

Juilliard

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Acting With Virtual Reality

MAP and Philharmonic Premiere Commissions, Spring Dances, HP Transcends Boundaries, A Pre-College Reunion, #WeMetAtJuilliard, Upcoming Events, and More

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Editor in Chief Susan Jackson
Graphic Design Boris De Los Santos
Audrey Hawkins
Frantz Saint-Val
Anna Sayer
Assistant Editor Joshua Simka
Program Editor Kevin Filipski

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LETTER FROM THE EDITOR

#WeMetAtJuilliard

Among the joys of the Juilliard experience are the bonds strengthened by years of living, learning, and performing together. For so many, their lives are irrevocably changed because of the people they met at Juilliard.

In upcoming issues, we'll be sharing your #WeMetAtJuilliard stories—stories of the kinds of collaboration and boundary-breaking that could only happen here. The Acting Company, for instance, was formed in 1972 after John Houseman, founding director of the Drama Division, was so loath to see Group 1 disperse that the members formed a professional company that still exists.

Of course, Juilliard abounds with stories that started with meeting here. In the last few years, you've read in these pages about some of them, including Nigel Campbell and Chanel DaSilva (both BFA '08, dance), who formed MoveNYC; Creative Associates Nico Muhly (BCJ exchange '02, MM '04, composition) and Nadia Sirota (BM '04, MM '06, Academy '08, viola), who've collaborated on countless projects; and American Modern Opera Company (AMOC), formed by Zack Winokur (BFA '12, dance) and Matt Aucoin (Graduate Diploma '14, composition), which has featured dozens of alums in its

projects. Drummer Sammy Miller (MM '14, jazz studies) formed his band the Congregation as a student. The original members of the Attacca Quartet met at Juilliard. And there are so many more stories—we hope you'll share yours!

In this issue, you'll read about Louis (BS '64, MS '66, DMA '73) and Julie Jaffee Nagel (BS '65, MS '66), who met in the piano studio of Josef Raieff (faculty 1945–2001) and recently created a scholarship honoring their lifelong teacher, mentor, and friend. You can find out more about it—and about a generous matching grant for scholarship funds offered by the Greene Foundation, a longtime Juilliard benefactor—on pages 27 and 24. Nearly six decades after the Nagels met, another piano student, Peter Dugan (BM '11, MM '14, piano) met mezzo-soprano Kara Sainz (BM '14, MM '16, voice) in Italian class. Thus began a personal and professional collaboration they document in *Life After Juilliard* (p. 30).

These pages are filled with stories of artistic growth and collaboration that are hallmarks of Juilliard. Tell us about yours at journal@juilliard.edu or #WeMetAtJuilliard.

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Cover: Second-year drama student Iyinoluwa Michael Akintoye took part in the Builders Association's residency (p. 4)

PHOTO: ERIN BAIANO

Back cover: Students and staff took part in a stuff-your-own penguin activity at Spirit Day 2023

PHOTO: RACHEL PAPO



DIGEST

The New Series Dazzles



As envisioned by David Serkin Ludwig, dean and director of the Music Division, the New Series kicked off in January. The first program paired Stravinsky's *L'histoire du soldat* with Wynton Marsalis' take on it, *A Fiddler's Tale*. It was performed by the Juilliard Orchestra under David Robertson along with Juilliard actors and dancers, with direction and choreography by Larry Keigwin.

A boundary-shattering performance of Terry Riley's *In C* was the second installment in the series. The iconic minimalist work was performed simultaneously by about

Musicians from Juilliard's Tianjin and New York campuses simultaneously played *In C*, with footage of Juilliard dancers

three dozen student and faculty musicians at Juilliard's New York and China campuses. At the same time, video footage of movement choreographed to the music by five Juilliard dancers seemed to float over the two stages. Afterward, Ed Bilous (MM '80, DMA '84, composition),

PHOTO: ERIN BAIANO



Larry Keigwin, shown with President Damian Woetzel, directed and choreographed the first New Series program

director of Juilliard's Center for Innovation in the Arts, which masterminded the project with colleagues in Tianjin, described it as setting "a new-bar for interdisciplinary, telematic, and technology-driven work at Juilliard and beyond." *In C* was watched by nearly 1,000 people in person at both schools and by livestream audiences around the world.

The New Series continues with a Reena Esmail (BM '05, composition) spotlight and work conceived in composition faculty member Amy Beth Kirsten's Théâtre Études class. ●



The New Series

**Spotlight on Composer Reena Esmail
March 30**

**Théâtre Études
April 13**

See juilliard.edu/calendar for tickets and info



DIGEST

Creative Associate Rhiannon Giddens in Residence



This winter, musician, composer, and Creative Associate Rhiannon Giddens had the second of three residencies at Juilliard. Highlights included a workshop on performance practices for vocal repertoire for voice, drama, jazz, and composition students. She led chamber music coachings on vocal and chamber works from her opera *Omar*, her *Lullaby* for voice and string quartet, and her dance drama *Black Lucy and the Bard*; they will be shared with the public on March 13 as part of Spring ChamberFest (see p. 14).

Giddens also headlined the school's 10th annual Martin Luther King Jr speaker series, talking with audiences in the Kaufman Dance Studio and watching via livestream about artists' responsibility to themselves, their creative process, and the community. ●

You can see a highlight video as well as the entire speech at juilliard.edu/media-gallery

PHOTOS: ROSALIE O'CONNOR (FIDDLER'S TALE); ERIN BAIANO (GIDDENS)



DIGEST

Spring Extension Classes

The Extension spring semester is well underway, but there are a few courses that haven't started yet. Some highlights include *Sundays With Sondheim* taught by Edward Barnes, which begins April 16. Students will examine Sondheim's works from musical and historical perspectives. Starting March 23, pianist Catherine Kautsky returns to teach an Extension course called *Bach to Bernstein*. She'll guide students through monumental works by the great composers from the 18th century to the present day. And April 23, Denys Drozdzyuk (BFA '09, dance) and his partner Antonina Skobina—who are international ballroom dance champions—will offer a one-day Introductory Ballroom Dancing Intensive.

In other news, Extension welcomes its newest drama faculty member, Brian McManamon, Juilliard's guest director of rehearsal and performance projects, who has been teaching online and in-person scene study classes this spring. Want to find out more or sign up? Get in touch at juilliard.edu/extension. And if you can't make the spring term, no worries—summer classes run June through August. The summer catalog will be available at juilliard.edu/extension starting April 11. ●



PHOTOS: VALENTIN BEHRINGER (DROZDYUK AND SKOBINA); CLAUDIO PAPAPIETRO (JBSU)

A Tribute to Black Artistry

In February, Juilliard's Black Student Union (JBSU) presented *A Tribute to Black Artistry*, featuring 39 students performing 12 original and traditional works with the support of more than 65 JBSU members. The evening called for the audience to participate with "open arms on their journey of love, passion, heartache, sorrow, and joy" as the performers took them on a "deep dive into the Black experience." And it culminated in a spontaneous celebration of all the work they'd been doing together. To see the full program, see this article at juilliard.edu/journal. ●



Clockwise from top right: First-year drama student Shareef Kinslow's 9; JBSU Tribute artists; and Denys Drozdzyuk and Antonina Skobina



JULLIARD NOW

Acting in Virtual Reality

In January, Juilliard welcomed Creative Associates group the Builders Association to the school to lead a weeklong workshop with a dozen Drama Division students in their second, third, and fourth years of training. Since its founding in 1994, this cross-media performance company has been working to find ways to incorporate new technologies into theatrical spaces and examine the impact of media on culture and community. This year, the Builders Association became the first performance company to be part of Juilliard's Creative Associates program, in which artists whose work exemplifies collaborative and interdisciplinary innovation have residencies at the school.

During the Builders' intensive, team members worked with Juilliard students to explore virtual reality on stage, with the help of headsets, a team of technicians, and lots of creative collaboration. The students, most of whom entered the workshop knowing very little about this technology, left having created a series of short pieces that allowed them to explore interactions in both physical and virtual reality spaces. One of them, Kassandra Norymar Cruz Cuberos, reflected on her experience.



From left: Kassandra Norymar Cruz Cuberos, Jaehan Pag, Luan Taveras, and Jonny James Kajoba staging parallel scenes in virtual and physical reality

PHOTOS: ERIN BALANO



BY KASSANDRA NORVMAR CRUZ CUBEROS

During our week with the Builders, my classmates and I were faced with the question of how to approach theater on a proscenium stage through the lens of technology. Virtual reality is a piece of technology designed to be experienced by individuals in the privacy of their home and, like most technology, it often disregards the use of the body in physical space. In contrast, theater is an embodied, communal practice in a shared physical space. Our primary goal was to investigate how virtual reality can coexist within a “live” theater space in a compelling way.

We began the week by developing an understanding of the technology and exploring its current uses in the world and the performing arts. We learned how Oculus goggles work since most of us had never used virtual reality headsets before. My first experience was incredibly fun but also very disorienting. Like most interactions with new technology, there is the seductive nature of how cool the possibilities could be but also the potentially negative impact on our humanity and ability to connect with one another.

We then began to explore ways to stage an adapted scene from Edmond Rostand’s *Cyrano de Bergerac*. We used the scene in which Cyrano steps in unseen to speak for a young man who is trying to woo the woman Cyrano loves, since it seemed well suited to exploring the question of the layers and masking of identity so central to the virtual reality space. On stage, there were two screens projecting what the actors were seeing through their headsets as they performed and maneuvered their virtual avatars. The fun part about staging the scene was collaborating in real time with



Kassandra Norymar Cruz
Cuberos and Rory Greenwood

all the technicians in the room, especially with the sound and video designers. Often in a traditional process, the actor does not get to see all the other elements of the production design until tech week. But with the Builders, we worked in a devised collaborative process with everyone involved, and we took the time to explore all the elements together.

Part of the process was experimenting with all sorts of possibilities and deconstructing the elements of virtual reality. These produced some wonderful ideas that disrupted how this technology was intended to work. For example, we were interested in the technology’s ability to track movement, so we experimented with how we could split the handheld controllers between multiple users while a third actor wore the headset on his shoulder. When the virtual avatar was being controlled by three people instead of one, it created a piece that was compelling to watch on stage and on screen, as it resulted in the avatar and actors working in synchronized, dancelike movements.

Performing in this medium challenged me to expand my capacity as an actor. I was no longer working entirely off another human being; I was interacting with a screen or talking to a fellow actor through a VR headset. It was incredibly challenging to use the technology and still be able to perform, yet to do so felt like a leap into the future. ●

Kassandra Norymar Cruz Cuberos is a third-year master’s student in the Drama Division



JULLIARD NOW

MAP and NY Phil Premiere Composing Inclusion Works



BY THOMAS MAY

A new model for promoting inclusion in the concert hall through a multifaceted collaboration among composers, performers, and educators reaches one of its first milestones this spring. The inaugural orchestral concert of Composing Inclusion, a partnership of the Juilliard Preparatory Division, New York Philharmonic, and American Composers Forum (ACF), with funding from the Sphinx Venture Fund, takes place May 6 at David Geffen Hall.

At the concert, Music Advancement Program (MAP) students will join members of the New York Philharmonic to give side-by-side premieres of the first set of Composing Inclusion orchestral commissions, which offer a rare opportunity for emerging composers of color to develop and rehearse their new scores over the course of months of close exchange with performers and advisors.

The commissioned works were created with the unique intent for young and professional musicians to perform side-by-side. The composers have been asked to account for the fact that these programs often bring together young musicians with varying skill levels. MAP, for example, has about 70 intermediate to advanced students, ages 8 to 18.

From left: James Diaz*, Megan Zhang and Weston Sprott (Prep Division), Lauren McCall*, Thomas Flippin*, Nicolas Benavides*, Andrés Soto*, Jordyn Davis*, Elijah Thomas*; Carolina Heredia (ACF director of artist support), Trevor Weston (Prep faculty), and Vanessa Rose (ACF executive director) at a November Composing Inclusion workshop. Not pictured: Jasmine Barnes.*

*Composing Inclusion composer

Composing Inclusion was initiated by Weston Sprott, dean and director of the Preparatory Division, which encompasses MAP and Pre-College. The idea was birthed out of a panel discussion at the Midwest Clinic. Facilitated by the American Composers Forum's executive director, Vanessa Rose, the panel was titled What About the Composer? From reflections on flexible orchestration, the complexities of writing for youth ensemble, and how side-by-side concerts are often less than fulfilling for performers, a concept emerged. Instead of adapting already existing repertoire to fit this need, Sprott proposed an alternative: "What if we had pieces that were composed with the initial intent of allowing players at different levels of development to participate in a way that's meaningful and exciting for them?"

PHOTO: CLAUDIO PAPAPIETRO

Building a More Diverse and Inclusive Repertoire

Sprott realized that the practical solution he had in mind to address this challenge could also be developed to further the Preparatory Division's efforts to build a more diverse and inclusive repertoire for young musicians. The nine composers commissioned as part of the inaugural two-year partnership all identify as Black or Latinx.

As a result of the novel collaborative process that generated the three works premiering at the May 6 concert, each feels like "a custom-made, bespoke piece," says Trevor Weston, a composer and Preparatory Division faculty member who has been advising the composers. In the course of preparing their compositions, they had opportunities to spend time with the MAP musicians and to consult with Catherine Birke, MAP's music director, to acquire a better sense of what would work best for young players.

The chance to perform these new works side-by-side with seasoned professionals from the New York Philharmonic is a key part of the experience, says Weston, who likens it to the historical model of apprenticeship in which emerging young talent would perform with professionals to hone their craft. "This is really going back to how music used to always work," he says.

Along with a contribution by Weston, the May 6 program (led by Paolo Bortolameolli, the Los Angeles Philharmonic's associate conductor) will premiere works by Jordyn Davis and James Díaz, who were chosen from a large and competitive pool of applications reviewed by Sprott, Weston, and Prep Division, New York Phil, and ACF colleagues.

The Commissions

"My piece, which is called *As I Am*, comes out of this journey I have been following of self-reflection and acceptance," says Davis, who is from Detroit and is now based in Brooklyn. For this collaboration, she wanted to focus on "emphasizing and celebrating individuality and autonomy in a large ensemble setting."

Davis contrasts her experiences of classical and jazz training, noting that, in jazz communities, "there's so much autonomy in the music where you're required to improvise and composition is encouraged. When I'm playing jazz, I'm constantly composing on the bass. So I wanted to bring a bit of that energy to the orchestra."

Duke Ellington's example of writing for individual players in his jazz orchestra served as an especially powerful inspiration, Davis says, "for approaching how to work with this particular ensemble." Using a color-coded seating chart, she carefully mapped out where the MAP musicians will be situated vis-à-vis their counterparts from the New York Philharmonic (there will be about 90 players altogether).

Davis has inscribed the names of each of the MAP musicians on their score parts to highlight that the creation of this piece "is a collaboration between all of us. I want

them to feel like they have been a true inspiration for the music and that they are a part of it."

In contrast, Díaz conceptualized his work for the project, *and does the Moon also fall*, by treating the combined musicians "as a whole, hybrid orchestra instead of just individuals." The result, he says, "is not a classic, transparent approach to orchestration but the opposite, with an emphasis on texture and color—almost like an abstract."

Díaz, who comes from Fosca, Colombia, and is pursuing his composition PhD at the University of Pennsylvania, found inspiration for the piece while reading about the origins of Isaac Newton's theory of gravity and how it "changed everything." The title refers to Newton's famous epiphany after seeing an apple fall and looking up at the moon and wondering whether it also might be in the process of falling.

Díaz explains that *and does the Moon also fall* is about "how we perceive musical time." While he scored it for acoustical instruments alone, his intensive involvement with synthesizers influenced its soundscape, noting that "it uses the idea of distortion through orchestration, with many sonorities and colors coming from syntheses of sounds."

Trevor Weston's Composing Inclusion piece, *Subwaves*, was prompted by MAP students' responses when he asked about their impressions of the subway system and "things they would want to do in a piece." As a composer, he observes, "it's a great experience to have this sort of connection with young musicians."

Asked what he hopes participants will take from Composing Inclusion, Sprott says he would like to see them be inspired by it for many years to come. "These are transformational, game-changing moments. Whenever possible, we try to give these opportunities to our students." ●

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



MAP With the New York Philharmonic: Composing Inclusion May 6

See juilliard.edu/calendar for tickets and
more information



JULLIARD NOW

Spring Dances: 21st-Century Voices

BY ALICIA GRAF MACK



Rehearsal of
City of Rain

Dance history, as a field of practice, does not unfold in a linear, chronological fashion. It evolves in every direction, similar to the dimensional complexity of a tree. Borne from the past, foundational ideas color an artist's imagination in that new work becomes an amalgamation of artistic discoveries across time. Thomas DeFrantz, who's a guest dance studies faculty member this year, uses the Ghanaian word *sankofa* to describe how dance artists reach back into the past to carry their present work into the future. I believe that our work within Juilliard Dance honors this layered continuum, not only temporally but from the ground upward.

Although the repertory curated for this year's spring performances consists of pieces choreographed in the

21st century, each represents the offshoots of movement ideas and narratives from the past. Justin Peck's *In Creases* celebrates traditions forged by George Balanchine while bringing tap rhythms and theatrical elements into each movement phrase. It's set to *Four Movements for Two Pianos* by Philip Glass (Diploma '60, MS '62, composition). Hofesh Shechter's *Political Mother* reminds us that dance is one of the most effective forms of communication, embodying a volume of resistance and protest at a time that's all too relevant; Shechter also co-created the score. Medhi Walerski's *Blink of an eye*, set to Bach violin sonatas and a partita, roots itself in ballet and modern dance while representing a collection of vignettes that reveal a return to intimacy. Camille A. Brown's *City of Rain* reflects the

PHOTOS: ERIN BALANO

cyclical nature of our humanity as we celebrate our loved ones and mourn their passing, all in the same breath. Jonathan Melville Pratt created the music for *City of Rain* and Shelbie Rassler (MM '22, composition) adapted it to add a string quartet.

This year's Spring Dances is an ambitious program, one that features the wide range of styles that we study. I thank the dancers for their hard work and generosity, the choreographers and staggers who blessed us with their artistry and knowledge, and our fantastic faculty, staff, and production teams who make excellence a daily practice. We hope you will join us to witness the performance and support the second-, third-, and fourth-year dancers. ●

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

From top: Rehearsals of *In Creases*; *Political Mother*; and Madison Goodman (BFA '24), Zack Sommer (BFA '24), and Daniel Rafimayeri (BFA '22, violin) in *Blink of an eye*



**Spring Dances
March 22–25**

**See juilliard.edu/calendar
for tickets and more
information**



JUILLIARD NOW

Juilliard415 Stretches Boundaries

BY KEVIN FILIPSKI

While the Historical Performance (HP) program was created to offer comprehensive study of music of the 17th and 18th centuries on period instruments, it also takes extended tours into the music of the early 19th century. The final two concerts of HP's spring season demonstrate both approaches and give HP an opportunity to collaborate with the Dance Division.

On April 1, Juilliard415 will perform a concert called The Classical Style: Vienna at the Turn of the 19th Century, with Mozart's *Le Nozze di Figaro* Overture and Piano Concerto No. 21 (with second-year Suren Barry) and Schubert's Symphony No. 5 on the program. "We wanted to do a classical program that would stretch us into the 19th century, which is something we haven't done in a while,"



Laurence Equilbey



Juilliard415 performing with Juilliard dancers in 2018

PHOTOS: JANA JOČIĆ (EQUILBEY); ROSALIE O'CONNOR (JUILLIARD415)



**Juilliard 415
The Classical Style:
Vienna at the Turn
of the 19th Century,
April 1**

**Moving Through Time:
Baroque Dances Old
and New, May 1**

**See juilliard.edu/calendar
for tickets and info**

HP's director, Robert Mealy, explains. "Schubert's Symphony No. 5 seemed like the perfect choice to pair with Mozart, since its sunniness and grace are so deeply influenced by his compositions. Around the time he was sketching this symphony, Schubert wrote in his diary, 'O Mozart! Immortal Mozart! What countless impressions of a brighter, better life hast thou stamped upon our souls!'"

Leading The Classical Style will be French conductor Laurence Equilbey, who will be making her Juilliard conducting debut. "We are very happy to welcome her to Juilliard415," Mealy says. "She directs the Insula Orchestra in Paris, a group that is very committed to 19th-century performance practice. And it's great to celebrate a woman conductor working in this repertoire, which is still all too rare."

Juilliard415's final performance this season also stretches the ensemble's traditional purview. On May 1, Juilliard415 joins forces with Juilliard dance students and a professional Baroque dance troupe for Moving Through Time: Baroque Dances Old and New. "The concert will open

with the musicians of Juilliard415 by themselves, performing Rebel's *Les Éléments*, an orchestral suite about chaos and order that begins with all the notes of the scale played simultaneously," Mealy says. "Gradually, out of that musical chaos, the four elements—air, fire, water, and earth—are separated and the rest of the suite celebrates each particular element. It's an intensely kinetic work that is really thrilling to play. We'll follow Rebel's *Éléments* with another of his dance suites, this one choreographed by Baroque dance specialist Caroline Copeland. Rebel's *Caractères de la danse* is a fantastic club mix that goes through all the popular dance forms of the time, and ends with a virtuosic final *sonade* from the orchestra."

The evening's second half will feature more new choreography, set to two Baroque-era masterpieces. The first piece, choreographed by Copeland, is set to the suite from John Blow's *Venus and Adonis* (1683), and it will be performed by four professional Baroque dancers. The second piece, the suite from Jean-Philippe Rameau's 1749 *Naïs*, will be choreographed by Aaron Loux (BFA '09, dance) for five Juilliard dancers. "We'll have two different worlds of dance coming together," Mealy says, "with Loux creating new work to Rameau and Caroline Copeland setting Baroque dances to Blow's *Venus and Adonis*, a quirky and ingenious score that inspired Purcell's *Dido and Aeneas* but is rarely heard." Mealy also hears a through line in this concert, from the dissonant sounds that open *Les Éléments* to the radiant conclusion of Rameau's *Naïs*: "There's a musical blaze of glory at the beginning and the end." ●

Kevin Filipksi is Juilliard's program editor

This article is adapted from one that originally appeared in *Playbill* and appears by permission



VOICE BOX

Sphinx Connects Arts World

BY RIA DASGUPTA

In January, I attended the Sphinx Connect conference in Detroit with a group including more than 20 Juilliard students, alumni, faculty, and staff. Sphinx Connect is the longest-standing conference dedicated to diversity and inclusion in classical music, and for the first time since 2020, hundreds of musicians, educators, administrators, and funders gathered in person to talk about the progress of equity in the music industry. It was my first time attending, but I got caught up in the spirit of reunion. Conversations pushing the boundaries of equity in the arts were necessarily serious, but joy and celebration were the predominant sentiments.

Sphinx has done a remarkable job increasing access to the conference over its 25 years. Keynotes and panel discussions from 2019 onward are available on Sphinx's YouTube channel, and this year, nearly all of the more than 25 sessions were livestreamed. Sphinx also has a sliding-scale registration fee and provides scholarships, ensuring that more participants are able to lend their voices to critical conversations around diversity, equity, and inclusion.

The conference kicked off with an opening plenary featuring mezzo-soprano Denyce Graves (faculty 2020-present) in conversation with composer, conductor, and educator Damien Sneed, just days after he'd

conducted the Juilliard Jazz Orchestra. The audience, packed into the largest hall of the venue, was visibly moved by their profound talk, and it truly set the tone for rest of the event. One of the first panel discussions—tackling the topic of genre—featured Juilliard staffers Curtis Stewart (chamber music manager), Ara Guzelimian (special advisor to the president and former provost and dean), and Fredara Hadley (ethnomusicology professor) as well as Jannina Norpoth (the musical director of Fortissima). They questioned where, as Stewart put it, the “boundary between tradition and rigidity” is when it comes to defining genre. As a kathak dancer who thinks a lot about the place of the classical Indian tradition in time and space, I was inspired by the ongoing relevance of their conversation.

I moved eagerly from one panel to another, soaking in all that I could. A discussion about pay equity in the arts, particularly for women of color, was the focus of one panel. Another addressed the need to craft pedagogy

that is reflective of and relevant to young people using the thinking of educational theorist Paulo Freire. One very honest conversation considered how to better support people of color when they enter leadership roles with attention to the high amounts of attrition for this population. In another illuminating session, speakers offered thoughts about nonprofit fundraising from the perspectives of grantees as well as grantors.

The last panel I attended included Weston Sprott, dean and director of the Preparatory Division. In a conversation moderated by Lecolion Washington, executive director of the Community Music Center of Boston; Glenda Price, retired president of Marygrove College; consultant Becca Smith; and Sprott spoke forthrightly about the need for organizations to embrace change when it comes to executive leadership in order for our field to evolve fundamentally. Sprott reminded the audience that for this change to happen, people in seats of privilege must “go, listen,

learn,” so that we can understand our role in shaping the field to be more responsive to our world.

The conference culminated in the celebratory Sphinx Competition Finals Concert. Detroit’s Fisher Music Center was packed with an appreciative audience that enthusiastically cheered on the three finalists. Much to the joy of the Juilliard community, Njioma Chinyere Grevious (BM ’21, violin) won both first prize and the audience prize. Watching the entire audience celebrate her was the perfect end to the conference, giving us much to look forward to next year. ●

Ria DasGupta is Juilliard’s director for Equity, Diversity, Inclusion, and Belonging (EDIB) initiatives

[More than 20 Juilliard students, alumni, faculty, and staff members attended Sphinx Connect](#)



PHOTO: COURTESY OF RIA DASGUPTA

Upcoming Performances

Over the course of the academic year, more than 700 performances take place at Juilliard, from student recitals to multidepartment extravaganzas. On these next pages, you'll find highlights of the remaining ones this spring. They all take place at Juilliard unless otherwise noted. Please see juilliard.edu/calendar for box office, livestream, and other up-to-date performance details.



PHOTO: T. CHARLES ERICKSON

DANCE

Spring Dances the classes of 2023–25 perform Camille A. Brown's *City of Rain* (2010), Hofesh Shechter's *Political Mother* (2010, excerpt), Medhi Walerski's *Blink of an eye* (2011, excerpt), and Justin Peck's *In Creases* (2012) (Mar. 22–25; see article on p. 8)

Senior Production performed by the classes of 2023 and 2024 (Apr. 21–23)

Choreographic Honors work by student choreographers, plus the first-years will perform José Limón's *Chaconne* (May 12–13)

Senior Graduation Concert (May 15)

DRAMA

Third-Year Plays

The Oresteia by Ellen McLaughlin, directed by Ellen Lauren (Apr. 19–22)

Wintertime by Charles L. Mee, directed by Jimonn Cole (May 5–7)

VOCAL ARTS

Vocal Arts Honors Recital

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

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

First-Year Songbook (Mar. 30)
Also livestreamed

Juilliard Opera

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

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

Alice Tully Vocal Arts Recital

featuring soprano Mikaela Bennett and pianist Adam Rothenberg (May 6)

Previous page:

Third-years Jaehan Pag and Aidan Cazeau in *As You Like It*, directed by Lisa Rothe

JUILLIARD ORCHESTRA

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

Spring ChamberFest student-formed chamber ensembles perform pieces including, on March 13, vocal and chamber works by Creative Associate Rhiannon Giddens (Mar. 13–15; see article on p. 2)
Also livestreamed

Samuel Adler @ 95 featuring Juilliard students performing Adler's compositions in this 95th birthday celebration concert (Mar. 19)
Also livestreamed

Organ Department Recital

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

Chamber Music Society of Lincoln Center Master Classes

held at the Daniel and Joanna S. Rose Studio at Lincoln Center
With Jaime Laredo and Sharon Robinson (Apr. 3)
With David Shifrin (May 3)

Gershen Cohen Violin Recital

featuring Timothy Chooi, violin, and Michelle Cann, piano (Apr. 11 at Weill Recital Hall at Carnegie Hall)

Mixed Ensembles Concerts

coached by Carol Wincenc (Apr. 16)
Also livestreamed

Piano Master Class with András Schiff (Apr. 17)
Also livestreamed

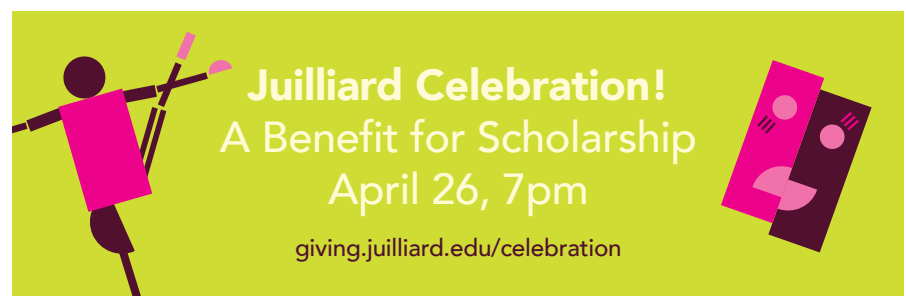
American Brass Quintet Seminar Recital (Apr. 24)
Also livestreamed

Honors Chamber Music (Apr. 28)
Also livestreamed

PianoScope Rachmaninoff and Scriabin (Apr. 28)

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

Fortepiano Chamber Music coached by Audrey Axinn (May 7)
Also livestreamed



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

Series

Saidenberg Faculty Recitals
American Brass Quintet (Mar. 20)
Also livestreamed

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

Wednesdays at One

Music for Piano (Mar. 15)
Wind Orchestra (Mar. 22)
Chamber Music (March 29)
Vocal Arts (Apr. 5)
Percussion Ensemble (Apr. 12)
Music for Brass (Apr. 19)
Chamber Music (Apr. 26)
Pre-College Chamber Music (May 3)

Liederabend (Mar. 23, Apr. 24)
Also livestreamed

Sonatenabend (Mar. 29, Apr. 12)
Also livestreamed

THE NEW SERIES

Spotlight on Composer Reena Esmail (Mar. 30)
Also livestreamed

Théâtre Études the culmination of Amy Beth Kirsten's cross-genre class (Apr. 13)
Also livestreamed

JAZZ

Juilliard Jazz Ensembles
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

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

HISTORICAL PERFORMANCE

Juilliard415 in The Classical Style: Vienna at the Turn of the 19th Century conducted by Laurence Equilbey (Apr. 1; see article on p. 10)
Also livestreamed

Chamber Music (Apr. 16 at Madison Avenue Presbyterian Church)

Moving Through Time: Baroque Dances Old and New
Juilliard415 with Juilliard dancers (May 1; see article on p. 10)
Also livestreamed

Chamber Music (May 8 at the Bohemians New York Musicians Club)

PREPARATORY DIVISION

MAP Chamber Music (Apr. 1)

Pre-College Composition (Apr. 1, 22, and 29)

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

Pre-College Percussion Ensemble (Apr. 15)
Also livestreamed

MAP Composers' Showcase (Apr. 15)

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

Pre-College Symphony conducted by Adam Glaser (Apr. 29)
Also livestreamed

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

MAP Wind and String ensembles conducted by Terry Szor and Catherine Birke (Apr. 29)
Also livestreamed

Pre-College Chamber Music (Apr. 29, May 6, May 13)

MAP With the New York Philharmonic: Composing Inclusion featuring world premieres by Trevor Weston, James Diaz, and Jordyn Davis (May 6 at David Geffen Hall; see article on p. 6)

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

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

Pre-College Orchestra conducted by David Robertson (May 20)

EXTENSION

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

Save the Date

Juilliard's 118th Commencement

May 20 at 11am
Also livestreamed



DIGEST

Around the World at Juilliard



Juilliard wrapped up International Education Week with an Around the World celebration in November sponsored by the Office of International Advisement and the Student Diversity Initiatives program. The student-led event saw more than 50 students participating in a tour of China, Venezuela, India, and Australia—all in the Juilliard lobby. At each “country,” students participated in a cultural activity and sampled delicacies including empanadas and fairy bread, in order to receive a stamp in their Juilliard “passport.” In the end, the passports of three lucky winners were drawn to receive top prizes, including a \$500 airline gift card. We’re hoping to feature even more countries next year! ●

Caitlin McQuaide is the associate director of the Office of International Advisement



PHOTOS: RACHEL PAPO



DIGEST

A Piece of Juilliard's Past



In hazy pre-internet days, Juilliard and its predecessor, the Institute for Musical Art, documented the community with scrapbooks that contained everything from news clippings to telegrams, photos, and letters about the school, the students, the faculty, and the staff. In 2021, the Leon Levy Foundation gave a generous two-year grant to support the digitization of historic production photos, programs, and more than 100 scrapbooks, including general volumes about the school (1920–54) and a separate set compiled by Martha Hill for the Dance Division (1951–91). At the time, Jane Gottlieb, vice president of library and information resources and director of the C.V. Starr doctoral fellows program, expressed gratitude on behalf of the school and noted that its history is “indelibly intertwined with that of the global performing arts field and the cultural landscape of New York City.”

These pages showing Duke Ellington giving Juilliard scholarships to New York public high school graduates

From the 1945–46 Institute of Musical Art scrapbook

“regardless of race, color, or creed” seemed particularly timely now since the Jazz Orchestra is paying tribute to Ellington this spring (see p. 15) and because one of the recipients, Elaine Jones (Diploma ’48, timpani; Postgraduate Diploma ’49, percussion)—who would become the first Black principal player in a major American orchestra when she joined the San Francisco Symphony, in 1972—recently died. (Jones changed the spelling of her first name after graduating from Juilliard.) Ellington’s own ties with Juilliard were strong—his son, Mercer (’40, trumpet), and granddaughter, Mercedes Ellington (BS ’60, dance), both attended the school. You can dive into this treasure trove at juilliard.resourcespace.com/pages/home.php. ●



VOICE BOX

A Juilliard-Royal Academy Collaboration

Juilliard's longstanding collaboration with the Royal Academy of Music continued this winter when six Juilliard students returned to London to continue work begun in the fall with conductor, soprano, and Creative Associate Barbara Hannigan. In the fall, two sets of students had rehearsed for a week and then gave a sold-out concert of works by Stravinsky, Maurice Delage, and Oliver Knussen.

In January, they spent a week rehearsing, performing, and recording Stravinsky including *Concertino*, "Dumbarton Oaks" Concerto, Octet for Wind Instruments, *Ragtime*, and Septet. The recordings will be compiled into a full-length album to be released in the fall on Linn Records. Third-year horn player Colby Kleven wrote about the experience.

BY COLBY KLEVEN

When we first went to the Royal Academy of Music, in the fall, I was immediately struck by the grand portraits in the Duke's Hall, each of an important person from the academy's history. They lent the room a feeling of antiquity, and the first notes of Stravinsky's "Dumbarton Oaks"—evocative of Bach's *Brandenburg Concertos*—set a mood of timelessness that lasted me the length of the project.

The combined energies of the ages past, the freshness of new music and young performers, and the energy of our conductor, Barbara Hannigan, created a spirit that I have never felt in an ensemble before. I cannot speak highly enough of our colleagues from the Royal Academy; their efforts rendered the music so vibrant that every rehearsal felt like hearing it all again for the first time! I often would ponder the old faces in the portraits and how delighted they would be to know that their halls still ring with the music of young musicians so many years later.

The importance of new ideas can't be understated, either. Although I've spent a relatively short time in the world of



Barbara Hannigan and students
in Duke's Hall

PHOTO: ERIC OATTS

classical music, I can say with certainty that there are no conductors quite like Barbara Hannigan. Whether it's the organic phrases, the experience that comes from vocal performance, or the strikingly apt pop culture references (many of which I've since written down), no conductor I've worked with has so effectively combined them into one style. She continually poured her energy into bringing out the musicality that already existed in all of us, and I am a better musician today because of it. "Dumbarton Oaks" was always a favorite piece of mine, but I fell more deeply in love with it under her baton.

When we returned to RAM in January, it was the first time I'd done a piece with the exact same ensemble and conductor more than once, and the venue changed everything. We'd switched spaces from the ornamented and brilliant Duke's Hall to a theater stage for recording, and suddenly, it was a completely different piece! Acoustically, everything was so unfamiliar that we had to regenerate the crispness and verve that we had before. I loved getting to play "Dumbarton Oaks" again and also grew to adore both Stravinsky's *Ragtime* and his Septet. And on these two pieces, I got to collaborate with my fellow Juilliard students as well as with RAM students a little more closely. One highlight was collaborating with the cimbalom player. I'd never seen the instrument—effectively, a sideways harp struck with various mallets—in person, and with a unique tuning system and a sound rather like a saloon piano, it was one of the most fascinating elements of the whole project. Even more daunting was getting the ragtime to sound pleasant. Playing a Stravinsky ragtime with Stravinsky rhythms and Stravinsky harmonies is a challenge, but Hannigan leaned into it. Whether it was with a comparison to a character from the Muppets, or a description of an imaginary landscape, she was able to send us in the right direction and create an artistically fulfilling rendition of the piece.

When it came time to record, the competent and talented recording staff was able to create a truly sublime balance, and the academy's principal, Jonathan Freeman-Attwood, gave incredibly detailed and helpful feedback. His passion about this project drove us to a level of quality that I'm truly proud of. Even though all the pieces we recorded were written decades ago, I think our collective effort brought them new zest and vitality, and I'm very much looking forward to hearing the official release.

We ended our recordings with a toast to all we'd accomplished together and another to the late composer Oliver Knussen, who'd had the idea for this project though sadly didn't live to see it to its fruition. It is the finest of privileges that our two schools share a bond and that we got to be representatives of Juilliard in a place so musically rich. It will forever be my honor to have shared in the creation of art like this. ●

Colby Kleven is a third-year horn player



AROUND TOWN

Blueprint Program Mentors Composers

BY AIDAN GOLD

The Juilliard Blueprint fellowship has since 2019 given Juilliard student composers and alumni an opportunity to work with the arts organization and Brooklyn music venue National Sawdust in the creation, production, and performance of new projects. It is led by Paola Prestini (BM '98, MM '00, composition), co-founder and artistic director of National Sawdust. For the fellowship, participants are paired with composers currently working in the field, who mentor them and help in the process of designing and realizing the projects. In addition, artists and staff at National Sawdust present professional development seminars and lectures that give the students tools to navigate being a composer in today's world. This year, I was one of five composers participating, along with BCJ exchange student Nicole Balsirow (MAP '20), master's student Sia Uhm, Lingbo Ma (MM '21), and Eugene Astapov (MM '13). The mentors were Laura Kaminsky, Nathalie Joachim (MAP '96; Pre-College '01; BM '05, flute), Rebekah Heller, faculty member Amy Beth Kirsten, and Reena Esmail (BM '05, composition). The completed works were premiered in December at National Sawdust by its resident ensemble.

My Blueprint project was a multimedia music-theater performance piece called *Dividing Light*. It explores the theatricality of performing, interaction, and narrative constructed through the "physicalization" of the performance stage. I created a scenario in which performers explore the space around them as if they were a character exploring an alien planet, interacting, conversing, engaging, and conflicting with the characters they meet in that world. The piece tells a short story about these characters in this world and their adventures navigating it. The lighting, electronics, and reverberation of the space realized through the National Sawdust Meyer Sound's Constellation acoustic system all become forces that affect the performers directly—changing reverb levels makes it harder for them to stay musically together as an ensemble, and as the lighting expands and shrinks the musicians must move to stay out of the dark.



My Blueprint mentor for this project was new composition faculty Amy Beth Kirsten. She specializes in “composed theater”—a hybrid art in which theatrical effects and gestures are treated compositionally or musically. Her expertise in this area made her an inspiring and helpful mentor as I explored the embodied theatricality of musical performance. As I was developing the ideas for the piece in our sessions together, we would set up chairs, instruments, and music stands, and act out various sections, learning how the interactions would work physically. This proved invaluable not only for me to work through my ideas spatially but also for the musicians, who could use the videos we made of these mock interactions to understand what I was going for theatrically. I am incredibly grateful for her knowledge, expertise, vision, and support throughout this entire process. *Dividing Light* would not exist without her.

The professional development sessions and seminars that took place as part of Blueprint were also fascinating and insightful, addressing the contemporary composer’s career path from multiple different angles. Paola Prestini gave several lectures on how to put together large-scale collaborative and multimedia projects. Steve Smith, a music critic and writer for the *New Yorker*, talked with us about the relationship between composers and critics and how important it is to have people write about your work. We had a seminar on promotion and marketing in the age of social media with Zan Emerson and Alyana Vera, the marketing and design coordinators for National Sawdust. Additionally, Tiffany Soricelli gave a talk on financing yourself and your compositional projects. All these discussions brought

Amy Beth Kirsten, Aidan Gold,
Sia Uhm, Eugene Astapov, Lingbo
Ma, and Nicole Balsirow at the
December Blueprint concert

practical aspects of being a composer to the forefront—concepts that I had little experience or knowledge of beforehand. Often, the traditional curriculum for a contemporary composer is filled with classes studying music itself and its history, but it usually does not include much discussion of how to practically be a composer today—how to support, advocate for, and finance yourself. These skills are essential to surviving and thriving in today’s new music community, and so having these opportunities to learn from experts in the field about these practical topics is one of the most crucial and invaluable parts of the Blueprint fellowship.

I am extremely grateful to be able to be a part of this program, now in its fourth year. All the mentorship, discussion, and support that Blueprint offers creates an ideal environment for the creation of exciting new collaborative musical projects. This program also helps connect Juilliard and its students to the broad and diverse New York new music scene, creating connections that will support composers and performers as they launch their careers. ●

Aidan Gold is a second-year composition doctoral student

PHOTO: JILL STEINBERG

Community News

FACULTY

Heidi Castleman (viola) has been teaching weekly classes called Strings With Qigong, a movement-based practice that builds postural and core strength, awareness, and coordination.

Carla Cook (jazz) and pianist Bruce Barth performed at a jazz brunch fundraiser for the Brooklyn Youth Music Project at the Soapbox Gallery; it was also livestreamed.

Jon Dawe (MM '91, DMA '95, composition) and **Julia Glenn** (DMA '18, violin) contributed to a special issue of *Contemporary Music Review* called Playing (With) Babbitt in the 21st Century. Dawe and Glenn wrote

about **Milton Babbitt's** (faculty 1971–2008) *Concertos for Violin, Orchestra, and Synthesized Tape* (1976), the manuscript of which is housed in Juilliard Library Special Collections. Glenn premiered the work at Juilliard in 2016.

In October, **Cori Ellison** (vocal arts) served as dramaturg for the world premiere of the opera *Arkhipov*, by **Peter Knell** (MM '94, composition) and librettist Stephanie Fleischmann, which was presented by Jacaranda Chamber Ensemble in Los Angeles.

In November, Pre-College and Extension faculty member **Evan Fein** (MM '09, DMA '14, composition) won the American Prize in composition, COVID-related work section, for his song "Greenport, Long Island: A Socially Distanced Diva."

Jazz faculty member **Tatum Greenblatt** (MM '08, jazz) conducted the Future of Jazz Orchestra at City Center in collaboration with Alvin Ailey for three performances in December. The program featured a host of alumni performing *Night Creature* and *Pas de Duke*.

Sharon Isbin (guitar) gave master classes and concerts last summer at the Aspen Music Festival, where she directs the guitar program. In November, she gave the world premiere of Joseph Schwanter's *Song of a Dreaming Sparrow*, which was written for her, at New York's 92Y Kaufmann Concert Hall.

Kayo Iwama (vocal arts) was a judge for the New York region of the Schmidt Vocal Arts competition, held at Montclair State University in November. Also in November, she accompanied mezzo-soprano Stephanie Blythe in music of the Weimar cabaret, performing alongside the young artists of the Bard Conservatory graduate vocal arts program; she's the associate director of the program.

In November, pianist **Geoffrey Keezer** (jazz) performed at Mezzrow in a trio with Caroline Davis (sax) and Nir Felder (guitar).

Juilliard415 and Juilliard singers in Purcell's *King Arthur*



PHOTO: RACHEL PAPO

Kathryn LaBouff (vocal arts) prepared the diction for the world premiere of *The Hours*, by Kevin Puts and Greg Pearce, at the Metropolitan Opera. She also worked on the Met's family holiday presentation of *The Magic Flute*.

MAP faculty member Alexander Lieberman (MM '15, composition) gave talks on birdsong and music composition at the 10th Congreso Aviturismo (birdwatching congress) in Colombia in November.

Trombonist Burt Mason (MAP) performed with the New York Philharmonic in September at its residency at Oklahoma State University and in October at Geffen Hall. In November, he completed a nine-city European tour with the Chineke! Orchestra including performances at the Concertgebouw (Amsterdam) and Alte Oper (Frankfurt). In December, Mason was a featured soloist at the 76th annual Midwest Clinic, performing *Red Sky* by Anthony Barfield (BM '08, trombone).

Michael Musgrave's (graduate studies) critical edition of Brahms' *Ein Deutsches Requiem* has just been published in the new Henle Neue Brahms Ausgabe edition. He has been working on this edition for many years; some of the work was supported by Juilliard's Erskine Faculty Prize.

In July, Pre-College faculty member Matthew Odell (DMA '10, collaborative piano) taught master classes in music schools in Vancouver and performed in Vancouver New Music's Coterminous(ly) Skempton, a two-day performance installation of the music of British composer Howard Skempton.

Jazz faculty member Ulysses Owens Jr. (BM '06, jazz studies) and his big band were named 2022 Rising Star Large Ensemble by *DownBeat* magazine. Owens was also named a 2022 artist in residence as jazz drummer for the Armstrong House Museum, and he received the 2022 Ann McDonald Baker Art

Ventures Award from the Community Foundation for Northeast Florida for his nonprofit, Don't Miss a Beat, which blends the arts, academics, and civic engagement to enhance the lives of children and encourage suspended youth to stay in school.

Ted Rosenthal (jazz) and his trio performed holiday standards at Dizzy's in December. The group features Rosenthal on piano, Noriko Ueda on bass, and Tim Horner on drums.

Tali Roth (Pre-College) performed and taught last summer at Guitar Oasis International Music Festival in Italy. The festival is directed and sponsored by Roth's foundation, Guitar Oasis International. The festival included film music teaching and a performance by Sharon Farber, whose piece was commissioned by Juilliard and performed by Roth at a Pre-College faculty recital in October.

Pre-College faculty member Eric Sessler's (MM '96, DMA '99, composition) *Hidden River*, commissioned by the Philadelphia Flute Quartet, received honorable mention in the 2022 Flute New Music Consortium Competition.

Dance faculty member Yara Travieso (BFA '09, dance) is one of the 2023 artists in residence at Chelsea Factory, where she will premiere a new work next fall. Additionally, Travieso recently organized and directed the large performance event, ¡EPA!, featuring Guadalupe Maravilla, Carolina Oliveros of Combo Chimbita, and Cheo Pardo to raise funds for newly arrived Venezuelan asylum seekers in New York City. The event, presented with the Clemente cultural center on the Lower East Side, raised more than \$10,000, and gathered hundreds of winter coats for asylum seekers experiencing winter for the first time.

Kent Tritle (vocal arts) led the Oratorio Society of New York in the world premiere of *A Nation of Others*, an oratorio by Paul Moravec and Mark Campbell, at Carnegie Hall in November. The soloists included Susanna Phillips (BM '03, MM '04,

voice) and Martin Bakari (MM '13, voice).

Saxophonist Mark Vinci (jazz) played with John Fedchock's New York Big Band at Birdland in September.

In January, Doug Wamble (jazz) was at Winter Jazzfest at Zinc Bar with Abdias Armenteros, Nasheet Waits, and Eric Revis. His new record, *Blues in the Present Tense*, featuring Revis, Jeff Tain Watts, and Branford Marsalis, was featured in the January issue of *DownBeat*.

Aviary—a short film by Pre-College faculty member Melanie Williams (MM '15, DMA '20; Historical Performance) about a musician's perspective in New York City—was an official selection of the New York Short Film Festival and was screened at Cinema Village in November.

Reed Woodhouse (vocal arts) was a guest coach in the opera department at the Eastman School of Music for three weeks in February.

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).

In October, Gregory Youdan (dance) was a virtual speaker at the International Association for Dance Medicine and Science conference during the Ask the Experts session on dance for health in academia.

STAFF

Aaron Flagg (BM '92, MM '93, trumpet; chair and associate director, Jazz Studies) reported some highlights from January's Jazz Education Network Conference in Orlando, including a presentation by faculty member Roxy Coss, a master class

by fourth-year student **Summer Camargo**, and a concert where faculty member **Michael Mossman** conducted his arrangements and played trumpet with the University of Central Florida big band. Among the conference attendees he saw there were **Kyle Johnson** (MM '15, jazz studies), a U.S. Army jazz ambassador; **Michael Dease** (BM '05, MM '07, jazz studies), who won the 2023 Ellis Marsalis Jr. Jazz Educator of the Year award; **Brendan Lanighan** (MM '20, jazz studies), who's in the Mark Filsinger Chamber Big Band; **Lucas Pino** (MM '11, jazz studies); **Carl Allen**, former director of Jazz Studies; and **Josh Lawrence** (MM '21, jazz studies), who's director of jazz studies at Interlochen Center for the Arts.

Jane Gottlieb, vice president for library and information resources and director, C.V. Starr Doctoral Program, participated in the 70th anniversary conference of RISM, called Musical Sources: Past and Future, held at the Academy of Sciences in Mainz, Germany, in October; Gottlieb is a member of the RISM board of directors. Her review of Melissa D. Burrage's book *The Karl Muck Scandal: Classical Music and Xenophobia in World War I America*, was published in the September issue of *Notes: Quarterly Journal of the Music Library Association*.

Over the summer, **Alice Jones**, assistant dean of community engagement and career services, led community engagement workshops (intro to community engagement, advocacy in the arts) for International Contemporary Ensemble's Ensemble Evolution, Mostly Mozart Festival, and the Orchestra of St. Luke's (speaking from the stage for composers). She taught flute at Luzerne (New York) Music Center. And her song cycle, *The good we do*, was premiered in October at Mercer and Susquehanna universities.

MAP's artistic director, **Anthony McGill**, released a new album, *American Stories*, in collaboration with the Pacifica Quartet. It features works by four living American composers

including Valerie Coleman, MAP's 2021–22 artist in residence, and James Lee III, one of MAP's 2022-23 commissioned composers.

In December, **Weston Sprott**, dean and director of the Preparatory Division, received the Community Music Center of Boston's John Kleshinski award. In January, Sprott was a guest speaker at the University of Michigan through its Rackham Allies program, which connects DMA and PhD students with professionals in the field of music performance who have a world view and broad experience especially relevant to diversity, equity, and inclusion. That same month, he presented a trombone master class at the university and performed with the Sphinx Symphony Orchestra at Ann Arbor's Hill Auditorium and at the Kennedy Center.

Facilities staff member **Emily Tomeu** has been selected by Professional Women in Construction as one of its 20 women under 40.

Brien Weiner, senior catalog librarian, is the new contributing editor for book reviews for *Notes: The Quarterly Journal of the Music Library Association*.

Drama alum Damon Gup-ton guest-starred with the **Jazz Orchestra in *The Ever Fonky Lowdown* by Wynton Marsalis**

STUDENTS

Second-year **Nina Bernat** (BM '21, double bass) won the grand prize at the 2022 Barbash J.S. Bach Competition in December.

Fourth-year jazz trumpeter **Summer Camargo** has joined the *Saturday Night Live* band.

In November, fourth-year soprano and pianist **Chelsea Guo**; artist diploma candidates **Chaeyoung Park** (BM '19, MM '21, piano) and bass-baritone **Joseph Parrish** (MM '22, voice); and mezzo-soprano **Erin Wagner** (MM '21, voice) won the 2022 Young Concert Artists Susan Wadsworth International Auditions and joined the YCA roster.

First-year master's student **Song Hee Lee** (MM '19) was appointed as a section cellist in the Toronto Symphony Orchestra.

First-year master's student **Alan Liu** won first prize at the Josefina P. Tuason International Guitar Competition in Denver in the fall.

Second-year jazz mezzo-soprano **Ekep Nkwelle** was first runner up in the Sarah Vaughan International Jazz Voice Competition, which took place in November at the New Jersey Performing Arts Center. She also recently performed with Lang Lang at Radio City Music Hall. ●



PHOTO: RACHEL PAPO



GIVING BACK

Join the Greene Scholarship Challenge



The Challenge

For nearly 40 years, the Jerome L. Greene Foundation has invested in scholarships at Juilliard, supporting the education of generations of musicians, dancers, and actors.

Juilliard strives to foster an educational environment in which all students can learn, grow, and thrive without barriers. Recognizing that the removal of economic obstacles is crucial to this effort, the Jerome L. Greene Foundation has challenged Juilliard to raise \$10 million in new scholarship endowment funds. After Juilliard secures \$5 million in commitments by December 31, 2023, the Greene Foundation will provide up to \$5 million in matching funds. Donors who establish endowed funds with a gift of \$100,000 have the benefit of both doubling their gift and naming their fund. Each gift can be supported by multiple family members or friends (up to 10 individuals) and the scholarship can be named in honor or in memory of someone special.

With less than 12 months left in the challenge, Juilliard needs 30 more commitments to meet its goal of 50 new gifts and pledges. To join this small but mighty group of Juilliard supporters making an indelible impact on the future of an artist, please contact Irene Elias, stewardship manager, at ielias@juilliard.edu or (646) 459-1275.

Juilliard is honored to thank some of our Greene Challenge participants, whose generosity is helping to close the gap between talent and opportunity.

Scholarships

Kenneth C. Griffin made a gift in memory of **Joseph Kalichstein** (BS '67, MS '69, piano; faculty 1983-2022), who was on the piano faculty and chair of chamber music studies.

Walter Arnheim and Marsha Rehns are longtime Juilliard donors with a passion for opera and drama. Their new scholarship will be designated for vocal arts students.

A new scholarship intended for female music students from China or Taiwan has been established by Phillip Arnheim in memory of **Jessie Liang Qiu**, who was an accomplished musician.

PHOTO: RACHEL PAPO

The Williams family—Marsha and her children Cody, Zelda, and Zak—pledged additional funds to the **Robin Williams Scholarship**. They created this endowment fund in 2018 to honor the Group 6 alum's legacy of generous scholarship support to his alma mater.

Juilliard Council member Younghee Kim Wait and her mother, Chungsin Park Kim, created the **Captain Hak Yong Kim Memorial Scholarship** honoring her late father.

Thomas Schumacher and Matthew White support current-use scholarships for dance and drama students and have created a new unrestricted endowed scholarship to support future generations of Juilliard artists.

Ralph Hamaker established the **Leonie Rysanek and Lisa Della Casa Scholarship in Voice** in 2017, in honor of two singers who were his longtime friends. He is making an additional gift through this challenge to strengthen this endowed fund.

John and Carole Moran endowed their second scholarship at Juilliard with a new fund dedicated to supporting classical music students.

Barbara Agosin has made a gift for the **Aunt Jo and Uncle Sol Scholarship**—for students in the Drama Division—in memory of her aunt and uncle. This is the fourth scholarship Agosin has endowed at Juilliard.

Lorna “Dee” Doan of Parksville, British Columbia, has endowed her second scholarship at Juilliard; it supports instrumental music students.

Barbara and Jonathan File have created an endowed drama scholarship **in memory of James Houghton**, who was the Richard Rodgers Director of the Drama Division from 2006 until his death, in 2016, and also the founding artistic director of the Signature Theatre. ●

Joyce Menschel has contributed to the **Barbara G. Fleischman Drama Scholarship**.



“Thanks to the Greene Foundation, I can attend the school of my dreams and continue to keep the tradition of jazz alive. Being here at Juilliard has been undoubtedly one of the greatest experiences of my life, and their curriculum will continue to provide me with the tools and life skills that I need in order to succeed.”

**—Fourth-year jazz trumpeter
Summer Camargo, Greene Fellow**



GIVING BACK

Thanking New Scholarship Donors

BY IRENE ELIAS

Every dollar donated for student aid has a major impact on the lives and future success of the young artists who study at Juilliard. Scholarship funding makes it possible for the school to mitigate financial barriers for these exceptional artists. We are incredibly grateful to the following donors who made a contribution to name a scholarship at Juilliard in the past year to support our students, who go on to be the performers, educators, creators, and leaders of tomorrow.

Through her estate, Barbara Thompson Slater, who was from Knoxville, Tennessee, has made a gift to award the **Dr. Ralph Slater Scholarship**.

Chia-Jung Tsay (Pre-College '00, piano) made a gift to name the **Chiu-Yueh Lai Scholarship**, honoring her grandmother, to support Pre-College piano students.

The family of **Isabel Stewart Cunningham** created a scholarship for Pre-College students who were previously in the Music Advancement Program.

The Edward John Noble Foundation made a scholarship gift honoring the legacy of June Noble Larkin, board chair emerita. The **June Noble Larkin Scholarship** will be awarded to a jazz student, recognizing Larkin's enthusiastic establishment of Juilliard's jazz program, in 2001.



PHOTO: RACHEL PAPO

Global Council member Phalgun Raju and her husband, Nicholas Nash, made a gift to name the **Mehta Scholarship**, for students from South or Southeast Asia.

Christine Marie Cruz created a scholarship to support dance students. She was a friend of longtime Juilliard supporter Mel Silverman, and his dedication to Juilliard students inspired her to make her own gift.

Lance Roepe was a light rail operator and later a bus driver in San Jose, California. His trust has endowed the **Elaine Gloria Roepe Scholarship** in honor of his mother.

Longtime supporter Naomi Freistadt bequeathed funds to award the **Max Schlossberg Trumpet Scholarship**. This gift is in memory of her grandfather, who taught trumpet at Juilliard's predecessor institution, the Institute of Musical Art, from 1923 to 1936.

Barbara Frenkel (BM '64, bassoon) made a contribution to name the **Family Foundation Scholarship** for vocal arts students.

Geraldine Shaprio from Irvington, New York, was a passionate music lover and accomplished pianist. She made a gift through her estate to create the **Albert and Geraldine Shapiro Scholarship** for piano students.

The Sam J. and Helen Wilborn Trust has created the **Sam J. and Helen Wilborn Scholarship** to support vocal students. The couple lived in West Plains, Missouri.

The family of legendary film producer **Robert Evans**, who died in 2019, has established a full-tuition drama scholarship for four years.

A current use vocal arts scholarship has been given in memory of the late **Daniel E. Ferro** (BS' 48, voice), a revered member of the school's voice faculty from 1972 to 2006 who died in 2015.

An anonymous donor has established an endowed fund that will provide **annual tuition scholarships to one or more Preparatory Division students**.

A gift from the Henri Arnold Charitable Trust has endowed the **Ned Michael Arnold Scholarship**, for music students. Henri Arnold was a cartoonist with the *New York Daily News*, and created the Daily Jumble, which ran in newspapers for 48 years, as well as many cartoons. This gift is in memory of his son, Ned.

In honor of a dear friend, an anonymous alum named the **Joel Sachs Scholarship** to support music students in the 2022–23 and 2023–24 school years.

The executors of the estate of Stefan "Mimi" Draughon—who was an artist, pianist, and psychologist—have established two new scholarships. The **Stefan Draughon**



Pre-College Scholarship and the **Stefan Draughon College Scholarship** are both for Music Advancement Program (MAP) alumni who are continuing their studies at Juilliard. Funds from this estate will also be added to the Weston Sprott and Anthony McGill MAP Summer Scholarship Fund.

An anonymous donor inspired by the Juilliard Historical Performance program's work established the endowed **Robert Mealy Instrument Fund** to support the department's instrument needs.

Julie Jaffee Nagel (BS '65, MS '66, piano) and Louis B. Nagel (BS '64, MS '66, DMA '73, piano) made a gift for the **Julie Jaffee Nagel and Louis Nagel Scholarship, in Memory of Josef Raieff**. The Nagels met at Juilliard and Josef Raieff (Graduate School '32, piano; faculty 1945–2001) was their beloved teacher, a lifelong friend, and a great influence on their lives. ●

Irene Elias, Juilliard's stewardship manager, can be reached at (646) 459-1275, or ielias@juilliard.edu



ALUMNI NEWS

'80s Pre-College Alums Reunite



BY KRISTEN LINFANTE

It started with a single photograph. In the throes of the pandemic, Ben Hong (Pre-College '87, cello) shared a picture on Facebook of me and a beloved Pre-College friend, Roger Riccomini (Pre-College '85; BM '89, MM '91, trombone). I had never seen the photo, and it was especially poignant since Roger had passed away in 2002. Within minutes, other Pre-College alumni from the 1980s spotted the photo, and by the next day masses of former students had reconnected. With endless amounts of time on our hands, we organized a virtual reunion. We had more than 100 attendees Zoom in from around the world including students, faculty, and staff, along with our beloved matriarch, Olegna Fuschi (Diploma '58, piano) who sat at the helm of the Pre-College Division from 1976 to 1988 while dually serving on the piano faculty. The call lasted hours as we reminisced about those precious, developmental years while providing updates about our lives. We shared laughs, tears, and emotional stories of how Pre-College had affected us. Most agreed that those formative years were the most profound years for personal development and growth.

As our Zoom call ended, I promised to organize an in-person reunion once the pandemic passed. With the help of the Pre-College staff and the Alumni Office, our in-person reunion happened just before Thanksgiving. A top priority, we'd said, was that we would *play* together again, so we carved out time for both an orchestral reading (in Room 309!) and for chamber music reading. We joked that for the first time

Nearly 50 former Pre-College students and faculty members came back to Juilliard for a reunion

ever, Room 309 had become a "judgment-free zone" where professionals and non-professionals sat side-by-side in an emotional reunification led by our childhood mentors on the podium, Roger Nierenberg (MM '79, orchestral conducting; faculty 1978-84) and Ronald Braunstein (BM '78, orchestral conducting; faculty 1984-86). In the same room where many of us experienced the orchestral giants like Brahms, Mozart, and Beethoven for the first time, decades later we relished every note we played of *Nimrod* and *Siegfried Idyll* with our beloved old friends. There was not a dry eye in the room. Chamber music readings were equally touching. Pianists shared laughter and memories playing piano four-hands and eight-hands, and groups formed decades ago played together again.

Another highlight was a school tour. It was fascinating to see all that had changed while sharing "back in our day" stories with our student tour guides. The tour culminated at the library where we were greeted by our beloved Jane Gottlieb, now vice president for library and information resources and director of the C.V. Starr Doctoral Program. Though we were shocked that the carpet was no longer lime green, all still agreed the library holds a special place for us. It was a habitat for answers and discovery, inspiration and growth. It held important pieces of history while providing the resources to

PHOTOS: CLAUDIO PAPAPIETRO



propel us well into the future. While recordings aren't played on the old built-in turntables anymore, the wonderful, familiar scent of books and music still permeates the space. Memories of joyful, inspiring times were shared, but some also recounted battles with imposter syndrome while at Juilliard as they questioned their own value and deservedness to be at such an elite school. Others shared that their decision to pursue a career outside of music caused them to question whether they still "belonged" in a world they knew and loved so dearly. For many, the reunion was a catharsis. We walked through those doors just as we did 30-plus years earlier, only this time we carried something more—the knowledge that there is joy and courage and growth in sharing one's vulnerability and humanity with others. The community we created decades ago is as strong as ever, and on this day *each* of us was reminded that we *do* belong—we always have and we always will. ●

Kristen Linfante (Pre-College '85; BM '89, MM '91, viola), who specializes in modern and baroque viola, is the executive director of Chamber Music Pittsburgh



Send your Pre-College memories to journal@juilliard.edu—and also see the Time Capsule, on p. 45



ALUMNI NEWS

Life After Juilliard



PETER DUGAN AND KARA SAINZ DUGAN
(BM '11, MM '14, piano; BM '14, MM '16, voice)

Hi, we're the Dugans! We met 13 years ago in Signor Maione's Italian class at Juilliard, and in 2016 we got married and went on to make our double debut with the San Francisco Symphony the following year. In 2020, Peter became the host of NPR's *From the Top*, a program that features stellar teen musicians, who wow us every week. The same year, Kara was named a WQXR Propulsion Lab Artist and continues to appear as a guest host on the station. It's been fun for us to grow together, not just as a couple but also as performers, and giving recitals together is a special treat. This season we joyfully returned to our Juilliard roots for a New York Festival of Song performance with our dear friends baritone John Brancy (BM '11, Graduate Diploma '13, voice) and Charles Yang (BM '11, MM '13, violin), plus our mentor Steven Blier (faculty 1992-present). We've been lucky enough to have some great touring experiences; Kara has sung with the LA Philharmonic at Disney Hall, and Peter made his Wigmore Hall debut in London this year as part of a recital tour with violinist Joshua Bell. At the end of the day, though, we're always grateful to return to the Upper West Side, which has been our home ever since our Juilliard days.



COLIN WALTERS
(MM '21, jazz studies)

After graduating, I continued my studies at Teachers College, Columbia University, as a Morse Scholar pursuing a doctorate in the music and music education program. This decision to further my education was encouraged by a mentor at Juilliard and inspired by my work in the Morse Teaching Artist and Gluck Community Service fellowships. I am excited about the opportunity to continue to work with the youth of New York City and the global performing arts community.

Last summer, I was the Young Leaders Arts Immersion project coordinator for the National Jazz Museum of Harlem, where I curated master classes, listening sessions, and a deep dive into the foundations of Black American music as well as tours of New York City arts institutions for high school and pre-college students.

Beyond that, I've been grateful for the return of live music and the ability to perform nationally with my band, the Funky Dawgz, and connect with live audiences. We released our third studio album, *Vertical*, including a few of my compositions; it's available on all streaming platforms.

Teaching has always been a core element of my artistry. Since Juilliard, I've been so lucky to be able to tie together my continued studies, community engagement, and ongoing performing, and I look forward to what's to come!

PHOTOS: JACOB BLICKENSTAFF (DUGANS); JOEL CINTRON (WALTERS)



KESHAV MOODLIAR
(Group 48)

Upon graduating from Juilliard, I worked with the Acting Company in its productions of *Measure for Measure* and *Native Son*, played Romeo in a production of *Romeo and Juliet* at the Shakespeare Theatre of New Jersey, and, most recently, closed a production of *Queen* at the Long Wharf Theatre and NAATCO, written by the extraordinary Madhuri Shekhar (Playwrights '18).

I was a part of the series *Sink Sank Sunk* which stars Laura Linney (Group 19), and I was cast in pilots for ABC and FX. I was also fortunate to work on a wonderful new show coming to Apple TV, and have been in the independent films *In Defense of Civil Society*, *Chicken*, *To Have and to Hold*, *The Raging Heart of Maggie Acker*, and *The Ulysses Project*.

Teaching has been a major part of my life since graduating—I teach scene study at the New York Film Academy, and work with MTCA, a company that assists students with their college and graduate school auditions.

My biggest adventure since school, though, has been building and fostering my community. My family lives in Gurgaon, India—so the last few years have been full of FaceTime giggles. I consider myself a very lucky person to have built a tribe here in New York. We play football (the one where you primarily use your feet) on the weekends, go rock climbing, put each other on tape, religiously attempt to create the perfect boiled egg—and strive to live fully and slowly in this brief time we share together. (:



NATHAN MAKOLANDRA
(BFA '12, dance)

I auditioned for the Juilliard Dance Division in the spring of 2008. My interview was with the legendary longtime faculty member Risa Steinberg, who posed the question, "Where do you see yourself in five years?" I replied, "In five years, I will have graduated from Juilliard, and I will be touring the world choreographing, performing, and sharing my love of dance." That five-year plan lasted me eight incredible years. The first seven were as a founding member of Benjamin Millepied's LA Dance Project. Our tours and repertoire were the kind from which dreams are made. From Forsythe to Naharin, Cunningham to Graham, the Palace of Versailles, and the Hollywood Bowl, I lived my very best life. My eighth year in LA was a freelance year working with the TL Collective, Tyra Banks, and I even became a Crossfit coach. Then COVID hit. After a brief stint teaching for UCLA's dance division on Zoom, I wondered, what's next? In fall 2020 I attended UCLA's Center for Prehospital Care to become an Emergency Medical Technician (EMT). I recently celebrated my two-year anniversary with a private ambulance company and received a promotion to LA operations supervisor. I have always loved helping people. My time as a dancer/choreographer/teacher has trained me to adapt to the challenges of this new field and face them with confidence in my skills. Life after Juilliard has shown me that we are never done learning. ●



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



ALUMNI NEWS

Class Notes

Dance

2020s

In November, **Graham Feeny** (BFA '22), **Jada German** (BFA '22), **Leslie Andrea Williams** (BFA '15), and fourth-year **Haley Winegarden** performed in BalletCollective's *Fluidity of Time* at Trinity Church Wall Street.

In December, **Ellexis Hatch** (BFA '22) performed the solo in the 20th anniversary of former faculty member **Janis Brenner's** *Contents May Have Shifted* for the opening of the American Dance Guild Festival as Brenner introduced her lifelong mentor, Phyllis Lamhut, who received a lifetime achievement honor.

Harrison Knostman (BFA '22) performed at the Joyce Theater with Complexions Contemporary Ballet in November and December.

Robert Mason (BFA '22) performed in *The Nutcracker* with Wild Rivers Dance Company in Crescent City, California, in December.

Cyrie Topete (BFA '22) is featured in a November *Dance Magazine* article that discusses her work with Justin Peck on *Become a Mountain* for the running brand On—assistant choreographed by **Joan Dwiartanto** (BFA '22)—and joining Hubbard Street Dance Chicago, alongside **Aaron Choate** (BFA '22) and **Morgan Clune** (BFA '22).

Conner Chew (BFA '21) has joined NDT2, alongside **Barry Gans** (BFA '20), **Ricardo Hartley** (BFA '21), and **Omani Ormskirk** (BFA '21).

In October, **Kaylin Maggard** (BFA '21) performed with **Noah Wang** (BFA '20) and **Taylor Massa** (BFA '20) at Second Stage Theater's gala, in New York City.

Matilda Mackey (BFA '20) and **Nicole Leung** (BFA '22) performed *You Can Stop Now* by Doron Perk and *3.5 Scenes of Insanity* by Nat Wilson in More Fish's Dixon Place December performance, the first performance by their artist collective.

2010s

Ethan Colangelo's (BFA '19) work *Stadium* was selected by Ballet BC for its Annex project, a joint venture with Arts Umbrella Dance that offers secondary school students a chance to engage in world-class dance and educational programming with performances and in-class workshops.

Benjamin Simoens (BFA '19) joined SFDanceworks for its July performance, dancing with **Katerina Eng Beckman** (BFA '18). SFDanceworks was founded by **James Sofranko** ('00), who's now the artistic director of Grand Rapids Ballet.

Madison Hicks (BFA '18) choreographed for Dance Lab NY, an organization dedicated to supporting choreographers, where she worked with **Kayla Schutz** (BFA '20).

Caitlin Javech (BFA '17), **Anson Zwingelberg** (BFA '17), **Matilda Mackey** (BFA '20), and **Nicole Leung** (BFA '22) created and performed—in collaboration with choreographer Zvi Gothenier—*Migrations*, presented by Zvi Dance at New York Live Arts in November.

Alexander Anderson (BFA '14) choreographed a new work presented in November for Gibney Company; he's an artistic and choreographic associate with the company.

Zack Winokur (BFA '12, dance; Marcus Directing Fellow '15, Vocal Arts) and **Lisenka Heijboer** (Marcus Directing Fellow '20, Vocal Arts) co-directed a new production of *Tristan und Isolde* last summer for Santa Fe Opera.

2000s

Brandon Courney (BFA '09) was profiled in the *Dance Magazine* article "Eight Pros on Landing Their Dream Role" discussing his work with Keigwin + Company and Mark Morris Dance Group.

Yara Travieso (BFA '09) is an artist in residence at Chelsea Factory; in November, she hosted !EPA!, an evening of performances in support of asylum seekers in New York City.

Bobbi Jene Smith ('06) created a new work with Or Schraiber for LA Dance Project, whose newest company members include **Payton Johnson** (BFA '21) and **Jeremy Coachman** (BFA '15), joining **Daphne Fernberger** (BFA '14), **Lorin Brubaker** (BFA '17), and **Daisy Jacobson** (BFA '17). Smith's work and that of L.A. Dance Project was also part of December's Festival in Motion, presented by Qatar Creates, which was co-created by Creative Associate **Nico Muhly** (MM '04, composition).

Adam Weinert (BFA '08) has been named artistic associate at Kaatsbaan Cultural Park in Tivoli, New York. In November, his work *Anthem* had its premiere at the Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute in Troy, New York; it investigates the "radical patriotism of early American modern dance." His collaborators included **Tobin Del Cuore** (BFA '01).

In January, **Alanna Morris** (BFA '07) premiered *Invisible Cities*, a collaborative reimagining of Italo Calvino's metaphysical novel, interweaving cultural perspectives with a dynamic group of dance artists—Ranee and Aparna Ramaswamy (Bharatanatyam), Berit Ahlgren (Gaga),

Alums Take Home Grammys

Congratulations to all this year's Grammy winners and nominees! Juilliard was well represented at the 65th annual Grammy ceremony, in February. Kudos to Juilliard community members who won, including Mason Bates, Valerie Coleman, Renée Fleming, David Frost, Geoffrey Keezer, Adam Kent, Will Liverman, Jessie Montgomery, Ulysses Owens Jr., Caroline Shaw, Phillipa Soo, Charles Yang, Itamar Zorman, and the Attacca Quartet (Amy Schroeder, Nathan Schram, Domenic Salerni, and Andrew Yee). Drama alumna Viola Davis achieved EGOT status with her Grammy win, making her one of only 18 individuals to have ever won an Emmy, a Grammy, an Oscar, and a Tony. The only other Juilliard EGOTs are Richard Rodgers (Diploma 1924, music theory) and Marvin Hamlisch (Pre-College '63).

Joseph Tran (Breaking)—and visual artist Kevork Mourad, who creates Invisible Cities' interactive, immersive projections in real time.

Andrew Murdock (BFA '07) has joined Les Ballets Jazz de Montréal as a rehearsal director.

Shamel Pitts' (BFA '07) *Touch of RED* had its world premiere at Mass MoCA (in partnership with Jacob's Pillow) in October; in December his *Black Hole—Trilogy and Triathlon* was performed at the University of Maryland's Clarice Smith Performing Arts Center.

Cindy Salgado (BFA '05) made her Off-Broadway debut as associate choreographer of *Only Gold* at the MCC Theater in the fall.

Banning Bouldin (BFA '02) and the company she founded and directs, New Dialect, co-produced a performance of Bobbi Jene Smith's ('06) *Broken Theater* with the American Modern Opera Company (AMOC), co-founded by Zack Winokur (BFA '12 dance; Marcus Directing Fellow '15, Vocal Arts) and Matthew Aucoin (Graduate Diploma '14, composition). Bouldin, Smith, and Julia Eichten (BFA '11) performed in the work.

Peter Chu (BFA '02) premiered a new work at the 92nd Street Y in January.

1990s

In November, Gabriel Chajnik's (BFA '98) Axelrod Contemporary Ballet Theater, of which he is artistic director, presented his work as part of its *Dance(in)Haus* series. Performed at the company's rehearsal space at Bell Works (Monmouth County, New Jersey), it was inspired by the Bauhaus movement.

Jessica Lang (BFA '97) created one of three new works to be presented March 17-26 at Pacific Northwest Ballet.

Lorin Latarro (BFA '97) choreographed the Metropolitan Opera's production of *La Traviata* that opened in the fall and runs through March 18. She also choreographed *Chess* for the Actors Fund in December.

Hannah Baumgarten (BFA '93) choreographed a new work for Dance Now! Miami called *Clara*, a reimagining of *The Nutcracker* that premiered in December; she's the company's artistic director.

The Isaac Mizrahi version of Prokofiev's *Peter and the Wolf*, with choreography by John Heginbotham (BFA '93), was performed in December as part of the Guggenheim Museum's Works & Process series. Macy Sullivan (BFA '12) was among the cast members.

Elizabeth McPherson (BFA '90) is the editor of a book that came out in September called *Milestones in Dance in the USA* (Routledge). She is a professor, director of dance, and the MFA dance coordinator in the department of theater and dance at Montclair State University.

1970s

Fiona O'Kelly Chaney ('76) has been selected to exhibit in the Trinity Buoy Wharf Drawing Prize, the U.K.'s most prestigious annual open exhibition for drawing.

Drama

2020s

Mallori Johnson (Group 50) stars in *Kindred*, Branden Jacobs-Jenkins' (Playwrights '14) television adaptation of Octavia Butler's novel. Gayle Rankin (Group 40) and Austin Smith (Group 43) are also featured. The FX series started streaming on Hulu in December.

Piper Patterson (Group 50) starred in Emily Mann's *Still Life*, mounted this fall at the Ancram Opera House and directed by Jade King Carroll.

Fiona Robberson (Group 50) appeared in *Much Ado About Nothing* last summer, directed by Eleanor Holdridge and mounted by the Shakespeare Theatre of New Jersey.

Nedra Snipes (Group 50) appeared in Lynn Nottage's *Clyde's*, which transferred to the Mark Taper Forum in Los Angeles this winter.

In the fall, **Sean Wiberg** (Group 50) appeared in Philip Barry's 1920s comedy *Holiday* at Arena Stage in Washington D.C., directed by Anita Maynard-Losh.

Maya Hawke (Group 49) can be seen in Wes Anderson's film *Asteroid City*, set for a June 16 release by Focus Features.

Emma Pfitzer Price (Group 49) was featured in Edward Albee's *Who's Afraid of Virginia Woolf?* The play, directed by James Bundy, was produced by Yale Repertory Theatre in the fall.

2010s

In the fall, **Tracie Lane** (Group 48) was featured in *Burst*, a new play by Rachel Bublitz that was directed by Daniel F. Lenzian at the Alleyway Theatre in Buffalo.

Alicia Crowder (Group 47) is a regular on the Hulu series *Tell Me Lies*.

Calvin Leon Smith (Group 47) will return in James Ijames' *Fat Ham* when it transfers to Broadway. The production, directed by Saheem Ali, is set to begin previews on March 21 at the American Airlines Theatre.

Audrey Corsa (Group 46), **Brandon Micheal Hall** (Group 44), and **Tim Blake Nelson** (Group 19) appear in Rian Johnson's television show *Poker Face*, which started streaming on Peacock in January.

Eric Patrick Harper (Group 46) appeared in Harrison Harvey's *Jack Craddock Is Having a Party*, directed by Rachel McBath. The comedy was performed in October at the Moving Arts theater company in Los Angeles.

Lee Edward Colston II (Group 45) wrote *The First Deep Breath*, which premiered at the Geffen Playhouse in Los Angeles in January and ran through early March. **Opa Adeyemo** (Group 51) and **Brandon Mendez Homer** (Group 48) starred with Colston. Steve H. Broadnax III directed.

David Corenswet (Group 45) is featured in *Pearl*, a new horror film released by A24 in the fall. The movie was written by Ti West and Mia Goth with West directing.

Jasminn Johnson (Group 45) was an understudy on Jordan E. Cooper's *Ain't No Mo'*, which played at the Belasco Theatre on Broadway through December. Stevie Walker-Webb directed.

Corey Dorris (Group 43) was in *Nerdy Prudes Must Die*, a new musical produced by StarKid Productions, of which Dorris is a longtime ensemble member. Directed by Nick Lang, it was at the El Portal Theatre in North Hollywood.

Betty Gabriel (Group 43) joined **Wendell Pierce** (Group 14) as a series regular in the third season of Amazon's *Tom Clancy's Jack Ryan*, which dropped in December.

Alex Sharp (Group 43) appears in *Living*, a new drama directed by Oliver Hermanus with a screenplay from Kazuo Ishiguro. The film premiered in 2022 at Sundance and received a wider release this winter.

Phillipa Soo (Group 41) stars as Guenevere in the Bartlett Sher-directed revival of Lerner and Loewe's *Camelot*, and **Philip Stoddard** (BM '13, voice; Group 47) is in the ensemble. The production, at the Vivian Beaumont with an updated book by

Aaron Sorkin, began previews in March.

Sofia Alvarez (Playwrights '11) wrote and directed *Along for the Ride*, based on a novel of the same name by Sarah Dessen. The film, Alvarez's directorial debut, started streaming on Netflix last spring.

Joaquina Kalukango (Group 40) joined the cast of *Into the Woods* for the end of its Broadway run, which concluded in January. She starred as the Witch and **Nancy Opel** (Group 9) played the stepmother. The musical was directed by Lear DeBessonet and choreographed by **Lorin Lattaro** (BFA '97, dance).

Greg Keller (Playwrights '10) was featured in Suzan-Lori Parks' *Plays for the Plague Year*. The anthology of short plays and songs had its world premiere at the Public Theater in November, directed by Niegel Smith. **Will Stone** (Group 35) was an understudy.

2000s

Teyonah Parris (Group 38) is reprising her role as superhero Monica Rambeau in *The Marvels*. The film will premiere on November 10.

Ben Rappaport (Group 37) will be featured in Doug Wright's *Good Night, Oscar*, directed by Lisa Peterson. Following a run at the Goodman

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Pre-College Songbook

Theatre last year, the play will begin previews at the Belasco on April 24.

Monica Raymund (Group 37) is a director for the Disney+ series *National Treasure: Edge of History*, which started streaming in December.

Finn Wittrock (Group 37) starred in Danny Robins' *2:22 A Ghost Story*, directed by Matthew Dunster for the Ahmanson Theatre in Los Angeles in the fall.

Michael Markham (Group 35) wrote, directed, and starred in *The Call*, a short film that premiered at the New York Shorts International Film Festival in October.

Michael Arden (Group 34) directed and co-adapted a new version of *A Christmas Carol*, which ran on Broadway at the Nederlander Theatre this winter.

Oscar Isaac (Group 34) starred in Lorraine Hansberry's *The Sign in Sidney Brustein's Window*, and **Amelia Pedlow** (Group 39) was an understudy. Directed by Anne Kauffman, it's at BAM's Harvey Theater through March 19. Isaac will also lend his

voice to *Spider-Man: Across the Spider-Verse*, which is set for a June 2 release and directed by Joaquim Dos Santos, Kemp Powers, and Justin K. Thompson.

Jessica Chastain (Group 32) is starring in Ibsen's *A Doll's House*, directed by Jamie Lloyd, at Broadway's Hudson Theatre. The show runs through June 4. She also stars as Tammy Wynette in the new Showtime series *George & Tammy*, for which she won a Screen Actors Guild award.

Michael Urie (Group 32) can be seen in *Shrinking*, which started streaming on Apple TV+ in January.

Cusi Cram's (Playwrights '01) *Los Complicados* was performed for the Ensemble Studio Theatre's 38th marathon of one-act plays this fall, with Rebecca Martinez directing.

1990s

Glenn Howerton (Group 29) will voice Fred in HBO's new series *Velma*, the latest installment in the Scooby-Doo franchise. The series, which started streaming in January, stars and is produced by Mindy Kaling.

Anne Bates (Group 27) played Laura in *The Paper Dreams of Harry Chin*

by **Jessica Huang** (Playwrights '20) at Indiana Repertory Theatre last spring, directed by Jaki Bradley. She also appeared in an episode of *The Equalizer* on CBS and will be in the new season of *Succession* on HBO. She also appeared in **David Lindsay-Abaire**'s (Playwrights '98; playwrights program co-director) *Good People* in February. The production was directed by Jerry Dixon at the Maltz Jupiter (Florida) Theatre.

Michael Barakiva (Directors '96) directed *In Every Generation*, a new play by Ali Viterbi. It was mounted by TheatreWorks Silicon Valley earlier this winter.

Lisa Arrindell (Group 19) appeared in *The Christmas Clapback*, a new BET+ original movie directed by Robin Givens. Arrindell was also featured in *Tyson's Run*, written and directed by Kim Bass, last year.

1980s

Jane Adams (Group 18) will be seen in upcoming HBO show *The Idol*.

Andre Braugher (Group 17) is featured in *She Said*, a Universal Pictures film about the *New York Times* investigation of Harvey Weinstein's sexual harassment and assault, which was directed by Maria Schrader and came out in November.

Michael Wincott (Group 15) was featured alongside **Keith David** (Group 8) in Jordan Peele's horror movie *Nope*, which was released by Universal Pictures last summer.

Ving Rhames (Group 12) lent his voice to *Wendell & Wild*, a Netflix animated horror comedy film that was written by Harry Selick and Jordan Peele with Selick directing.

Val Kilmer (Group 10) appeared in *Top Gun: Maverick*, which was directed by Joseph Kosinski and released by Paramount last spring.

1970s

Keith David (Group 8) is featured in the Netflix series *From Scratch*. He can also be seen alongside **Janet Hubert** (Group 7) in Hulu's *Remember Me: The Mahalia Jackson Story*, directed by Denise Dowse.

Casey Biggs (Group 6) appears in *Amsterdam*, written and directed by David O. Russell, which was released by 20th Century Studios in October.

Kelsey Grammer (Group 6) stars in *Jesus Revolution*, a Lionsgate film directed by Jon Erwin and Brent McCorkle that opened in February.

Stephen McKinley Henderson (Group 1) and **Patti LuPone** (Pre-College '67, voice; Group 1) will appear in the A24 film *Beau Is Afraid*, written and directed by Ari Aster; it's expected to premiere this year.

The fourth-year drama production of Howard Barker's *The Power of the Dog*, directed by Evan Yionoulis

Music

2020s

Randall Goosby (Pre-College '14; BM '18, MM '20, Artist Diploma '22, violin) and **Zhu Wang** (BM '20, piano) performed works by Lili Boulanger, Ravel, Grant Still, Beethoven, and Ponce at Stanford University.

Saxophonist **Kevin Oliver Jr.** (BM '22, jazz studies) started *The Artist Creates*, a podcast that allows young artists to showcase their works and minds while allowing them the space to dream about the future and inspire the next generation.

Adam Cockerham (MM '17, DMA '21, historical performance) is the associate artistic director of the Academy of Sacred Drama in Croton Falls, New York.

Lucia Ticho (MM '21, cello) became a section cellist in the Toronto Symphony Orchestra.

Angela Wee (Pre-College '15; BM '19, MM '21, violin) was appointed associate concertmaster of the MET Opera Orchestra.

Tenor **Chance Jonas-O'Toole** (BM '18, MM '20, voice) sang Nicolas in Benjamin Britten's *Saint Nicolas* cantata for the Greenwich Choral Society's annual holiday concerts in December.

In November, **Matthew Liu** (Pre-College '14; BM '18, MM '20, composition) played the lead role of Song Liling in Woodstock Playhouse's production of *M. Butterfly* by David Henry Hwang. In October and November, Liu was in the cast of Theater 2020's production of Stephen Sondheim's *You're Gonna Love Tomorrow* and, last spring, in the Cell Theatre's production of Elizabeth Swados' *Nightclub Cantata*. Liu also music-directed Geva Theatre Center's Summer Academy, in July.

Alexander Pattavina (BM '18, MM '20, organ) and faculty member Paul Jacobs performed with the Hartford Symphony Orchestra in October as part of the Albert Schweitzer Organ Festival.

2010s

Jeffrey L. Page (Marcus Directing Fellow '19, Vocal Arts) choreographed and codirected, with Diane Paulus,



PHOTO: T. CHARLES ERICKSON

Roundabout's revival of *1776*, which ran through January at the American Airlines Theatre.

String duo ARKAI—**Philip Sheegog** (BM '17, MM '19, cello) and **Jonathan Miron** (Pre-College '10; BM '14, MM '18, violin)—performed and presented an on-campus workshop at the University of Tennessee—Chattanooga in October.

Andrew Gonzalez (BM '14, MM '16, Academy '18, viola) performed a solo recital in October at the University of Scranton.

Endea Owens (MM '18, jazz studies) is the 2023 recipient of the Cincinnati Symphony Orchestra's MAC Music Innovator residency.

Llewellyn Sanchez-Werner (Pre-College '11; BM '15, MM '17, piano) gave a recital at the University of Scranton in October.

This season **Mo Zhou** (Marcus Directing Fellow '17, Vocal Arts) directs Handel's *Rinaldo* for Minnesota Opera, Gluck's *Iphigénie en Tauride* at Boston Baroque, and Puccini's *Gianni Schicchi* with the world premiere of Michael Ching's new companion piece, *Buoso's Ghost*, at Florida Grand Opera. And Zhou has joined the faculty of the School of Music, Theatre, and Dance at the University of Michigan, Ann Arbor.

Drew Forde (MM '16, viola) and his quartet WholeSoul performed a lunch concert in October at the First Baptist Church of Glendale, California. WholeSoul brings a fresh take to string playing by sourcing and writing virtuosic string arrangements of hip-hop and R&B.

The Mivos Quartet gave the New York City premiere of **Saad Haddad's** (MM '16, composition) String Quartet No. 2 in October.

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

The **Ben Rosenblum** ('16, jazz studies) Trio performed in October at the Tribby Arts Center in Florida.

Michael Casimir (BM '15, viola) has been appointed principal viola of the Toronto Symphony Orchestra.

Edson Scheid (Graduate Diploma '15, historical performance) performed Paganini's complete 24 Caprices on a period violin for Gotham Early Music Scene's series Midtown Concerts in a two-part program, *The Devil's Violin*, in May and September.

Marika Bournaki (Pre-College '08; BM '12, MM '14, piano) and **Julian Schwarz** (BM '14, MM '16, cello) performed a recital including works by Korngold, Rachmaninoff, **Jonathan Newman** (MM '96, composition), faculty member **Philip Lasser** (DMA '94, composition), and **Paul Frucht** (MM '13, DMA '18, composition) at the Charles Ives Music Festival in October in Ridgefield, Connecticut.

Yi-Yang Chen (MM '14, piano) performed a recital presented by Lee University in October at Squires Recital Hall.

Molly Joyce (BM '14, composition) released an album, *Perspective*,

through New Amsterdam Records, which features interviewees with disabilities responding to what access, care, and interdependence mean to them.

Toni Marie Marchioni (MM '07, DMA '12, Academy '12, oboe) released her first commercial album, *Légende: Concours for Oboe & Piano* (Centaur), with pianist Kevin Murphy in December.

Peter and Will Anderson (both BM '09, MM '11, jazz studies) produced and starred in an Off-Broadway show in November and December called *The Journey of Jazz*.

Eric Zuber (MM '11, piano) released his debut album, *The Young Chopin* (Azica Records), in November; he was accompanied by the Indianapolis Chamber Orchestra, led by Wilbur Lin.

The Juilliard Jazz Orchestra presents
The Ever Fonky Lowdown by
Wynton Marsalis



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

2000s

James Wetzel (BM '09, organ) was elected dean of the New York City chapter of the American Guild of Organists.

Víkingur Ólafsson (BM '06, MM '08, piano) released *From Afar* on the Deutsche Grammophon label in October. The album includes his own transcriptions and works by Bach, Mozart, Schumann, Brahms, Bartók, Adès, and Kurtág as well as Icelandic and Hungarian folk songs.

Saxophonist Sharel Cassity (MM '07, jazz studies) and her quartet played at the University of Wisconsin-Oshkosh's Titan Underground in December.

Soprano Amy Shoremount-Obra (Artist Diploma '05, opera studies) sang her role debut as Turandot with Opera Grand Rapids in April and sang Salome at the Southern Illinois Music Festival in June.

The Five Boroughs Music Festival kicked off its season in October with the Five Borough Songbook. Composers included Kinan Azmeh (MM '03, Graduate Diploma '04, clarinet), Will Healy (MM '17, composition), and Jessica Meyer (BM '96, MM '98, viola). Performers included Erika Switzer (DMA '12, collaborative piano), Pala Garcia (BM '06, MM '08, violin), and MAP cello faculty member John Popham.

Steve Beck (BM '01, MM '03, piano) and soprano Nina Berman released their debut duo recording *Milton Babbitt: Works for Treble Voice and Piano* in October. This collection is a complete survey of Babbitt's (faculty 1971-2008) work for high voice and piano; it also features Eric Huebner (BM '99, MM '01, piano) in Babbitt's *A Solo Requiem* for soprano and two pianos.

Adam Birnbaum (Artist Diploma '03, jazz studies) performed his work *Bach Refracted* in December at Mezzrow. The piece is an arrangement of 12 preludes from Bach's *The Well-Tempered Clavier* reimagined as improvisational vehicles.

Ryan Keberle (Artist Diploma '03, jazz studies) and his chamber jazz trio, Reverso, released an album, *Harmonic Alchemy*, and did an album release show in Paris in November.

Stewart Goodyear (MM '00, piano) released his new album, *Phoenix*, in October. The recording features his own works and music by Liszt, Debussy, Jennifer Higdon, Anthony Davis, and Mussorgsky.

1990s

Heather Buchman (BM '87, MM '99, orchestral conducting) conducted the world premiere of Marion Bauer's Symphony No. 1 with Symphoria in Syracuse in October.

In October, N'Kenge (MM '99, voice) paid tribute to Donna Summer with a performance called *Forever Summer* at the Healing Tree Gala.

Barbara Jöstlein Currie (BM '98, horn) has started a company to market Brass Witch, a magnetized pencil holder she invented that clips scratch-free to brass instruments. It comes in four sizes and can be purchased at brasswitch.com or the Juilliard Store.

Shelly Watson (BM '96, MM '98, voice) spoke with Sheli DeLaney for an interview on KTOO, in Juneau, Alaska, that aired in September. She discussed her inspirations and her musical journey to Juilliard and beyond.

Rossen Milanov (MM '97, orchestral conducting) led the Columbus Symphony Orchestra in an inaugural partnership concert at Secrest Auditorium, with violin soloist Alicia Hui in November.

Elizabeth Askren (Pre-College '93, piano) spoke at TEDxZorilor about the ways to use classical music to combat today's toxic combination of isolation, confusion, threatened ecology, polarized societies, and virtual escapism. Her talk, *Why Classical Music Is the Wave of the Future*, is on YouTube.

In October, Miguel Harth-Bedoya (MM '93, orchestral conducting) conducted the Baylor University Symphony Orchestra and Campus Orchestra in his debut performance as their permanent conductor.

In November, Noah Hoffeld (Pre-College '89; BM '93, cello) released *Mobile Home*, an album combining the genres of classical and rock.

Anne Akiko Meyers (Pre-College '87; Certificate '90, violin) premiered Arturo Márquez's *Fandango* with the Los Angeles Philharmonic, conducted by Gustavo Dudamel, at Carnegie Hall,

Alumni Giving Day Match

Did you know that 25 percent of all donations to Juilliard come from alumni? Your generosity really does make a difference for students. Join your fellow alums March 21 for our once-a-year Alumni Giving Day and help support scholarship funds. And thanks to the support of several anonymous donors, gifts of up to \$20,000 made that day will be matched! Donate online at giving.juilliard.edu/alumni or call (212) 799-5000, ext. 278.



Terence Blanchard and Nicholas Britell giving a film-scoring symposium; stay tuned for more this spring with guests including **Germaine Franco**

Disney Hall, and Auditorio Nacional in Mexico City. She also premiered Michael Daugherty's *Blue Electra* at the Kennedy Center with the National Symphony, conducted by Gianandrea Noseda. Meyers became a Juilliard trustee in the fall.

1980s

David Friddle (MM '85, DMA '88, organ) published two books on 19th century choral singing through Lexington Books, a division of Rowman & Littlefield: *Choral Treatises and Singing Societies in the Romantic Age* and *Sing Romantic Music Romantically*.

Michelle Shayne (Pre-College '81; MM '87, voice/opera) is a professor of medicine and oncology at the University of Rochester.

Ezequiel Viñao (BM '85, MM '87, piano) took part in the Tangier Dialogue, a conclave organized by Project Aladdin with the Moroccan Ministry of Foreign Affairs and the United Nations Alliance of Civilizations.

Les Roettges (MM '85, flute), principal flutist with the Coastal Symphony of Georgia, was interviewed in the September *Brunswick News*.

Moshe Knoll (BM '82, MM '84, piano) had his *Joropo de Concierto* premiered by violist Andy Lin and pianist Kelly Lin at the DiMenna Center in October. Knoll also performed his *Twilight Serenade* for piano trio with violinist and Pre-College faculty member **Laura Goldberg** (Pre-College '80; BM '84, MM '85, violin) and cellist Kate Dillingham in Paul Hall in October.

In November, **Bruce Stark's** (MM '84, composition) *Variations for Piano and Strings* was given its world premiere by the Portland (Oregon) Youth Philharmonic under David Hattner with **Llewellyn Sanchez-Werner** (Pre-College '11; BM '15, MM '17, piano) at Arlene Schnitzer Hall.

David Bernard (Pre-College '82, clarinet) has been appointed music director of the Eglevsky Ballet.

Andrea Ridilla (BM '80, MM '81, oboe), professor of music at Miami University, wrote a textbook called *Opera: Passport to the Liberal Arts*.

1970s

Marc Tartell (BM '76, MM '79, trombone) performed principal euphonium with the Westchester Symphonic Winds in the premiere

of Michael Markowski's *Desert Sage*, which the Tartell family commissioned to honor Marc's father, **Robert Tartell** ('44, Special Program, theory and rudiments of music).

Randall Atcheson (BM '76, piano; MM '78, organ) performed a benefit concert at the Literacy & Learning Center in Highlands, North Carolina.

Andrew Malloy (MM '76, trombone) rereleased his first solo album, *Best of Friends*, in an all-digital format produced by Parma Recordings on its Navona label.

Lynn Habian (BM '73, MM '74, piano), who specializes in the music of Liszt, gave performances of his works in Weimar, Germany as well as Lund, Sweden, and Johannesburg, South Africa, in August.

Madeleine Forte (BM '70, MM '71, piano) recorded "Scarbo" from Ravel's *Gaspard de la nuit* in December.

1960s

Bass-baritone **Peter Ludwig** (BS '68, voice) and **Valeriya Sholokhova** (BM '12, cello) performed works by Beethoven in October at Brooklyn Conservatory of Music, and at Merkin Hall for Libero Canto's project, *The Cozy Side of Beethoven*. ●

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

Obituaries



Eve Shapiro
August 13, 1930–December 1, 2022

BY JOSHUA SIMKA

Longtime faculty member Eve Shapiro died December 1, 2022 at 92. She served on the drama and vocal arts faculties, directed numerous plays and operas, and was also one of the primary acting coaches with vocal arts until becoming faculty emerita in fall 2020.

Shapiro came to Juilliard in 1976, after Alan Schneider, then artistic director of the Drama Division, invited her to direct *Richard III*. That production's success, reflective of Shapiro's deep familiarity with and passion for classical theater, led to her appointment to the faculty, and she would go on to direct more than 20 major productions, among them *Another Part of the Forest*, *The Seagull*, *Uncle Vanya*, *Hedda*

Eve Shapiro teaching in 2011

Gabler, *Heartbreak House*, *Man and Superman*, *Undiscovered Country*, *Top Girls*, *A Month in the Country*, *Six Characters in Search of an Author*, *The Winter's Tale*, *Richard II*, and *The Importance of Being Earnest*.

In 1988, Shapiro directed the Juilliard Opera Center production of *The Crucible*, she recalled in a 2002 *Juilliard Journal* interview with student writer Gillian Jacobs (Group 33). That began more than 30 years in Vocal Arts, where Shapiro joined the faculty and directed operas including *Così fan tutte*, *The Rape of Lucretia*, *Susannah*, *La Cenerentola*, *Eugene Onegin*, *Die Fledermaus*, *The Bartered Bride*, and *A Midsummer Night's Dream*.

Born in Pretoria, South Africa, in 1930, Shapiro won an award for best amateur theatrical production of the year when she was 17. She studied at the Royal Academy of Dramatic Art (RADA) in London and, in 1962, joined its faculty as a director and teacher. She directed and taught throughout England as well as in Malta, Switzerland, and South Africa. She also assisted Gian Carlo Menotti on *The Leper* for the Spoleto Festival and directed the Drama Division's portion of the "Juilliard at 80" episode of *Live From Lincoln Center* in 1985.

In a 2016 Juilliard video interview, Shapiro said, "the wonderful thing about teaching is you never know how many lives you touch." Clearly there were many. Tributes shared on social media by her students attested to how generous Shapiro was with her time and knowledge, recalling her as a mentor and friend as well as a teacher. She frequently reminded her students to, above all, be kind, and she would have them over to her apartment for coachings, to read and discuss passages from Shakespeare, dispense wisdom over tea, and bake scones together.

As expressed in an email the Drama Division sent to alums, "To know Eve was to be touched by an individual of supreme grace and elegance who possessed a keen wit and unwavering devotion to her students' personal and artistic growth. She brought incredible heart and humanity to all of her endeavors and her one-of-a-kind presence will be greatly missed." ●

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

> To read a longer version of this obituary as well as a tribute by faculty member Stephen Wadsworth, go to juilliard.edu/journal

PHOTO: JESSICA KATZ; COURTESY OF THE JUILLIARD ARCHIVES



Stanley Drucker February 4, 1929–December 19, 2022

Stanley Drucker, legendary principal clarinet of the New York Philharmonic and a Juilliard faculty member for 30 years, died December 19 in Vista, California. He was 93.

Born February 4, 1929, in Brooklyn to Joseph and Rose Oberlander Drucker, he grew up in Brownsville and Park Slope. His parents bought him his first clarinet when he was 10, and his main clarinet teacher was Leon Russianoff, who, many years later, also served on the Juilliard faculty (1972–91). Drucker attended the High School of Music and Art and the Curtis Institute of Music. He was hired by the Indianapolis Symphony at age 16, and by the time he was 19 had joined the New York Philharmonic, where he remained until his retirement, in 2009. After his final performance, the *Guinness Book of World Records* recognized him as the longest-serving clarinetist in history.

Drucker played for the Philharmonic under music directors including Leonard Bernstein, Pierre Boulez (faculty 1972–75), Zubin Mehta, Kurt Masur, and Lorin Maazel. In its obituary, the *New York Times* listed some of Drucker's statistics: "10,200 concerts with the Philharmonic, including 191 solo appearances, and performances of nearly every major clarinet concerto and soloist on more than a dozen recordings." He also

Jorge Mester,
Stanislaw
Skrowaczewski,
and Stanley
Drucker at
the January
1983 Juilliard
Contemporary
Music Festival

performed with ensembles throughout the world; his many recordings included most of the standard clarinet chamber music works; and he received two Grammy nominations. The first, in 1981, was for the Concerto for Clarinet and Orchestra by John Corigliano (faculty 1991–present) under Mehta. The Philharmonic had commissioned the piece for Drucker, and he gave its world premiere, under Bernstein, in 1977. Drucker's second Grammy nomination, in 1991, was for the Copland Concerto for Clarinet, Strings, Harp and Piano, with Bernstein conducting. He served on the Juilliard faculty from 1968 to 1998.

Drucker is survived by his wife of 66 years, clarinetist Naomi Lewis; their son, Leon (named after Drucker's clarinet teacher), who as Lee Rocker is a bassist with the rockabilly band the Stray Cats; their daughter Rosanne, an alt-country singer-songwriter; and two grandchildren. ●

Raymond Cook November 13, 1934– January 18, 2023

Alumnus and former faculty member Raymond Cook died January 18 of injuries sustained from an accident in his home in Poughkeepsie. An emeritus faculty member at Vassar College, he was 88.

Born in Australia, Cook became enamored of Labanotation as a young member of the Australia Ballet. He came to New York to study at the Dance Notation Bureau in the early 1960s and was soon offered a scholarship to Juilliard's graduate program, where he studied and performed for two years. He would return to Juilliard as a Labanotation consultant in the 1980s and as a faculty member in 1991–92. Cook's notation books included *The Dance Director*, and over the years he divided his time between teaching, choreographing, performing, and directing in Australia and the U.S.

Cook notated works by choreographers including Anna Sokolow (faculty 1957–93), Martha Graham (faculty 1951–77), Doris Humphrey (faculty 1951–58), José Limón (faculty 1951–72), Alvin Ailey, Gerald Arpino, George Balanchine, Lester Horton, and Lin Hwai-Min. According to an obituary posted by the Dance Notation Bureau, Cook's scores "appeared simple, but contained ample information to catch the essence of the choreography for studying or staging. We remember him always saying 'less is more.'" ●

Michael Czajkowski

June 7, 1939–December 17, 2022



BY JOSHUA SIMKA

Michael Czajkowski (MS '66, composition), longtime literature and materials of music faculty member, died December 17, 2022, in Glendale, Colorado. Born June 7, 1939, in Milwaukee, Czajkowski received his BFA in composition and piano from the University of Wisconsin. Czajkowski went on to study composition privately with Leo Sowerby in Chicago; Bernard Wagenaar (faculty 1927–67) and Vincent Persichetti (faculty 1947–87) at Juilliard; and Darius Milhaud at the Aspen Music Festival and School. He joined the Juilliard Evening Division faculty in 1966 and the college faculty in 1972; he also directed the Aspen Center for Composition Studies, and the festival commissioned his *Aspen Festival Overture* for its 30th anniversary.

Czajkowski was a pioneering composer of electronic and synthesizer music. In 1969, a referral from Peter Schickele (MS '60, composition) led to his doing session work on Buffy Sainte-Marie's influential album *Illuminations* (Vanguard), which was among the first to make extensive use of the Buchla 100 series synthesizer. The project's success sparked the label's commission of Czajkowski's pathbreaking 1969 solo album, *People the Sky*, which was realized on the analog Buchla synthesizer at NYU.

Czajkowski composed an electronic score for Jean Erdman's dance troupe; incidental music for a Roundabout Theatre production of *King Lear*; and film scores, solo songs, choral pieces, and instrumental, chamber, and orchestral works. He retired from Juilliard in 2008. His survivors include his widow, Sandra Czajkowski, who served as Juilliard's record librarian (1965–2000) and sound recording librarian (2000–14). ●

Craig Steven Shuler

April 12, 1949–November 1, 2022

Craig Steven Shuler (MM '73, DMA '78, composition), who served on the dance faculty from 1973 to 1984 and the Pre-College faculty from 1977 to 1989, died November 1 in Oneonta, New York. He was 73.

Shuler, who was born in Pittsburgh on April 12, 1949, to James Edwin and Mary Lou Shuler, earned his bachelor's degree from North Texas State University. He then came to Juilliard, where he studied composition with Elliott Carter (faculty 1966–84) and Roger Sessions (faculty 1965–83) as well as conducting with John Nelson (MS '66, choral conducting; faculty 1968–69, 1971–73, 1993–94). He continued his postgraduate work, in musicology, at New York University, and he studied composition, theory, musicology, conducting, and piano in Florence, Italy; at Northwestern University; and with artists of the Chicago Symphony, New York Pro-Arte Chorale, and the Pittsburgh Symphony. Shuler was granted a Fulbright scholarship for advanced composition studies with Luigi Dallapiccola; had residencies at MacDowell; and won the Prince Pierre of Monaco Composition Award for *A Celestial Cantata*.

One early compositional success was chronicled by *People* magazine in 1976: "In the last 15 years, the American Ballet Theatre in New York has commissioned only two composers to write scores for new ballets—Duke Ellington in 1970, and, last summer, Shuler. He provided the score for a Robert Weiss pas de deux called *A Promise*. This past December his second score for a Weiss ballet, *Awakening*, was performed by Gelsey Kirkland and Mikhail Baryshnikov and drew critical raves."

Shuler served as an accompanist at the School of American Ballet and the José Limón School of Dance. In addition to Juilliard, he taught at Moravian and Hartwick colleges and at SUNY Oneonta—where he also directed, music-directed, and produced. He was also involved with local churches as an organist, pianist, and music director.

In its memorial tribute, Shuler's family wrote that he was "blessed with love three times," marrying Becky Pierpont, Sandra Campbell McKane (BM '76, MM '77, piano), and, from 1992 until his death, Katrina Kiklowicz. In addition to Kiklowicz, he is survived by his four children, Genevieve, Ryan, Kayleigh, and Mira; and two brothers, Bryan and James. ●

**Share your memories of these faculty members
at journal@juilliard.edu**

Héctor Zaraspe

June 8, 1930–February 13, 2023

Héctor Zaraspe, who taught at Juilliard from 1970 to 2004, died February 13. A native of Argentina, he was an international choreographer, ballet master, and artistic director, and his private students over the years included Margot Fonteyn and Rudolf Nureyev. Among the many companies he worked with were the Metropolitan Opera, Les Grands Ballets Canadiens, National Ballet of Holland, Congreso Internacional de Ballet in Cologne. Beloved by decades of Juilliard students, Maestro Zaraspe, as he was known, taught at Teatro Colón, Hamburg Opera House, Ballet Internacional de Caracas, Ballet Theater Français, and Ballet Grand Théâtre de Genève. He also worked tirelessly

Zaraspe at Juilliard: with students (year unknown) and teaching ballet class in 1978–79



PHOTOS: PHOTOGRAPHER UNKNOWN (TOP), PETER SCHAAP (BOTTOM); COURTESY OF THE JULLIARD ARCHIVES

to bring dance and the arts to wider audiences and to help struggling artists. And the Hector Zaraspe Prize has long been awarded to a graduating Juilliard dancer who has shown outstanding talent and development as a choreographer. The following has been adapted from a memorial Bruce McCormick (BFA '98, dance) posted on Facebook.

Paying Tribute

Maestro Héctor Zaraspe passed away in February at the age of 92. He was my teacher, mentor, coach and friend.

From his humble beginnings in Tucumán, Argentina, to training and performing at the Teatro Colón in Buenos Aires, to becoming a soloist, ballet master and sought-after teacher in Madrid in his 20s, from teaching open classes at Joffrey in New York City to touring with Margot Fonteyn and Rudolf Nureyev as their private teacher and coach in the 1960s, from choreographing for ballet companies, musicals, and film to creating the Fundación Zaraspe and teaching at Juilliard for 35 years, Maestro was an undeniable force.

I met him at 18 when I was entering Juilliard, and he immediately took me under his wing. The following summer, I traveled with him and four classmates to Argentina and Ecuador for three months to study with him privately as he gave seminars in various cities. I went back to Argentina with him after my senior year for another round of seminars.

To say that he changed my life is an understatement. He gave me the opportunity to see the U.S. from an external perspective and appreciate the adventure of international travel resulting in my living abroad for 15 years. He shared the beauty of the Spanish language and imparted not only the importance of grammar and syntax but also the melody of the language, resulting in my falling in love with learning languages, a passion that continues to this day.

But most importantly, he shared his love and passion for dance and a belief in its transformative power. He often spoke of simplicity and stressed that simple doesn't mean easy. His class was a sanctuary for study, and he expected each step to be approached with care. This was not for the benefit of the steps however, it was for something much greater—humanity. He believed that each tendu, each plié, and each port de bras had poetic and spiritual power that was only accessed through a deep connection with music.

There are so many other lessons that I'm still trying process. In the meantime, I will only say gracias. His legacy lives on in all of us who were touched by him. ●

Bruce McCormick (BFA '98, dance) is an associate professor of practice at the University of Southern California Gloria Kaufman School of Dance

In Memoriam

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

ALUMNI

John S. Aler III ('76, voice)
Kevin Conroy (Group 6)
Robert Lewis Dietrich (BS '49, MS '50, flute)
Rena Gluck (BS '54, dance)
Henry Grossman (Professional Studies '74, voice/opera)
Elayne Jones (Diploma '48, timpani; Postgraduate Diploma '49, percussion)
George L. Katz (BS '54, MS '56, piano)
Jane H. Kim (MM '18, orchestral conducting)
David A. Niwa (MM '89, violin)
Mark DeForest Orton (MS '54, choral conducting)
Sharon L. Rogers ('59, violin)
Sharona Tel-Oren ('50, flute)
Richard H. Wasley (MS '68, clarinet)
John Earl Welburn (BM '65, MS '66, trumpet)

FACULTY

Raymond Cook ('64, dance)
Michael Czajkowski (MS '66, composition)
Stanley Drucker
Eve Shapiro
Craig Steven Shuler (MM '73, DMA '78, composition)
Héctor Zaraspe

STUDENT

Ian van Maaren (Historical Performance, cello/gamba)

STAFF

Jane Rubinsky (*Juilliard Journal* editor 1994–2009)

FRIENDS

Robert J. Appel
Kent Clark (trustee 2011–22)



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, 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.

March 30

Juilliard on Broadway: *Kimberly Akimbo*

Attend a performance of *Kimberly Akimbo* followed by a panel discussion at the theater with some of the community members involved in the production. Evan Yionoulis, dean and director of the Drama Division will moderate the panel, which includes playwright David Lindsay-Abaire (Playwrights '98; co-director of playwrights program), actor Steven Boyer (Group 30), musicians Clara Kennedy (BM '05, cello) and Jeff Allen (BM '90, double bass), associate music director Brian Ge (Pre-College '14, piano), and stage manager Mario-Mars Wolfe (Professional Intern Program '18).

April 14

Nashville Alumni Gathering

Nashville-area alums, be on the lookout for an alumni office email about this event.

April 17-19

Los Angeles Alumni Gatherings

On April 17, there will be an all-drama alumni gathering to welcome Group 52. On April 18, all area alumni are invited to the actor presentation dress rehearsal at Colony Theatre in Burbank; there will be a reception afterward. And on April 19, all area alums are invited to see the actor presentations.

July 13

Juilliard Entrepreneurship Symposium

Sponsored by the alumni and career services offices, this virtual symposium's theme is Innovation Through Collaboration. The schedule will be posted in April. ●



FROM THE ARCHIVES

Time Capsule: Looking Back at Pre-College

BY JENI DAHMUS FARAH

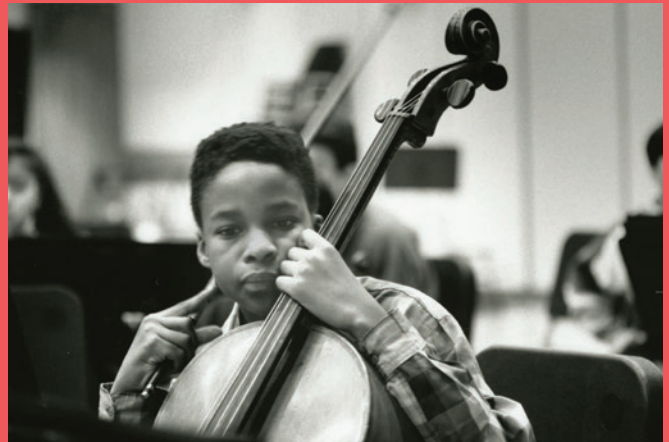
The Preparatory Center opened in 1916, offering talented young musicians special training with the faculty of the Institute of Musical Art, Juilliard's predecessor institution, at locations throughout the city. Eight students entered the program in fall 1916, and by the end of the year enrollment had nearly doubled. The following year, 45 students were enrolled, and in 1919 about 100. Students received two lessons a week in their principal subject (piano or violin) and instruction in the rudiments of notation and sight-singing; later, a major in dance was offered.

With Juilliard's move to Lincoln Center, in 1969, the Pre-College Division was established to educate musically talented children and adolescents. In 2019, the Preparatory Division, led by Weston Sprott, dean and director, was created to better align Juilliard's two Saturday music programs for students ages 8 to 18: the Music Advancement Program (MAP) and Pre-College. MAP, which began in 1991, enrolls intermediate and advanced music students from the tristate area, and it actively seeks students from diverse backgrounds underrepresented in the classical music field. ●

Jeni Dahmus Farah is director of the Juilliard Archives

In celebration of the recent 1980s Pre-College alumni reunion (see p. 28), here are some late '80s photos by celebrated photographer Henry Grossman (Professional Studies '74, voice/opera), who died in November.

**Want to share your reminiscences
or let us know who's pictured in
these photos? Write to us at
journal@juilliard.edu.**



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