

Juilliard

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JOURNAL



Celebrating Juilliard Jazz's 20th Anniversary

A Transformational Gift for MAP, Upcoming Performances, Fourth-Year Drama,
New Dances, Alums Go Back to the Land, and More

Juilliard Journal

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LETTER FROM THE EDITOR

There is so much to celebrate at Juilliard this year! In December, a phenomenal gift to the Music Advancement Program (MAP) was announced that will help broaden access and opportunities for young performers from backgrounds historically underserved in classical music (p. 5). And there's lots more going on throughout the Preparatory Division (pp. 6–7).

Meanwhile the excitement of the return of in-person performing has been palpable. You can get a sense of it when two students talk about the first-ever Juilliard Orchestra-Juilliard Jazz Orchestra concert (February 23 at Carnegie Hall, p. 8). And you'll see some highlights of the fall Creative Enterprise, drama, and dance seasons on pp. 13, 11, and 16.

Our newly ramped-up recording capacity has meant that many more performances are being captured. In December alone, there were 14 livestreams in 16 days. And between September 1 and December 8, there were 102 livestreamed recitals (2,161

hours with 5,320 views). This spring will be just as busy—you can find out more on pp. 1–4—and keep checking juilliard.edu/calendar for more details about those performances as well as this year's remaining 400 recitals!

When they're not performing, students are keeping busy with practicing and studying, and getting a chance to relax too. There has been a full schedule of student activities—all planned in line with ever-changing health protocols—including a silent disco and a Diwali celebration on campus and time at a climbing gym and a ceramics studio off campus, to name just a few.

As we go to press in the midst of the holiday season bustle, we're so thankful for the joy, resilience, and support of the entire Juilliard community. And we're very much looking forward to an action-packed new year with all of you!

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Georgia Heers, voice,
and David Rourke,
guitar, performing
with the Juilliard
Jazz Orchestra

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Juilliard Opera's
production of Rossi's
L'Orfeo was the New York
stage premiere of the
17th-century work

Facing page:
Xian Zhang conducts
the Juilliard Orchestra
in the fall

PHOTO: CLAUDIO PAPAPIETRO

PHOTO: ROSALIE O'CONNOR

PHOTO: MICHAEL DIVITO

Upcoming Performances

Please join us as the season's 700-plus performances continue! We're welcoming audience members who are masked and vaccinated, and many of our performances are livestreamed, so you can enjoy them from wherever you are around the world. Here are some of the performances taking place from January through May. Please check juilliard.edu/calendar frequently for the most up-to-date performance, venue, ticketing, and livestream information.



JUILLIARD ORCHESTRA

Carlos Miguel Prieto conducts the orchestra in Beethoven's Piano Concerto No. 5, Carlos Simon's *Fate Now Conquers*, and Falla's *El sombrero de tres picos* (Jan. 15)
 🧑 In-person

Focus Festival closing concert (Jan. 28; see New Music)
 🧑 In-person

Kevin John Edusei conducts Samy Moussa's *Crimson*, Korngold's Violin Concerto, and Stravinsky's *Firebird Suite* (Feb. 19)
 🧑 In-person

David Robertson conducts the Juilliard Orchestra and Juilliard Jazz Orchestra in Bernstein's Three Dance Episodes from *On the Town*, Copland's Clarinet Concerto, and Wynton Marsalis' *Swing Symphony* (Feb. 23 at Carnegie Hall; see p. 8)
 🧑 In-person

Wednesdays at One: Wind Orchestra (Mar. 30)
 🧑 In-person

Barbara Hannigan conducts the orchestra and singers in Haydn's "Representation of Chaos" from *The Creation* as well as his Symphony No. 26 in D Minor, "Lamentatione"; Vivier's *Lonely Child*; Busoni's *Berceuse élégiaque*; and Debussy's *La damoiselle élue* (Mar. 31)
 🧑 In-person

Wednesdays at One: Lab Orchestra (Apr. 13)
 🧑 In-person

Jeffrey Milarsky conducts works by student composers (Apr. 18)
 🧑 In-person
 ▶ Livestream

Juilliard Commencement Concert (May 19)
 🧑 In-person

CHAMBER MUSIC, ENSEMBLES, AND RECITALS

ChamberFest (Jan. 10–12)
 🧑 In-person

Faculty Recital: William Short, bassoon (Jan. 14)
 🧑 In-person
 ▶ Livestream

Ensemble Connect (Jan. 18, Mar. 15, May 24)
 🧑 In-person
 ▶ Livestream

Faculty Recital: Joseph Lin, violin; Helen Huang, piano (Jan. 20, Apr. 2)
 🧑 In-person
 ▶ Livestream

Faculty Recital: Laurie Smukler, violin (Feb. 3)
 🧑 In-person

Student String Quartet Haydn-a-thon (Feb. 10–12)
 🧑 In-person

Wednesdays at One: Chamber Music (Feb. 23, Apr. 27),
 🧑 In-person

Juilliard String Quartet works by Dutilleux, Stravinsky, Eleanor Alberga, and Ravel (Apr. 14)
 🧑 In-person
 ▶ Livestream

Organ Department Recital (Apr. 7 at Brick Presbyterian Church)
 🧑 In-person

Honors Chamber Music (Apr. 29)
 🧑 In-person

Lisa Arnhold Memorial Concert Ulysses Quartet, Juilliard's graduate string quartet in residence (May 11 at Carnegie Hall's Weill Recital Hall)
 🧑 In-person

DRAMA

A Musical Evening of Cabaret directed by Deborah R. Lapidus (Feb. 9–13)
 🧑 In-person, by invitation only

Heightened Text Play This to-be-announced third-year production will feature Shakespeare or another writer whose text has poetic elements that lift it beyond everyday speech (May 5–8)
 🧑 In-person

Additional Fourth-Year Programming to be announced

VOCAL ARTS

New York Festival of Song (NYFOS) at Juilliard Rodgers, Rodgers, and Guettel (Jan. 13)
 🧑 In-person

Juilliard Opera: Stravinsky's *The Rake's Progress* conducted by Mark Shapiro and directed by Louisa Muller (Feb. 16, 18, 20; the production will be recorded and available to view later in the season)

Liederabend collaborative piano and vocal arts students (Feb. 17, Apr. 5 and 27)
 🧑 In-person

Wednesdays at One: Vocal Arts (Mar. 16)
 🧑 In-person

Vocal Arts Honors Recital (Mar. 17)
 🧑 In-person

Alice Tully Vocal Arts Recital Mezzo-soprano Samantha Hankey and pianist Brian Zeger (Apr. 4)
 🧑 In-person

Juilliard Opera: Nicolai's *Die lustigen Weiber von Windsor* (*The Merry Wives of Windsor*) with the Juilliard Orchestra conducted by Christian Reif and directed by Tara Faircloth (Apr. 18, 21, 24)
 🧑 In-person



JUILLIARD JAZZ ORCHESTRA

The Clave Over Time: From Jelly Roll Morton to Today (Jan. 15)

- 👤 In-person
- ▶ Livestream

The Ever Fonky Lowdown (Feb. 11)

- 👤 In-person

Performing with the Juilliard Orchestra under David Robertson at Carnegie Hall (Feb. 23; see Juilliard Orchestra and p. 8)

- 👤 In-person

Jazz Versions of Other Music: Africa, Asia, and Europe (May 5–8, Dizzy's Club, Jazz at Lincoln Center)

- 👤 In-person

JUILLIARD JAZZ SMALL ENSEMBLES

What We Hear: Student Compositions (Jan. 25)

- 👤 In-person
- ▶ Livestream

Popular Songs: Blues, Ballads, Dances, and Novelty (Feb. 21 at Dizzy's Club, Jazz at Lincoln Center)

- 👤 In-person

Duke Ellington, Max Roach and Dizzy Gillespie Ensembles (March 28 at Dizzy's Club, Jazz at Lincoln Center)

- 👤 In-person

What We Heard: Our Alumni Compositions (Mar. 29)

- 👤 In-person
- ▶ Livestream

Unsung Women of Color in Jazz (Apr. 12)

- 👤 In-person
- ▶ Livestream

DANCE

Juilliard Spring Dances Trisha Brown's *Set and Reset/Reset*, Jawole Willa Jo Zollar's *Shelter*, and Aszure Barton's *return to patience* (Mar. 23–26)

- 👤 In-person

Senior Dance Production (Apr. 22–24)

- 👤 In-person, ticket information to come

Choreographic Honors Highlights from student choreographic workshops and excerpts from repertory (May 13–14)

- 👤 In-person

Senior Graduation Concert (May 16)

- 👤 In-person

JUILLIARD415/HISTORICAL PERFORMANCE

Richard Egarr conducts Juilliard415, Philharmonia Baroque, and Juilliard singers in Bach's *Mass in B Minor* (Jan. 29)

- 👤 In-person
- ▶ Livestream

Tuesdays at Twelve chamber music concerts at Holy Trinity Lutheran Church, 65th Street and Central Park West (Feb. 15, May 10)

- 👤 In-person

William Christie conducts Juilliard415 and Juilliard singers in Handel's *Il trionfo del Tempo e del Disinganno* (Feb. 24)

- 👤 In-person

Paul Agnew conducts Juilliard415, Royal Early Music of the Hague, and Juilliard singers in C.P.E. Bach's oratorio *Die Israeliten in der Wüste* (Mar. 28)

- 👤 In-person

A MAP of the World Juilliard415 and MAP students (May 14 at the Cathedral of St. John the Divine; see Preparatory Division)

- 👤 In-person

Become a Member

Juilliard members receive an array of benefits including early access to tickets, discounted tickets (up to 50 percent off), a subscription to the *Journal*, and exclusive member events. Plus, your contribution directly supports our remarkable students. Membership starts at \$100. To join, visit juilliard.edu/membership or call (212) 769-7409.

NEW MUSIC

AXIOM Jeffrey Milarsky conducts Thomas Adès' *The Origin of the Harp*, Jeffrey Mumford's *a garden of flourishing paths*, and Carter's Double Concerto for Harpsichord and Piano with Tengku Irfan and Derek Wang, soloists (Jan. 31)

👤 In-person
▶ Livestream

AXIOM Jeffrey Milarsky conducts George Lewis' *Assemblage*, Marcos Balter's *Bladed Stance*, Anthony Braxton's *Composition No. 46*, and Tania León's *Indígena* as part of Carnegie Hall's citywide Afrofuturism Festival (Feb. 17, Alice Tully Hall)

👤 In-person

Wednesdays at One: Percussion Ensemble (Mar. 23)

👤 In-person

New Juilliard Ensemble Joel Sachs conducts Ping Jin's *Autumn Meditations*, Diana Syrse's *The Invention of Sex*, Yangfan Xu's *Fantastic Creatures of the Mountains and Seas*, and Paul Frehner's *Sometimes the Devil Plays Fate* (Apr. 11)

👤 In-person

Focus 2022 | From "Maple Leaf Rag" to the Prepared Piano: The Making of an American Music, 1899 to 1948 (Jan. 21–28)

👤 In-person

Joel Sachs conducts the New Juilliard Ensemble in Joplin's *Three Rags for Theater Orchestra*, Varèse's *Octandre*, Cowell's *Irish Suite*, Crawford Seeger's *Three Songs*, and Ives' *Symphony No. 3 "The Camp Meeting"* (Jan. 21)

Chamber concerts (Jan. 24–27)

Mei-Ann Chen conducts the Juilliard Orchestra in Joplin's Overture to *Treemonisha*, Price's Violin Concerto No. 1, Ives' *Symphony No. 2* (Jan. 28)

PREPARATORY DIVISION: PRE-COLLEGE AND MUSIC ADVANCEMENT PROGRAM (MAP)

Pre-College Youth Chorus

(Jan. 22, Apr. 30)

👤 In-person
▶ Livestream

MAP Wind Ensemble and Orchestra conducted by Murray Colosimo and Terry Szor (Jan. 22)

👤 In-person
▶ Livestream

Pre-College Orchestra conducted by Adam Glaser performs Respighi's *Fountains of Rome*; Shostakovich's Cello Concerto No. 1 in E-flat Major, Op. 107; Boulanger's *D'un matin de printemps* (*Of a Spring Morning*); and Ravel's *La Valse* (Feb. 19)

👤 In-person
▶ Livestream

Pre-College Symphony conducted by Daniela Candillari performs Missy Mazzoli's *River Rouge Transformation*; Beethoven's Piano Concerto No. 3 in C Minor, Op. 37; and Florence Price's *Symphony No. 3 in C Minor* (Feb. 26)

👤 In-person
▶ Livestream

Pre-College Percussion Ensemble

(April 9)

👤 In-person
▶ Livestream

Pre-College Symphony conducted by Adam Glaser performs Ginastera's *Estancia*; Mozart's *Symphony No. 31 in D Major, K. 297/300a*, ("Paris"); Liszt's *Mazeppa*, *Symphonic Poem No. 6*; and other works (Apr. 30)

👤 In-person
▶ Livestream

Pre-College Opera Scenes (Apr. 30)

👤 In-person
▶ Livestream

MAP Wind Ensemble and Orchestra

A celebration of MAP's 30th anniversary, including the world

premiere of a commission by Valerie Coleman (Apr. 30; see p. 6)

👤 In-person
▶ Livestream

Wednesdays at One: Pre-College Chamber Music (May 4)

👤 In-person

Preparatory Division Chamber Music (May 7)

👤 In-person

Pre-College High School Chorus (May 7)

👤 In-person
▶ Livestream

Pre-College Chamber Music Marathon (May 14)

👤 In-person

Pre-College String Orchestra conducted by Nico Olarte-Hayes performs Rautavaara's *Pelimannit* (*The Fiddlers*), Barber's *Adagio for Strings*, Villa-Lobos' *Bachianas Brasileiras No. 9*, and Tchaikovsky's *Serenade for Strings in C Major*, Op. 48 (May 14)

👤 In-person
▶ Livestream

A MAP of the World Juilliard415 and MAP students perform a new work composed and conducted by Francisco Nuñez (May 14)

👤 In-person

Pre-College Orchestra conducted by Adam Glaser performs Zhou Long's *The Rhyme of Taigu*; Sibelius' *Violin Concerto in D Minor*, Op. 47; and Stravinsky's *Petrushka* (May 21)

👤 In-person
▶ Livestream ●

Save the Dates

Juilliard Gala
April 27

Commencement
May 20



PREP DIVISION THRIVES

A Transformational Gift for MAP

\$50 Million Gift Broadens Access

A transformational gift will permanently fund tuition for the Music Advancement Program (MAP), President Damian Woetzel announced in December. The \$50 million endowment grant comes from the Crankstart Foundation, which was founded by Michael Mortiz and Harriet Heyman. In 2012, the couple gave \$5 million to stabilize MAP following the 2009 economic downturn. This gift allows the program to expand and affect “a staggering number of students,” said Anthony McGill, who became MAP’s artistic director in 2019.

A Saturday music program for students ages 8–18 now celebrating its 30th anniversary, MAP was created to increase access to arts education for communities historically underserved and underrepresented in classical music. It enrolls intermediate and advanced music students from the five boroughs and the tristate area who demonstrate a commitment to artistic excellence.

In addition to providing full-tuition scholarships for all MAP participants, the grant will provide the funds to expand recruitment efforts and increase enrollment from 70 to 100 students. Also being funded are increased faculty and staff, support for guest artists, and an instrument fund. In addition, the grant envisions a program for students in earlier stages of their musical development that will serve as an extension of the MAP model.

“We are deeply grateful for Crankstart’s extraordinary commitment to the future of MAP and, with it, the future of music,” Woetzel said. “MAP is dedicated to addressing inequities in access to classical music education, and this gift will have a tremendous ripple effect in our community and in the music world writ large.”

Harriet Heyman praised Juilliard’s “commitment to preparing students from diverse backgrounds for roles as top-flight musicians in leading orchestras and ensembles around the world.” Noting that “the proportion of Black and Hispanic musicians in professional orchestras is only



MAP students, faculty, and staff with President Woetzel

four percent,” she said. “MAP’s commitment to recruiting underrepresented minorities will help bring new spirit as well as superb young musicians to orchestras, concert halls, and theaters everywhere.”

“At MAP, we discover and encourage young talent, foster a community of compassionate citizens, and celebrate the power of music,” said Anthony McGill, who’s also the principal clarinet of the New York Philharmonic. “Harriet Heyman and Michael Moritz’s generosity broadens our reach, expands the artistic and educational possibilities for these talented musicians, and opens pathways for them as artists and future leaders in the world.”

MAP is part of Juilliard’s Preparatory Division along with Pre-College, a global program serving advanced students. The division’s dean since 2019, Weston Sprott, said, “Thanks to Crankstart, MAP’s reach can now extend further, offering more aspiring young musicians and their peers the opportunity to study in a supportive environment with our accomplished faculty.” Sprott, a trombonist in the Metropolitan Opera Orchestra, “looks forward to continuing to nurture the talents of these young musicians, and as with all of our students in MAP and Pre-College, preparing them to reach their fullest potential as artists and citizens.”

“Attending MAP as a child was a defining moment that ultimately led to the career I am so proud to be enjoying today,” said Nathalie Joachim (MAP ’96; Pre-College ’01; BM ’05, flute; former faculty). “The impact it had and the community it provided are still palpable, and my appreciation for the work being done there has deepened my own commitment to music education. I am thrilled at the news of this generous gift, which will secure the program for years to come and allow for many more success stories like my own to be possible.” ●



PREP DIVISION THRIVES

Helping Students Find Their Path



Acclaimed flutist and composer Valerie Coleman is in the midst of a yearlong Preparatory Division residency that culminates with the MAP premiere of a commission Coleman is working on with the students. Coleman was interviewed for a video about the residency a few hours before the Pre-College Orchestra performed her *Umoja: Anthem of Unity*. It's based on an earlier piece that she expanded for the Philadelphia Orchestra, which premiered it in 2019—it was the first classical work composed by a living woman of color that the orchestra had ever performed. The title of the work comes from the Swahili word for unity, Coleman explained. "When

I heard the Pre-College Orchestra play it, my heart was so warmed because they really did represent this idea of unity—all different instruments playing together for this common element of peace and harmony."

While her Prep Division residency began in the fall, Coleman's ties with Juilliard go back much further—she served on the MAP faculty from 2000 to 2005. "The fact that Juilliard has created these avenues of connecting with young minds—and particularly young minds of color—has been such a powerful thing," she said. "I'm so glad to have been a part of it, early on as a teacher for MAP and now as an artist in residence."

**Valerie Coleman
at a Pre-College
Orchestra rehearsal
with Adam Glaser**

On that particular day, Coleman described arriving at a MAP Wind Ensemble rehearsal of a "really stunning chorale." Afterward, she talked with the students about the motifs and how they could connect them with their own lives, "and then we talked about how we could take those individual moments and put them right back into the music so that the audience could have that recollection as well," she said.

PHOTO: ERIN BAIVAO

Coleman believes that young people are “at the heart of the potential of the future of music” and that she has to “contribute to that as much as I can.” She said, “It’s a passion of mine to mentor [particularly because there are] so many young minds of color who will face challenges in the world. This is a crucial moment for them to not only get a world-class education but also be reaffirmed in their ability to believe in themselves.”

Coleman’s residency, which also includes teachings, master classes, roundtables, and rehearsals, culminates in a MAP Wind Ensemble commission that will be premiered at MAP’s 30th anniversary celebration concert, on April 30 (see calendar, p. 4). “I don’t know yet what’s going to happen with the work musically because I’m still getting to know the students and their energy,” she said. Her plan is to “tailor it to their level, their strengths, their interests.” An aspect of the commission she’s especially excited about is that “the students will be responsible for the name of the work. We’re waiting on the title until the piece is written, because I want to make sure they can really see what it means to them and what the different sonorities spark in their imagination. Ten or 20 years from now, they’ll look back at this time and know that they were a part of a creation of a work that is out in the world, living and striving and thriving.”

One of Coleman’s goals for the residency is that the students will “walk away with a sense of empowerment that allows them to give themselves permission to follow their own unique path,” she said. “It’s crucial for the evolution of music for students to let their own voices be heard.” Clearly they’re already well on their way. ●

This project is supported in part by an award from the National Endowment for the Arts. Additional support is provided by the I.A. O’Shaughnessy Foundation.

Composing Inclusion Project



Juilliard announced a new Preparatory Division commissioning collaboration with the New York Philharmonic and the American Composers Forum (ACF) in November; it will be funded by a \$100,000 grant from the Sphinx Venture Fund. The program, Composing Inclusion, will commission nine composers who identify as Black and/or Latinx to create “flexible” or adaptable scores that allow young and seasoned musicians to perform together seamlessly. The nine commissions will all receive New York side-by-side premieres—the first time that Prep students will have performed with the Philharmonic musicians.

Weston Sprott, dean of the Preparatory Division, initiated the collaboration and noted that it will “establish a paradigm for intergenerational collaboration that centers inclusion and artistic excellence.”

The composers, who will be selected and supported in collaboration with the ACF, will create five orchestral pieces, one string quartet, one woodwind and one brass quintet, and one percussion ensemble piece. As part of the creative process, students from the Prep Division and the Philharmonic’s Very Young Composers Program will be able to contribute their ideas to the composers.

“We are excited about the impact this initiative will have on the Philharmonic and the many young, talented musicians with whom we collaborate” said Gary Padmore, the Philharmonic’s director of education and community engagement. Afa S. Dworkin, the president and artistic director of the Sphinx Organization, which is providing the funding, praised “the ethos and energy behind this collective effort to evolve the classical American canon.” Sphinx is a social justice organization dedicated to transforming lives through the power of diversity in the arts.

The ACF will oversee the selection of composers; support the commissioning and creative process; and promote the collaboration’s

Prep students will work with composers and Philharmonic musicians

music, model, and learnings to its network of artists, educators, administrators, and community leaders. “We are looking forward to being a part of a collaborative process that centers living Black and Latinx composers and includes different perspectives on what is—and who creates—Western classical music,” said Vanessa Rose, ACF’s president and CEO.

“My sincere thanks to Sphinx and our partners for their commitment to the success of this project,” Sprott said. “We can’t wait to get started!” ●



RETURN TO PERFORMANCE

A Remarkable Collaboration



BY SUSAN JACKSON

It's been quite a while in the making, but a remarkable collaboration takes place at Carnegie Hall on February 23, when the Juilliard Orchestra and the Juilliard Jazz Orchestra give their first-ever joint concert. The two ensembles will perform *Swing Symphony* by Wynton Marsalis ('81, trumpet), director of Juilliard Jazz, under the baton of David Robertson, head of conducting studies. Though the formal performance will be a first, plans reach

back further. In fall 2019, Robertson led the two ensembles in a joint reading of *Swing Symphony*. And at the beginning of the following school year, with the pandemic in full force, he oversaw jazz and classical students in a virtual reading of the piece that premiered at Juilliard's virtual gala.

Two students who have been involved with the project in all its Juilliard manifestations talked about it this

Jazz and orchestral musicians did a reading of *Swing Symphony* in 2019

fall with *Journal* editor in chief Susan Jackson. **Emma Richman** (BM '21) is a first-year master's violinist and **Jacob Melsha** (BM '21, jazz studies) is a second-year master's trombonist.

PHOTOS: RACHEL PAPO

Tell us about your experiences with the *Swing Symphony*

Jacob: Looking back to our first reading, two years ago—I was so excited about it. I grew up in St. Louis and had worked with David Robertson in youth orchestra. To be able to play this piece with a conductor from my hometown who I'd worked with, with friends I'd grown up with, and written by the guy who's the reason I'm at Juilliard—it's so many roads and avenues crossing at once.

Emma: I've also known David Robertson for a long time—he conducted the National Youth Orchestra when I was in it. Having him be at Juilliard is very full circle for a lot of people.

And you both participated in the virtual recording too?

Emma: Yes—I recorded my first violin parts with the track in my ear—

Jacob: With blank walls behind us, no posters—

Emma: Exactly. We had to take

everything off our walls. And I recorded the part over and over again. The violin part in this piece is not easy. These are jazz licks you're playing on violin. It took a very long time to get it all, but that final project turned out super cool.

"This is going to be bananas."

Jacob: Yeah. Especially considering we did it essentially all on iPhones! Emma, could you tell that the music was written by a jazz musician?

Emma: For sure. It has a lot of jazz rhythms and bluesy chords. I remember looking over the part for the first time, and thinking, Oh my gosh, this is a simple saxophone lick, and I can't figure out how to play it on the violin and I'm going to sit down next to these jazz guys and say what

are all these flats—

Jacob: The first time we all played together we were all so nervous—

Emma: Totally! We didn't want to disappoint each other.

What makes it different than a regular orchestra or jazz orchestra performance?

Emma: I love that the setup isn't the symphony orchestra on one side and the jazz orchestra on the other—it incorporates everything into one big ensemble and turns the whole orchestra into a giant jazz band. We're all sitting together—

Jacob: I'm looking forward to that: I'm in the middle of the trombone section, with the cellos to my left and the violins to my right.

Emma: The jazz musicians get the experience of being smack dab in the middle of a symphony orchestra, and we're in the middle of a jazz band! The novelty of being there with each other is so exciting.





David Robertson
and President
Woetzel at the
2019 reading



Jacob: It's the same people we'll go to a party with, be at meals with, and who we've known in a social context for so long. But to walk into Room 543 and get my instrument out and sit down to play with close friends that I normally don't have a chance to play with—

Emma: It's awesome that it's not a classical symphony with some jazz harmonies, and it's not jazz vs. classical—it's the *swing* symphony.

Jacob: Yeah, it's definitely different. For one, it's an orchestra with a jazz orchestra. You don't usually see that instrumentation. To have one saxophone in a symphony is a rarity, let alone to have five. And to have six or seven trombones. Also, I'm used to following conductors, but usually in a jazz capacity, so the rhythm section is in control of the time. Now all of a sudden, I have to watch David Robertson to make sure I'm on time—speed up and slow down. It's just a different sense.

Emma: For us, we're so used to following the conductor that having that rhythmic drive right next to us rather than what you're seeing visually was a lovely shift.

Jacob: I'm not sure if I'll have improvised solos, but for whoever does, it will be interesting improvising standing right in front of the conductor

while also listening to the rhythm section and dealing with these new classical textures.

Emma: And for us, during the solos we get to sit back and watch. To me that's amazing, because I read the notes on the page and that's how it works. It's fun to have a section that says tenor sax solo and watch that person do something magnificent every single time that's never the same. And it's so, so cool to have that happening right next to you.

It's pretty far in advance, but are you doing any kind of preparation now?

Jacob: I've been listening to it a lot coming down here on the subway playing in my headphones. I want to get it in my head.

Emma: The best prep for us at the moment is being so excited about it—we love the music so much and we're going to be playing it together! And the fact that this is on the stage at Carnegie Hall—there's always an extra special feel there.

Jacob: This is going to be bananas. You have the Juilliard Orchestra, which is always a treat. Playing with the Juilliard Jazz Orchestra, which has never happened before. Playing a piece that was written by Wynton

Marsalis, who's the head of the jazz program—

Emma: And this piece goes so hard—

Jacob: Plus it's after such a long time when we couldn't all perform together.

Emma: We were so grateful we could do any performing at all over the past year and a half, when we were broken up in tiny ensembles. But to be back with a full orchestra, with stand partners—it's wild to me that we can have all these people on a stage again and for a public audience.

Jacob: It's a part of Juilliard history! This is one for the books. ●

Swing Symphony

Juilliard Orchestra and
Juilliard Jazz Orchestra
conducted by David
Robertson

February 23 at Carnegie Hall

See juilliard.edu/calendar
for details



JUILLIARD NOW

Group 51 Captivates Audiences

After more than a year of Zoom and captured performances, the Drama Division has been thrilled to have audiences in the theater again. The fall season for fourth-year acting students began with playwright alumna Jenny Schwartz's *God's Ear*, directed by Jackson Gay. It continued with Lydia R. Diamond's *Stick Fly*, directed by the division's newly appointed associate director, Derrick Sanders, who produced its premiere at Chicago's Congo Square Theatre, which he cofounded. This fall's final fourth-year production was Paula Vogel's *Indecent*, directed by Maggie Burrows; we are hoping to resume its interrupted run in the spring semester.

Also next term, the Drama Division is producing three short films featuring actors from the graduating class, with screenplays written by playwright alumni Eboni Booth, Tony Meneses, and Adam Szymkowicz, with screenings in the late spring. We look forward to continuing to share our actors' journeys with the community. ●

—Evan Yionoulis, Richard Rodgers Dean and Director of the Drama Division



Gabriela Saker,
Jesse Frances
Epstein, and
Luca Fontaine
in *God's Ear*

Lennox T. Duong,
Marianna Cydni
Gailus, Arianna
Gayle Stucki,
and the cast of
Indecent

Blake Russell
and Alexia Pores
in *Stick Fly*



PHOTOS: T. CHARLES ERICKSON



JULLIARD NOW



Tianjin Campus Formally Dedicated

The formal dedication in October of The Tianjin Juilliard School's (TJS) campus marked a milestone for music education and cultural exchange between the U.S. and China. Juilliard's president, Damian Woetzel, praised the "stunning architectural achievement" in the state-of-the-art 350,000 square-foot center for performance, practice, research, and interactive exhibitions. Designed by Diller Scofidio + Renfro, it concretizes a greater vision for a global Juilliard.

The dedication culminated a complex initiative that joined numerous partners and school and local officials from across China and the U.S. Speaking at the ceremony, Joseph Polisi, Juilliard's president emeritus and chairman of the TJS board, said, "As we commemorate the official opening of this magnificent building, we should understand that any school building only comes alive when students, faculty, and staff coalesce to create an environment infused with creativity, determination, and

discipline, a spirit we wish to sustain and nourish at this unique school for many decades to come." Prior to this speech, Polisi was made an honorary citizen of Tianjin in recognition of his contributions in establishing TJS.

Juilliard broke ground for TJS—envisioned as a model of the 21st-century conservatory—in 2017, and the campus was designed to capture the spirit of Tianjin while creating an architectural connection to Juilliard in New York City. The building has four pavilions with performance spaces and an open lobby that, along with other communal spaces on the campus, allows people to see students and faculty at work in practice rooms and studios, drawing the public into the creative process and performance of music. It echoes Juilliard's emphasis that artists of our time must play active roles as leaders within their communities. This fall, the second class of TJS master's candidates began their studies.

Celebratory dedication activities in the atrium

The choice of October 26, 2021, for the ceremony and celebration in Tianjin emphasized the connection to Juilliard in New York, as October 26, 1969, was the date of the official dedication of the Juilliard building in Lincoln Center. Though that was more than 50 years ago—and Juilliard's legacy traces back to the beginning of the 20th century—it's still only the beginning. "Joseph Polisi's original vision and unbridled passion for the project paved the way for the artistry and community we celebrate today," said Alexander Brose, executive director and CEO of TJS. "The school will inspire future generations of students and audiences alike in the years to come." ●

PHOTO: DUAN CHAO



JUILLIARD NOW



Creative Enterprise Events Inspire

The Creative Enterprise initiative was launched in 2018 by President Damian Woetzel, who has described it as “a new form of conservatory learning that champions the belief that at the intersections of interdisciplinary work, mentorship, and entrepreneurship, students will pioneer original artistic ventures that will shape the performing arts.” The initiative amplifies Juilliard’s unique multidisciplinary focus with a range of collaborative opportunities taking place throughout the school. Here are some of the projects taking place through Creative Enterprise this year. You can find out even more at juilliard.edu/stage-beyond/creative-enterprise.

JuilliART

JuilliART brings visual perspectives into common spaces, providing a rotating series of artworks that inspire and advance the creative spirit at Juilliard. As detailed in the fall *Journal*, other recent JuilliART exhibits are yearlong celebrations of the anniversaries of four iconic Juilliard

programs: the Juilliard String Quartet (75th anniversary), the Dance Division (70th), the Music Advancement Program (MAP; 30th), and Juilliard Jazz (20th).

Another JuilliART installation is the short film *Suite No. 1, Prelude*, in which award-winning filmmaker Nicholas Ma spotlights his father, Yo-Yo Ma (Pre-College ’71, Professional Studies ’72, cello) and the nuances of craft and the drive for perfection as the cellist records Bach’s Cello Suites for the third and, he says, final time. Not long before the winter break, Juilliard hosted a screening of the film that included a discussion between Nicholas Ma and President Woetzel.

Open House

With the return to more in-person activities, the fall also saw the return of the popular Open House program. These informal Wednesday afternoon gatherings give students from all divisions the chance to try out repertoire and

[The Who’s in the Lobby series returned this fall with President Woetzel, Caili Quan, and the first-year dancers](#)

collaborations in an informal setting. Among this fall’s highlights were actor monologues; improvisations by dancers and musicians; and performances of original and traditional repertoire, winding up with special holiday performances by Historical Performance musicians, the student-led extracurricular choral group Juilliard Sings, and the Juilliard Trombone Choir.

Who’s in the Lobby?

Also back is Who’s in the Lobby?, a series of pop-up performances by students and other community members that’s meant to spark the imagination and creativity of all who encounter it. Shortly before the annual



Vocal Arts
master's student
Joseph Parrish
at the piano at
an Open House

New Dances performances began, one of the choreographers, Creative Associate Caili Quan, led first-year dancers in a new work set to a live performance of Paganini's Caprice No. 24 in A Minor. The event culminated in a brief conversation with President Woetzel. Both the Open House and Who's in the Lobby? series continue this spring.

Creative Associates

A cornerstone of Creative Enterprise is a group of artists in residence called Creative Associates, who empower students collaboratively through workshops, intensives, discussions, coachings, performances, and special projects that inspire multidisciplinary collaboration. Here are a few of this year's Creative Associates programs.

Flutist, curator, and producer **Claire Chase** is working on several projects at Juilliard this year. As part of her *Density 2036* project, she's collaborating with flute and composition students on how to create work—including new pieces for flute—together. She is also performing with students in a participatory experience of *Pan*, an evening-length work for solo flute and live electronics with an ensemble of Juilliard community members.

Conductor and singer **Barbara Hannigan**'s spring residency will

include a variety of events, coachings, and workshops, and it will culminate in her leading the Juilliard Orchestra and Juilliard singers in concert at Alice Tully Hall on March 31 (see calendar on p. 2).

Composer, flutist, and vocalist **Nathalie Joachim** (MAP '96; Pre-College '01; BM '05, flute; former faculty) and choreographer Chanel DaSilva (BFA '08, dance) are collaborating with students to develop chamber music interludes with movement that weaves together songs from Joachim's upcoming album *Ki moun ou ye (Who are you)*; the live album experience will be performed in September.

Violinist and curator **Jennifer Koh** is working with student composers and violinists on a project pairing works by Bach with new creations. Koh and composer Missy Mazzoli also workshopped a piece with the Juilliard Orchestra in November.

Violist and curator **Nadia Sirota** (BM '04, MM '06, viola) will curate and coach students in a concert of new music.

In the fall, composer and pianist **Conrad Tao** (Pre-College '11) led an experimental workshop with choreographer John Heginbotham (BFA '93, dance) and dance and

historical performance students studying the relationship between movement and music with a focus on polyrhythms grounded in the Couperin Concert No. 7. Tao returns this spring to engage with the piano department.

Juilliard in the City

Through the Creative Enterprise initiative, Juilliard students can participate in partnerships with organizations beyond the campus to forge relationships and pathways as they envision the next steps in their careers. This spring, Juilliard will be in residence at the newly opened Chelsea Factory March 14–27 and students will perform at Lincoln Center's David Rubenstein Atrium on May 5 and May 7. ●

>> To learn more about Creative Enterprise, visit juilliard.edu/stage-beyond/creative-enterprise

Juilliard's Creative Enterprise programming, including the Creative Associates program, is generously supported by Jody and John Arnhold.

President's initiatives at Juilliard are generously supported by the Joseph W. Polisi Artist as Citizen President's Fund.



JUILLIARD NOW

Sphinx LEAD Returns in Person

BY CHRISTINA SALGADO

You could feel the smiles under the masks as Juilliard greeted the third cohort of Sphinx LEAD participants to campus for an in-person, three-day retreat. Sphinx LEAD is a two-year program designed to provide arts administrators of color with mentorship, networking, and skill-building opportunities. This group of participants began its journey through the program—which takes

place at eight host sites over the two years—as the pandemic started. So we were especially excited to be part of the first in-person experience for the participants, who came from arts institutions all over the country.

The program was packed with sessions on strategic planning, development and fundraising, conflict management, and organizing equity, diversity, inclusion, and belonging (EDIB) efforts within arts institutions. One highly appreciated session gathered leaders of color at Juilliard for advice and guidance on career development. This conversation is one of my favorite sessions not only to organize but also to participate in. The space that we are able to create with one another highlights the value of connecting with folks who have similar experiences. It also underscores the power of being in a community not only to discuss challenges but also to reflect on progress made in the industry. I've participated in LEAD

for three years, and I always leave filled with hope.

An exciting addition to this year's schedule was what we called a "tech tour." A silver lining of the pandemic was the ability to reimagine the relationship between technology and performance. Thanks to my amazing recording department colleagues Elizabeth Svokos and Kevin Boutote, we toured Juilliard's performance spaces including the Sharp Theater, and then visited the control room to understand how we livestream performances (some of the LEAD participants even worked the cameras). We talked about everything: camera types, angles that are best for the various disciplines, lighting for video, and how to collaborate to ensure that we preserve both the artistic form and the live-performance experience. "Spending time behind the scenes at Juilliard sparked an interest to learn more about how institutions are pivoting to expand their reach and use tech to deliver a more innovative product to diverse audiences," said Bill Neri, the Sphinx Organization's manager of ensemble advancement and artist engagement. "It was a privilege to connect with and learn from Juilliard's leadership and administrative staff along with all of the other participants."

In total, 34 Juilliard staff and faculty members were involved in the retreat. We can't wait to begin the planning for next year's cohort. If you are interested in learning more about the program, visit sphinxmusic.org/sphinx-lead. ●



Sphinx LEAD participants included Enrique Márquez, Interlochen Center for the Arts; Eduardo Delgado, New World Symphony; Terell Johnson, Chicago Philharmonic; Achia Floyd, Atlanta Music Project; Joseph Matthews III, Memphis Symphony Orchestra; Alejandra Valarino Boyer, Seattle Opera; Jennifer Bowman, John F. Kennedy Center for the Performing Arts; Angelica Cortez, El Sistema USA; Bill Neri, Sphinx Organization; and Johnnia Stigall, Cuyahoga Arts & Culture

Christina Salgado, Juilliard's director for equity, diversity, inclusion, and belonging initiatives, runs the Juilliard host site portion of Sphinx LEAD



JULLIARD NOW

The Joy and Promise of New Dances



As we celebrate the 70th anniversary of Juilliard Dance, I am astounded by the great legacy of artists who have passed through the school as faculty and students, and *New Dances: Edition 2021* is a celebration of the lineage of our so-called “dance DNA.” All of the works in the program come from a deep understanding of the intersectionality of movement techniques and personal experiences, creating exciting performance opportunities for both the dancers and the audience. The choreographers—Creative Associate Caili Quan, Rena Butler, Norbert De La Cruz III (BFA ’10, dance), and Justin Peck—are shining examples of how artists draw from their past while innovating and changing the field. After 70 years in the making, we are honored to perform filled with joy, gratitude, and the great promise of the future. ●
—Alicia Graf Mack, Dean and Director of Juilliard Dance



First-year
Kelsey Lewis in
Quan’s *A Winter*
Awakening, set
to Brahms’
Quintet No. 2

Second-years Nouhoum
Koita, Julian Sanchez,
Zack Sommer, and Kannen
Glanz in Butler’s *A Study of*
the Mind’s I with music by
Satie and Darryl Hoffman

PHOTOS: ERIN BALANO



Third-year Alex Haskins in *De La Cruz's Fluency*, with music by alum Nathan Prillaman

Fourth-years in Peck's *Become a Mountain* with a score by Dan Deacon



JUILLIARD NOW

Upcoming Membership Events

For information about the following events for members, please contact the Patrons' Desk at (212) 769-7409 or by email at patronsdesk@juilliard.edu

January 19 Inside Look: Jazz Student Composition

Join us as we celebrate the 20th anniversary of Juilliard Jazz including a panel discussion with Aaron Flagg, chair and associate director, about the compositions. Ovation Society members (\$1,250+) are invited.

February 24 Pre-Performance Talk: William Christie on Juilliard415

William Christie returns to Juilliard to conduct Juilliard415, the school's period-instrument ensemble, in Handel's first oratorio, *Il trionfo del Tempo e del Disinganno*. Join us for a pre-performance talk about the program and his experience working with the Historical Performance program over the years. Members (\$250+) are invited.

March 24 Inside Look: Barbara Hannigan

Creative Associate Barbara Hannigan, who has made a name for herself as both a soprano and as a conductor, will be in residence at Juilliard in March. The residency will culminate in her conducting the Juilliard Orchestra and Juilliard singers (see calendar on p. 2). At this exclusive sneak-peek, you'll learn more about Hannigan's process and collaboration with students. Ovation Society members (\$1,250+) are invited. ●



DIGEST

Workshops Foster Inclusion

BY CHRISTINA SALGADO

This fall, we offered a varied slate of equity, diversity, inclusion, and belonging workshops based on recommendations from the 2020–21 EDIB task force and working groups. The 90-minute sessions reached almost 100 faculty and staff members and are being made available to individuals who weren't able to attend.

Disability Inclusion and Intersectionality

With Keri Gray, founder and CEO of National Alliance of Melanin Disabled (NAMD) Advocates Co-hosted by the Office of Academic Support and Disability Services
[Tools for Inclusive Learning Environments](#)

With Eric McGriff, Khia Duncan, and Lindsey Hennawi from the Crime Victims Treatment Center (CVTC)
[Fostering Belonging at Work: Session #1 for Managers](#)
With Patricia Faison Hewlin, assistant professor of management, McGill University

We look forward to welcoming all of these presenters back in the spring for follow-up sessions along with one focused on community building and restorative practices, with Olajiwon K. McCadney, executive director for diversity studies, intercultural student success, and strategic partnerships at Harrisburg Area Community College, Pennsylvania Community Colleges.

Christina Salgado is Juilliard's director for equity, diversity, inclusion, and belonging initiatives

Extension High School and Certificate Offerings

BY DAN VESEY

Starting this spring, Juilliard Extension will offer two accredited certificate programs. Students can earn a Certificate in Core Musical Skills by completing 18 credits in ear training and music theory and analysis. And students fulfilling 20 credits in composition are eligible to receive a Certificate in Composition. Courses will be offered in person on the Juilliard campus and are also available online. "Juilliard Extension certificates represent growth, professionalism, and achievement," says John-Morgan Bush, director of lifelong learning.

As we grow in many directions, Extension is expanding our course offerings for high school students interested in pursuing college credit

Faculty member
Mark Delpriora

in music theory and ear training. These courses are designed to prepare students for Advanced Placement music exams and college level study in music. Extension courses for high school students are taught at the college level and are offered online.

Additionally, be sure to check out our spring catalog—you can find it at juilliard.edu/extension—and enroll in spring semester courses! As always, we have our rich offerings in history and appreciation, professional development, and performance. And don't forget that College and Preparatory division alums receive a 50 percent discount on tuition for all courses.

Dan Vesey is the enrollment and engagement lead for Juilliard Extension

To see the Extension catalog and find out about class availability and certificate programs, go to juilliard.edu/extension.



PHOTO: CLAUDIO PAPAPIETRO



DIGEST



Summer Programs Scheduled

Juilliard's summer programs offer a range of options for many ages. Be sure to check online for the most updated details, including whether programs will be in person or online. Unless otherwise noted, find out more at juilliard.edu/summer.

Juilliard String Quartet Seminar

Program Dates: May 16–20

Application Deadline: See juilliard.edu/summer

Age: Pre-professional

Sphinx Performance Academy

Program Dates: July 7–20

Age Range: 11–17

Chamber orchestra and solo repertoire for violin, viola, cello, and bass

To apply: sphinxmusic.org/sphinx-performance-academy

Summer Dance Intensive

Program Dates: July 10–29

Application Deadline: December 15

Age Range: 15–17

Summer Dance

Intensive 2019

Summer Percussion Seminar

Program Dates: July 10–23

Application Deadline: February 1

Age Range: 15–17

Summer Winds

See juilliard.edu/summer

Age Range: 13–18

Summer Performing Arts With Juilliard

Age range: 10–18

Juilliard's K–12 Programs and Initiatives performing arts programs for students are taught largely by Juilliard alumni and/or faculty members.

For info, see juilliard.edu/stage-beyond/summer-programs/summer-performing-arts-juilliard-nord-anglia-schools

Winter Fest for Teens

The Winter Festival for teens in dance, musical theater, or piano is back for a second year. Created last year amid the uncertainty of the pandemic, this festival was a big hit with the 77 students from 19 countries who attended.

This year's edition will also take place virtually, from January 29 to 30. An intensive for 12–18-year-old pianists, dancers, and musical theater enthusiasts, it will include skills-based and creative coursework with masterful teachers.

For audition and fee information, see juilliard.edu/stage-beyond/k-12-education/winter-festival. ●

MLK Week Events Planned

Each year, the Juilliard community honors Martin Luther King Jr. with a week of events during the national holiday. This time of reflection and celebration often includes student performances, community discussions, and community service opportunities. For updated information about this year's events, go to juilliard.edu.

Community News

FACULTY

[Darrell Babidge](#) (voice) recently gave master classes and voice lessons as part of Lin-Manuel Miranda's casting fellowship program.

In November, jazz faculty members [Ron Blake](#) and [Geoffrey Keezer](#) performed [Christian McBride's](#) ('90, double bass) *The Movement Revisited: A Musical Portrait of Four Icons at NJPAC*. Also that month, Blake performed at a tribute to Benny Golson at the Jazz Gallery.

In October, [Steven Blier](#) (vocal arts) and NYFOS launched a record label with the release of the single "One Life to Live" by Kurt Weill—a live performance from 1993 by mezzo-soprano Lorraine Hunt Lieberson and Blier. NYFOS Records will release a new single each month, and its first full album, with tenor [William Burden](#) (voice) and mezzo-soprano Stephanie Blythe, drops in January.

In September, Pre-College faculty member [Elizabeth Chang](#) (Pre-College '82, violin) was appointed artistic director of Green Mountain Chamber Music Festival, succeeding founder [Kevin Lawrence](#) (BM '79, MM '80, violin).

Jazz faculty members [Roxy Coss](#) and [Geoffrey Keezer](#) played a duo gig presented by WBGO at Yamaha Studios in November.

[Cori Ellison](#) (vocal arts) is featured on an episode of the *Aria Code* podcast about Brett Dean and Matthew Jocelyn's *Hamlet*, which is at the Metropolitan Opera May 13–June 9. Ellison helped develop the opera for

its world premiere, at the Glyndebourne Festival in 2017.

[Linda Gelinas](#) (dance) is serving as interim dance director at the Metropolitan Opera through the end of January.

[Hemdi Kfir](#) (vocal arts) led a group of friends, colleagues, and students of late faculty member [Bob Cowart](#) (vocal arts) in planting 27 trees in his memory in Israel.

[Ellie Kusner](#) (dance) received a Moving Women grant from [Andrea Miller's](#) (BFA '04) Gallim in August. Kusner used the grant for the Stability Project, a Pilates teacher training program she designed and runs.

[Marlena Malas](#) (vocal arts) is being inducted into Opera America's Opera Hall of Fame; also receiving the honor is soprano and teacher [Reri Grist](#), who received an honorary degree from Juilliard earlier this year.

Trombonist [Burt Mason](#) (MAP) played on the soundtrack of *Space Jam: A New Legacy*, which was released this summer. In November, he appeared as soloist in Crosstown Arts' Mahogany Chamber Performances in Memphis. Previously, he gave a series of lectures/master classes on the untold legacies of Black composers for NYU, Berklee College of Music, Crane School of Music, and at the YOLA National Symposium in Los Angeles. In October, Mason released a symphonic video on YouTube called *For the Brotherhood*, which features several Juilliard faculty members.

In August, [David Moody](#) (vocal arts) became associate chorus master

of the Metropolitan Opera; he will continue as a member of the vocal arts faculty.

[Ulysses Owens Jr.](#) (jazz) played a Jazz Brushes for the Modern Drummer clinic in November at the Percussive Arts Society International Convention. The Ulysses Owens Jr. Big Band performed at Dizzy's Club in December.

[Jorge Parodi](#) (Pre-College) conducted a new production of the double-bill *Cuando El Fuego Abrasa*, comprising Piazzolla's *Oblivion* and de Falla's *El Amor Brujo* and featuring mezzo-soprano [Nancy Fabiola Herrera](#) (BM '91, voice) and presented by Opera Hispánica and Teatro Grattacielo at the Ellen Stewart Theater. Parodi's upcoming performances include *The Tales of Hoffmann* for Opera Tampa in February and debuts with the Gulfshore, El Paso, and Amarillo operas.

[Tali Roth](#) (guitar) performed for a mid-autumn festival hosted by the Guangxi Association of the United States.

Choreographer and Extension faculty member [Henning Rübsam](#) (BFA '91) reconstructed and staged Ted Shawn's *Floor Plastique* for a season of Denishawn works at St. Jean Theatre in New York City in September and October, and he taught in Veszprém and Budapest, Hungary, this summer.

[Lori Schiff](#) (vocal arts) taught Alexander Technique master classes and private coachings with the New World Symphony in Miami.

In September, [Orli Shaham](#) (Pre-College '93; BCJ exchange '97, piano)

performed with principal musicians of the Vancouver (Washington) Symphony Orchestra for a concert of music by Mozart, Dvořák, and Chopin.

Naoko Tanaka (Diploma '76, Postgraduate Diploma '77, violin) played a chamber recital as part of the opening concert series for the newly built Munetsugu Hall at Toho Gakuen School of Music in Tokyo.

Gary Thor Wedow (vocal arts) conducted Handel's *Giulio Cesare* for Atlanta Opera in November; mezzo-soprano **Renée Tatum** (Artist Diploma '10, opera studies) sang the role of Cornelia.

In the fall, **Edith Wiens** (voice) taught a weeklong master class for the Young Artist Program of the Polish National Opera.

Kate Wilson (drama) is the dialect coach for *Moulin Rouge*, *To Kill a Mockingbird*, *Lackawanna Blues*, and *The Lehman Trilogy*, all on Broadway. She is also the text and voice coach for the *Tragedy of Macbeth*, directed by Joel Coen, which opened the New York Film Festival and featured **Corey Hawkins** (Group 40) and **Matt Helm** (Group 46).

Melinda Wagner's (composition) *Little Moonhead* was performed by the Philadelphia Orchestra in October.

Composer **Trevor Weston's** (MAP) *Juba* for string quartet was performed by New York Philharmonic musicians in September at Van Cortlandt Park. In October, he narrated his *Pinkster Kings*, presented by the Temple University New Music Ensemble; and pianist Min Kwon performed his *A Fantasy on America* at the Phillips Collection in Washington, D.C. and

at the Watchung Arts Center. In November, Weston's *Ashes* was featured in the Harvard-Radcliffe Collegium Musicum reunion concert; the Chamber Orchestra of the (Colorado) Springs performed his *Bleue*; and Michigan University's Orpheus Singers performed his *Mary's Verses*, for choir and string orchestra.

Deborah Wingert (dance) staged Balanchine's *Serenade* at Butler University in September and is a guest teacher at New York City Ballet this season.

STAFF

John-Morgan Bush, director of lifelong learning, performed as a guest horn soloist with the University of Scranton Orchestra in October.

Cameron Christensen, associate vice president for facilities, wrote an article about the work his team did at Juilliard to improve ventilation to keep the community safe from COVID. It appears in *APPA—Leadership in Educational Facilities and Facilities Manager* magazine.

In October, **Aaron Flagg** (BM '92, MM '93, trumpet), chair and associate director of jazz, was elected to a two-year term on the board of directors of the College Music Society in the inaugural role of board member for jazz/commercial music. In December, he was the commencement speaker for the University of North Texas College of Music.

Todd Porter, assistant dean of Residence Life, was featured on a panel of industry thought leaders on the December episode of *Office Hours With Dr. DeVeau*, a monthly podcast examining issues within higher education.

Lesley Rosenthal, COO and corporate secretary, who is president of Friends of Afghanistan National Institute of Music (ANIM), co-led the volunteer effort to evacuate and relocate all 273 ANIM students, faculty, staff, and

family members from Afghanistan to safety in Portugal, where they have been invited to reestablish the school.

This fall, **Weston Sprott**, dean of the Preparatory Division, presented recitals, master classes, and EDIB lectures and discussions at the Longy School of Music, University of Wisconsin-Eau Claire, Philadelphia's Primavera Fund, the U.S. Navy Band, George Mason University, and the San Francisco Conservatory of Music. In December, he was a guest speaker at the 75th Midwest Clinic in Chicago.

Kathleen Tesar, associate dean for enrollment management, has published several admissions-related articles on the College Prep for Musicians website as well as a three-article series on *Classical Singer* magazine's website.

In December, **Tamara Vallejos**, director of marketing, moderated a panel on embracing newly won audiences that was part of a two-day marketing and PR forum presented by OPERA America for their company members.

Annie Wu, program coordinator in the office of the president, was a guest flutist for New England Conservatory's First Monday at Jordan Hall concert, performing Saint-Saëns' *Carnival of the Animals* with a group of faculty and students.

STUDENTS

Pre-College cellist **Evan James Lee** won second prize at the New Talent British International Youth Music Competition and Festival in October.

Artist Diploma violinist **Randall Goosby** (Pre-College '14, BM '18, MM '20, violin) and **Zhu Wang** (BM '20, piano) performed music by Franck, Mozart, and Florence Price at the 92Y in December.

Violin master's student **Lun Li** and Pre-College piano student **Harmony Zhu** were among the first prize winners at the Young Concert Artists Susan Wadsworth International

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

Auditions this fall, and in December, Lun Li was one of the first prize winners at the Barbash Bach String Competition.

Artist Diploma playwright [Charlie Oh](#) received an Alfred P. Sloan Foundation Initiative commission from Manhattan Theatre Club and the Ensemble Studio Theatre. Recipients of this commission will strive to incorporate science and technology into their plays in original ways.

First-year Tianjin Juilliard School pianist [Linda Ruan](#)'s (MM '21) duo La Fiammata won second place in the ARD International Music Competition in Munich in May.

Artist Diploma baritone [Gregory Feldmann](#) (MM '19) won first prize in the Gerda Lissner Foundation Lieder/Song Competition in September. Mezzo-soprano [Alma Neuhaus](#) (MM '21) and soprano [Yvette Keong](#) (MM '21) won second and third prizes, respectively. Mezzo-soprano [Erin Wagner](#) (MM '21) won a grant prize and master's soprano [Nicoletta Berry](#) (Pre-College '16), soprano [Michelle Geffner](#) (BM '19), and baritone Artist Diploma candidate [Jarrett Porter](#) won encouragement awards. ●



JUILLIARD NOW

Facilities Upgrades Underway

BY CAMERON CHRISTENSEN

Refurbishing a portion of the residence hall, upgrading ventilation control, and installing new water bottle filling stations are a few of the improvements and sustainability initiatives that have been going on at Juilliard.

We've renovated three floors of the residence hall to provide access to natural light and new and improved common areas. We've also constructed side-by-side double-occupancy rooms in place of some bunk-bedded doubles, replaced air conditioning units, upgraded lighting with new LED fixtures and controls, and refreshed paint and flooring. We will continue the renovations of additional floors in coming summers.

Other improvements throughout the school include upgraded ventilation control and monitoring, stairwell refreshing, carpet replacements, and partnering with IT to begin a multiyear network and WiFi infrastructure upgrade. We have created a new home for the mailroom in the loading dock to improve site security and make way for new classrooms that are scheduled for construction next summer.

On the sustainability front, we now have nine bottle-filling stations throughout the school, giving us at



least one on every floor, with more to come. We have a new waste-hauling agreement that will provide for greener and more transparent procedures for recycling and other sustainable practices. And our participation in a citywide energy-reduction program by dropping our energy consumption at peak times allows ConEd to avoid generating additional power and carbon emissions.

As part of the school's overall COVID response, we've improved ventilation in elevators, offices, classrooms, studios, and practice rooms to ensure all spaces meet Centers for Disease Control and industry recommended levels for air exchange. Based on the latest advice of physicians and the COVID steering committee, we have removed or reworded COVID signage regarding circulation, room and elevator capacities, and other protocols as those requirements have been retired or adjusted.

Students, faculty, and staff who are interested in learning more, please contact our office at facilitiesDL@juilliard.edu, go to the facilities page on MyJuilliard, call (212) 799-5000, ext. 312, visit us in room 232, or submit a work request online at juilliard.edu/maintenance. ●

Cameron Christensen is associate vice president for facilities

PHOTOS: ERIN BAIANO; CLAUDIO PAPAPIETRO



JUILLIARD IN THE COMMUNITY

The Artist Is Citizen—Envisioning the Future



BY EVAN FEIN

In September, I had the honor of delivering a keynote address and participating in a virtual roundtable discussion focusing on the intersection of culture, service, and nurturing resilient democracies. The event, presented as part of the Baltic Sea Festival's Music and Talks series, also featured speakers from the Swedish Institute and the Swedish Institute of International Affairs and was co-presented by the Council of the Baltic Sea States, for whom my good friend and frequent collaborator Thorvaldur Kristjansson (Group 40) serves as head of regional identity.

My address, with all due nods to President Emeritus Joseph Polisi, was called *The Artist Is Citizen*, and it detailed Juilliard's history of transforming talented young artists into socially conscious, compassionate professionals through its many opportunities for service and civic engagement. By presenting our example as a case study, it was my hope to demonstrate how a culture of service can be sustained at an institution as a logical extension of outreach and advocacy, and

the degrees to which that attitude manifests itself in the careers of graduates. For me, it was also pleasantly nostalgic to recall my participation as a Juilliard student in outreach programs, including the Gluck Community Service Fellowship and ARTreach volunteer trips to New Orleans. It was also a genuine inspiration to learn about the many initiatives launched by alumni in more recent years. Among those I mentioned in my talk were Claire Bryant's (MM '05, cello; ACJW '08) ensemble's residency at a South Carolina prison, Endea Owens' (MM '18, jazz studies) pandemic-inspired organization that provides food to those in need; and Patrick Kabanda's (BM '01, MM '03, organ) thought-provoking monograph *The Creative Wealth of Nations*.

In the wide-ranging panel discussion that ensued, we examined the nature of dissent in contemporary Russian visual and performance art, the effects of neoconservatism and nationalism on artistic freedom in Poland, and the frustrating reality that fuller participation in democratic

Faculty member and alumnus Evan Fein, right, participated in the Baltic Sea Festival's Music and Talks series

institutions does not necessarily yield progressive outcomes, particularly with respect to populist political movements. As this year's themes for the Baltic Sea Festival centered on climate and sustainability, the event concluded with a performance by the Swedish Radio Symphony Orchestra of Joan Tower's *Second Fanfare for the Uncommon Woman*, staged in a decidedly uncommon setting. Ultimately, as our moderator deftly wove our disparate threads together, we came to see a shared message that, particularly in challenging times, artists of all disciplines have the power and the responsibility to assume active roles in envisioning and shaping the future they hope to live in. ●

Evan Fein (MM '09, DMA '14, composition) is a Pre-College and Extension faculty member



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Have you included Juilliard in your planning? Please let us know so that we may thank you and recognize you as a member of the Augustus Juilliard Society. ●



ALUMNI NEWS

Back to the Land

Earlier this academic year, we were suddenly hearing about community members who were involved with farming in some way. We put out a call for more in the fall issue of the *Journal* and got some great responses!

One of our initial submissions was from **Hannah Neeleman** (BFA '12, dance). After she graduated from Juilliard, she and her husband lived in Brazil for a while. Inspired by sustainable ranching practices they saw there, they moved to Utah and began Ballerina Farm. Using some of those sustainable practices, they raise Berkshire pigs and Angus cattle—along with their six kids. The goal is to stay connected to the variety of food we eat, produce less waste, and help the farming economy. ballerinafarm.org



Molly Yeh (BM '11, percussion) turned her performance chops to unexpected ends when she ended up leaving her postgrad life in Brooklyn and flashy job as the editorial assistant at the *Juilliard Journal* to move with her now-husband **Nick Hagen** (BM '09, trombone) to his family's farm outside Grand Forks, North Dakota, on the Minnesota border. She's since turned her loves of cooking and writing into several cookbooks and the Food Network show *Girl Meets Farm*, which is now in its ninth season.

Molly Yeh, Nick Hagen, and Bernadette; Adison Evans



"Being on the farm is just like being in one massive practice room. It's quiet (except for chicken roosts), peaceful, and easy to focus on work. Spending my days creating food and TV gives me the same sort of creative fulfillment that I'd get after a great AXIOM concert," Yeh says. "While the freelance music scene in Grand Forks isn't as busy as New York's (ha!), I'm still keeping up my chops by playing hand drums while singing 'Baby Beluga' with my two-year-old, Bernie."

In 2020, **Adam Weinert** (BFA '08, dance) and **Brett Perry** (BFA '08) inaugurated Jacob's Garden, a micro-farm and living archive on the campus of Jacob's Pillow Dance Festival. Imagined as a place to nourish body and soul, the garden connects the dancers and audiences of Jacob's Pillow to the multiple histories that exist on the land while pointing to a more sustainable future. Inspired by Weinert's Bessie award-winning work reviving the works of Ted Shawn, the garden is part of Shawn's legacy at Jacob's Pillow and a sustainable food source for the community. This winter, Weinert is growing *The Jacob's Pillow Garden Community Cookbook* to collect and share recipes, ideas, and wellness strategies. To join in or learn more, visit jacobs-garden.org.

Brian Flescher (BM '09, percussion) lives in an intentional community called Ananda Farm on Camano Island, Washington, with 10 full-time people and 20 more friends

who help out when needed. "We are a no-till farm, and do most things by hand," Flescher says. "Our style of farming is called natural farming, and sometimes we refer to it as 'garden farming.' There are many different plants growing together in each row, usually with fruit/nut trees as well. Our longer-term vision is to create mostly food."

Flescher's group has a farm store, does markets during the growing season, and has farm suppers—with performances!—once a month. "This past year we had a great choir—it just so happened that we had three or four people for each voice range." anandafarms.com

Adison Evans (BM '12, jazz studies) was finalizing tour plans with her band when the pandemic hit. "With the desire to give back to my community and our planet, I returned to my rural New Jersey roots," she writes. "With distribution shortages between local farmers (friends of my grandparents) and consumers and the amount of people experiencing food insecurity in my neighborhood in Hudson County, I decided to help transport fresh produce to the local community fridge on a regular basis."

Sam Budish



Seeing how much food goes to waste, she started Neighborhood Compost, an organics collection service that provides five gallon buckets to subscribers—there are now 150 of them. Neighborhood Compost picks up food scraps and organic waste—more than 80,000 pounds of waste so far—to divert them from the landfill. The Evans family farm then turns it into nutrient-dense compost. “When food scraps and organic material go to the landfill, they don’t break down; they emit harmful methane gases that directly contribute to global warming,” Evans says. “We treat organic material like the resource it is and provide the ideal environment to break down in our heated, aerated compost piles.”

The benefits of compost, Evans says, include growing healthier crops, reducing erosion, eliminating the need for chemical pesticides, and increasing soil retention: “My vision for Neighborhood Compost is to cultivate community through regenerative agricultural efforts, grow our food rescue program and education program and ultimately shift the planet toward a more equitable, sustainable, and loving place for our generation and many more to come.” neighborhoodcompost.org

Sam Budish (BM '11, MM '13, percussion) “first entered the world of plants during the summer of 2020 tending to my family’s vegetable garden in Stockbridge, Massachusetts. I was learning a lot and although it wasn’t much, growing some food for the family meals was extremely rewarding and enjoyable,” he writes. Wanting to learn more, he started volunteering at Helia Native Nursery, which focuses on growing native plants. “Having more hands on experience and guidance was really eye-opening, and I eventually landed a job at Windy Hill Farm as a member of the orchard crew, which involved picking apples and making cider.”

Budish and his partner subsequently relocated to Kingston, New York, where he ended up working at nearby Spruce Run and Stony Ridge Farm. “We are certified organic, growing vegetables, berries and flowers on less than an acre; it’s amazing what you can produce with just that amount of space,” he says. “We had a CSA of about 40 people and went to three farmers markets. The farm doesn’t operate during the winter, so now I can shift my focus back to music and the percussive arts, though I occasionally help out at Twin Brook Farm, which has a herd of 25 bison.”

Juilliard alums with farmer/foodie connections isn’t a new topic, of course. Just last year, we reported on **David Keck** ('06, voice), who, just before the pandemic began, sold his stake in a restaurant group he’d founded in Houston, moved back to his home state, Vermont, and is managing a vineyard and has developed a new wine portfolio, called Stella14.

And we know there are more of you out there! Tell us about your connection to the land at journal@juilliard.edu. ●



ALUMNI NEWS

Life After Juilliard



KAYLIN MAGGARD
(BFA '21, dance)

After graduating, I began working as a company member of Peridance Contemporary Dance Company in New York City under Igal Perry and was overjoyed to make my debut in December, when we presented two world premieres, by Perry and by Netta Yerushalmy. The show also featured *Just Above the Surface*, choreographed by Yin Yue, and *Twilight*, by Perry. Outside of dancing with PCDC, I am obtaining certification to teach mat Pilates through Ellie Kusner, my incredible Pilates teacher at Juilliard. While fulfilling the certification requirements, I have taught many mat Pilates classes to dancers and nondancers to diversify my own understanding of Pilates. Additionally, I have been teaching weekly dance movement classes for children ages 3–6 under the direction of Allysen Hooks (BFA '10, dance).

Living in New York City has provided me opportunities to engage in many freelance projects, most recently performing my own choreography at the Brick, a nonprofit theater in Brooklyn. While COVID-19 presented unique obstacles during my last two years at Juilliard, I am thrilled to be living in NYC as live theater is making its return, and I love going to live performances as often as possible.

PHOTO: RACHEL NEVILLE (MAGGARD)



WEIYIN CHEN
(BM '05, piano)

Upon graduating from Juilliard's centennial class, I worked with Leon Fleisher and was immersed in the world of piano, enjoying recording, teaching, traveling, and performing, including with the Hong Kong Philharmonic and Royal Bangkok Symphony and touring with the Camerata RCO—Musicians of the Royal Concertgebouw Orchestra. At the same time, I yearned for more ways to connect through music. I teamed up with my father, a renowned surgeon who also travels with an international team to provide charity surgeries. Our Music & Medicine humanitarian campaign started in India with the Mehli Mehta Music Foundation, where I gave master classes to local musicians and performed a charity concert. As a result, more than 100 surgeries were performed free of cost for those who would not otherwise have had access to them. Our last mission was in Peru just before the pandemic, and I hope to continue now that we are able to travel with ease again.

In another creative adventure, for my Taipei Symphony debut, I designed my concert dress and it was featured in *Vogue Taiwan*. I'm now designing a Mozart-inspired collection of concert attire and featuring it in my concerts this season.

Juilliard formed the foundation of who I am, and now I make New York my home. I'm excited to see how we will keep revolutionizing and thriving in artistic life in this extraordinary city and beyond. My U.S. debut with the Knoxville Symphony is February 17, and I have concerts in Asia and Europe this season. Music has given me wings in more ways than I imagined. I'm curious where it will continue to take me as I fly.



CORT ROBERTS
(MM '19, horn)

It has been a little over two years since I graduated from Juilliard, on a sunny day in May 2019. I still live in NYC, and I look fondly on my alma mater each time I pass by—life after has been nothing short of a roller coaster. Since graduating, I joined Ensemble Connect, a fellowship program of Carnegie Hall, Juilliard, and the Weill Music Institute (see p. 2 for upcoming performances). The program has been a dream come true, with plenty of amazing performance opportunities as well as a commitment to community engagement, teaching, and entrepreneurship. As an Ensemble Connect fellow, I've been working as a teaching artist at P.S. 200 Benson elementary school in Brooklyn. The creativity of my young students (even during remote learning!) leaves me inspired and fulfilled, and we are so grateful to be exploring music together in person this year. With weekly professional development seminars covering a range of topics, Ensemble Connect has also been an amazing place to foster the diverse skill set necessary for a 21st-century musician.

In 2019, I joined the Brass Project, a sextet dedicated to commissioning new music from composers with distinct 21st-century perspectives. We've shared our music across the country, and we enjoy a good deal of community engagement and school outreach too. I definitely have the entrepreneurial bug, so it has been a pleasure to be building something meaningful together with my colleagues. In the last couple years, I've also been pursuing my DMA at Stony Brook University, and I expect to finish in the fall. Life since Juilliard has flown by, and I can't wait to see what happens next!



NAYA LOVELL
(BFA '20, dance)

My final year at Juilliard was interrupted due to COVID-19—I left the city and stayed with my family in Westchester County while finishing the school year. The way the year ended was certainly not what I had imagined, but the dance class of 2020 ended up celebrating our final events with a virtual performance of self-choreographed solos and our final bow choreographed by Peter Chu (BFA '02, dance). Since then, my classmates and I have stayed connected and continue to love and support one another from all around the world.

After graduation, I worked on collaborative projects with fellow dance alums Nathan Hirschaut (BFA '20), Mathis Picard (BFA '16, jazz studies), and Matilda Mackey (BFA '20) for the We Dance for the Artist Relief Tree Fund program. I was also a featured dancer in Michelle Obama's Reach Higher Hour for her *Dear Class of 2020* speech. Before the pandemic began, I was offered a contract with London's Rambert Dance Company, and I joined in October 2020. Starting my professional career in the middle of a pandemic was amazing and challenging. I had my premiere last April, performing in *Rooms*, a livestream by Jo Strømgren; and then we started rehearsing *Draw From Within* by Wim Vandekeybus at Sadler's Wells, which we then toured in the U.K. It's been so liberating to be back on stage with lights, costumes, and a lovely team putting a show together—I am forever grateful.

This time has been an emotional roller coaster, but we all have been doing the best that we can to survive and thrive despite the challenges. Artists: May we continue to create, heal, and make art.



JOANNE LEE-CHOOI
(BM '14, cello)

Life after Juilliard has certainly brought exciting adventures my way. I moved to Los Angeles to pursue my master's at the Colburn School, continued to perform in ensembles across North America, and married my Juilliard sweetheart, Nikki Chooi (MM '14, violin). In 2019, my life took an interesting turn—after facing a chronic shoulder injury for several years, I decided to transition into arts administration. This led me to interning at the Buffalo Philharmonic and Primo Artists, where I expanded my knowledge in fundraising, social media, and artist management.

When COVID-19 hit, many organizations had to pivot into the digital world. This sparked my interest in the impact of technology on the arts and nonprofits. After conversations with my colleagues and friends about their experiences in the tech field, it became clear to me that technology is integral in all industries and in our daily lives. When an opportunity came up at Salesforce's philanthropic arm, I went through an intense interview process resulting in a position on the sales team. I love that I can help nonprofits get connected to powerful technology so they can positively affect our society.

We are currently residing in Buffalo, where I enjoy balancing work and maintaining my teaching studio. Because we are an hour's drive away from my hometown, Toronto, I get to visit my family frequently and enjoy some quality dim sum! This career transition has been exciting, but it took a leap of faith and belief in myself to be able to make it. Having passion for what I do, being curious, and going beyond my comfort zone to explore what might be out there are some of the life lessons I walked away with on my Juilliard graduation day.

PHOTOS: CAMILLA GREENWELL (LOVELL); COURTESY OF SUBJECT (CHOOI)



DAVID ROSENBERG
(Group 48)

One of the best parts of Juilliard is getting to do what you love all day, every day. The challenge of life after Juilliard is finding ways to stay engaged in your work without that structure and opportunity. To that end, my time since graduation has been defined by work I've created myself.

About six months after graduation, I wrote a short play for Beyond the Machine, a festival of new, technology-focused work at Juilliard. The play, called *I Would Never Lie to You*, was a comedy about catfishing and other internet scams, mixing live performance, film, animation, and a grand "Seventy-six Trombone" finale. Directed by Alex Shaw and starring Kate Eastman (both Group 46), the play was meant to open on March 19, 2020. Obviously it never did. Even so, I'm incredibly proud of it, and the best part was building it with Alex, Kate and a bunch of other Juilliard classmates.

I now spend most of my time writing plays and screenplays. The latest is a short film that I also acted in called *It's a Dog*. It's a relatively modest project, but taking it from half-baked idea to finished product brought me a satisfaction I hadn't felt since graduation. I used every bit of my Juilliard training making it.

Acting opportunities come along here and there—a small part on *The Good Fight* in June, brief roles on two other shows this winter. TV jobs are a fun diversion, but ultimately what sustains me is finding ways to work with my old classmates. Acting is hard. Being an actor is harder. Collaborating with a community of artists and friends gives it all meaning.



REBECCA PEDERSEN
(MM '19, voice)

Life hasn't slowed down since I graduated from Juilliard. I gave birth to my daughter in April 2019, one month before graduating, and since then my time has been quite occupied with temper tantrums and diaper changing. Somehow I have been able to fit in practice time, and thanks to a generous Novick Career Advancement Grant, I was able to complete a successful audition tour which landed me a contract with the Deutsche Oper Berlin for the 2020–21 season!

Unfortunately, the pandemic hit before the start of the season, and moving to Berlin in the middle of it was extremely challenging. But thankfully I got to star in the world premiere of *Waldesruh* and covered Gerhilde and Helmwig in *Die Walküre* before the company shut down because of the pandemic. After that I began teaching, which has been incredibly rewarding. ●



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



ALUMNI NEWS

Class Notes

Dance

2020s

Todd Baker (BFA '21) joined Dresden Frankfurt Ballet in Germany. Also in Germany are **Kade Cummings** (BFA '21), who joined Nuremberg Ballet; **Zane Unger** (BFA '21), who joined Staatstheater Saarlandisches; and **Kaine Ward** (BFA '21), who joined Staatstheater Kassel.

Conner Chew (BFA '21) joined Konzert Theater Bern in Switzerland.

Johnny Hackett (BFA '21) joined Quorum Ballet in Lisbon.

In Nederlands Dance Theatre 2 news, **Ricardo Hartley III** (BFA '21) has joined, **Omani Ormskirk** (BFA '21) is an apprentice, and **Barry Gans** (BFA '20) is a member. NDT1 members include **Alexander Andison** (BFA '18), **Connor Bormann** (BFA '17), **Amanda Mortimore** (BFA '16), **Chuck Jones** (BFA '11), and **Lea Ved** (BFA '13).

Lanie Jackson (BFA '21) is now a company dancer as well as teacher at Ballet Virginia.

Kaylin Maggard (BFA '21) and **Noah Wang** (BFA '20) have joined Peridance Contemporary Dance Company in New York City (see p. 28).

Bronte Mayo (BFA '21) joined Ate9 Dance Company in Los Angeles.

Madison Medina (BFA '21) joined Vitacca Ballet in Houston.

Madison Pineda (BFA '21) joined Cleveland Groundworks DanceTheater and was a rehearsal assistant for New Dances: Edition 2021 choreographer Rena Butler.

Lúa Mayenco Cardenal (BFA '20) self-published a collection of 50 drawings and verses, with a small first edition that's being distributed in Spain, Denmark, and New York as a thank you gift for all who made her Juilliard experience as magical as it was.

Nathan Hirschaut (BFA '20) and **Treyden Chiaravalloti** (BFA '20) created the Cyborg Project, a 3D immersive and interactive virtual performance experience in which audience members travel their avatars through more than 50 curated 3D rooms filled with art. It became available in September.

Nina Peng (BFA '20) is appearing on a reality dance competition TV show in China called *Born to Dance*.

Sarah Pippin (BFA '20) is now a full company member at Ballet BC, after being an emerging artist there last season. **Justin Rapaport** (BFA '16) and **Miriam Gittens** (BFA '17) are also company members.

2010s

Ethan Colangelo (BFA '19) choreographed a world premiere for Ballet BC in November; he also choreographed a new duet for BODYTRAFFIC's *Recurrence*.

Myles Hunter (BFA '19), **Noah Wang** (BFA '20), and **Jack Murphy** (BFA '21) performed in the 2021 edition of Jacquelyn Buglisi's *Table of Silence Project 9/11*. Faculty member **Terese Capucilli** is the artistic advisor on the project.

Kylie James (BFA '19) is featured in a "Shot on iPhone" commercial.

Oliver Flor Jull (BFA '19) and **Simon Rydén** (BFA '19) collaborated on a project called *The dark wood* exploring mask work in contemporary dance. It began at a residency sponsored by Konstnärnämnden in February 2020 and culminated in a performance at Kulturrum in Visby, Sweden, in October 2020. Since then they've continued to explore this project.

Sean Lammer (BFA '19), **Allison McGuire** (BFA '21), and **Ian Sanford** (BFA '21) have joined Ballet of Difference; **Mason Manning** (BFA '18) is also a company member.

Peter Farrow (BFA '18) has joined Ririe-Woodbury Dance Company in Salt Lake City.

Alysia Johnson (BFA '18) was awarded a 2021 Honoraria in Dance by the Princess Grace Foundation. She was nominated by Hubbard Street Dance Chicago, where she has been a company dancer since 2018. She also performed and directed a new film, *Those Who've Seen the Sun*, which was presented by Hubbard at an event called Drive-In(side/Out) in October. **Kevin Shannon** (BFA '07) also presented a piece, *Lights Out*, at this event; it was performed by Johnson and **Craig Black** (BFA '11).

Taylor LaBruzzo (BFA '18), **Carlye Eckert** (BFA '09), **Evan Fisk** (BFA '17), **Zack Gonder** (BFA '18), and **Stephanie Terasaki** (BFA '16) performed with Brian Brooks Moving Company at Jacob's Pillow Dance Festival in July.

Boston Ballet Company artist **My'Kal Stromile** (BFA '18) has been working as creative director with the nonprofit @1daysooner, Harvard, Massachusetts General Hospital, and other organizations around the country on an exciting event geared toward getting people vaccinated and ending the pandemic.

Madi Hicks (BFA '18) and **Angela Falk** (BFA '17) were Ann & Weston Hicks Choreography Fellows at Jacob's Pillow in 2021. Co-directed by faculty member **Risa Steinberg** (BFA '71), this process-oriented program is

designed to support artists looking to advance their work and refine their choreographic voice.

Katie Garcia (BFA '17) and **Paige Borowski** (BFA '18) are new members of BODYTRAFFIC; **Joseph Davis** (BFA '16) has been a member of the company since 2017 and **Tiare Keeno** (BFA '16) joined in 2019.

In August, **Jesse Obremski** (BFA '16) performed in the Arts on Site We Belong Here: AAPI Dance Festival, which celebrated and amplified Asian-American choreographic voices.

Chaery Moon (BFA '15) was one of three South Korean artists presenting dance works in an evening called SAI NYC: Art + Tech + Live Dance Performance at Mika in Brooklyn.

Ingrid Kapteyn's (BFA '13) *The Pigeon & the Mouse: The Film*, which she and co-creator Tony Bordonaro call a love story about leaving home, was selected as a top 20 finalist in the Broadway on Demand Short Film Festival in August. This fall, they premiered *Subject*, a large immersive sci-fi installation set in New York City after a nuclear war.

In October, **James Johnson** (BFA '12), **Noah Wang** (BFA '20), and **Alexander Sargent** (BFA '20) performed in White Wave Dance's *iyouswe II*, which was choreographed by Young Soon Kim in collaboration with the performers. The piece was performed three times and made possible by New York's City Artist Corps Grant Initiative.

Gentry George (BFA '12) was promoted from adjunct to full professor of dance at Miami-Dade College/New World School of the Arts in the fall.

Macy Sullivan (BFA '12) assistant-directed *Swing Out* this fall, bringing the best of swing dancing to the Joyce Theater with live music by the Eyal Vilner Big Band. Trumpeter **Brandon Lee** (BM '05, MM '07, Artist Diploma '08, jazz studies), **Jon Thomas** (MM '19, jazz studies), and **Nathan Bugh** (MM '06, composition) took part in the performances.

Chelsea Ainsworth (BFA '10) and **Jess Smith**, with their company DualRivet, hosted a Women's Choreography Festival called Made by Women in October and performed in November at Arts on Site.

2000s

After eight years dancing and rehearsal directing for L.A. Dance Project, **Rachelle Rafailedes Mucha** (BFA '09) is a grant writer there and also the new director of its artist residency program. She's also dancing on a freelance basis. **Lorin Brubaker** (BFA '17), **Daisy Jacobson** (BFA '17), and **Daphne Fernberger** (BFA '14) are L.A. Dance Project company members.

Nigel Campbell (BFA '08) is the co-director of Gibney Company, which made its debut as an expanded company in November at the Joyce. **Alexander Anderson** (BFA '14), **Jesse Obremski** (BFA '16), **Marla Phelan** (BFA '09), and **Jacob Thoman** (BFA '19) are artistic associates with Gibney and **Victoria Bek** (BFA '12) collaborated as costume designer for one of the pieces in the program.

Anthony Lee Bryant (BFA '07) is the new swing for the *Wicked* national tour, which opened in Dallas in August.

Alanna Morris-Van Tassel (BFA '07) was a visiting professor of dance at Carleton College in Minnesota this fall.

Shamel Pitts (BFA '07) received a Bessie Award for outstanding production for his work as part of the group that created *The Motherboard Suite* at New York Live Arts. He will perform as well as choreograph for Ashley Pierre-Louis, who was a Dance Division apprentice last year, and second-year dancer **Nouhoum Koita**.

Belinda McGuire (BFA '06) created and filmed a new duet work in Paris during a residency at the American Center for Arts and Culture in November.

Andrea Miller (BFA '04) created a new work for Martha Graham Dance Company's fall season at the Joyce.

Juilliard415
performing at
Corpus Christi
Church



Hubbard Street Dance Chicago's 44th season features the work of many Juilliard choreographers, including **Jermaine Spivey** (BFA '02), **Amy Hall Garner** (BFA '99), **Darrell Grand Moultrie** (BFA '00), and **Spenser Theberge** (BFA '09) as well as repertory works by **Lar Lubovitch** ('64) and **Ohad Naharin** ('77). **Craig D. Black** (BFA '11), **Michael Garcia** (BFA '21), **Alysia Johnson** (BFA '18), **Andrew Murdock** (BFA '07), and **Kevin J. Shannon** (BFA '07) are all members of the company, and **Jonathan E. Alsberry** (BFA '06) is the company's rehearsal director.

After performing in Cirque du Soleil's *Mystere* and *The Lion King* on Broadway, **Hanifa Jackson** (BFA '00) has published a children's book, *Jaxan's Twinkle Toes "The Big Day,"* which is for sale at the Juilliard Store.

Elena Baquerizo
in an organ class
in Paul Hall



1990s

Lorin Latarro (BFA '97) is the choreographer for Broadway's *Mrs. Doubtfire*, which opened in December, and the Public's *The Visitor*, which opened in November. She directed Candace Bushnell's *Is There Still Sex in the City* at the Daryl Roth; it also opened in December.

Paul Dennis (BFA '90) has been named chair of the dance department at Hunter College. A former member of the Jose Limón Dance Company, he researches the relationship between dance and movement with neurodegenerative diseases.

1980s

Peter London (Diploma '87), founder of Peter London Global Dance Company, presented *Embers* by Terry Springer and *Fire & Gold* by Peter Bedeau London as a double bill of a virtual performance in September, in collaboration with Metamorphosis Dance Company of Trinidad and Tobago.

Robert Garland (BFA '83), resident choreographer for Dance Theater of

Harlem (DTH), created a dance called *Stare Decisis (To Stand by Thinks Decided)* as part of NYC Free, a month-long festival at Little Island, the new public park on the Hudson River. The eight-member cast included black dancers from American Ballet Theater, DTH, and New York City Ballet.

1960s

Carla DeSola ('60) is the author of *Dancing With the Divine: A Flow of Grace* (Omega Kairos Books) a collection of essays written primarily by dancers, who reflect on sacred experiences and how dance changed or moved them in deep and meaningful ways.

Drama

2020s

In July, **Eboni Booth** (Playwrights '20) became one of six winners of Helen Merrill Awards for Playwriting from the New York Community Trust. In October, she received a commission for a new play from Manhattan Theatre Club.

Group 50 members **Zachary W. Desmond**, **Chris Silvestri**, and **Rosie Yates** performed in Shakespeare on the Sound's second annual Short New Play Festival in New Canaan, Connecticut, in October.

Bianca Norwood (Group 50) and **Jessica Savage** (Group 43) were featured in the final installment of Manhattan Theatre Club's Snapshot series: Qui Nguyen's *The Un-Princess Non-Bride*. Directed by Robert Ross Parker, the virtual performance was released in October.

In September and October, **Nedra Snipes** (Group 50) played the title role in the world premiere of Callie Kimball's *Perseverance*, directed by Jade King Carroll, at Portland Stage in Maine.

PHOTO: CLAUDIO PAPAPIETRO

Jules Latimer (Group 49) stars as Toni in *Guilty Party* (Paramount+), a dark comedy.

2010s

Jayne Lawson (Group 48) will appear as Bella Reál in the film *The Batman*, which is directed by Matt Reeves and scheduled for release in March.

Toney Goins (Group 47) is to play Dayrin in Dave Harris' *Exception to the Rule*, directed by Miranda Haymon, at Roundabout Theatre Company's Harold and Miriam Steinberg Center for Theatre April 7–June 5.

Allen Tedder (Group 47) performed in *The Alchemist* at New World Stages in November and December. Jesse Berger directed Jeffrey Hatcher's adaptation of Ben Jonson's play.

Sanctuary City by **Martyna Majok** (Playwrights '17) returned to New York Theatre Workshop in the fall with **Austin Smith** (Group 43) in the cast. Majok has also received a co-commission from Manhattan Theatre Club and the Almeida Theatre in London.

Justin Cunningham (Group 46) is in the TV series *Grand Crew*, written and co-created by Phil Augusta Jackson with Dan Goor; it premiered in December.

Chelsea Lee Williams (Group 45) and **Colin Bates** (Group 43) are in *Girl From the North Country*, written and directed by Conor McPherson with music and lyrics by Bob Dylan, at the Belasco Theatre.

Robert Aramayo (Group 44) appears in *The King's Man*, released in December. Matthew Vaughn directed the film, which is a prequel to *Kingsman: The Secret Service*.

Jasmine Batchelor (Group 44) performed in Will Eno's *Gnit*, directed by Oliver Butler, at Theatre for a New Audience in the fall.

Brandon Micheal Hall (Group 44) plays John Nevis in the Broadway premiere

of Alice Childress' *Trouble in Mind*, directed by Charles Randolph-Wright, at the American Airlines Theatre. It is scheduled to close January 9.

Mary Wiseman (Group 44) performs in Bryna Turner's new play *At the Wedding* at LCT3. The production, which is directed by Jenna Worsham, opens February 12.

Phoebe Dunn (Group 42) wrote, produced, and stars in the short film *Red*, which was accepted into numerous festivals, including New York Shorts International Film Festival and Cinequest.

Tiger Style! by **Mike Lew** (Playwrights '13) is being produced at South Coast Repertory in Costa Mesa, California. Ralph B. Peña will direct the production, which will run May 15–June 12.

Carmela Corbett (Group 41) wrote, produced, and stars in the short film *Her Majesty*. The film, directed by Rebekah Fortune, premiered at LA Shorts International Film Festival and features a score composed by Pete Townshend.

To My Girls by **J.C. Lee** (Playwrights '12) opens at Second Stage Theater March 22. Stephen Brackett will direct.

Joaquina Kalukango (Group 40) and **Jacob Fishel** (Group 34) will perform in *Paradise Square: A New Musical*, which begins previews at the Barrymore Theatre February 22. Moisés Kaufman is directing the production, with choreography by Bill T. Jones.

2000s

Adam Driver (Group 38) stars in Ridley Scott's films *The Last Duel* and *House of Gucci*, which both opened in the fall.

Gabriel Ebert (Group 38) played Mister/Ossifer in Antoinette Chinonye Nwandu's *Pass Over* at the August Wilson Theatre. **Julian Robertson** (Group 49) and **Andrea Sygowski** (Group 42) understudied roles in the production, which was directed by

Danya Taymor and was the first play to open following the Broadway shutdown.

Teyonah Parris (Group 38) plays Brianna Cartwright in *Candyman*, which was directed by Nia DaCosta and written by DaCosta, Jordan Peele, and Win Rosenfeld.

Sam Gold (Directing '06) is to direct *Macbeth*, starring Daniel Craig and Ruth Negga, at the Lyceum Theatre March 29–July 10, and Will Arbery's *Corsicana* at Playwrights Horizons June 2–July 10.

Francois Battiste (Group 35), **Nancy Opel** (Group 9), and **Ramzi Khalaf** (Group 48) performed in Jack Thorne's adaptation of *A Christmas Carol* at San Francisco's Golden Gate Theatre as Ebenezer Scrooge, the Ghost of Christmas Past, and Bob Cratchit, respectively. In other legs of that tour, **Bradley Whitford** (Group 14) starred as Scrooge, while **Brandon Gill** (Group 38) and **Sarah Hunt** (Group 43) reprised their roles, Fred and Belle, from the Broadway production.

James Seol (Group 34) is in *Come From Away* at the Gerald Schoenfeld Theatre.

Desean Terry (Group 33) played Floyd Barton in *Seven Guitars* at A Noise Within in Pasadena, California, in October and November. Terry also plays Daniel Henderson in the second season of *The Morning Show* (Apple TV+).

Michael Urie (Group 32) and **Michael Genet** (Group 9) perform in Douglas Lyons' *Chicken & Biscuits*, directed by Zhailon Levingston, which opened at Circle in the Square Theatre in October. Urie also appears in the Netflix film *Single All The Way*, directed by Michael Mayer, alongside **Luke Macfarlane** (Group 32).

Denis Butkus (Group 31) performed in and co-created *Utopian Hotline*, a multimodal project directed by Rubén Polendo; it premiered in September at Theater Mitu in Brooklyn.

Steven Boyer (Group 30) played Buddy in **David Lindsay-Abaire's** (Playwrights '98, co-director of the playwrights program) *Kimberly Akimbo*, which was at Atlantic Theater Company this fall. The new musical was directed by Jessica Stone, with book and lyrics by Lindsay-Abaire and music by Jeanine Tesori.

The Stray, a short film starring **Michael Milligan** (Group 30) and **Stephen C. Anderson** (Group 29), was selected for a number of film festivals, including the Roma Short Film Festival, London Indie Film Festival, and Toronto Indie Filmmakers Festival. **Rubin Kodheli** (BM '01, cello) composed the score for the film, which Anderson wrote and directed.

Morena Baccarin (Group 29) won the 2021 Imagen Award for best supporting actress for a television drama for *The Twilight Zone* (Paramount+).

1990s

Jimonn Cole (Group 26) played Organdy in Marcus Gardley's *A Wolf in Snakeskin Shoes*, directed by Ian Balknap at the Acting Company in November.

Sara Ramirez (Group 26) stars as Che Diaz in *And Just Like That ...*, the sequel to *Sex and the City*; **Evan Handler** (Group 12) appears as Harry Goldenblatt.

Dallas Roberts (Group 23), **Bill Camp** (Group 18), and **Emma Pfitzer Price** (Group 49) appear in Showtime's *American Rust*, created by Dan Futterman.

Philip Lehl (Group 19) played Torvald in Lucas Hnath's *A Doll's House, Part 2* in October and November at Houston's 4th Wall Theatre Company. 4th Wall is to produce **Branden Jacobs-Jenkins'** (Playwrights '14) *Gloria* March 24–April 16.

1980s

Bill Camp (Group 18) and **Elizabeth Marvel** (Group 21) play James and Mary in *Long Day's Journey Into Night*, directed by Robert O'Hara. It's slated to be at the Minetta Lane Theatre January 11–February 22, and an audio version is to be released globally on Audible.

Paul Graffy (Group 17) performed in *The Lifespan of a Fact* at Players Circle Theater in North Fort Myers, Florida, directed by Robert Cacioppo, in October and November.

The Writers Group released its sixth anthology, *Six Feet Apart*, which features the writing of **Joanne Kilgour Dowdy** (Group 16).

Bradley Whitford (Group 14) plays Stephen Sondheim in the Netflix film based on Jonathan Larson's musical *tick, tick ... BOOM!*; it was directed by Lin-Manuel Miranda with a screenplay by Steven Levenson.

Elizabeth McGovern (Group 12) stars in *AVA: The Secret Conversations*, her new play based on the book by Peter Evans and Ava Gardner, at Riverside Studios in London January 14–April 16.

James Eckhouse (Group 9) plays Cameron Wannemaker in *Saving Paradise*, a film written by Van Billet and directed by Jay Silverman that opened in the fall.

1970s

Keith David (Group 8) narrates season two of HBO Max's *Love Life*, and **Janet Hubert** (Group 7) and **Steven Boyer** (Group 30) play Donna Watkins and Josh respectively.

Kelsey Grammer (Group 6) stars in the Netflix film *Father Christmas Is Back*, which is directed by Mick Davis and Philippe Martinez.

HBO's *The Gilded Age* premieres on January 24 featuring **Christine Baranski** (Group 3), **Michel Gill** (Group 14), **Jeanne Tripplehorn** (Group 19), and

Tom Blyth (Group 49). Created by Julian Fellowes, the series is written by Fellowes and Sonja Warfield and directed by Michael Engler and Salli Richardson-Whitfield.

Charles E. Gerber (Group 1) is to play the title role in a staged reading of *King Lear*, directed by Austin Pendleton, at the new Off-Broadway AMT Theater on a to-be-determined date in April.

Kevin Kline (Group 1) plays Dr. Larry Fine in *The Starling*, released in September. Theodore Melfi directed the film, which was written by Matt Harris.

Stephen McKinley Henderson (Group 1) and **Oscar Isaac** (Group 34) star in Denis Villeneuve's *Dune*, released in October.

Music

2020s

In July, **Zach Adleman** (MM '21, jazz studies) performed an outdoor jazz concert in Stamford, New York.

Carter Johnson (MM '21, piano) won first prize in the Stanislaw Moniuszko International Polish Music Competition, which was held in September in Rzeszów.

In July, the **Micah Thomas** (BM '19, MM '20, jazz studies) Trio and the **Dave Adewumi** (MM '18, jazz studies) Quartet performed concerts in Brooklyn presented by Giant Ledge.

Alexander Pattavina (BM '18, MM '20, organ) has been appointed associate organist and choirmaster at St. Bartholomew's Church on the Upper East Side. He started in November.

The **Isaiah J. Thompson** (BM '19, MM '20, jazz studies) Quartet—which includes jazz alums **Philip**

Norris (BM '20, MM '21), TJ Reddick (BM '21), and Julian Lee (BM '17)—performed at Dizzy's Club in September.

2010s

Rixiang Huang (MM '19, piano) won first prize in the World Piano Teachers Association International Piano Competition, it was announced in September.

Baritone Äneas Humm (MM '19, voice) and Renate Rohlfing (MM '12, collaborative piano) released *Embrace* on the Deutschlandfunk label in October; it includes works by Grieg, Liszt, Fanny Hensel, and Viktor Ullmann.

In August, the duo Arkai—Jonathan Miron (Pre-College '10; BM '14, MM '18, violin) and Philip Sheegog (BM '17, MM '19, cello)—performed at Rockwood Music Hall with Jeremy Smith (BM '13, percussion). In October, the duo received the 2021 Robert Sherman Music Education and Community Outreach Award, which they were presented on WQXR's *Young Artist Showcase*; their performances have raised more than \$80,000 for small businesses and nonprofits.

In October, Llewellyn Sanchez-Werner (Pre-College '11; BM '15, MM '17, piano) performed a solo piano recital in Allentown, Pennsylvania, that included works by Schumann, Liszt, Chopin, Bach, and Rachmaninoff.

Bokyoung Byun (BM '15, MM '16, guitar) took first prize in the Guitar Foundation of America International Artist Competition; the award includes \$10,000, a 50-concert North American tour, a Carnegie Hall debut recital, and a Naxos recording.

Daniel Cho (Pre-College '12; BM '16, violin) became concertmaster of the Hamburg Philharmonic State Orchestra in October.

In September, Paul Huang (Pre-College '09; BM '13, MM '15, violin)



and Helen Huang (Pre-College '00; BM '04, piano) performed a duo recital of works by Mendelssohn, Franck, and composition faculty member John Corigliano presented by the Tannery Pond Concerts series at St. James Roman Catholic Church in Chatham, New York.

In September, Rachel Koblyakov (BM '13, MM '15, violin) released her new album, *Violin Soliloquy* (Orlando Records), which features works for solo violin by composition faculty member Matthias Pintscher, Orlando Bass, Boulez, Hindemith, and Wolfgang Rihm.

The Westerlies, which includes jazz alums Riley Mulherkar (BM '14, MM '15) and Andy Clausen (BM '14), released a new EP, *Songbook Vol. 1*, in September.

In August, the American Modern Opera Company (AMOC) presented *The No One's Rose* at Stanford University, with music by Matthew Aucoin (Graduate Diploma '14, composition), who also conducted. Performers included soprano Julia Bullock (Artist Diploma '15, opera studies), tenor Paul Appleby (MM '08, voice; Artist Diploma '10, opera studies), bass-baritone Davóne Tines (MM '13, voice), Julia Eichten (BFA '11, dance), Keir GoGwilt

Second-year dancer Tyrone Reese and music students in Rachel Lockhart and Shelbie Rassler's ChoreoComp piece *Surv5val*

(Pre-College '08, violin), cello Artist Diploma candidate Coleman Itzkoff, and the Philharmonia Baroque. It was choreographed by Bobbi Jene Smith ('06, dance; faculty) and directed by Zack Winokur (BFA '12, dance). In September, Winokur directed AMOC's *Eastman*, a project in development, at Little Island in New York. Performers included Doug Balliett (MM '12, historical performance; Academy '14, double bass; faculty), Miranda Cuckson (Pre-College '90; BM '94, MM '01, DMA '06, violin), Emi Ferguson (BM '09, MM '12, flute; MM '11, historical performance; faculty), Conor Hanick (MM '08, DMA '13, piano), and Tines.

Hannah Collins' (Academy '14, cello) album *Resonance Lines* (Sono Luminus) was released in September. It features works by Giuseppe Colombi, Saariaho, Britten, Thomas Kotcheff, and Creative Associate Caroline Shaw.

Tenor **Martin Bakari** (MM '13, voice) joined the voice faculty of the Mannes School of Music in September.

In October, **Yuga Cohler** (MM '13, orchestral conducting) led the Ridgefield (Connecticut) Symphony Orchestra, of which he is music director, in the premiere of **Paul Frucht's** (MM '13, DMA '18, composition) *A More Perfect Union*, an orchestral song cycle with a libretto based on six speeches by former President Barack Obama.

Keiko Tokunaga's (Pre-College '03; BM '07, MM '08, violin; Artist Diploma '13, resident quartet) *Interwoven* had its inaugural performance in October at the DiMenna Center. Performers included **Andy Lin** (BM '06, MM '08, viola), **Kyle Miller** (MM '12, viola; MM '14, historical performance), and **Ana Kim** (Graduate Diploma '18, historical performance). The ensemble played works by Scarlatti, Eun Young Lee, and Creative Associate **Caroline Shaw**.

Clay Zeller-Townson (MM '13, historical performance) has been appointed music teacher at the Stamford (Vermont) School.

Composer **Oskar Jezior** (MM '12, piano) received the Golden Creator Award from the Chinese video-sharing platform Bilibili for reaching one million followers.

In October, **Itamar Zorman** (MM '09; Artist Diploma '12, violin) and pianist Adam Golka performed works by Mozart, Schubert, Missy Mazzoli, and Erwin Schulhoff in Irvington, New York, as part of a concert presented by the Hudson Valley Music Club.

In August, jazz alums **Peter** and **Will Anderson** (both BM '09, MM '11) performed a program called *A Celebration of Charlie Parker* at the Community School of Music and Arts in Mountain View, California. They also performed shows in November and December at Symphony Space.

In September, **Ismail Lumanovski** (BM '08, MM '10, clarinet) performed for the Turkish Music Festival at the Asia Society Texas Center.

Evan Shinnars (BM '08, MM '10, piano) interviewed Bach scholar and former guest faculty member **Christoph Wolff** on *The WTF Bach Podcast*.

2000s

In August, **Ariana Kim** (MM '05, DMA '09, violin) and **Danny Kim** (MM '13, viola; Academy '16) performed works by Stanisław Skrowaczewski, Harbison, and Mozart with other musicians in a concert at the Token Creek Chamber Music Festival in DeForest, Wisconsin.

In August, the Tesla Quartet, which includes **Ross Snyder** (MM '09, violin) and **Serafim Smigelskiy** (MM '12, cello), performed music by Haydn, Schubert, and Juilliard Creative Associate **Caroline Shaw** at Maverick Concert Hall in Woodstock, New York.

Trumpeter **Etienne Charles** (MM '08, jazz studies) and his band Creole Soul performed at the Detroit Jazz Festival in September.

In October, tenor **Alex Mansoori** (BM '06, MM '08, voice) and Brance Cornelius performed their new cabaret, *A Little Off the Top*, at the Winter Park (Florida) Playhouse.

Paul Smith's (MM '08, guitar) recording of David Loeb's *Painting, Landscape, Text, and Sky* (Centaur) was released in September.

In October, pianist **Aaron Diehl** (BM '07, jazz studies) and Tyshawyn Sorey performed a "genre-defying concert experience exploring the boundaries between notated and improvised music" at the Phillips Collection in Washington, DC.

In August, **Mike Block** (MM '06, cello) and tabla player Sandeep Das performed as a duo at the Barge at Canada Lake in Caroga Lake, New York.

A Historical Performance coaching with Rachel Podger and students Vivian Mayers and Alyssa Campbell



PHOTO: ERIN BAIANO

Wei-En Hsu (MM '06, collaborative piano) co-authored *Creating a Global Cultural City via Public Participation in the Arts: Conversations With Hong Kong's Leading Arts and Cultural Administrators*, which was published in July by Nova Science Publishers.

Kevin Kwan Loucks (MM '06, piano) was recently announced as the new CEO of Chamber Music America.

Emily Ondracek-Peterson (BM '04, MM '06, violin) has been appointed the first executive director of the F. Ludwig Diehn School of Music at Old Dominion University.

In September, **Suzanne Wagor** (MM '06, viola) performed two movements transcribed from Bach's Violin Sonata No. 3 at a meeting of the Cedar Rapids (Iowa) Beethoven Club.

Martin P. Kennedy (DMA '05, composition) performed alongside soprano Stella Markou in September as a part of the Siletz Bay Music Festival.

Creative Associate **Nico Muhly** (BCJ exchange '02, MM '04, composition) curated a program called Focus for the San Francisco Symphony's SoundBox series, featuring his own music and that of inti figgis-vizueta, Orlando Gibbons, Lukáš Janata, and Meredith Monk; it was made available in August. Muhly also composed the soundtrack for the Netflix film *Worth*, which began streaming in September.

Vicky Wang (BM '02, MM '04, cello) has been appointed to the precollege faculty at the San Francisco Conservatory of Music.

In September, the Ekstasis Duo—**Natasha Farny** (DMA '03, cello) and **Eliran Avni** (BM '98, MM '00, DMA '07, piano)—presented *From the Shadows ...*, a program celebrating underrepresented composers, at the Fredonia (New York) Opera House. **Nora Kroll-Rosenbaum** (BM '01, MM '03, composition) is composing the soundtrack for *Midday Black Midnight Blue*, a film co-written and co-directed by **Daniel Talbott** and **Samantha**



Soule (both Group 31) that is in post-production.

In September, **Vassily Primakov** (BM '03, piano) and pianist Oxana Mikhailoff performed a piano four hands concert featuring music by Czerny and Saint-Saëns for the music section of the Scarsdale Woman's Club.

Si-Yan Darren Li (BM '02, cello) has been promoted to program director of string chamber music at Cleveland Institute of Music.

In October, **Terrence Wilson** (BM '01, piano) performed Florence Price's Piano Concerto in One Movement with the Adrian (Michigan) Symphony Orchestra.

Szuhwa Wu (BCJ exchange '98; MM '01, violin) is artistic director of the POTE Festival, the second edition of which took place in November in Besançon, France.

Jazz students
Sophia Kickhofel,
Jack Towse, and
Nicholas Mesler

1990s

Dave Eggar (MM '94, DMA '99, cello) joined the adjunct faculty of the music division at University of Virginia's College at Wise.

In October, **Brian Resnick** (BM '97, MM '99, percussion) received WhyHunger's Harry Chapin Humanitarian Award in recognition of his longtime support and contributions to the charity, which works to end hunger and poverty. Resnick's fundraising video *Drum Together* was released on YouTube and Facebook

in October; the project involved more than 150 musicians—including many Juilliard alums—and as of mid-October had raised more than \$500,000 for WhyHunger.

Jonathan Zalben's (Pre-College '99, violin) multidisciplinary piece *People*, featuring work by visual artists set to music he composed, was shown in October at the Queens Public Library.

In October, **Jessica Meyer** (BM '96, MM '98, viola) played on the GatherNYC series at the Museum of Arts and Design. She was joined by **Miranda Cuckson** (Pre-College '90; BM '94, MM '01, DMA '06, violin) for her piece *I Only Speak of the Sun* and **Caroline Fermin** (BFA '07, dance) for *And She*.

Helen Kim (Pre-College '91; BM '95, MM '97, violin) and **Zuill Bailey** (MM '96, cello) performed at the Fall Festival sponsored by Juneau Jazz & Classics, which was held in September and October at the Juneau Arts & Culture Center.

Eddy Malave (BM '93, MM '95, viola) contracted the orchestra for a concert at Royce Hall, UCLA, in September to commemorate late cello faculty member **Lynn Harrell** (Pre-College '61; faculty 1977-86). **Lisa Liu** (Pre-College '96; BM '00, MM '02, violin) co-produced the event. Numerous Juilliard alumni were among the soloists and members of the ensemble, which **John Williams** ('55, composition) conducted.

In November, **Elizabeth Askren** (Pre-College '93, piano) was featured as a master teacher at the Dallas Opera's Hart Institute and also spoke at the Dallas Symphony Orchestra's Women in Classical Music Symposium.

In October, **Bruce Brubaker** (BM '82, MM '83, DMA '92, piano; faculty 1995-2004) performed *Glassforms* with electronic artist Max Cooper for the opening night of Nuits Sonores at Henry Le Boeuf Hall at Bozar in Brussels and at the opening night of the Festival Spectaculaire in Prague at

Palác Akropolis. InFiné released the album *Glassforms*, which features Brubaker and Cooper, in 2020; it is an interactive reworking of piano music by **Philip Glass** (Diploma '60, MS '62, composition).

Keith Calmes (MM '92, guitar) joined the board of directors of Fellowship of Quakers in the Arts.

In August, **Anne Akiko Meyers** (Pre-College '87; Certificate '90, violin) premiered Arturo Marquez's *Fandango* with Gustavo Dudamel and the LA Phil at the Hollywood Bowl.

Beata Moon (BM '90, piano) wrote a song called "Climate Justice" for Climate Justice Day in October; kids from all over the world participated in the video.

1980s

Chin Kim (Pre-College '75; BM '82, MM '83, DMA '89, violin) held online master classes for the InterHarmony International Music Festival and performed Ysaÿe's Sonata for Solo Violin No. 6 for the Summit Music Festival this past summer.

In October, **Jeff Geller** ('87, clarinet), **Meg Geller** (BM '88, flute), and other family members and friends performed a concert including works by Milhaud, Beethoven, and Mozart as part of the Herb Geller Memorial Scholarship Concerts in Rome, New York.

In August, **Rick Benjamin** ('87, tuba) and his Paragon Ragtime Orchestra, formed at Juilliard, performed a concert in Muncy, Pennsylvania, featuring works by Joplin, Sousa, and others.

The Eroica Trio—**Erika Nickrenz** (Pre-College '81; BM '85, MM '86, piano), **Sara Parkins** (Pre-College '81, violin), and **Sara Sant'Ambrogio** ('84, cello)—performed two concerts in September at the Northwest BachFest in Seattle.

In September, **Frank Pedulla** (Pre-College '76; MM '86, trombone) and

the Music Staff Swing Orchestra performed at the Arnie Mig Memorial Big Band Concert in Queens.

Sara Davis Buechner (BM '80, MM '81, piano) performed Florence Price's Piano Concerto in One Movement with the Toledo Symphony in September.

In September, **Lisa Hansen** (BM '81, flute) and **Max Lifchitz** (BM '70, MM '71, composition) performed a livestreamed concert called Music for the Soul in honor of New York City Health and Hospitals workers.

William Ransom (BM '80, MM '81, piano) is artistic director of the Highlands-Cashiers Chamber Music Festival in North Carolina, which this summer celebrated its 40th anniversary.

Christine Smith (Pre-College '81, flute) and **David Steinberg** (Pre-College '81; BM '86, MM '87, violin) were featured by the Doansburg Chamber Ensemble in two concerts of string trios with flute in August in Cold Spring and Brewster, New York.

1970s

Marc Tartell (BM '76, MM '79, trombone) performed the euphonium solo in Percy Grainger's arrangement of Fauré's *Tuscan Serenade* with the Westchester Symphonic Winds in November at Tarrytown Music Hall. Tartell recently retired from teaching music in Briarcliff Manor, New York, where during a 26-year career he led award-winning high school bands.

In September, **Lynn Habian** (BM '73, MM '74, piano) played a recital titled Sentimental Journey at her home in Barcelona. The recital was dedicated to the memory of Spanish pianist and composer Alicia de Larrocha and the program included works by Isaac Albéniz, Granados, and de Falla.

In September, **Philip Setzer** (BM '73, MM '74, violin) became artistic director of string chamber music at the Cleveland Institute of Music.

In October, **Sam Rotman** (BM '72, MM '73, piano) performed an all-Beethoven concert at Bethany College in Lindsborg, Kansas.

Yo-Yo Ma (Pre-College '71; Professional Studies '72, cello) received the Japan Art Association's Praemium Imperiale award in September.

In October, **Jenna Orkin** ('72, piano) published her book *How to Say "F— Your Mother" in Chinese: A Teacher's Guide*.

Madeleine Hsu Forte (BM '70, MS '71, piano) played works by Chopin, Liszt, and Debussy on WMNR, a Monroe, Connecticut, classical radio station, in October. A 1982 duo recital featuring Forte and the late **Martin Canin** (BS '56 and MS '56, piano; faculty 1959–2016), her teacher, is now available on YouTube; it features works by Debussy, Brahms, and Lutoslawski.

Margaret Leng Tan's (DMA '71, piano) project *Dragon Ladies Don't Weep*, a theatrical sonic portrait of herself, won dramatic work of the year at the 2021 APRA AMCOS and Australian Music Centre Art Music Awards in September. In November, Tan performed selections from John Cage's *Sonatas and Interludes* as part of the Hans Otte Festival in Portugal.

1960s

Christina Petrowska Quilico's (Pre-College '64; BM '68, MS '69, piano) album *Retro Americana* was released on the PARMA Recordings label in September. The album features solo piano works by Henry Cowell, Frederic Rzewski, George Gershwin, Bill Westcott, Meredith Monk, and Art Tatum. In September, Quilico was named a fellow of the Royal Society of Canada.

S. Robert Havery (BM '67, MS '68, organ) retired from Westover School in Middlebury, Connecticut, after a 52-year career there including many years as director of music and head of the arts department.

In August, **Christina Britton Conroy** (Pre-College '67) gave a free harp and song concert at the Jefferson Market Garden in Greenwich Village.

Anthony Cirone (BS '64, MS '65, percussion) edited his former teacher **Saul Goodman's** (faculty 1940–1981) memoir, *A View From the Rear* (GIA Publications), which was released in September and is available at the Juilliard Store.

Pianist **Myra Murphy** (Diploma '63, MS '65, choral conducting) released *Ahimsa*, an album of original compositions by her duo Sounddream, which also includes guitarist Frank Mitman. The album is an amalgam of genres including classical, jazz, and world music.

In October, **Jonathan Tunick** (MS '60, clarinet; '62, composition) was honored at the Sharon (Connecticut) Playhouse's The Sound of Broadway event, which celebrated his career orchestrating and composing for stage shows, films, and television series. ●

Class Notes are compiled by Alexandra Tweedley (dance), Aileen Lambert (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.

In Memoriam

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

ALUMNI

Mary Lynn Pearce Baddley Barlow ('61, voice)

James O. Buswell (Pre-College '64, violin)

Sandra L. Carlock ('66, piano)

Robert Hutson Craig (BM '85 and MM '85, voice)

Frances R. Covone-Weinstock (Diploma '53, voice)

Michael S. Gallo (BS '62, voice)

David Thomas Hardison (BS '59, MS '60, piano)

Lawrence E. Jacobs (Diploma '64, BM '65, percussion)

Celia Pierro Meloni (Diploma '48, piano)

Reid Smith (MM '81, piano)

Nancy Symonds ('43, voice)

FRIENDS

Richard A. Cantor

Sybil H. Frank

Bernard Haitink

Sidney R. Knafel (trustee emeritus)

Stephen Sondheim (honorary degree '07)

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