.

Mazzoli wrote *Proving Up*, her third opera, with librettist and longtime collaborator Royce Vavrek, in 2018. A co-commission of the Washington National Opera, Opera Omaha, and Columbia University's Miller Theatre, the work considers the meaning and achievability of the American dream through the lives of the fictional Zegner family. Despite their best efforts, the Zegners find themselves impoverished and undermined by fate as they strive to "prove up" and, per the Homestead Act of 1862, acquire the deed to their five-year-old Nebraskan settlement.

Mazzoli spoke with *Journal* assistant editor Joshua Simka (BM '14, voice) about the opera, her creative process, and finding ways to open careers in the arts to young people of any background. She had just returned to New York City from Oslo, where the Norwegian National Opera gave the world premiere of another opera she wrote with Vavrek, *The Listeners*, which explores our eagerness to feel like we belong and how dangerous, charismatic leaders can exploit a divided public.

BY JOSHUA SIMKA

Had you always wanted to be a composer?

As soon as I started playing piano, when I was about 7, I decided that I was going to have a life in music. It seemed composing would allow me to be creative—and in opera, I'm dealing with theater and philosophy and psychology and visual art at the same time.

Do you come from a musical family?

Not at all! My parents were schoolteachers. One thing I'm committed to is finding people who don't come from especially musical families, which can feel like a disadvantage, though there are disadvantages to being brought up in a musical family, too, which I'm not ignoring. When I was getting into professional life, I realized that not always having someone to show me the way turned out to be a good thing. If anyone's reading this and doesn't have musical parents, I'm here for you!

How did it turn out to be a good thing?

Because I was forced to find my own path—which is my source of strength now, at age 41. I feel like I'm making exactly the art I want to make. That was hard-won and came out of really having to carve out every opportunity and figure out what I was supposed to do next. So while it wasn't easy, again, one of my big goals is to make the path easier for young people—especially ones who don't come from



Mazzoli with President
Damian Woetzel at a 2021
Juilliard Orchestra reading

musical families or from means. Classical music is still heavily skewed toward wealthy families, and I'm interested in finding ways to challenge that and to open it up to everybody.

What do you hope gets through to people who see *Proving Up*?

There are a couple different themes. The big one is: What does the American dream mean for most people? In the opera, we're looking at the American dream's sort of origins, you know, at the time of westward expansion and the Homestead Act. *Proving Up* questions the validity of the American dream and lays bare the fact that this American dream, from its beginning, was built on the backs of oppressed people. This was a moment of incredible violence—an idea sold to people under false pretenses. Obviously the whole idea of westward expansion into these so-called uninhabited territories is completely false. There were already a lot of people living there in indigenous communities and they were displaced. There's also the theme that the settlers, most of whom were poor, were weaponized to expand the territory of white America, a pattern that repeats itself throughout history. Karen Russell was inspired to write the story on which *Proving Up* is based after the subprime mortgage crisis, which led to the Great Recession, in 2008. And I was composing right

before Trump was elected. Over and over, the story is newly relevant in how it exposes the harsh realities of American life and the gap between the dream that we're sold and the reality for most people.

Take us into your compositional process.

It took about a year to write the music for *Proving Up*. There's always a lot of work ahead of time to create the libretto and get the rights. I'm currently working on a commission for the Metropolitan Opera, for instance. I have the libretto and I write all over it. And then I work a lot with staff paper—writing things down, and then there's a lot of big, crazy sheets of paper where I'm scribbling notes and mapping out each scene. So there's a lot of planning, but I also sit down and improvise and then create a structure based on which ideas grab me. Then I move pretty quickly into notation software. It's truly a brainstorming exercise. Looking for how the music can serve the drama, you get really into these questions that are unanswerable. For *Proving Up*: What is the sound of drought? What is the sound of extreme grief? There's no one answer to these questions, but they lead me to some interesting sonic places. Benjamin Britten was a big influence for me—*The Turn of the Screw*, of course, but also *Peter Grimes*, where the sound of the ocean is really embedded in the score. It's hard to describe, but you feel like *Peter Grimes* is an ocean

piece and the ocean's always right next to you. I love works that do that!

What kind of challenges do you anticipate for the student musicians?

The Sodbuster, who's the villain in the piece, has this epic 20-minute scene where he's constantly singing. He doesn't appear until 40 minutes into the show but then is singing for the rest of it. It's hard, especially for young singers, to maintain that kind of intensity. For the instrumentalists, *Proving Up* isn't going to be the hardest thing they've played, but it's not going to be the easiest. There are a lot of contemporary techniques that create drama—the sounds of evaporation and dryness paint the landscape, and that has to happen through the orchestra. So there's a harpsichord, there are harmonicas, there's *col legno* technique on the strings, and that all contributes to this crispy, dry, drought scenario.

How did you and Royce come up with the *Proving Up* libretto?

We were both reading Karen Russell's book of short stories—including "Proving Up"—called *Vampires in the Lemon Grove*. I was hesitant to go with this particular story because it has a blizzard in it. And a horse! So I asked Royce if we could really make this happen on a smaller opera budget, and he thought we could. And those moments of the blizzard and the horse have been the most beautiful things to watch directors manage. Sometimes the horse is a chair. Sometimes it's a sawhorse. I've seen the horse

constructed of detritus on stage. And the blizzard—sometimes it's projection, sometimes it's people with cups of water. All these theatrical devices bring to life something that feels like it'd be impossible.

You've mentioned the commission you're working on for the Met—in 2018, you were one of the first two women to receive a mainstage commission from the Met. And *Proving Up* will be the first fully staged opera by a female composer to be presented by Juilliard Opera. How does it feel to be leading the way for women composers?

During a preshow talk for *The Listeners*, they said I was the first woman to ever have a commission on the Norwegian National Opera main stage. So all over the world, I'm often the first. It's a weird feeling. I think that institutions like conservatories, orchestras, and opera companies need to look at why we have so few women composers. It's the joy of my life to have my work performed anywhere—but it only makes sense if I'm not the last woman that they commission. It's like—OK, you've programmed your first woman. How are you going to program more of us? There are a lot of people writing opera and a lot of women writing opera, a lot of people who are not white writing opera. And if anyone needs suggestions about who could come next, I have ideas. ●

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



Mazzoli with Jherrard Hardeman (Graduate Diploma '22, conducting) and Creative Associate Jennifer Koh at the 2021 orchestra reading

PHOTOS: ERIN BALANO



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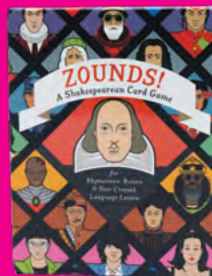
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JUILLIARD NOW

Juilliard Jam: Collaboration and Creation



BY BRANDON NEAL
WITH MAYA FORTUNE

The first day of school welcomed our community back to campus in an increasingly post-pandemic world, with eased restrictions around performance and gatherings along with more opportunities that would allow us to unmask and see each other's faces. A few days later, the Juilliard Jam was one of the first chances for the community to explore this less restricted world, inviting students to engage in collaborative experimentation.

Led by the Drama Division with support from the Office of the President, the Juilliard Jam is a cross-divisional event that brings students from music, dance, and drama together for an evening of art-making, with everyone encouraged to step outside their comfort zones. It's held in studios throughout the third floor, and students are challenged to create short pieces that culminate in a collective showing.

When the roughly 40 students who signed up for the Jam arrived, they were assigned to studio spaces and divided into groups that intentionally included representatives from

multiple divisions. Once they went into their studios, the groups were given a thematic prompt and an ingredients list of elements to incorporate into a three-to-five-minute piece. Then they had a whirlwind 45 minutes to brainstorm and create together.

The Jam participants did not disappoint! At the end of the rehearsal process, the groups reconvened in the Willson Theater and presented remarkable and touching performances.

One group crafted a theatrical avant-garde piece that comically segued into a festive rendition of Lerner and Loewe's "Almost Like Being in Love" accompanied by gong crashes, a thunder machine, and some impressive dance moves.

Another group plunged the audience into darkness and utilized the power of their tablets, laptops, and cell phones to illuminate their piece. Some members of the group flitted

in and out of the darkness while others remained stationary, lit only by the glow of their devices. The effect created an intimate and subtle presentation, showcasing the artists individually and collectively.

All in all, what makes the Juilliard Jam special is the emphasis on dreaming and boundless creation. The purpose is to provide a unique, fun opportunity for students to experiment, create outside their disciplines, work with new collaborators, and discover sides of themselves that they may not have previously explored—or that they haven't pursued recently.

Fourth-year drama student Rodd Cyrus has participated in the Jam every year he's been at Juilliard. "It's such an exciting way to get to meet students in other divisions," he says. "I used to dance and sing before I came to Juilliard to pursue acting, so I love that it gives me an opportunity to explore disciplines I don't get to use as much in my classes."

For playwriting fellow Nia Akilah Robinson, part of the appeal is that the Jam gave her "time to see in-progress, original works from students who've more than likely never met because they are of different artistic disciplines." Yet somehow, she adds, "we discovered a way co-create art. Now, walking around school, I have more people I can wave to. And I love it."

"Juilliard Jam is one of the best ways to understand the depth of talent at the school," says second-year master's student Marshall Estrin (BM '21, composition). "We spend most of our time in our own artistic lanes but the level of creativity at Juilliard almost always exceeds the domains of our primary pursuits. It's wonderful that Juilliard provides a warm, collaborative venue for all our interests and abilities." ●

Brandon Neal is a producer and Maya Fortune is an apprentice, both in the Office of the President



JULLIARD DIGEST

BOARD UPDATES

The 2022-23 school year is well underway in the boardroom as well as in the performance spaces, with trustees having elected two alums as vice chairs, Laura Linney (Group 39) and Julie Anne Choi (BM '85, MM '86, piano), both longtime board members. This follows on the election of Vincent Mai as chair earlier this year. The board also welcomed two new alumni members, Jon Batiste (BM '08, MM '11, jazz studies) and Anne Akiko Meyers (Pre-College '87; Certificate '90, violin). That brings to six the number of alums serving as Juilliard trustees. The others are Rondi Charleston (Group 9; BM '02, voice) and Camille Zamora (MM '02, voice, Artist Diploma '04, opera studies).



Support Our Students!

Did you know that contributions make it possible for more than 95 percent of students to receive financial aid? Without the incredible generosity of donors, a Juilliard education would be out of reach for many of our students. We hope you will consider making a tax-deductible gift to our year-end appeal. When you do so, you'll be a part of the collective of patrons who believe in the next generation of performing artists.

You can give online at giving.juilliard.edu/donate or call (212) 799-5000, ext. 278.

JUILLIARD SUMMER PROGRAMS

This year's summer learning opportunities for artists of various ages and skill levels take place at Juilliard unless otherwise noted. For more details including tuition, financial aid availability, and application deadlines, go to juilliard.edu/summer.

Juilliard String Quartet Seminar

This weeklong seminar fosters the artistic growth of pre-formed, pre-professional string quartets, who are coached and mentored by members of the Juilliard String Quartet and also work with other participating quartets (May 12-16; applications due January 2)

Starling-DeLay Symposium

This biennial symposium—for professional violinists, teachers, and postgraduate and college students—features master classes, recitals, and workshops and is dedicated to the legacy of renowned teacher Dorothy DeLay (May 22-27; applications open December 1)

Juilliard Extension

Virtual courses for students ages 14-18 including basic and college-level ear training and music theory and analysis as well as classes that can help with Advanced Placement exam prep and may be eligible for college credit (various dates May 30-August 11; applications due May 17)

Summer Performing Arts With Juilliard at Nord Anglia Schools

Two-week sessions hosted by Nord Anglia Education at Windermere Preparatory School in Orlando for ages 12-18 at varying skill levels (Session 1: Drama, Piano, Voice, June 25-July 8; Session 2: Dance, Musical Theater, July 9-22; applications are open)

Sphinx Performance Academy at Juilliard

A full-scholarship chamber orchestra and solo repertoire program for string players ages 11-17 from underrepresented backgrounds in the classical music field (July 8-21; to apply, go to sphinxmusic.org/sphinx-performance-academy)

Summer Percussion Seminar

A two-week intensive for advanced percussionists who are at least 15 years old but haven't graduated from high school (July 9-23; applications due February 1)

Summer Dance Intensive

A three-week program for advanced dancers in grades 9-11 who have significant prior training in classical ballet (July 9-28; applications due December 15)

WOMEN IN ART AND MUSIC SYMPOSIUM



Portrait of Lucia Bonasoni Garzoni, c. 1590, courtesy of the National Gallery of Art

Juilliard and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC, are co-hosting a global interdisciplinary symposium next fall on women in art and music in the 15th to 17th centuries—and are looking for scholars to submit papers for it. The goal of the conference is to think broadly about women as creators, as part of the cultural and global economy, and as experts in their field. Since visual art and musical performance were so tightly enmeshed at that time as to form their own language, particularly in women-centered spaces, this project seeks a new way of addressing that shared space.

How does reading art and music as coexistent entities enhance understanding of women's standing in the early modern era? When women depicted or included other women in their art, what were the societal ramifications? How did art and music-making offer women pathways for social advancement or even independence in the early modern period? How did issues of social class and race, in addition to gender, play into possible advances for women on the global stage in art and music?

The hope is that having a museum and a conservatory co-host the conference will help to answer some of these questions in a lively and engaging symposium, which will be held on separate days in October 2023 at Juilliard and at the National Gallery. Live music will illustrate how crucial musical performance is to the study of music and the sister arts in the early modern period. Historical Performance musicians and the ensemble Sonnambula will be on hand at both institutions to play any music discussed in papers, and there will also be public performances.

The organizers invite paper submissions from scholars across the humanities that engage with early modern women as artists and/or musicians from the disciplines of history, music history, historical performance, and art history in addition to other relevant disciplines. Papers are encouraged that consider cross-cultural connections in how they address artmaking and performance in both secular and religious contexts in Africa, the Americas, Asia, Europe, and beyond. Proposals that include music or performance as part of the talk are welcome. A selection of papers will be published following the conference in an edited volume that will be distributed by Yale University Press.

The deadline for submissions is December 9; more information can be found at juilliard.edu or by contacting Elizabeth Weinfeld, professor of music history, at eweinfeld@juilliard.edu ●



JUILLIARD NOW

Tianjin Kicks Off School Year



The Tianjin Juilliard School (TJS) welcomed 73 graduate students this fall, including 39 first-years and 34 returning students. They hail from 11 countries: Chile, China, Australia, Japan, Mexico, South Korea, the U.S., Uzbekistan, Singapore, Thailand, and Vietnam. The TJS Pre-College, now in its fourth year, has 140 students.

TJS hosted its first outdoor concert in July (at left)—with a repertoire of Shostakovich; Chinese folk songs for violin; and selections from string quartets by Haydn, Ravel, and Dvorák—and more than 1,000 people in attendance. And in late September, the school's new resident conductor, Ken Lam (below left), led the year's first Tianjin Juilliard Orchestra concert, featuring Schubert's "Unfinished" Symphony and Beethoven's Second Symphony at the Tianjin Juilliard Concert Hall. Lam was named the school's director of orchestral studies in June. ●



Four TJS Pre-College alums are now enrolled at Juilliard in New York: first-year composer Yuchan (Melissa) Li, third-year clarinetist Jingrui (Phoebe) Liu, second-year trumpeter Tianyu Wang, and first-year pianist Shiqin Wang

PHOTOS: SHENGYI VISUAL (2), DUSTIN LIM

Upcoming Performances

Over the course of this academic year, more than 700 performances will take place, from student recitals to multidepartment extravaganzas. You'll find some highlights in the next few pages and in issues of the *Journal* throughout the year. All of these performances take place at Juilliard unless otherwise noted. Please see juilliard.edu/calendar for box office, livestream, and other up-to-date performance details.

PHOTO: ERIN BAIANO

DANCE

New Dances: Edition 2022 world premieres created for dance students by Chanel DaSilva (BFA '08, dance; first-years), Sidra Bell (second-years), Jamar Roberts (third-years), and Jermaine Spivey (BFA '02, dance) and Spenser Theberge (BFA '09, dance) (fourth-years) (Dec. 7-11; see article on p. 18)

Spring Dances Camille A. Brown's *City of Rain* (2010), *Political Mother* (excerpt) by Hofesh Shechter (2010), *Blink of an Eye* (excerpt) by Medhi Walerski (2011), and *In Creases* (2012) by Justin Peck (Mar. 22-25)

Senior Production (Apr. 21-23)

Choreographic Honors (May 12-13)

Senior Graduation Concert (May 15)

DRAMA

Fourth-Year Plays

Christina Anderson's *How to Catch Creation* directed by Raz Golden (Dec. 15-18)

Ayad Akhtar's *The Who & The What* directed by Aneesha Kudtarkar (Feb. 16-19)

Third-Year Plays

Third-Year Spring Play 1 (Apr. 19-22)

Third-Year Spring Play 2 (May 5-7)

VOCAL ARTS

Master Class With Speranza Scappucci

(Dec. 1)

Also livestreamed

Purcell's King Arthur directed by Lionel Meunier and featuring Juilliard singers and Juilliard415 (Feb. 11; see article on p. 24)
Also livestreamed

Juilliard Songbook (Feb. 23)
Also livestreamed

Vocal Arts Honors Recital

(Mar. 15 at Merkin Concert Hall at Kaufman Music Center)
Also livestreamed

Third-Year Recitals (Mar. 20 and 22)
Also livestreamed

First-Year Songbook (Mar. 30)
Also livestreamed

Alice Tully Vocal Arts Recital featuring soprano Mikaela Bennett and pianist Adam Rothenberg (Apr. 13)

New York Festival of Song (NYFOS) at Juilliard coached, curated, and performed by Steven Blier (May 3-4)

Juilliard Opera

Missy Mazzoli's *Proving Up* directed by Mary Birnbaum; conducted by Steven Osgood (Feb. 15, 17, 19; see article on p. 5)

Puccini's *Suor Angelica* and *Gianni Schicchi* directed by John Giampietro; Keri-Lynn Wilson conducts the singers and the Juilliard Orchestra (Apr. 18, 20, 22)

JUILLIARD ORCHESTRA

Speranza Scappucci conducts Martucci's *Notturmo*, Brahms' Piano Concerto No. 1 in D Minor, and Respighi's *Pines of Rome* (Dec. 5)

Bertrand de Billy conducts Messiaen's *Les offrandes oubliées*, Bizet's Symphony No. 1 in C Major, and Berlioz's *Symphonie fantastique* (Jan. 26)

Roderick Cox conducts Debussy's *La mer*, Prokofiev's Violin Concerto No. 1 in D Major, and Dawson's *Negro Folk Symphony* (Feb. 4)
Also livestreamed

Carlos Miguel Prieto conducts Gabriela Ortiz's *Tzam*; Beethoven's Piano Concerto No. 5, "Emperor," with soloist Juhee Lim; and Shostakovich's Symphony No. 9 (Feb. 18)
Also livestreamed

Jeffrey Milarsky conducts four world premieres by student composers (Mar. 27)
Also livestreamed

Simone Young conducts John Corigliano's Piano Concerto, Unsuk Chin's *Frontispiece*, and Strauss' *Tod und Verklärung* (Apr. 17)
Also livestreamed

David Robertson conducts the commencement concert, featuring John Adams' *Harmonielehre* and other works (May 18 at David Geffen Hall)

CHAMBER MUSIC, ENSEMBLES, RECITALS

Leo B. Ruiz Memorial Recital

Jordan Bak, viola, and Janice Carissa, piano, perform Falla's *Siete canciones populares españolas*; Takemitsu's *A String Around Autumn*, arr. Toshio Hosokawa; Tyson Davis' *Tableau XII* for solo viola; Alvin Singleton's *Argorou IV* for solo viola; H. Leslie Adams' *L'Extase D'Amour*; and Bax's Viola Sonata, GP 251 (Dec. 6 at Weill Recital Hall at Carnegie Hall)

Fortepiano Chamber Music coached by Audrey Axinn (Dec. 11, May 7)

Juilliard Wind Orchestra Alan Kay conducts Françaix's *9 pieces caractéristiques*, Jeff Scott's *Sacred Women*, and Milhaud's *La création du monde* (Dec. 11)

Chamber Music Society of Lincoln Center Master Classes, held at the Daniel and Joanna S. Rose Studio at Lincoln Center
With Misha Amory (Dec. 15)
With Ken Noda (Feb. 13)
With Jaime Laredo and Sharon Robinson (Apr. 3)
With David Shifrin (May 3)

Save the Dates

Juilliard Gala (Apr. 26)
Commencement (May 19)

ChamberFest (Jan. 9-11)

Ensemble Connect (Jan. 12)
Also livestreamed

String Quartet Haydn-a-thon
featuring students in the String
Quartet Survey (Jan. 23, 24, 26, 27)
Also livestreamed

Saidenberg Faculty Recitals

Lydia Brown, Collaborative Piano;
Radovan Vlatkovic, horn; and Miles
Mykkanen, tenor (Feb. 2)
Also livestreamed

Hsin-Yun Huang, Wu Man, and
Li Liang Project (Feb. 12)

Juilliard String Quartet playing
Mendelssohn's String Quartet No.
6, Op. 80; the New York premiere of
Tyson Davis' String Quartet No. 2;
and Dvorák's String Quartet No. 14,
Op. 105 (Apr. 18)
Also livestreamed

Juilliard Chamber Orchestra

with lead coach Eric Bartlett performs
Melinda Wagner's *Little Moonhead*;
Rodrigo's *Concierto de Aranjuez*; and
Mozart's Symphony No. 35, "Haffner"
(Feb. 19 at West Side Presbyterian
Church, Ridgewood, New Jersey;
Feb. 23)
Also livestreamed

Mini-ChamberFest (Mar. 13-15)

Organ Department Recital
(Mar. 30 at Church of Saint Mary
the Virgin)

American Brass Quintet (Mar. 20)
Also livestreamed

Gerschen Cohen Violin Recital
featuring Timothy Chooi (Apr. 11 at
Weill Recital Hall at Carnegie Hall)

Mixed Ensembles Concerts
coached by Carol Wincenc (Apr. 16)
Also livestreamed

**American Brass Quintet Seminar
Recital** (Apr. 24)

Honors Chamber Music (Apr. 28)

String Quartet Beethoven-a-thon
(Apr. 29 at the Bruno Walter
Auditorium at the New York Public
Library for Performing Arts at
Lincoln Center)

**Graduate String Quartet in
Residence** Ivalas Quartet
(Lisa Arnhold fellows) (May 17 at
Weill Recital Hall at Carnegie Hall)

Series**Wednesdays at One**

Honors Chamber Music (Dec. 7)
ChamberFest (Jan. 11)
Lab Orchestra (Feb. 22)
Music for Piano (Mar. 15)
Wind Orchestra (Mar. 22)
Vocal Arts (Apr. 5)
Percussion Ensemble (Apr. 12)
Music for Brass (Apr. 19)
Chamber Music (Apr. 26)
Pre-College Chamber Music (May 3)
All livestreamed

Liederabend (Dec. 13, Feb. 22,
Mar. 23, Apr. 24)
All livestreamed

Sonatenabend (Jan. 25, Feb. 15,
Mar. 29, Apr. 12)
All livestreamed

**CONTEMPORARY MUSIC****AXIOM**

Jeffrey Milarsky conducts
Hindemith's Kammermusik No. 1,
the world premiere of Jordyn
Gallinek's *The barren darkness of
his heart*, Takemitsu's *Nostalgia*,
and Schoenberg's Cello Concerto
(after Monn) (Dec. 10)

Jeffrey Milarsky conducts Joan
Tower's *Rising*, Wuorinen's *New York
Notes*, and Ives' *Three Places in
New England* (Jan. 30)
All livestreamed

Blueprint Fellowship Concert
(Dec. 11 at National Sawdust)

David Robertson conducts
Stravinsky's *L'histoire du soldat* and
Wynton Marsalis' *A Fiddler's Tale*
(Jan. 19)

Terry Riley's *In C* a live collaboration
between the New York and Tianjin
Juilliard campuses featuring the
Center for Innovation in the Arts
(Feb. 6)
Also livestreamed

John Corigliano @ 85 (Feb. 8)
Also livestreamed

**Spotlight on Composer Reena
Esmail** (March 30)
Also livestreamed

Theater Etudes the culmination
of Amy Beth Kirsten's cross-genre
class (April 13)
Also livestreamed



PHOTOS: T. CHARLES ERICKSON; RACHEL PAPO



JAZZ

Juilliard Jazz Orchestra

Everything Is Sound: Hermeto Pascoal with guest conductor Jovino Santos Neto (Dec. 13)
Also livestreamed

The Ever Fonky Lowdown with guest conductor Damien Sneed (Jan. 14)
Also livestreamed

21st-Century Compositions for Jazz Orchestra with guest conductor Darcy James Argue (Feb. 10)
Also livestreamed

Ellington Suites and Rare Gems with guest conductor Andy Farber (May 9-12 at Dizzy's Club)

Juilliard Jazz Ensembles

What We Hear: Student Compositions (Dec. 6)
Also livestreamed

The Music of George Russell and George Shearing (Dec. 12 at Dizzy's Club)

O Bruxo: Hermeto Pascoal (Jan. 24)
Also livestreamed

The Music of Bud Powell (Feb. 20 at Dizzy's Club)

Ballads, Blues, Burlesque, and Boleros (Mar. 27 at Dizzy's Club)

Literature and Music (Mar. 28)
Also livestreamed

Women of Color in Jazz (Apr. 11)
Also livestreamed

HISTORICAL PERFORMANCE

Master Class With Masaaki Suzuki (Dec. 2)

Laurence Cummings conducts Juilliard415 in The Splendors of Dresden as part of the Music Before 1800 series (Dec. 11 at Corpus Christi Church)

Monday at Seven (Dec. 19 at Holy Trinity Lutheran Church)

Tuesday at Twelve (Dec. 20 at Holy Trinity Lutheran Church)

Purcell's *King Arthur* directed by Lionel Meunier and featuring Juilliard singers and Juilliard415 (Feb. 11; see article on p. 24)
Also livestreamed

The Art of Conversation: Chamber Music With the 18th-Century Schantz Viennese Fortepiano (Feb. 23)

Laurence Equilbey conducts Juilliard415 in The Classical Style: Vienna at the Turn of the 19th Century (Apr. 1)

Moving Through Time: Baroque Dances Old and New (May 1)

PREPARATORY DIVISION

Pre-College Chamber Music (Dec. 3 and 10, Feb. 25, Apr. 29, May 6, May 13)

Pre-College Winter Songbook (Dec. 3)
Also livestreamed

MAP Chamber Music (Dec. 10)

Pre-College Percussion Ensemble (Dec. 10, Apr. 30)
Also livestreamed

Pre-College Composition (Dec. 17; Jan. 28; Feb. 25; Apr. 1, 22, and 29)

Pre-College String Orchestra conducted by Nico Olarte-Hayes (Dec. 17, May 13)
Also livestreamed

MAP Chorus directed by Adrian Rodriguez (Dec. 17 and Apr. 22 at Abyssinian Baptist Church)

Pre-College Symphony conducted by graduate conducting student Euan Shields (Dec. 17), Tito Muñoz (Feb. 25), and Adam Glaser (Apr. 29) and Also livestreamed

Pre-College Orchestra conducted by Adam Glaser (Dec. 19) and David Robertson (May 20)

Pre-College Youth Chorus (Feb. 4, Apr. 29)
Also livestreamed

MAP Wind Ensemble, String Ensemble, and Orchestra conducted by Terry Szor and Catherine Birke (Jan. 21, Apr. 29)
Also livestreamed

Pre-College Opera Scenes (Apr. 15)
Also livestreamed

MAP Composers' Showcase (Apr. 15)

Pre-College Chamber Music (May 6)

MAP Orchestra With the New York Philharmonic: Composing Inclusion Concert featuring world premieres by Trevor Weston, James Díaz, and Jordyn Davis (May 6 at David Geffen Hall)

Pre-College High School Chorus directed by Patrick Romano (May 6)

EXTENSION

Juilliard Extension Showcases featuring Extension students from piano, voice, drama, guitar, and composition classes and repertoire from various styles and genres (Dec. 18, May 21) ●



PHOTOS: ERIN BALANO



JULLIARD NOW

Q&A With Jermaine Spivey and Spenser Theberge



Jermaine
Spivey (above)
and Spenser
Theberge

The Dance Division launched a new artists inresidency program this fall in tandem with the annual New Dances concerts, which take place December 7-11 (see box for details). This residency is designed to allow professional artists to spend a semester teaching, choreographing, and engaging with students. As the inaugural residents, Jermaine Spivey (BFA '02, dance) and SpenserTheberge (BFA '09, dance) have brought their experience working as dancers, choreographers, and educators to the classes they're teaching at Juilliard (Ballet Lab and Solo and Duet Repertory) as well as into their choreographic process creating a world premiere New Dances work for the class of 2023. Both have been members of, guest artists with, and choreographed for leading companies around the world, including Kidd Pivot and the Forsythe Company to name just a few.

It has been "an absolute joy to have Spenser and Jermaine creating with our students while being fully integrated into our curricular program," said Alicia Graf Mack, dean and director of the Dance Division. "They're helping the dancers make necessary connections between their classroom material and performance work, and I love watching them bring their talent, knowledge and light to all of our spaces."

Shortly after New Dances rehearsals began, Alexandra Tweedley, the Dance Division's assistant director, sat down with Jermaine and Spenser to discuss the residency and rehearsal process.

PHOTOS: ERIN BALANO

BY ALEXANDRA TWEEDLEY

How does it feel to be back at Juilliard?

Spenser: It feels familiar and brand new at the same time—the people are new and the program has evolved. And it's so exciting to feel change in a place that feels so important to my own history.

Jermaine: It's been a great chance to put into practice things I'm now realizing I learned at school. I see and hear myself saying things that Risa Steinberg (BFA '72, dance; faculty 1987-present), Benjamin Harkavy (Dance Division director 1990-2002), and others were talking about while I was a student. It can take a long time for things to settle in and to understand what you're learning, but now it feels like I'm part of the lineage.

What's excited you most about being artists in residence?

Spenser: It's a huge honor. Jermaine and I have been able to spend so much time in class and in process with the fourth-years—we're really getting to know each other. We're just a few days into New Dances, but it feels like we're farther. And that's because we've already spent so much time working together this fall that we've already established a shared value system and community.

Jermaine: It's been so inspiring to see the students working in the first days of rehearsal. We're making something on them, for them, and about them, so it's all about what we realize together. And working with the dancers who are in their last year, when everything they do is so special, is especially fun because we both remember what that felt like. There's a great energy and movement in the school, and it's an honor to be here and have the opportunity to contribute. We're extremely grateful to everyone who's made this opportunity possible.

How has it been teaching?

Jermaine: It's interesting to see how the students process information. We've been telling them to take this time they have left to practice and train on how to learn. It's not only about becoming a better dancer but also a way to train yourself how to think. Processing and learning material is so important—this is what I learned here 20 years ago, I now realize.

Spenser: Sometimes I feel I remember exactly what it felt like on a particular day of my fourth year. Knowing when certain feelings come into the picture—excitement, nervousness, anxiousness—I have an impulse to solve that for them, but in reality, we're all meant to go through these phases, and the fourth year has so many of them in such rapid succession. Patience is really hard, but being patient with your work, your expectations, and your opportunities turns into longevity. I wish that for them.

How has the start of the New Dances process been?

Jermaine: Fun! It feels like a lot has happened but it's moving fast. I'm also making the music for our piece, so I'm in a constant loop of thinking about it.

Spenser: We've focused so far on ways of moving. Early in the process, there are so many unknowns, so I start to imagine different routes and wonder which one best serves the students and the work. That can be a hard moment because there are so many avenues to go down but also an exciting one because it's full of possibility.

Are there residency takeaways you hope to incorporate into your own artistic practice?

Spenser: I've really found the value of through lines and looking for what's shared between experiences. When you zoom in on what we talk about in Ballet Lab, the rep I'm teaching in my Solo and Duet rep class, and the New Dances rehearsal process, you see connections you might not find on the surface. It's so amazing combining these different aspects with the same group of people. It's all a part of our language building.

Jermaine: I'm also noticing there has to be change. Everything feels very different each year of being a Juilliard student. I'm reminded that when you do something and go somewhere else, you leave some things and hold on to others. It's good to acknowledge we can't keep everything, and it's important for your artistic practice and body and life changes that you continue to work with what it is versus what was.

Spenser: The dancers feel nostalgic for the experience they've had and nervous for what they don't know. You can be all of those things in one moment. It's about kindness for yourself and about realizing you can do the work as you are. **Jermaine:** We're also talking about dancing the specificity. Specificity isn't meant to lock you in but instead be a frame to expand your artistry. We're always working on that. ●

Alexandra Tweedley is assistant director of the Dance Division



New Dances: Edition 2022
December 7-11;
juilliard.edu/calendar for tickets

Choreographers

Chanel DaSilva (BFA '08, dance)—first-years

Sidra Bell—second-years

Jamar Roberts—third-years

Jermaine Spivey (BFA '02, dance)
and Spenser Theberge (BFA '09, dance)—
fourth-years



JUILLIARD NOW

Prep Division Commissions Broaden Field



The Preparatory Division's Commissioning Initiative is well underway, with a yearlong series of concerts that began in October. The goal of the initiative is to make lasting, excellent, and inclusive contributions to the repertoire studied and performed by young musicians. That's being accomplished by commissioning 31 works by composers from a range of genders, ethnicities, backgrounds, and generations. The works—all solos and etudes—will support the musical development of students ages 8-18. Upcoming performances of the commissions include the Pre-College Winter Songbook (December 3), Pre-College Percussion Ensemble (December 10), and Pre-College Viola Studio (April 22) concerts (see the calendar on p. 13). A final concert will take place next fall.

"New original compositions are essential for guaranteeing an engaging and prosperous future for concert classical music," says faculty member Manuel Sosa (BM '91, MM '94, DMA '02, composition). "We will find both the musicians and the audiences of the future not only through the works themselves but also through the young performers preparing these works." Sosa's piece *Stillarum* was premiered by Matthew Lewis (MM '90, DMA '95, organ) in November.

Each new work was developed in consultation with Preparatory Division faculty members to create either a new performance piece or set of etudes that are exciting to play

and appropriately challenging for students of intermediate to advanced levels of musical development. In all, there will be 19 instrumental or vocal solo works of approximately 6-8 minutes in length for each Pre-College department and 12 books of 8-12 instrumental etudes for each department in the Music Advancement Program (MAP).

"Increasing the diversity of composers introduced to young musicians is central to the creation of a more inclusive future, and we are grateful to this talented group of composers for partnering with us to forward that mission," said Weston Sprott, dean and director of the Preparatory Division, which includes Pre-College and MAP. "These commissions continue the broader effort across Juilliard to meaningfully elevate talented creators from every walk of life."

"Growing up, I didn't know of any composers that looked like me," said Nina Shekhar, a composer for the project who's working on her PhD in music at Princeton University. "It's wonderful to have the opportunity to write pieces for young people—for them to see themselves represented in the music that they're performing and to be able to learn pieces that were written especially for them." Shekhar's *Hush* for harp was premiered by June Han (DMA '04, harp) in November.

The initiative is "incredibly exciting not only for its celebration of diverse and living artists but also for its role in introducing inclusive contemporary music to our students," said faculty member Francesca dePasquale (MM '14, violin), whose work for the project will premiere next fall.

Other alumni whose works are being created as part of the initiative are first-year master's student Horacio Fernández Vázquez (BM '22, composition), Jessica Meyer (BM '96, MM '98, viola), Huang Ruo (MM '02, DMA '08, composition), Joshua Pantoja (BM '04, horn), Wayne J. du Maine (BM '89, MM '91, trumpet), and Ehren Valmé (BM '21, trombone). ●



For more about the concerts, go to juilliard.edu/calendar

PHOTO: ERIN BAIANO



JUILLIARD NOW

Bringing Juilliard to Young Dancers

BY ALICIA GRAF MACK

When I assumed the role of dean and director of Juilliard's Dance Division, in 2018, I envisioned building upon the school's legacy of artistic excellence while allowing the joy of dance to stand at the forefront of the student experience. I also imagined a vibrant environment where the Dance Division regularly engaged with the greater community outside of our campus. We are blessed with some of the most gifted teaching artists in the world and the most accomplished and generous students and alumni. It is our responsibility to share our riches of resources with all young people who express a passion for movement.

With this mission in mind, last spring, I pitched the idea of piloting the Juilliard Dance Experience, a one-day intensive that provided a glimpse into the division. We would invite young dancers, ages 10-18, and emphasize that no audition would be required to participate. Immediately, our dedicated dance staff and the Juilliard K-12 Programs and Initiatives team started mobilizing to bring the vision of the Juilliard Dance Experience into reality. With invaluable support from the admissions and public affairs departments, we created a webpage, advertised the intensive on our various social media channels and local publications, and developed a mechanism for accepting students. The Juilliard Dance Experience registration opened in August, and to our surprise, quickly sold out. We ended up with 200 students enrolled, and the values of access and equity led the way: there were full and half scholarships for more than 30 percent of the registrants.

So at 8:15am on a September morning, I walked toward Juilliard to find large groups of young people and their

families waiting for the 65th Street doors to open. I ascended the stairs and stood at the security desk with Kevin Challenger, our lead public safety officer, and beamed with happiness as we greeted each dancer. They came from 28 states and 4 countries, well beyond our targeted tristate area, which was an awesome reminder of the global reach of our school and the ability of dance to inspire across multiple demographics.

The day started with my visiting all six dance studios to thank everyone for coming. From there, the dance faculty, alumni, and current students did what they do best—energize and uplift. Mimicking the diversity of the BFA curriculum, the students took ballet, contemporary, improvisation, and hip-hop. It was amazing to witness the kids, especially the 10-year-olds, shed their inhibitions, and find a sense of belonging in our spaces as soon as they had the opportunity to move as a collective. Dance has that power; it can galvanize community by binding spirit, music, and movement.

In addition to receiving dance classes, the students ate lunch in the Juilliard cafeteria and had the chance to ask more questions about our Summer Dance Intensive and BFA programs during a final meeting in Paul Hall. Afterward, Tracy Hendrickson, the associate director of K-12 Programs and Initiatives, called the day "a celebration of the pure joy of dance." She added, "everyone involved—Juilliard faculty, alumni, students, and young dancers—felt the buzz of energy that radiated through the building. To open our doors to an entire new audience who will engage with Juilliard in such a personal way is the start of an exciting new chapter."

I couldn't agree more. We're all looking forward to welcoming more young dreamers into our spaces to ignite their journeys, no matter where their paths may lead. ●

Alicia Graf Mack is the dean and director of the Dance Division



PHOTO: ERIN BAIANO



Stay tuned to
juilliard.edu/danceexperience
to learn about upcoming plans



VOICE BOX

Exploring Artistic Aspirations



Carl Hallberg had a great source of inspiration when proposing his Student-Initiated Project, part of a series of student-crafted productions performed annually by third-year actors in Juilliard's Drama Division. After having spent a month over the summer as an apprentice at the venerable Bread and Puppet Theater, Hallberg drew on some of his experiences there to shape his project, *The Future of Agriculture*, in directorial collaboration with fellow third-year Sam Im. Hannah Rubenstein, artistic programs assistant of the Drama Division, spoke with Hallberg about his summer and how it influenced the project, which will be shared, along with two additional third-year Student-Initiated Projects, with an internal audience in December.

BY HANNAH RUBENSTEIN

During his summer apprenticeship at Bread and Puppet, third-year drama student Carl Hallberg had the unique opportunity to learn from multiple generations of activists and puppeteers, expand his craft into new mediums, and explore his own artistic aspirations. The theater company was founded on New York City's Lower East Side in 1963 and relocated to an old dairy farm in northern Vermont about a decade later. Over the years it has become known throughout the world as a leader in radical political theater and puppetry. Hallberg, one of about two dozen summer apprentices, spent his days building puppets, performing in public parades and other events, doing chores on the farm, swimming in local lakes, making meals

A Bread and Puppet theater company performance, summer 2022

with the company, and creating music with the greater Bread and Puppet artistic community.

Particular highlights were the natural environment and collaborative spirit of Bread and Puppet, Hallberg said. He learned alongside puppeteers from Hungary, El Salvador, and South Korea, "each with very distinct puppetry traditions." Many of the artists in residence were also musicians; live music was a constant presence on the farm. Hallberg, who plays guitar and sings, developed a great deal as a musician over the summer. "I was writing a lot of songs and improvising, and that really cracked something

PHOTO: SARI RUMI



open in me. I was learning from the land and from being around other musicians.”

The summer provided Hallberg with unique experiences, both inspiring—such as the opportunity to explore the farm and his own creative process unencumbered by reliable cell phone service—and challenging. Bread and Puppet has a long-standing tradition of performing in community parades employing puppets that present anti-war and anti-landlord sentiments, created at the height of the counterculture movement. This summer, at one such parade in a conservative town, the company faced the question of how to engage with a community that did not necessarily welcome its political views. “How do you do that in a way that’s not directly adversarial to your audience, and in a way that still lets them in?” Hallberg asked, reflecting on the experience. In the moment, he said, his response was to derive inspiration from his training at Juilliard, citing drama faculty member Kathleen McNenny’s mask class as providing useful tools for maintaining his composure in the face of vocal opposition.

Hallberg, whose participation in the apprenticeship was made possible in part through a Juilliard Project Grant,

returned to school this fall with a reinvigorated excitement for acting and a new set of skills to share with his fellow students. After playing Orlando in the third-years’ October production of *As You Like It*, he began rehearsals for the Student-Initiated Project he is co-directing with Sam Im. The Student-Initiated Projects, an invaluable piece of the Drama Division’s curriculum, allow students to devise, collaborate on, direct, and perform material for which they have a particular passion. Their piece, *The Future of Agriculture*, is based on an essay by Wendell Berry, a writer and environmental activist whose work focuses on humanity’s relationship to, and responsibility for, the land.

For the project, Hallberg and Im, along with an ensemble of classmates, are collaborating to build a performance project involving song, physical comedy and clowning, and, of course, puppets. “We’ll build most of the puppets,” Hallberg said, laughing. “I know how to do that now.” He hopes to incorporate aspects of Bread and Puppet’s philosophy into how the project utilizes puppetry, such as “how you can build a puppet not necessarily with a particular agenda in mind. You can build it with a couple of resonant themes in mind, but then play with the puppet and figure out

Carl Hallberg in Bread and Puppet’s *The Theory of Our Needs*

what the puppet wants to do and what your body wants to do in relation to the puppet.” By implementing this philosophy, Hallberg hopes that the project will be able to inspire audience members to think critically about their own relationship to environmental activism. “You’re not necessarily trying to convey a specific idea to the audience—you’re presenting them with some themes, and they can then find their own way in.” ●

Hannah Rubenstein is the artistic programs assistant in the Drama Division



To learn more about Bread and Puppet, which is performing in New York at Theater for the New City December 14-18, go to breadandpuppet.org



JUILLIARD NOW

Magic and Deception in *King Arthur*

BY THOMAS MAY

Klaus Nomi, Sting, and the Pet Shop Boys are just some of the artists who have covered (or adapted) the most famous number from Henry Purcell's *King Arthur*: the so-called "Cold Song" ("What Power Art Thou"), which depicts the spirit of winter's shivery awakening from slumber. But the chance to experience a performance of the entire score rarely comes around. Which makes it all the more worth saving the date for the Historical Performance/Vocal Arts production of *King Arthur* on February 11.

"Purcell had a huge talent for writing melodies, and a lot of them really stick in your head," Lionel Meunier, who's directing and conducting the production, recently told the *Journal*. A Belgian singer-conductor who founded the artistic ensemble Vox Luminis, Meunier previously collaborated with Juilliard415 on an all-Handel program in 2018.

Calling *King Arthur* "an exciting and entertaining piece," Meunier noted that the most memorable parts of the score "are not necessarily only for the singers. They can be in the orchestral music as well." With such a generosity of riches, it's an ideal project for collaboration across Juilliard's departments. Juilliard415 and Juilliard Vocal Arts will join forces for the semistaged production and will be joined by two drama students, with dialogue written by a Juilliard playwriting alumna.

King Arthur, first staged in 1691—just four years before Purcell died, at 36—combines singing and instrumental music with speaking parts for actors and dancing. "I was hoping we could include a dance element, too, since there's quite a lot of dance music. That was one piece that grew to be too complicated to plug into the project," said Robert Mealy, the director of the Historical Performance program. "But you will certainly hear the ballet music."

Unlike the better-known *Dido and Aeneas*, the English composer's only through-sung opera, *King Arthur* is classified as a "semi-opera" because it interweaves musical sections with a spoken play. The genre emerged during England's Restoration period (1660-88), but its interdisciplinary quality has a fresh resonance for contemporary artists eager to cross boundaries.

Purcell collaborated with the poet and playwright John Dryden, whose libretto, despite the title, is not based on what you might expect from Arthurian legend. "There's no Camelot, no swords being pulled out of stones," Mealy said. Instead, the story revolves around the conflict between Arthur and the leader of the pagan Saxons over the love of the blind Princess Emmeline.

Magic and deception figure prominently as each side battles the other. The unfolding spells provide some of the occasions for Purcell's musical interpolations (including the "Cold Song"). In fact, the supernatural figures are represented by singers, whereas the chief characters in the plot (including those of Arthur, his rival Oswald, Emmeline, and Merlin and his counterpart magician) are entirely spoken roles. In the late 17th century, thanks to England's deeply skeptical attitude toward opera, actors ranked higher in status than singers.

"*King Arthur* is very much a piece of extravagance and spectacle, the last work in magic," Mealy said. "It was designed to be performed in one of the best-equipped theaters in all of Europe, which could present some of the best special effects around. Alice Tully is not a space that lends itself to trapdoors and flying machines, but we have commissioned the video artist Camilla Tassi to create real-time video projections, which will add an endlessly shifting series of evocative backdrops for the production"

And the rich colors conveyed by Purcell's score cast a spell of their own. "It's such a varied show," Mealy said, "and it celebrates all kinds of instruments. We'll use the full Juilliard415 ensemble along with the singers."

Purcell's combination of bold invention with England's musical-theatrical masque tradition as well as with international opera styles of the time—especially the practice of French baroque opera—gives the music a special flavor. Mealy was delighted that Meunier was committed to performing the entire score. "Often you end up with a very abridged version of greatest hits," Mealy said. "But this is the whole thing. There are so many fantastic moments that people forget about."

“What I love is that all of the singers become stars through the music assigned to them”

Along with the complicated casting that *King Arthur’s* division into musicians and actors entails, one reason complete performances are so rare is the nature of Dryden’s text. The layers of allegorical political and religious meaning, culminating in an elaborate masque celebrating British identity, don’t speak in the same way to contemporary audiences. In a production of *King Arthur* with Vox Luminus—with which he’s also recorded the work—Meunier solved the problem by creating a touring, semistaged version in which singers share the roles, while the spoken play is distilled into a freshly scripted narration delivered by an actor.

Which brings us to the involvement of the Drama Division. To further enhance the cross-departmental collaboration, Mealy engaged Margot Connolly (Playwrights ’20) to rewrite the script and find a “new way of looking at this story.”

Connolly, who was still in the conceptual stage of the project when this article was going to press, plans to provide a narration spoken by two drama students. “I’m looking at the character of Emmeline as a narrator in her own story. She’s the witness to all of these events, even though in the text she’s blind,” she said. “What does this perspective from the person who was there but didn’t technically see what happened mean?” Regarding Purcell’s music, Connolly says she admires how it has “moments that feel like they’re storytelling for nonvisual people.”



Lionel Meunier

Observing that Purcell doesn’t differentiate the importance of the singers’ roles in *King Arthur* (principals versus secondary characters) in a way that later became standardized in the repertoire, Meunier said, “what I love most about the piece is that all of the singers become stars through the music assigned to them.” Meunier hopes to be able to instill the students with an intensely collaborative spirit: “My job as the director is to be there for them and give them things they might be able to use for the future.” ●

Thomas May, who writes about the arts for a variety of publications, is the English-language editor for the Lucerne Festival and has written books about Wagner and John Adams



For more information about *King Arthur*, see the calendar on p. 13 and go to juilliard.edu/calendar

This production of *King Arthur* is supported by a special gift from Norman S. Benzaquen, a baroque music lover whose Norman Benzaquen Career Grants for Music have been awarded to 49 Juilliard graduates since 2015



VOICE BOX

Making Memories With Chineke!



Weston Sprott, Itzel Uranga, Agastya Batchu (holding picture of Diego Ruiz, who was ill), Bethlehem Hadgu, Athena Allen, and Olivia Cook at the Concertgebouw

The Chineke! Foundation was created in 2015 to provide career opportunities to established and up-and-coming Black and ethnically diverse classical musicians. Chineke! has had numerous Juilliard ties over the years. One is with Weston Sprott, who performed with the flagship ensemble, the Chineke! Orchestra, at the BBC Proms in 2017. Not long after that, he became the dean and director of Juilliard's Preparatory Division in addition to his role as a trombone player with the Metropolitan Opera Orchestra. During the pandemic, Sprott asked Chi-Chi Nwanoku, the Chineke! founder, to lead a remote orchestra class for the Preparatory Division,

which she called *Ambition, Failure, and Perseverance*. And about a year ago, as the Chineke! Junior Orchestra—for players ages 11-22—was planning its first major European tour, Nwanoku wondered if some students would want to participate. Sprott was thrilled. "We ended up sending six musicians—five from the Prep Division and one from the college—and two parents. The trip included a weeklong workshop at London's Dulwich College followed by a tour to the Lucerne Festival, the Berlin Konzerthaus, and Amsterdam's Concertgebouw," he said. Itzel Uranga wrote about the experience.

BY ITZEL URANGA

My name is Itzel Uranga and I am a 15-year-old French horn player in Juilliard's Preparatory Division. In August, I went to London to play with the Chineke! Junior Orchestra with other Prep Division students, and it was one of the most exciting experiences of my life. The Chineke! Junior Orchestra is an orchestra made up of ethnically diverse musicians, and we were conducted by Glass Marcano, a Venezuelan musician.

We played the *Othello Suite* by Samuel Coleridge Taylor; *Callaloo Caribbean Suite* by Stewart Goodyear; and Tchaikovsky's Symphony No. 4, and during the first week, the orchestra rehearsed for seven hours every day. At first I was stressed because the music was very challenging and the orchestra had already had a few rehearsals before we arrived. Nonetheless, I was up for the challenge. After a few days of rehearsals, I got used to the environment and music. I also visited Buckingham Palace and the London Eye and was able to learn about the U.K.

During my second week with the orchestra, we traveled in Europe. The first stop was Switzerland, a country that I had always dreamed of visiting. During the day, Dean Sprott took us to Alpnachstad, which had the most beautiful scenery and mountains. Later that evening, we played at the Lucerne Festival.

The next day, we traveled with the orchestra to Berlin by train. During my time in Germany, I visited the Brandenburg Gate and many other tourist attractions. I also played at

PHOTO: COURTESY OF WESTON SPROTT

the Young Euro Classic festival in Berlin. The concert streamed on Medici.tv, and I was overwhelmed with love from friends in the U.S. who watched. The last stop on our tour was Amsterdam, and when we finished our final concert, at the Concertgebouw, I got very emotional as the audience gave us a standing ovation. I felt like my hard work in the practice room and rehearsals had paid off.

Playing in some of the most famous festivals and concert halls in the world this summer was an honor and privilege. This experience helped me meet and connect with people from around the world through music and our backgrounds. I want to thank Chi-chi Nwanoku, the founder and artistic director of Chineke!, for giving me the opportunity to travel across Europe, and our conductor, Glass Marcano, for reminding me why I enjoy playing music in the first place and to always be grateful for the opportunities that come my way. I would also like to thank Dean Sprott for introducing me to the Chineke! Junior Orchestra and giving me memories for a lifetime. Lastly, I want to thank my parents and teachers for always supporting me. I would have never imagined that a girl like me, with a Mexican background and immigrant parents, would have achieved this dream.

Itzel Uranga (MAP '21, horn) is a second-year Pre-College horn student and a sophomore at Frank Sinatra School of the Arts High School in Queens; she also attends the Corona Youth Music Project



Juilliard is co-presenting Chineke! Orchestra with the New York Philharmonic at Geffen Hall on March 20; see juilliard.edu/calendar

PHOTO: COURTESY OF MARIO ZAMBRANO



VOICE BOX

Presenting Work in Dresden



Lounes Landri and Jordyn Hubbs

BY JORDYN HUBBS

Juilliard's quarterly choreographic workshops give any dance student who's interested in participating the chance to develop their individual choreographic voice.

This summer, I had the wonderful opportunity to perform *Don't Let It Lie to You*—a work I created as part of a Juilliard student choreographic workshop last year—in Dresden, Germany. I was there with fellow student Lounes Landri, who had just graduated, under the guidance of the Dance Division's associate director, Mario Alberto Zambrano. We had been kindly invited by the Palucca University of Dance Dresden to its annual summer dance festival. The only independent university for dance in Germany, Palucca was founded in

1925 by German dancer Gret Palucca. It offers secondary, bachelor's, and master's programs and its students come from all over the world, including Italy, Japan, Brazil, Canada, Chile, Peru, and Bulgaria.

One wonderful component of the festival was the opportunities Lounes and I had to engage with students across the various Palucca programs. Taking ballet and Gaga classes together provided us insight into their training, and the subsequent discussions we had about all of our future plans were inspirational. When it came time to perform, we had the pleasure of presenting work (twice!) as did many of the students of the school alongside companies from around Germany and Europe, including members of the Semperoper Dresden, Frankfurt, and Leipzig dance companies. Not only was the dance beautiful, but the performances took place on an outdoor stage in the school's courtyard. As such, the experience promoted a fluid blend of aestheticism and virtuosity, contextualized within the welcoming Palucca community.

In coming back to Juilliard for the fall semester, I consider myself incredibly fortunate to have been able to witness, and participate in, an artistic community across the Atlantic. I cannot wait to see which artistic communities Juilliard students have the opportunity to explore next, exchanging new art, culture, and memories. ●

Jordyn Hubbs is a third-year dancer

Juilliard's participation at the Palucca University of Dance-Dresden was made possible by support from Jody and John Arnhold



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Community News

FACULTY

Dance faculty members **Chelsea Ainsworth** (BFA '10) and **Jess Smith**'s Arts on Site hosted *Diaspora Fest: A Celebration of Black Performing Artists* curated by **Will Stone** (Group 35) in September. In August, Ainsworth and Smith received a Dance/NYC Coronavirus Dance Relief Fund grant. **Adam Weinert**'s (BFA '08) dance company was also among the

65 entities to receive the grants. **James Chirillo** (jazz guitar) and his wife, violinist Valerie Levy, released a new recording, *In Shadow and Light*, which also features jazz faculty member **Dan Block** (BM '79, MM '80, clarinet) and **Philip Norris** (BM '20, MM '21, jazz studies). The album consists of covers of works by **Henry Mancini** ('43, piano), Irving Berlin, Astor Piazzolla, and Giuseppe Verdi.

Three of **John Corigliano**'s (composition) pieces—*To Music*, *Troubadours*, and *Symphony No. 2*—make up the album *John Corigliano: To Music*, released earlier this year on the BMOP Sound label.

This summer, **Cori Ellison** (vocal arts) served as dramaturg for workshops of new operas in development for Santa Fe Opera, Opera Birmingham, and Chautauqua Opera. She also returned for her eighth season as a faculty

member at the Ravinia Steans Music Institute's Program for Singers and served as a guest speaker at Santa Fe Opera and Berkshire Opera.

Faculty member **Nathan Hughes** (MM '00, oboe) was hired as principal oboist of the Minnesota Orchestra.

Congratulations to violin faculty member **Masao Kawasaki** (Diploma '76, violin) and his wife, **Fumiko Kawasaki** ('77, flute), who became U.S. citizens this fall.

Faculty member **Jerome Lowenthal** (MM '56, piano) gave a recital at the Amalfi Coast Music & Arts Festival with **Ursula Oppens** (MS '67, piano).

Pre-College and Extension faculty member **Matthew Odell** (DMA '10, collaborative piano) taught master classes for the Merrimack Valley



Juilliard Global Council members and scholarship donors Richard and Michelle Chen hosted a Juilliard dinner in Singapore. Standing: Nicholas Ong*, Kate Kim, Wen Rong Lau*, Mirza Alkhairid (student), Cheng Jin Janinah Koh*, Joan Dwiartanto*, Joshua Tan*, Michelle Lim*, Nick Nash (Global Council member), and Hak-Peng Chng (CEO of the Singapore Symphony). Seated: Richard and Michelle Chen, Nellie Seng*, Albert Tiu*, Phoon Yu*, Veltrice Tan, Jun Hong Loh*, and Phalgun Raju (Global Council member)

*Alum

Music Teachers' Association in Andover, Massachusetts; for the Play It Forward Music Academy; and at St. Paul's School in Concord, New Hampshire. In the spring, he also gave a recital at St. Paul's.

Faculty member **Ulysses Owens Jr.** (BM '06, jazz studies) was awarded the rising star large ensemble of the year from *Downbeat* magazine.

Wendy Perron (dance) led a lecture at the New York Public Library for the Performing Arts in October as part of the Dance Historian Is In series. The topic was **Pina Bausch** ('60, dance) and her time in New York City, and Perron used materials from the Juilliard Archives.

Lori Schiff (Alexander Technique) completed an Alexander Technique residency at Baylor University in Waco, Texas, in August. In October, she was in residence with the New World Symphony in Miami and she gave lecture-demonstrations for the New York Youth Symphony.

Extension faculty member **Konstantin Soukhovetski** (BM '03, MM '05, Artist Diploma '07, piano) and **Fei-Fei Dong** (BM '12, MM '14, piano) were featured in a marathon concert of all five of Rachmaninoff's piano concertos with Pegasus: The Orchestra at Alice Tully Hall in October.

Faculty member **Risa Steinberg** (BFA '71, dance) was named a *Dance Teacher* magazine 2022 Awardee of Distinction this fall.

The Ecce Ensemble recorded an album of **Trevor Weston's** (MAP) chamber music and presented a portrait concert of the same works in August in Northampton, Massachusetts. In September, the Washington (D.C.) Bach Consort premiered Weston's *A New Song* for baroque orchestra, soloists, and chorus. Also in September, the San Francisco Symphony, conducted by Esa-Pekka Salonen, premiered Weston's

Push. The commission and premiere were a result of Weston's winning the symphony and San Francisco Conservatory's Emerging Black Composers Project, in 2021.

In August, faculty member **Carol Wincenc** (MM '72, flute) was a special guest at the Off the Beaten Path chamber music festival in Kovachevitsa, Bulgaria. The festival was founded in 2018 by **Lora Tchekorotova** (BM '96, MM '98, DMA '03, piano), **Georgy Valtchev** (BM '96, MM '98, violin), and **Mariana Karpatova** ('98, voice/opera). This year's edition also featured **Nicolas Tulliez** (BM '93, harp).

Reed Woodhouse (vocal arts) served as coach and played harpsichord continuo for the Mannes School of Music's production of Cavalli's *La Calisto* in November.

Faculty member **Shai Wosner's** (BM '99, MM '01, piano) arrangement of Beethoven's Symphony No. 6 is included on the album *Beethoven for Three*, released by Sony Classical in November. The album features piano faculty member **Emanuel Ax** (Pre-College '66; Diploma '70, Postgraduate Diploma '72), violinist Leonidas Kavakos, and **Yo-Yo Ma** (Pre-College '71; Professional Studies '72, cello).

Faculty member **Yi-Heng Yang** (Pre-College '94; BM '99, MM '01, DMA '10, piano) performed works by Mozart, Haydn, and Beethoven on a replica of an 18th-century Viennese Walter fortepiano by Christopher Clarke in the opening concert of the Chatham Baroque Concert Series in Pittsburgh.

STAFF

Library staff member **Ethan D'Ver** debuted Off the Chamber, a concert series dedicated to new and old chamber music for nonstandard instrumentations. The inaugural

concert featured Stravinsky's Octet for Wind Instruments and the world premieres of four commissioned wind octets. D'Ver is one of the co-founders and artistic directors of this project; he also conducted the concert and composed one of the works on the program.

Tenor **Joshua Simka** (BM '14, voice), assistant editor of the *Journal*, sang at the Newport Beach (California) Public Library in September as part of its Sunday afternoon recital series. The program included songs by Schubert, Schumann, Brahms, Strauss, Vaughan Williams, Quilter, Richard Hundley, and **Ned Rorem** (BS '46, MS '48, composition), who celebrated his 99th birthday in October.

Lesley Rosenthal, COO and corporate secretary, appeared in *Symphony of Courage*, a documentary about the evacuation of the Afghanistan National Institute of Music (ANIM) from Taliban peril. In October, she partook in a panel discussion about the film with Ahmad Sarmast, ANIM's founder and director (and a 2022 Juilliard honorary degree recipient) at its European premiere in Lisbon.

Emily Tomeu (senior project manager, asset planning and construction) has been selected by Professional Women in Construction as one of its 20 Women Under 40.

STUDENTS

Second-year master's saxophonist **Abdias Armenteros** (BM '21, jazz studies) and Artist Diploma tenor saxophonist **Chris Lewis** recently toured with the Jazz at Lincoln Center Orchestra along with trombonist **Jacob Melsha** (BM '21, MM '22, jazz studies) and pianist **Joe Block** (MM '22, jazz studies).

The Isidore String Quartet—first-year master's violinists **Phoenix Avalon** (BM '22) and **Adrian Steele** (BM '22), second-year master's violist **Devin Moore** (BM '21), and **Joshua**

McClendon (BM '22, cello)—won first prize at the Banff International String Quartet Competition in September.

Third-year **Leo Gevisser** won first prize and fourth-year **Szuyu Su** and second-year **Ryan Zhu** shared second prize in the Mieczysław Munz Piano Scholarship Competition, which was held at Juilliard in October. In connection with the competition, a screening of the documentary *Munz: A Pianist's Story* was held at Juilliard; the film includes historic footage, programs, letters, photos, rare Nazi documentation, and interviews with pianist Ann Schein, president of the Munz Foundation, piano faculty member **Emanuel Ax**

(Pre-College '66; Diploma '70, Postgraduate Diploma '72), pianist and archivist Donald Manildi, **Anli Lin Tong** (Pre-College '76; BM and MM '83, piano), **Jeffrey Marcus** (BS '68, piano), and others.

Doctoral student **Alberta Khoury** (BM '18, MM '19, guitar) released a new album, *Pangaea Calling*, on World Nature Conservation Day in July with original guitar compositions inspired by the notion of connecting with a greener Earth.

First-year playwriting fellow **Yilong Liu**'s *Good Enemy* was produced at the Minetta Lane Theatre in the fall and featured **Ryan Spahn** (Group 43). In October, third-year organist **Aletheia**

Teague won second prize and doctoral candidate **Teddy Cheng** won third prize at the Biennial Young Professional Competition of the Albert Schweitzer Organ Festival, held at Trinity College, Hartford. The festival concluded with a performance by the Hartford Symphony featuring faculty member **Paul Jacobs** (organ) as soloist on Michael Daugherty's concerto, *Once Upon a Castle*, and **Alexander Pattavina** (BM '18, MM '20, organ) as soloist in Saint-Saens' Symphony No. 3.

First-year master's student **Joshua Williams** (BM '22, tuba) won first prize in the Music Academy of the West duo competition this summer. ●



Brian Wendel's (BM '17, trombone) appointment as principal trombone with the Cleveland Orchestra makes for three alums serving as principals in the orchestra's brass section; the other two are **Michael Sachs** ('86, trumpet) and **Nathaniel Silberschlag** (BM '19, horn)

PHOTO: ROGER MASTROIANI. COURTESY OF THE CLEVELAND ORCHESTRA



ALUMNI NEWS

Life After Juilliard

IAN SANFORD
(BFA '21, dance)

After a senior year filled with challenges navigating the pandemic, I graduated in 2021 and two months later traveled to Cologne, Germany. I had a two-week guest contract with Richard Siegal/Ballet of Difference, but after my first week, I was offered a full-time contract effective immediately. It all happened very quickly, but with lots of help from my incredible colleagues and management, I was able to find an apartment and start my new life abroad.

My first season was unforgettable: creation processes for new ballets, performing around Europe, creating new relationships, and starting to train and perform en pointe. My dreams were coming true faster than I could realize it.

Had you asked me my plan after graduation, I wouldn't have been able to give you an answer. The world was still in a very difficult place. And to be honest, I felt a bit defeated. But life is full of mysteries, and sometimes you just have to trust yourself, your training, and those who have supported you to where you are now and see where the wind sends you.

I am writing this in the beginning of my second season with the company just after we spent three weeks in Tokyo performing, and conducting research for *Ballet of (Dis) Obedience*, which will premiere March 24 at Schauspiel Köln. It has been a whirlwind since graduation, but I am filled with so much love and gratitude.

PHOTO: THOMAS SCHERMER (SANFORD)



GEORGE ANTHONY RICHARDSON
(Group 50)

For the first few months after graduation, I worked various service jobs, like dishwashing, food running, cashiering at an amusement park upstate, and even cutting cheese at Whole Foods. In my spare time, I continued to develop a screenplay I'd been writing since 2019. Eventually, a producer I once auditioned for invited me to direct Tarrance Arvelle Chisholm's *Hooded, or Being Black for Dummies*. I didn't hesitate, because I remembered how engrossed I was watching the graduating class do that play in my third year at Juilliard, though along the way part of me also thought of pulling out before it was too late. In my mind I had just gone to acting school, so I should wait for an acting job, but I could sense God was telling me to do it. Just be obedient.

Hooded ran this past June and July at 59E59 Theatres. It was an incredible experience, one filled with amazing collaborators, a rich story worthy of telling, and even problems and barriers that we were given the opportunity to overcome. The first time I ever directed had been a Student-Initiated Project in my third year at Juilliard, so the opportunity to direct again was unexpected, but certainly appreciated. As life would have it, a month and a half later, I'd find myself in rehearsals for the Broadway revival of *Topdog/Underdog* by Suzan-Lori Parks.

Life since graduating has, in a nutshell, been filled with work, faith, laughter, roller coasters (literal and figurative), family, writing, friends, IOUs, love, tears, theater, cheese, gratitude, and dishes. Lots and lots of dishes.



ELENA KLIONSKY
(Pre-College '82; BM '87, MM '88, piano)

After my Juilliard journey of 13 years (beginning at age 11), I had my professional debut with the Chattanooga Symphony, with Maestro Vakhtang Jordania, and Itzhak Perlman (Pre-College '63; '68, violin; faculty 1999-present) on the same program. That led to more performances around the world and the title of Steinway Artist. I always strived to keep my Juilliard lifestyle (even trying to make my practice space look like the fourth-floor practice rooms). I got married two years after graduation and taught my children an important lesson that Juilliard taught me—to always dream big.

My professional life has been constantly interrupted, especially after an accident that resulted in 12 surgeries on my hands, arms, and shoulders. As difficult as that was to overcome, my Juilliard backbone always carried me through, and during my recovery, I began writing a book of the piano exercises that helped me to get back in shape.

My Juilliard friends and teachers have remained part of my life. I recorded a CD (*It Takes Two It Takes Two—Piano Concerti for 2 Pianos and Orchest*) with my piano duo partner, Virginia Shiao (BM and MM '87), and more recently teamed up with the New Juilliard Ensemble, Joel Sachs (faculty 1972-2022), and Salome Jordania (BM '19, piano) to record piano music by my classmate Martin Matalon (MM '88, composition), *Formas del Tiempo* (MSRC Classics), which was released in the spring. Vincent Persichetti (faculty 1947-87), Martin's teacher, along with Sachs and William Masselos (Diploma '35, Postgraduate Diploma '37, piano; faculty 1976-1991) introduced me to contemporary music, and Martin dedicated a track of his album *Artificios* to me. Bringing new music (especially by old friends) to life is always a thrill!

PHOTOS: TODD ESTRIN (RICHARDSON); PIERCE HERRMANN (KLIONSKY)



DRUMMER TAURIEN J. REDDICK
(BM '21, jazz studies)

Since graduation, I've continued to play as a freelance musician in and out of the city and have been able to collaborate more with connections built during my time at Juilliard. I took my first monthlong tour with a Jazz at Lincoln Center production, *Songs We Love*, which toured Canada and the U.S. as well as a one-off in Greece where we played at the Odeon of Herodes Atticus! Riley Mulherkar (BM '14, MM '15, jazz studies) is the music director and jazz alums Julian Lee (BM '17) and Mathis Picard (BM '16) are also in the band. The next leg of the tour starts in January and goes to the beginning of April, which lines up with my birthday, so I definitely look forward to celebrating that!

I'm also one third of jazz trio New Jazz Underground with second-year master's student Abdias Armenteros (BM '21, jazz studies) and Sebastian Rios ('19, jazz studies). The group started as a way for us to play when there weren't any gigs during the pandemic. We began busking in Central Park and instantly felt a click. Since then we have played in various clubs including Jazz at Lincoln Center's Dizzy's Club. Although the group is in its beginning stages, we have already amassed 20,000 YouTube subscribers have a video reach of 300,000. More exciting things to come soon!

The transition to life outside of school during a pandemic has gone smoother than expected, which I credit a lot to Juilliard. I'm forever grateful to the Juilliard community and look forward to where art will take me next!



MEZZO-SOPRANO ALMA NEUHAUS
(MM '21, voice)

After graduating during the pandemic, I felt excited but anxious about the future as opportunities to perform were still limited. I spent that first summer in Santa Barbara as a vocal fellow with the Music Academy of the West before moving back to New York. In the fall, I was invited to perform with Les Arts Florissants, allowing me to learn more about my newfound passion for historical performance!

I then spent most of my time teaching voice lessons online and auditioning. After months of travel and auditions, I accepted two offers that allowed me to fulfill my lifelong dream of moving to Europe. First, I was a young artist at the 2022 Salzburger Festspiele, where I sang in productions of *Suor Angelica* and *Parsifal*. Currently, I am an opera studio member at the Wiener Staatsoper, where I will be debuting principal roles in *La Cenerentola* and *Madama Butterfly*. I love getting to know Vienna, the European opera world, and practicing German with my new colleagues! ●



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



ALUMNI NEWS

Class Notes

Dance

2020s

Eleni Loving (BFA '22) received a 2022 Princess Grace Honoraria for dance.

Joan Dwiartanto's (BFA '22) film *Crying on the Island They Own*, co-directed by **Cyrie Topete** (BFA '22) with cinematography by **Alexander Sargent** (BFA '20), premiered in Korea and in Dallas in October. Dancers in the film include **Eleni Loving** (BFA '22), **Jada German** (BFA '22), **Cali Hollister** (BFA '22), **Holden Cole** (BFA '22), and fourth-year Matthew Johnson.

Graham Feeny (BFA '22) has joined Gibney Dance Company. **Scott Autry** (BFA '22), **Eleni Loving** (BFA '22), **Jacob Thoman** (BFA '19), **Miriam Gittens** (BFA '17), **Marla Phelan** (BFA '09), **Jesse Obremski** (BFA '16), and **Alexander Anderson** (BFA '14) are also in the company.

In October, **Jada German** (BFA '22), **Daisy Jacobson** (BFA '17), and **Reed Tankersley** (BFA '14) performed in the City Center production of Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs*.

Jared Brown (BFA '20) performed in *Euphoria*, a multidisciplinary spatial film installation by video artist Julian Rosefeldt that premiered in Germany in August and is at the Park Avenue Armory through January 8.

Naya Lovell (BFA '20) shared the lead role of Grace in Rambert's ballet *Peaky Blinders: The Redemption of Thomas Shelby* this fall.

2010s

Moscelyne ParkeHarrison's (BFA '19) *Bodysonnet* made its West Coast debut in July in San Francisco in *neverover*, featuring Colin Frederick, Mia J. Chong, and ParkeHarrison. In August, ParkeHarrison was joined by Sydney McManus, Sayer Mansfield, and **Mio Ishikawa** (BFA '19) for *Blue Hour* in West Stockbridge, Massachusetts.

Joshua Guillemot-Rodgers (BFA '17) was promoted to soloist in the Royal New Zealand Ballet and recently played Prince Charming in its production of *Cinderella*.

Nehemiah Spenser (BFA '15) has started a company in his hometown, Cleveland, called Reflections Dance Theater.

Maggie Segale (BFA '14) performed at the Move Festival Centre Pompidou in Paris in October.

David Norsworthy (BFA '13) performed in *Beautiful Renegades*, a play inspired by the anti-establishment politics that helped shape contemporary dance in 1970s Toronto. It was produced by Peggy Baker Dance Projects at the Theatre Centre in Toronto in September and October.

In April, **Gentry George** (BFA '12) choreographed and directed *Piano Slam 14*, presented by the Dranoff 2 Piano Foundation and the Adrienne Arsht Center for the Performing Arts of Miami-Dade County. This classical, hip-hop, and spoken word mash-up featured teen poets, Gentry's Zest Collective dance company, and music by the Alonso Brothers, Afrobeta, and Martin Bejerano.

Zack Winokur's (BFA '12) *Only an Octave Apart* was presented in London's Wilton's Music Hall after last year's run at St. Ann's Warehouse in

Brooklyn. The arrangements were by Creative Associate **Nico Muhly** (BCJ exchange '02, MM '04, composition).

Allysen Hooks (BFA '10) performed a new work by Jodi Melnick at Jacob's Pillow this summer. Also on the program were works by **Shamel Pitts** (BFA '07) and **Andrea Miller** (BFA '04), all curated by New York City Ballet principal Taylor Stanley.

Norbert De La Cruz III (BFA '10) had a summer residency with Big Muddy Dance Company in St. Louis to create a commission the company premiered in October. He was also a guest choreographer for Barnard College, Columbia University, Vitacca Dance, SUNY Purchase Conservatory of Dance, Richmond Ballet, Dance Kaleidoscope, and LaGuardia High School this fall.

2000s

Brandon Courney (BFA '09) set Larry Keigwin's *Exit Like an Animal* on students at the Greater Hartford Academy of the Arts in Connecticut. *Exit Like an Animal* premiered as part of New Dances: Edition 2014.

Yara Travieso (BFA '09) has been named director of Gallim's Moving Artist Residency program. Started in 2021 by Gallim founder and director **Andrea Miller** (BFA '04), this program provides safe and affordable space for movement artists to return to their practices.

Antonio Brown's (BFA '07) company was on tour this summer with musician Esperanza Spalding.

Shamel Pitts (BFA '07) has received a Princess Grace Works in Progress residency award for *Solace of RED: Vol. II*.

Loni Landon's (BFA '05) Loni Landon Dance Project performed *Solace of Surrender* at Jacob's Pillow this summer. **Michael Garcia** (BFA '21) performed in it.

Andrea Miller (BFA '04) is a resident artist at Chelsea Factory and her company, Gallim, performed there in October.

Isaac Spencer (BFA '04) has been acting professor for ballet techniques at the Frankfurt (Germany) University of Music and Performing Arts since September 2021.

Peter Chu's (BFA '02) company, chuthis., and Houston Contemporary Dance Company presented Liminal Traces, an evening of works by Chu including *Tracing Rhythms*, *4yous*, and *(in)formed* in October.

Natrea Blake (BFA '01) is creating a new work for Orlando Ballet, funded by Dance/USA's new BIPOC Female Choreographers in Ballet Initiative, that premieres March 23-26.

1990s

The Paul Taylor Dance Company premiered a new work by **Amy Hall Garner** (BFA '99) and performed works by the late **Paul Taylor** ('53, dance) in November at Lincoln Center.

Jessica Lang's (BFA '97) *Children's Songs Dance* was presented in American Ballet Theatre's fall season, set to selections from *Children's Songs* by the late **Chick Corea** ('61, piano). Lang created it on the ABT Studio Company during a residency at the Pocantico Center in Tarrytown, New York.

Lorin Latarro (BFA '97) is the choreographer of the Metropolitan Opera's *La Traviata*, which continues performances in January and March. Juilliard dancers in the production include **Melissa Anderson** (BFA '18), **Cara Seymour** (BFA '11), and **Michelle Vargo** (BFA '97).

1980s

Duane Cyrus (BFA '88) bade farewell to Greensboro, North Carolina, where he spent the last 17 years creating and teaching as a dance professor at

UNCG, to direct the School of Dance at the University of Arizona in Tucson.

Robert Garland (BFA '83), who has been the Dance Theatre of Harlem resident choreographer and school director, will become artistic director of the company July 1, upon Virginia Johnson's retirement from that position.

1970s

Henry Daniel's ('77) new book, *Re-Choreographing Cortical & Cartographic Maps*, was published in October by Intellect Ltd.

Drama

2020s

John J. Caswell Jr.'s (Playwrights '22) play *Wet Brain* will have its world premiere May 17 at Playwrights Horizons in a co-production with MCC Theater directed by Dustin Wills.

Blake Russell (Group 51) is an understudy in Robert Greenberg's *Take Me Out*. Directed by Scott Ellis, the revival is scheduled to be at the Schoenfeld Theatre through January 29.

Gabriela Saker (Group 51) was featured in Nilo Cruz's *Anna in the Tropics*, which was directed by Elena Araoz for Barrington Stage Company, in July. In August, she received a Princess Grace Award for theater, and **Britnie Narcisse** (Group 51) received a Princess Grace Honoraria for theater.

This fall, **Bianca Norwood** (Group 50) starred in *american (tele)visions* by Victor I. Cazares, which was directed by Rubén Polendo at New York Theater Workshop, and also appeared in the Showtime series *Let the Right One In*, as did **Chad Pierre Vann** (Group 50).

This fall, **Nedra Snipes** (Group 50) was featured in a production of *Clyde's* at the Goodman Theatre in Chicago. The Lynn Nottage play was directed by Kate Whoriskey.

Eboni Booth's (Playwrights '20) play *Primary Trust* will have its world premiere May 4 in a Roundabout Theatre Company production directed by Knud Adams.

Sekai Abeni (Group 49) is featured in *Paper Girls*, an Amazon show that began streaming in July.

Maya Hawke (Group 49) stars in *Do Revenge*, a Netflix comedy directed by Jennifer Kaytin Robinson that started streaming in September.

Jules Latimer (Group 49) stars in *Fire Country*, which premiered on CBS in October.

2010s

Morgan Gould (Playwrights '19) was a staff writer for *A League of Their Own*, the Abbi Jacobson-led series inspired by the 1992 film, which premiered on Amazon in August.

Sebastian Arroyo (Group 48) appeared in *American Dream*. The production, written by Manuel Ortiz, who co-directed with Rachel Shuey, ran in September at Teatro LATEA in New York.

Henry Jenkinson (Group 48) was featured in a production of *Into the Woods* mounted at the Theatre Royal Bath in England. It was co-directed by Terry Gilliam and Leah Hausman.

Alicia Crowder (Group 47) made her Lincoln Center Theater debut in Sarah Ruhl's *Becky Nurse of Salem*, directed by Rebecca Taichman, which opened in November and is set to run in the Newhouse Theater through the end of the year.

Nicholas Podany (Group 47) will be featured in *Hello Tomorrow*, a new television show coming soon to Apple TV+.

James Anthony Tyler (Playwrights '17) wrote *The Drop Off*, which had a reading at the TheaterWorks Hartford New Works Festival this summer. **Michael Barakiva** (Directing '96) directed a reading of Brooke Berman's new play *Dearly Beloved* at the festival.

Rosanny Zayas (Group 46) is featured in *Echoes*, a Netflix miniseries that started streaming in August. She also returned for the third season of *The L Word: Generation Q*, which began streaming in November.

Francesca Carpanini (Group 45) starred in *This Beautiful Future* by Rita Kalnejais at the Cherry Lane Theatre this fall. Jack Serio directed.

Branden Jacobs-Jenkins (Playwrights '14) will direct his play *Grass*, which has its world premiere at Signature Theatre on May 16.

Robert Aramayo (Group 44) and **Benjamin Walker** (Group 33) are featured in the Amazon series *The Lord of the Rings: The Rings of Power*, which started streaming in September.

Mallory Portnoy (Group 44) appeared in *California*, by Trish Harnetiaux, produced by Clubbed Thumb in May. Will Davis directed.

The plays *tiny father* by **Mike Lew** (Playwrights '13) and *And Then We Were No More* by **Tim Blake Nelson** (Group 19) were featured in the Williamstown Theatre Festival's summer workshop series. **David Aaron Baker** (Group 19), **Shayna Small** (Group 39), and **Henry Stram** (Group 6) were featured in workshops throughout the summer, with Baker and Stram appearing in Nelson's play.

David West Read (Playwrights '12) wrote the book for *& Juliet*, which began previews at the Sondheim Theatre in October. Luke Sheppard directed.

Kahyun Kim (Group 41) will appear in *Cocaine Bear*, directed by Elizabeth Banks. The movie is scheduled to

be released by Universal Pictures on February 24.

Phillipa Soo (Group 41) starred in the Kennedy Center's fall production of *Guys and Dolls*, directed by Marc Bruni.

Corey Hawkins (Group 40) stars in the first Broadway revival of Suzan-Lori Parks' *Topdog/Underdog*, and **George Anthony Richardson** (Group 50) is an understudy (see also p. 34). Directed by Kenny Leon, the production opened at the Golden Theatre in the fall.

Justine Lupe (Group 40) and **Finn Wittrock** (Group 37) are featured in *Luckiest Girl Alive*, a Mike Barker-directed thriller that started streaming on Netflix in October.

Gayle Rankin (Group 40) is featured in *Men*, an A24 horror movie written and directed by Alex Garland that premiered at the 2022 Cannes Festival.

Nate Miller (Group 39) was featured in the world premiere of Noah Diaz's *You Will Get Sick*. Sam Pinkleton directed the Roundabout Theatre Company production, which is scheduled to run through December 11.

Chris Myers (Group 39) starred in Jeff Augustin's new play, *Where the Mountain Meets the Sea*, for the Manhattan Theatre Club. Joshua Kahan Brody directed the Off-Broadway production.

2000s

Zayd Dohrn's (Playwrights '09) podcast *Mother Country Radicals* won the award for best audio storytelling in nonfiction at the Tribeca Film Festival.

Samuel D. Hunter's (Playwrights '09) *The Whale*—a film adaptation of his play—premiered at the Venice Film Festival in September, with a theatrical release scheduled for December 9; it was directed by Darren Aronofsky. Hunter's *A Bright New Boise* will have its Off-Broadway premiere at Signature Theatre, directed by Oliver Butler, on January 31.

Maechi Aharanwa (Group 38) starred in Molière in the Park's summer production of Molière's *The Imaginary Cuckold* in Central Park.

Adam Driver (Group 38) stars in *White Noise*, written and directed by Noah Baumbach. It premiered at the Venice Film Festival and is set to start streaming on Netflix December 30.

Seth Numrich (Group 36) appears in *Leopoldstadt*, Tom Stoppard's new play. The Patrick Marber-directed production opened at the Longacre Theatre in September.

Francois Battiste (Group 35) starred in the Public Theater's production of Lorraine Hansberry's *A Raisin in the Sun* directed by Robert O'Hara. It ran through November.

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Jessica Chastain (Group 32) stars in *The Good Nurse*, directed by Tobias Lindholm, which started streaming on Netflix this fall. **Michael Buster** (Group 8) was co-star Eddie Redmayne's dialect coach.

Lee Pace (Group 30) appears in the A24 film *Bodies Bodies Bodies*, directed by Halina Reijn, which had its theatrical release in August.

1990s

Damon Gupton (Group 28) is set to appear in Damien Chazelle's *Babylon*. The Paramount film is slated to open December 23.

In September, **Kim Awon** (Group 26) appeared in a production of *Romeo and Juliet* mounted by the Saint James Players in New Jersey.

Alan Tudyk (Group 26) will appear in *Peter Pan & Wendy*. It's directed by David Lowery and coming to Disney+ in 2023.

Christian Camargo (Group 25) is to star in *Richard II* at Theatre for a New Audience as part of a staged workshop performed in repertory with Dakin Matthews' condensed adaptation of *Henry IV, Parts I and II*. The workshop, directed by Eric Tucker, begins performances January 26.

Laura Linney (Group 19; trustee) will star in **David Auburn's** (Playwrights '96) *Summer, 1976*, which is set to begin previews April 4. Daniel Sullivan will direct the Manhattan Theatre Club production at the Samuel J. Friedman Theatre.

Tim Blake Nelson (Group 19) is featured in *Lost Ollie*, a new Netflix miniseries based on the children's book *Ollie's Odyssey* by William Joyce. **Kate Gersten** (Playwrights '13) wrote for the show, which was released in August.

1980s

LisaGay Hamilton (Group 18) is featured in *The Lincoln Lawyer*, a Netflix show that started streaming in May.

Last winter, **Mari Nelson** (Group 18) starred in Macha Theatre Works' world premiere production of *The Fifth Wave* by Lisa Every and Jenn Ruzumna at West of Lenin in Seattle. It was directed by Amy Poisson.

Andre Braugher (Group 17) joined the cast of *The Good Fight*; the final season started streaming on Paramount+ in September. Series regulars include **Christine Baranski** (Group 3) and **Audra McDonald** (BM '93, voice).

Gregory Jbara (Group 15) is set to appear in Christopher Nolan's upcoming film *Oppenheimer*, which is slated to have its theatrical release in July.

1970s

L. Peter Callender (Group 8) starred as Prospero for the Elm Shakespeare Company production of *The Tempest* this summer in New Haven. Rebecca Goodheart directed.

Thomas G. Waites (Group 7) wrote and directed the independent film *Target*. **Philip Stoddard** (BM '13, voice; Group 47) is set to star.

Stephen McKinley Henderson (Group 1) reprises his starring role in Stephen Adly Guirgis' *Between Riverside and Crazy*, which began previews in November at the Helen Hayes Theater. Austin Pendleton directs the Pulitzer-Prize winning play for Second Stage Theater.

Patti LuPone (Pre-College '67; Group 1) appears in *The School for Good and Evil*, a Netflix fantasy film directed by Paul Feig that was released in October.

Music

2020s

Pianist **Joe Block** (MM '22, jazz studies) did an interview with *All About Jazz* about his musical journey.

Tal First (BM '20, MM '22, violin) has been appointed assistant principal violist of the Metropolitan Opera Orchestra.

Nicholas Gallitano (MM '22, viola) and **Matthew West** (MM '22, percussion) were Keston Max audition winners this summer as part of a Music Academy of the West exchange program. As such, they performed with the London Symphony Orchestra in the summer and fall.

Adria Ye (Pre-College '15; BM '19, MM '22, piano) was awarded first prize in the Music Academy of the West solo piano competition this summer.

Zachary Detrick (BM '21, composition) had a new work premiered at the Mostly Modern Festival in Saratoga Springs, Florida, by the American Modern Ensemble, which includes **Dave Eggar** (Pre-College '87; MM '94, DMA '99, cello) and **Blair McMillen** (MM '95, piano). His band with **Joey Lavarias** (BM '18, MM '20, bassoon), the Filibuster Saloon, performed his work on the radio show *The Other Rock Show*.

Jaeden Izik Dzurko (BM '21, piano) won first prize and the audience prize at the Santander International Competition in August.

Miles and **Ziggy Johnston** (both MM '21, guitar) did an interview with *Limelight* magazine about their concert at the Melbourne (Australia) Recital Centre.

In October, **Angela Wee** (BM '19, MM '21, violin) was named the Metropolitan Opera Orchestra's associate concertmaster.

Jordan Bak (MM '18, Artist Diploma '20, viola) has joined the faculty of Bowling Green State University in Ohio.

In October, the Vision Collective—which was started by Drake Driscoll (MM '20, cello), Sarah Sung (BM '20, MM '22, viola), and Timothy Chooi (MM '19, Artist Diploma '22, violin)—wound up its benefit concerts for Ukraine at Spectrum in Red Hook, with proceeds going to Sunflower of Peace.

In August, Alexander Leonardi (Pre-College '20, organ) performed on the Great Auditorium pipe organ in Ocean Grove, New Jersey.

The Cassatt String Quartet, which includes Rosemary Nelis (MM '20, viola), performed in September at the Music Mountain Summer Festival. The program included Haydn's String Quartet No. 5 and music by Daniel S. Godfrey and Boccherini with guitarist Eliot Fisk.

Helene Wachterel (Graduate Diploma '20, flute) has released a new album called ... *du silence au silence* with pianist Veronica Kuikjen.

2010s

En-Chi Cheng (MM '19, viola) and Peter Fang (MM '18, piano) made the list of Top 5 Taiwanese Classical Musicians under 30 years old in the *American Reporter*.

Baritone Äneas Humm (MM '19, voice) was nominated by Opus Klassik for male singer of the year, young talent of the year, and solo recording singing for his latest album, *Embrace*, which he recorded with Renate Rohlfing (MM '12, collaborative piano).

The duo ARKAI—Philip Sheegog (BM '17, MM '19, cello) and Jonathan Miron (Pre-College '10, BM '14, MM '18, violin)—performed at MusikFest 2022 in Pennsylvania and in Los Angeles, Miami, Aspen, Maine, and Vancouver this summer and at Chelsea Table + Stage in New York in September.

Alexa Tarantino (MM '19 jazz studies) joined the group Artemis in August. Her first performances as a member were at Birdland.

This summer, Benjamin Hochman (Graduate Diploma '18, orchestral conducting) made regular appearances as a pianist performing solo and chamber repertoire at the Santa Fe Chamber Music Festival; he also conducted the Roosevelt Island Orchestra.

The Sam Dillion (Artist Diploma '17, jazz studies) Quartet played at Birdland in September. Dillon also recently played with the Village Vanguard Orchestra.

San Jittakarn (MM '17, piano) performed Mozart Concerto K. 453 with the Royal Bangkok Symphony Orchestra under the baton of Trisdee Na Patalung in August.

In September, Tessa Lark (Artist Diploma '17, violin) performed Wynton Marsalis' ('81 trumpet; director of jazz studies 2014-present) Violin Concerto as part of the Louisville Orchestra's season-opening concert.

Brian Wendel (BM '17, trombone) was appointed the principal trombonist of the Cleveland Orchestra.

In September, Sirena Huang (Pre-College '12; BM '16, violin) won the 11th quadrennial International Violin Competition of Indianapolis.

Ken Kubota (BM '14, MM '16, cello), Brandon Ilaw (MM '16, percussion; Academy '18), and Mitchell Lyon (BM '12, MM '14, cello) performed at a Blue Earth (Minnesota) Valley Concert Association concert in November.

In July, cellist Anthony Albrecht (MM '14, historical performance) and violinist Simone Slattery performed a concert celebrating bird migration at the Orinda (California) Public Library.

Bryan Carter (BM '12, jazz studies) was featured in an *Austin (Texas) Chronicle* interview about Jazz at Pride.

Mezzo-soprano Naomi Louisa O'Connell (MM '10, voice; Artist Diploma '12, opera studies) was the music venue glór's musician in residence for the second edition of Ireland's Resonate.

Gity Razaz (BM '10, MM '12, composition) released his debut solo album, *The Strange Highway*. It featured Inbal Segev (BM '98, Professional Studies '99, cello), the All-American Cello Band, faculty member Francesca dePasquale (MM '14, violin), Scott Cuellar (MM '13, piano), Katherine Kang Litton, and the Metropolis Ensemble.

In August, Peter and Will Anderson (both BM '09, MM '11, jazz studies) performed at Symphony Space in New York City.

In June, the Diderot String Quartet—violinists Adriane Post (MM '11, historical performance) and Johanna Novom, Kyle Miller (MM '12, viola; MM '14, historical performance), and cellist Paul Dwyyer (MM '13, historical performance)—performed a concert of 18th- and 19th-century music at Princeton University. In September, the quartet performed with baritone Jesse Blumberg to open the Friends of Good Music season at St. Bonaventure (New York) University.

Works by Michael Gilbertson (BM '10, composition) were included in a new album, *Born: The Music of Edie Hill and Michael Gilbertson*, by the choir the Crossing. Gilbertson received the Goddard Lieberman Fellowship from the American Academy of Arts and Letters in the summer.

In October, Regi Papa (MM '10, violin) and Carolyn Semes (Pre-College '15; BM '19, MM '22, violin) joined the Pittsburgh Symphony Orchestra's second violin section.

2000s

Chris Coletti (MM '08, trumpet) performed classical and jazz pieces in a recital in August at the Sembrich in Bolton Landing, New York.

In July, the Champlain Trio—**Hiromi Fukuda** (MM '03, DMA '08, collaborative piano), **Letitia Quante** (Pre-College '00, violin), and **Emily Taubl** (Pre-College '04, cello)—performed an all-French program for the Rochester Chamber Music Society.

In the fall, **Joel Ayau** (MM '07, collaborative piano) joined the faculty of New England Conservatory as senior vocal coach. His recent appearances with **Renée Fleming** ('86, voice/opera) include a performance along with Hao Jiang Tian and Béla Fleck at the Kennedy Center as part of the Coal + Ice Exhibition.

The Anderson & Roe duo—**Greg Anderson** (BM '04, MM '06, piano) and **Elizabeth Joy Roe** (BM '04, MM '06, piano; Academy '08)—performed works by Mozart, Schubert, and Rachmaninoff at the University of Georgia in September, the start of the duo's 20th season.

Mike Block (MM '06, cello) released a new album, *What Now?*, with his trio and also organized musicians to play at polling stations for the midterm elections.

Composer and pianist **Ola Gjeilo** (MM '06, composition) has released an album, *Dawn*, which contains 17 tracks of meditative piano melodies, on Decca Records.

In June, **Tai Murray** (Artist Diploma '06, violin) was the soloist in Vaughan Williams' *The Lark Ascending* with the Music in the Mountains SummerFest Festival Orchestra in Grass Valley, California.

Cynthia Lee Wong (BM '04, MM '05, composition) is experimenting with a new medium, the animated musical score. Her work *In a Blink of an Eye*

had its world premiere in April by ROCO Chamber Orchestra and Rei Hotoda in Houston. **Alecia Lawryer** (MM '92, oboe) is ROCO's founder and artistic director.

In August, the Fader-Gendron-Haas Trio—**Melody Fader** (MM '04, collaborative piano), **Emilie-Anne Gendron** (Pre-College '02, BCJ exchange '05, MM '07, Artist Diploma '09, violin), and **Michael Haas** (MM '08, cello)—performed works by Brahms and Mendelssohn at the Westport (Connecticut) Library.

Patrick Kabanda (BM '01, MM '03, organ) participated in the Salzburg Global Seminar in Austria. He was also one of the keynote speakers at the 35th world conference of the International Society of Music Education, and published a chapter in *New Mediums, Better Messages? How Innovations in Translation, Engagement, and Advocacy Are Changing International Development*, edited by David Lewis, Dennis Rodgers, and Michael Woolcock.

In July, trombonist **Ryan Keberle** (Artist Diploma '03, jazz studies) performed with the Maria Schneider Orchestra at the Newport (Rhode Island) Jazz Festival, which is led by **Christian McBride** ('90, double bass). Keberle also performed with Darcy James Argue's Secret Society at Dizzy's Club as well as with the Gil Evans Project and his own All Ears Orchestra at Birdland.

Vassily Primakov (BM '03, piano) performed an all-Chopin recital at the Jamesport (New York) Meeting House in July.

Off the Beaten Path—a chamber music festival in Kovachevitsa, Bulgaria, founded in 2018 by **Lora Tchekorotova** (BM '96, MM '98, DMA '03, piano), **Georgy Valtchev** (BM '96, MM '98, violin), and **Mariana Karpatova** ('98, voice)—returned this summer with performers including **Carol Wincenc** (MM '72, flute; faculty 1988-present) and **Nicolas Tulliez** (BM '93, harp).

Heidi Torvik (BM '99, MM '01, Artist Diploma '03, flute) has joined the Lommen Abdo law firm in Minneapolis.

Spencer Myer (MM '02, piano) performed a recital in September at Bethel College as part of the Kansas Music Teachers Association. In August, he became an associate professor of music in piano at Indiana University's Jacobs School of Music.

In September, Sonic Escape, featuring **Maria Kaneko Millar** (BM '00, MM '01, violin) and her husband, **Shawn Wyckoff** (BM '02, flute), gave a concert called Classical Explorations in St. Cloud, Minnesota.

Joey Amini (MM '99, Professional Studies '00, cello) began a career as a realtor at Pinnacle Estate Properties in Malibu, California, in July.

Brooklyn-based Beth Morrison Projects has received an OPERA America Commissioning Grant for *The Old Man and the Sea*, a new opera by **Paola Prestini** (BM '98, MM '00, composition) that was inspired by Ernest Hemingway's novella.

1990s

Dave Eggar (Pre-College '87, MM '94, DMA '99, cello) has released a new album, *Awakening*, inspired by the virtual concert series he launched during the pandemic. In May, he premiered an album of new works by five composers, *Ourself Behind Ourself Concealed*. He is a professor of strings at the University of Virginia and is on the faculty of the Mostly Modern Music Festival in addition to conducting nationwide master classes.

In July, the West Windsor Music Festival, led by **Sakiko Ohashi** (BM '96, MM '98, piano), featured performances by Ohashi, **Anna Stoytcheva** (BM '96, MM '98, piano), **Hwaya Kim** (Pre-College '91, BM '95, MM '97, violin), and cellist Germán Marcano.

In November, **Nicole Cherry** (MM '95, violin) led a two-day symposium at the Sydney Conservatorium of Music on the topic of reimagining musical programming.

Eddy Malave (BM '93, MM '95, viola) gave an Alexander Technique presentation at the BridgeMusik summer festival and at Third Street Music Settlement. He also toured with the rock band Bright Eyes in May and June.

Taka Kigawa (MM '94, piano) performed Pascal Dusapin's complete etudes for piano at (le) Poisson Rouge in September.

Gary Ginstling (MM '91, clarinet) joined the New York Philharmonic as executive director in November. He will succeed Deborah Borda as the orchestra's president and chief executive next summer.

Beata Moon (BM '90, piano) had her latest trio, *Wandering*, performed by Random Access Music musicians in October at Martha Graham Studio One in Westbeth.

In July, the Eastern Music Festival in Greensboro, North Carolina, presented a concert featuring the Eastern Festival Orchestra, led by music director **Gerard Schwarz** (BS '72, MM '90, trumpet), that included the world premiere of *How to Love* by **Avner Dorman** (DMA '06, composition) and *Dawn* by **Paul Frucht** (MM '13, DMA '18, composition).

Gil Shaham (Pre-College '89, Certificate '90, violin) performed music by Mendelssohn with the New York Philharmonic in September at the McKnight Center for the Performing Arts at Oklahoma State University.

1980s

In August, the Winter Harbor (Maine) Music Festival and concert series featured performances by **Anatole Wieck** (DMA '87, viola) and **Candace Chien** (Graduate Diploma '18, collaborative piano).



Assistant Dean Alice Jones, Creative Associate Rhiannon Giddens, and Francesco Turrisi at a Lunch and Learn career conversation with students and faculty members

Sara Davis Buechner (BM '80, MM '81, piano) performed recently with the Lake Placid Symphony, Chautauqua Symphony, Cheyenne Symphony, Orchestre Symphonique de Laval, and Niagara Symphony and gave a solo recital at the Shandeleo Music Festival in Livingston Manor, New York.

1970s

In October, **Randall Atcheson** (BM '76, piano, MM '78, organ) performed at a benefit at the Highlands, North Carolina, Performing Arts Center.

Lee Bracegirdle (BM '75, MM '76, horn) has been appointed honorary musical director of Cuba's Orquesta Sinfónica de Oriente in Santiago. He conducted concerts there and in the city of Camagüey in November.

Jordan Rudess (Pre-College '74, piano) performed in August at City Winery Atlanta.

A 1993 duo recital featuring **Madeleine Hsu Forte** (BM '70, MS '71, piano) and **Del Parkinson** (Postgraduate Diploma '77, piano) performing works by Weiner, Bartók, and Liszt is available for purchase as is an album by Forte and Istvan Nadas, recorded in 1980. The latter features works by Debussy, Mozart, Schubert, and J.S. Bach. Both e-CDs were produced by Romeo Records.

Garrick Ohlsson (Pre-College '66; BM '71, piano) performed with the Apollon Musagète Quartet in October at San Francisco's Herbst Theatre. The program included Bach's *The Art of Fugue*, Nos. 1, 4, and 9; Dvorák's Quartet in E-flat Major, Op. 51; and Shostakovich's Quintet, Op. 57.

1960s

In October, **Simon Estes** ('64, voice) was inducted into Opera America's Hall of Fame as part of the 2021 class (the ceremony was delayed due to the pandemic) as was Grace Bumbry. The 2022 class included faculty member **Marlena Malas** and Reri Grist. Estes, Bumbry, and Grist have all received Juilliard honorary degrees.

1950s

In November, **Roland Kohloff** (Diploma '57, percussion; faculty 1978-2006) was posthumously inducted into the Percussive Arts Society Hall of Fame; Kohloff died in 2006. ●

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.



JUILLIARD NOW

Upcoming Alumni and Membership Events

For the following alumni events, please contact the Alumni Office at alumni@juilliard.edu or (212) 799-5000, ext. 344. For the following member events, please contact the Patrons' Desk at (212) 769-7409 or patronsdesk@juilliard.edu.

Thursday, December 15

Juilliard Celebrates the Holidays

This festive evening features exclusive performances by dance, drama, music, and preparatory students in celebration of this season of giving. Members \$500+ are invited.

Tuesday, January 10

Inside Look: The New Series

David Serkin Ludwig, dean and director of the Music Division, will introduce his vision for the new contemporary music series and David Robertson, director of conducting studies, will talk about the Juilliard Orchestra's January 19 concert featuring Stravinsky's *L'histoire du soldat* and Wynton Marsalis' *A Fiddler's Tale*. Ovation Society members \$1,250+ are invited.

Thursday, January 26

Alumni Alexander Technique Class

Contact the Alumni Office to find out how to sign up for this virtual class with longtime dance faculty member Jane Kosminsky.

Thursday, February 9

Pre-Performance Talk: King Arthur

Robert Mealy, director of Juilliard Historical Performance, will lead a conversation with Lionel Meunier, director of the Juilliard415 and Vocal Arts' presentation of Purcell's *King Arthur* on February 11 (see article on p. 24). Members \$250+ are invited.

Thursday, March 23

Inside Look: Drama Scene Study

Evan Yionoulis, dean and director of the Drama Division, will lead students in a scene study class followed by a talkback and reception. Ovation Society members \$1,250+ are invited. ●

In Memoriam

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

ALUMNI

Robin Abraham ('50, cello)
 Lise H. Beauchamp (MM '90, oboe)
 Margaret E. Downer ('46, violin)
 Eva L. Dunbar ('47, viola)
 Toshi Ichiyangi ('58, composition)
 Andrejs Jansons (BS '60, oboe)
 Robert LuPone (BFA '68, dance)
 Karen Matilde Mésavage (BS '61, piano)
 David Niwa (MM '89, violin)
 Jeremy T. Noller (Artist Diploma '13, jazz studies)
 Violinist Geoffrey W. Nuttall ('93, resident quartet)
 Sharon Rogers (Diploma '59, violin)
 Harry Wimmer (Diploma '50, cello)
 Frederick Zlotkin (BM '71, MS '72, DMA '78, cello)

FACULTY

Melvin Kaplan (BS '50, MS '51, oboe; faculty 1952-82)

FRIENDS

Eliane Bukantz
 Patricia Martinez
 Tina Ramirez (honorary doctorate '18)
 Durer Shomer

Obituary

Melvin Kaplan
August 29, 1929-September 25, 2022



Melvin Kaplan (BS '50, MS '51, oboe; faculty 1952-82), who was born on August 29, 1929, to Barnet and Edna (Levine) Kaplan and grew up in New York City, died September 25 at home in Randolph, Vermont. He was 93.

Kaplan's oboe career began at the High School of Music & Art when he was 12. He was required to put aside the piano and choose an orchestral instrument, and oboe it was. By 14, he was the orchestra librarian as well as principal oboe. At Juilliard, he studied with Carlos Mullenix (Diploma '24, oboe; faculty 1945-47), and Lois Wann (Diploma '36, Postgraduate Diploma '38, oboe; faculty 1941-92); he also studied with Bruno Labate (faculty 1912-46). While at Juilliard, Kaplan became principal oboe and librarian of Dean Dixon's (BS '36, violin, Diploma '39, orchestral conducting;

faculty 1948-49). American Youth Symphony, where he made many of the contacts that evolved into his becoming a music contractor.

Kaplan's passion for contemporary music led to the formation of the New Art Wind Quintet while he was first teaching at Juilliard, and then, in 1957, the New York Chamber Soloists (NYCS). The NYCS musicians could program works for wind quintet, string quartet, double bass, piano, harpsichord, and four voices—it was the first group of this kind in the U.S. and became a model for mixed ensembles. In 1961, he created Melvin Kaplan, Inc., a music management company, and he managed and performed with the New York Chamber Soloists through 2015; his wife of 65 years, Ynez Lynch, a Yale-trained violist, often performed with him. In addition, he organized, contracted, and performed with the Musica Aeterna Orchestra in a yearly series of concerts sponsored by the Metropolitan Museum of Art from 1965 to 1982.

In 1976, Kaplan moved his family from New York City to Charlotte, Vermont, where his restless entrepreneurial spirit led him and a friend to create the Vermont Mozart Festival in Burlington, which provided classical music to thousands over its 37 summers. In all of these endeavors, Kaplan's encyclopedic knowledge of classical music and music history helped him create imaginative programs.

In his leisure time, Kaplan enjoyed gardening and took great pride in the fresh tomatoes he ate in the middle of winter and the fresh flowers that adorned the table year round. He and Ynez travelled extensively, loved good food, and maintained a well-stocked wine cellar. He was also an avid reader, with a fondness for mysteries and Lewis Carroll; he could also recite Carroll's entire poem "Jabberwocky" from memory. He also had a passion for jokes, and, as in music, his timing was impeccable.

He was predeceased by his brother Harvey and is survived by his wife, Ynez Lynch Kaplan; brother Burton Kaplan ('59, violin), and his wife, Sally Ricketts (BM '74, MM '76, viola); sons Jonathan (Anne) and Eric (Jerri) and daughters Christina Kaplan Rohan and Karen Kaplan Chambers (Ben); 11 grandchildren, 9 great grandchildren and 2 great-great grandchildren. ●

This was adapted from an obituary prepared by Burton Kaplan ('59, violin)



FROM THE ARCHIVES

Time Capsule: Extension Turns 90



Over the years, the program—which was known as the Evening Division from 1989 to 2021—expanded. Last year, it returned to its original name and forged a new path forward as Juilliard Extension. The renaming occurred in tandem with program offerings that broadened during the pandemic and continue to be offered in person and online. These days, classes offer nonmatriculated students education and experiences, including the opportunity to advance technical and professional skills, earn college credit, and/or expand their horizons in the performing arts. ●

Jeni Dahmus Farah is director of the Juilliard Archives

Extension Division students Michael Uthoff and Lucia Sciorsci in the Pas de deux from Lev Ivanov's *Swan Lake*, The 1964 Juilliard Ballet Ensemble production was directed by Antony Tudor (dance faculty 1951-71).

Some Extension Alums

Thousands of people, ranging from novices to experts in their fields, have taken Extension courses over its 90-year history. Here are a few.

- Composer Margaret Bonds (1913-72) took orchestration and choral conducting classes in 1958 and 1966
- Singer and actor Leslie Uggams (b. 1943) took voice classes from 1960 to 1963
- Choreographer, producer, and dancer Michael Uthoff (b. 1943) took dance classes from 1962 to 1965
- Dancer Lucia Sciorsci (b. 1946) took Extension dance classes from 1963 to 1965
- Composer Marvin Hamlisch (1944-2012) took orchestral conducting and composition classes from 1964 to 1967; he also studied piano in Juilliard's Preparatory Division throughout his childhood
- Percussionist and composer Tito Puente (1923-2000) took orchestral conducting and orchestration classes in 1967

BY JENI DAHMUS FARAH

Happy 90th birthday, Juilliard Extension! On January 30, 1933, the Extension Department of the Juilliard School of Music opened for classes. Instruction was offered to teachers, students, and laypeople without the necessity of following a prescribed curriculum, and 30 women and 3 men enrolled that first year. Classes were taught by members of what was then called the Regular Division faculty in addition to other distinguished teachers. While private instruction was not offered in any instrument, composition, or conducting, and no scholarships were available, Extension Division students performed in music and dance productions alongside Regular Division students.

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