

Juilliard

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JOURNAL



Back to School

Season Preview, Anniversaries,
SummerTales, New Classes,
Life After Juilliard, and More

Juilliard Journal

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Table of Contents

Juilliard Now

- 2 Digest
- 4 A Transatlantic Collaboration
- 6 In the Classroom
- 12 Anniversaries
- 12 75 Years of the JSQ
- 14 70 Years of Juilliard Dance
- 16 30 Years of MAP
- 18 20 Years of Juilliard Jazz
- 20 JSQ at 75
- 21 Summer Tales
- 28 Community News

- 30 Fendi Vanguard Winners
- 49 It Took a *Village*

Alumni News

- 37 Class Notes
- 33 From Our Readers
- 34 Life After Juillaird

Paying Tribute

- 46 Obituaries
- 48 In Memoriam



Cover:
The Ulysses Quartet, Morgan Scott
and Britnie Narcisse in *SAY IT, Closing
Spaces*, and a jazz septet performing
at convocation (see p. 1)

Above and Back Cover:
Visits to Little Italy, Chinatown,
the High Line, and the Statue of
Liberty were just some of this year's
orientation activities



LETTER FROM THE EDITOR



Tradition and innovation were the themes of this year's convocation ceremony, the annual gathering that inaugurates the academic year. The September 1 ceremony paid tribute to four anniversaries (p. 12) that take place this year—20 years of Juilliard Jazz, 30 of the Music Advancement Program (MAP), 70 of the Juilliard Dance, and 75 of the Juilliard String Quartet.

The event was to have taken place outdoors but was brought in to the Peter Jay Sharp Theater at the last minute due to one of the record-breaking storms that drenched New York City at the end of the summer. Massive upgrades to the school's livestreaming capacity—fast-tracked by the pandemic—meant that the transition inside could happen quickly while still allowing as many people as possible to watch. Tradition and innovation.

Convocation began with Anthony McGill, artistic director of MAP and principal clarinet of the New York Philharmonic, joining MAP student Trinity Williamson for an uplifting version of "Amazing Grace," welcome remarks by Damian Woetzel, president, and a jazz septet playing an arrangement of Chick Corea's ('61, piano) "You're Everything" by master's trombonist Jacob Melsha (BM '21, jazz studies). A conversation followed with Adam Meyer (MM '04, viola), provost, and the Juilliard String Quartet, which was founded in 1946 as a beacon of tradition and innovation. The Ulysses, the current resident string quartet, then paid tribute to the JSQ with a performance of the Allegro-Prestissimo from Beethoven's String Quartet in C Minor, Op. 18, No. 4.

Tradition and innovation were also a focus of a convocation conversation between Woetzel and David Serkin Ludwig (Graduate Diploma '02, composition), the new dean and director of the Music Division. It was followed by master's

Trinity Williamson, Anthony McGill, and Damian Woetzel at a convocation rehearsal

violin student and alumna Valerie Kim playing Ludwig's *Moto perpetuo* and playwriting fellow Brittany Fisher's *SAY IT* performed by fourth-year actors Morgan Scott and Britnie Narcisse. Woetzel's inspirational remarks wrapped up the event, which closed with the fourth-year dancers' performing *Closing Spaces*, a new dance made for the occasion by Creative Associate Caili Quan. The music for it was Gabriella Smith's *Tesselations*, performed by a student sextet coached by Ludwig.

As we go to press, the students are back on campus and classes, performances, and all the myriad activities that make up Juilliard daily life have begun. We're hoping to be able to welcome fully vaccinated members of the general public later in the fall to our hundreds of performances (p. 8). In the meantime, students, faculty, and staff are welcome to attend in person, and many performances are being livestreamed. Be sure to check the calendar at juilliard.edu/calendar regularly!

We hope you enjoy these snapshots of the traditional and innovative that make up life at Juilliard and beyond. And, as always, please be in touch with us at journal@juilliard.edu.



DIGEST



Juilliard
Extension
student
Andrea Dublin

Evening Division Is Now Juilliard Extension

Juilliard's flagship program for nonmatriculated students is coming full circle as it forges into the future—the Evening Division has become Juilliard Extension, a return to the program's original name. The renaming reflects the expansion of program offerings, which have broadened during the pandemic and are offered both in person and online. The classes will continue to offer students nonmatriculated education and experiences, including the opportunity to advance technical and professional skills, earn college credit, and/or expand their horizons in the performing arts.

Juilliard's first extension classes were offered in 1905, the year the Institute for Musical Art, Juilliard's

predecessor institution, opened, and the school has offered classes for the general public since then. Operating as Juilliard's Evening Division since 1989, the program has experienced steady growth, and the popularity of these courses has only increased during the pandemic as the school pivoted to online teaching and learning. Juilliard Extension students—currently more than 800 of them each year, from teenagers to octogenarians—range from performing arts professionals to arts educators and enthusiasts.

Please note that alumni now receive a 50 percent discount for all Extension courses; email alumni@juilliard.edu to get yours!

- Music Theory and Ear Training Classes, for high school students
- Scene Study: Group Acting Class
- Ballet Fundamentals and Beyond
- Elementary Guitar Class, for adult beginners
- Dance This Season
- Mahler's New York
- Bach's Majestic Mass in B Minor
- French Piano Music of the 20th Century: From Debussy to Dutilleux
- Practical Orchestration and Arranging for Film and TV

To learn more, visit juilliard.edu/extension or email extension@juilliard.edu

Sphinx Performance Academy Returns

Sphinx Performance Academy returned virtually to Juilliard this summer, engaging 26 students who represented 14 states and three countries. With a focus on broadening access and cultural diversity, the 10-day string intensive program provides opportunities for students from underrepresented backgrounds in the classical music field to participate in an inclusive curriculum offering lessons, coaching, master classes, and mentorship. They were taught by Juilliard faculty, students, and alumni—including Juilliard String Quartet members Astrid Schween and Areta Zhulla—as well as the founder of Chineke!, Chi-chi Nwanoku. There were also music history and composition discussions with faculty members Fredara Hadley and Trevor Weston, and movement-centered sessions with the Dance Division's Alicia Graf Mack and Renée Robinson.

Christina Salgado, director of equity, diversity, inclusion, and belonging initiatives

To apply for the 2022 Sphinx Performance Academy at Juilliard, July 28–August 7, go to sphinxmusic.org/sphinx-performance-academy

To find out about other Juilliard summer performing arts programs for kids and performing arts teachers at the school and around the world, go to juilliard.edu/summer

PHOTO: CLAUDIO PAPAPIETRO



DIGEST

Beethoven@251 Conference



The Music History department's pandemic-postponed Beethoven 250th celebration conference—now called Beethoven@251: From the Enlightenment to the Digital Age—will take place on October 22 in Morse Hall and will be available to stream for those who register. The conference, which was convened by faculty members Edgardo Salinas and Jonathan Yaeger, features seven research presentations by leading Beethoven scholars (see list below), panels, a lecture-demonstration, and a closing concert by Juilliard student ensembles.

"Beethoven Off the Cuff,"
Roger Moseley (Cornell)

"Paratextual Beethoven,"
Elaine Sisman (Columbia)

"Late Beethoven and Perpetual
Modernity," Scott Burnham
(CUNY Graduate Center)

The first page of Beethoven's
manuscript for his *Grosse Fuge*,
arranged for piano-four hands, is
one of the items in the 2021–22
Manuscript Collection exhibit

"Music Amid COVID: Beethoven's
Immediacy in Cyberspace,"
Edgardo Salinas (Juilliard)

"Materiality's Late Period,"
Emily Dolan (Brown)

"Beethoven in the Stars,"
Alexander Rehding (Harvard)

"Re-living Beethoven's French Piano:
A Digital Perspective,"
Tom Beghin (Orpheus Institute)

For information
and to register, visit
juilliard.edu/beethoven251

Calling All Farmers and Foodies

Dear Readers,
We're interested in hearing
from alumni who are involved in
farming in various ways. If that
applies to you or someone you
know, please be in touch with
us at journal@juilliard.edu.

And in the meantime, here's a
request from one such alum that
helped prompt our interest in
this topic after we heard about
a community garden he helped
start at Jacob's Pillow dance
festival this summer.

Here at Jacob's Garden, the past year has taught us a lot about what we need to nourish ourselves body and soul, and we are now growing a place to share and discover new ways to support that work. To that end, we are excited to announce the launch of *Jacob's Garden Community Cookbook*! Do you have a favorite meal you like to eat after a show? A morning meditation to set you on a positive path for the day? A breathing exercise to relieve stress? We want to hear from you! Please send submissions to the website below; they will be made available along with recipes from the Jacob's Pillow Archives. The submission deadline is October 31. ●

Adam Weinert (BFA '08, dance)
jacobsgarden.org/cookbook



JULLIARD NOW

A Transatlantic Collaboration



Members of the Ensemble Intercontemporain performing works by Juilliard composers

This past spring, for the second time, the Juilliard composition department teamed up with the Ensemble Intercontemporain in Paris for a virtual intensive commissioning project. Seven Juilliard student composers had the opportunity to work with some of the ensemble's soloists on pieces that were then premiered virtually by the storied troupe.

In the video of the concert at which the works were premiered, faculty member Matthias Pintscher, who's the music director of the ensemble, talked about this transatlantic collaboration. "In this long period of very little traveling, very little artistic life," he said, he felt it was vital to "give the youngest composers the opportunity not only to write but also to get the deepest insight into the physicality of instruments." The hope is that this collaboration will continue in person in the future, but in the meantime, three of the students who participated wrote about their experience.

PHOTO: COURTESY OF ENSEMBLE INTERCONTEMPORAIN

Hannah Ishizaki**Tell us about your piece.**

It's called *Distant Bells for French Horn and Harp*, and it explores the coloristic relationship between the two instruments. The horn often emerges out of the sound of the harp and vice versa, creating the impression that the two instruments are just one. *Distant Bells* begins with a chime, and the piece increasingly becomes denser as time progresses to a climactic moment of harp clusters. The energy built throughout the piece dissipates to the end.

What was most rewarding about this project?

Definitely being able to work with Jens [McNamana], and Valéria [Kafelnikov] and talk to them for extended amounts of time about the piece and different extended techniques for their instruments. I learned so much from the process of creating this piece from these conversations!

And the most challenging?

Experimenting with the balance of the two instruments. Jens and I tried out many different mutes to see which colors would complement the harp and what might end up overpowering it.

How will your work change going forward as a result of this experience?

I'll send snippets of music to my collaborators throughout the process so that we can both participate in the development of the music, really giving myself the time and space to edit ideas.

This summer, fourth-year composition student Hannah Ishizaki worked on expanding a project she'd started with a Juilliard dancer and transforming it into a theatrical, evening-length dance work for the sounds of dancers.

Matthew Schultheis**Tell us about your piece.**

When I decided on a piece for solo horn, I knew I wanted to write

something that took advantage of the richness of the instrument—that would sound best in a spacious, resonant environment. I took inspiration from the rooms and courtyard of the Isabella Stewart Gardner Museum in Boston, which exactly matched the musical character I was aiming for. The concept of transforming an everyday living space into a meticulously arranged, permanent collection of art stayed in my mind throughout writing *An Open Room in Fenway Court*.

"Giving composers the opportunity to write and get the deepest insight into the physicality of instruments."**What was most rewarding about this project?**

I had just finished a large orchestral work, so this project was the perfect opportunity to write something on a smaller scale as a kind of palate cleanser. I'd been interested in writing something that really deeply explored the capabilities of the horn, too, and it was extremely gratifying to do that with such an experienced and insightful soloist [Jens McNamana].

Did this change your work?

Writing for an unaccompanied instrument that requires pauses in the music for the performer to breathe forced me to think about structure in a way I would never have to if I were writing for an ensemble. When you have to include silence in a piece that you want to be slower-paced and expansive-sounding, how do you prevent it from turning into a string of unrelated phrases with pauses in between? Answering that question taught me a lot about pacing and direction, and I'll be carrying those lessons into my future projects.

This summer, second-year master's composer Matthew Schultheis gave a guest lecture to the National Youth Orchestra's composition apprentices at SUNY-Purchase and took part in virtual rehearsals for the Tokyo Symphony's world premiere of his *Columbia*, in Old Age under Matthias Pintscher.

Iván Rodríguez**Tell us about your piece.**

Honestly, my piece (*The Broken Contract*) was inspired by ourselves. I'm originally from Puerto Rico, but when I came to the mainland U.S., I tell my friends that I noticed for the first time that I was brown. Our dear America has never let me forget that. Then I saw the Black Lives Matter movement and the MeToo movement, in contrast, quite honestly, with the 45th president of this country. All this, together with my own experiences I have faced since leaving Puerto Rico—such as being spat at, threatened with being burned, physically attacked, etc.—made me question many things about myself: some healthy, some not so much. I developed an inner pain that was hard to define. Then, on YouTube, I stumbled upon the words of James Baldwin and Kimberly Jones, and from there on, everything just erupted onto the paper. *The Broken Contract* helped me identify and work on the pains that I accumulated when I looked into the mirror and gave me the ability to share it while encouraging me to keep going.

What was the most challenging aspect of the project?

The emotional aspect of writing was the most challenging, followed by the extreme fear of "what would white performers think? Am I destroying my career expressing something so real and personal?" Fortunately, I had enough support from my husband, my mentor, and my colleagues to just do it. But, if you were expecting me to say that the remote aspect of the project was challenging, well, at least in my case, it wasn't challenging, it was fabulous—five stars.

And the most rewarding?

Many things! Working with Valéria Kafelnikov (harpist) was definitely a highlight, more so because she understood the piece and where it was coming from. As corny as it might sound, she played her heart out, and it was an incredibly moving performance. Knowing that, even with all my fears, *The Broken Contract* can be heard by anyone and everyone online is incredibly rewarding. And, hey, it's recorded! By the Ensemble Intercontemporain! How much more rewarding could you get?

What will you change going forward?

I'll pay more attention to my gut. Even when it becomes frightening. There are moments when I feel that what I write carries a very delicate piece of my being, like a blown glass figurine. I find myself wanting to share those pieces, but fear they will fall or be thrown on the floor and break, thus breaking myself. But this experience has taught me that vulnerable moments like that are appreciated and respected. And if you're truly honest, people will take that little figurine, appreciate it even if they don't particularly like it, and treat it with care. In the end, we do what we do because we need to share something we believe is beautiful, meaningful, moving, or just plain cool. ●

Doctoral student Iván Rodríguez spent the summer finishing a Löfstabruks Kammarmusikfestival commission for guitar and string quartet, working with the Boston Opera Collaborative on an art song in reaction to Schumann's *Dichterliebe*, completing a Christmas commission for chorus and orchestra, and working with White Snake Projects on an art song with text by inmates incarcerated in the U.S. Additionally, his *Transmutación Inerte* was recorded by the Victory Players and he had a performance of his work by the World Youth Symphony Orchestra, conducted by Christian Reif (MM '14) at Interlochen.



JUILLIARD NOW

In the Classroom

In the spirit of new beginnings, here are some of the new College Division liberal arts, music history, and theory courses being offered this academic year.

American Studies: August Wilson's American Experience

Renée Baron

August Wilson's 10-play "Century Cycle" focuses on each decade of the 20th century. This class uses the plays and other texts to explore the historical, literary, and cultural context of each play to gain insight into Wilson's creative offering and—more broadly—African American life. In addition to Wilson's plays, texts may include Harold Cruse's *The Crisis of the Negro Intellectual*, Isabel Wilkerson's *The Warmth of Other Suns*, and James Baldwin's *The Fire Next Time*.

Asian American Literature and Film

Anthony Lioi

Asian American literature and film emerged in the 1960s, when disparate groups from East and South Asia created a cultural alliance in the U.S. This course explores core questions emerging from that alliance: What does it mean to represent Asian American experience in literature and film? What is American about this work in the context of the Asian diasporas in English-speaking countries? What place does Asian American art have in global literature and film?

The Avant Garde of the Soviet World

Joel Sachs

The Union of Soviet Socialist

Republics was a think tank for creative artists until Joseph Stalin began to stifle dissent in the early 1930s, forbidding anything other than the eternally optimistic socialist realism. When he died in 1953, repression relaxed but resumed when Nikita Khrushchev was deposed in 1964. It was too late: Young composers kept writing what they wanted, and eventually some were heralded as among the most important composers of the later 20th century. This course explores those innovators.

Contemporary American Literature

Anthony Lioi

This class begins with a survey of American literature after 1960 through the framework of postmodern culture with special emphasis placed on postmodern aesthetics, the fiction of social protest, and the rise of *fantastika*. Students will develop independent research projects related to 21st-century American literature and new media, including video games, streaming narratives, and social media.

From Classical to Romantic: Music and Society Around 1800

Edgardo Salinas

Using works by Haydn, Mozart, and Beethoven as case studies, this course explores the era's socio-historical context and how the momentous transition from classicism to romanticism reshaped listening practices and musical discourse. It also considers the careers of influential figures who have been sidelined in traditional narratives of Western art music, including Joseph Bologne (Chevalier de Saint-Georges) and George Bridgetower, and how



they balanced political engagement with artistic practice amid debates around race, rank, and identity.

Making Modernity, Good and Bad: 19th-Century Europe

Gonzalo Sanchez

Social, cultural, and economic development in Europe from 1789 to the eve of World War I shaped the modern world, for better and for worse. Drawing from works by authors such as Joseph Conrad, Chinua Achebe, and Claire de Duras, this course offers a thematic survey of the historical movements and ideas that inform modernity's equivocal legacy.

Music in New York City

Martin Verdrager

New York City is the most diverse city in the United States—nearly 200 languages are spoken here, including indigenous languages and numerous dialects from regions all over the globe. It is that spirit of plurality that has made New York a national leader

in communication and creativity, including theater, journalism, literature, visual art, fashion, and, of course, music. This class explores where music and New York's vibrant cultural heritage intersect.

19th-Century German Art Song

Loretta Terrigno

Focusing on song collections by Robert Schumann, Johannes Brahms, and Hugo Wolf, this course compares definitions of the "song cycle," "song bouquet," and "songbook," as well as "song pairs," and seeks evidence for these types in Schumann's *Dichterliebe* (Op. 48) and *Frauenliebe und Leben* (Op. 42); Brahms' Op. 3 songs, *Die schöne Magelone* (Op. 33), and *Vier ernste Gesänge* (Op. 121); and Wolf's Mörike *Lieder* and *Italienisches Liederbuch*, among others.

The Stories of Music History

Elizabeth Weinfield

From musicology's 19th-century origins to the advent of social history

and birth of the New Musicology and more recent scholarship addressing the evolving canon, this course introduces the many narratives that form the discipline of musicology.

Viennese Song and Fortepiano

Audrey Axinn

Using Juilliard's Viennese 1820s fortepiano, this performance seminar surveys lieder by Haydn, Mozart, Beethoven, and Schubert with a focus on vocal and pianistic performance practice of the late 18th and early 19th centuries. Students complete the class equipped with knowledge and techniques they can draw upon throughout their lives as performers and teachers. ●



Stay Up-to-Date With the Alumni Office

Keep in touch! The Office of Alumni Relations will continue to host virtual events even when in-person events are safe to hold again. Make sure you receive updates and invitations by emailing alumni@juilliard.edu.

Readers: Be sure to fill out the alumni survey! Email alumni@juilliard.edu to get your copy.



The Return of the Performance Season

Barbara Hannigan
conducted the
Juilliard Orchestra
on September 10

It's so exciting to be returning to having performances at Juilliard! For the time being, faculty, staff, and students who have approved access to the building are welcome to attend performances. We hope to be able to admit members of the general public who are fully vaccinated to performances later this fall, but in the meantime, many are being streamed. Please see juilliard.edu for streaming and the most up-to-date performance availability details.

And without further ado, here are some of the highlights of this year's performances from October through May. All of them take place at Juilliard unless otherwise noted.

PHOTO: CLAUDIO PAPAPIETRO

JUILLIARD ORCHESTRA

Jeffrey Milarsky conducts Mussorgsky's *Pictures at an Exhibition*, L. Boulanger's *D'un matin de printemps* (*Of a Spring Morning*), and Ravel's *Rapsodie espagnole* (Oct. 14)

Xian Zhang conducts Qigang Chen's *L'Eloignement*, Rachmaninoff's *Rhapsody on a Theme by Paganini*, and Rimsky-Korsakov's *Scheherazade* (Oct. 25)

Antonio Pappano conducts Walton's Viola Concerto, Coleridge-Taylor's Ballade in A Minor, and Strauss' *Ein Heldenleben* (Nov. 15)

John Adams conducts Steve Reich's Three Movements for Orchestra, Bartók's Music for Strings, Percussion, and Celesta, and Sibelius' Symphony No. 1 in E Minor (Nov. 22)

Jeffrey Milarsky conducts works by student composers (Dec. 10)

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

Focus Festival closing concert (Jan. 28; see New Music)

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

David Robertson conducts Bernstein's Three Dance Episodes from *On the Town*, Copland's Clarinet Concerto, and Wynton Marsalis' *Swing Symphony* with the Juilliard Jazz Orchestra (Feb. 23 at Carnegie Hall)

Barbara Hannigan conducts Haydn's "Representation of Chaos" from *The Creation* and Symphony No. 26 in D Minor "Lamentatione," Vivier's *Lonely Child*, Busoni's *Berceuse élégiaque*, and Debussy's *La damoiselle élue* (Mar. 31)

Jeffrey Milarsky conducts works by student composers (Apr. 18)

Juilliard Commencement Concert (May 19)

CHAMBER MUSIC, ENSEMBLES, AND RECITALS

Saidenberg Faculty Recitals
Catherine Cho, Hsin-Yun Huang, Natasha Brofsky, and Robert McDonald (Oct. 12)

William Short, bassoon (Jan. 13)
Joseph Lin, violin; Helen Huang, piano (Jan. 20, Mar. 26)

Chamber Music Wednesday at One (Oct. 27, Apr. 27)

Ensemble Connect (Nov. 4, Jan. 18, Mar. 15, May 24)

American Brass Quintet works by Nina C. Young, Don York, Gabrieli, and more (Nov. 9)

Gerschen Cohen Violin Recital
Stella Chen, violin (Nov. 10)

Juilliard Percussion Ensemble
works by Steve Mackey (Nov. 20); Wednesday at One (Mar. 23)

Juilliard String Quartet works by Beethoven and Jörg Widmann (Nov. 30; see article on p. 20); works by Mendelssohn, Eleanor Alberga, and Ravel (Apr. 14)

Lab Orchestra led by Juilliard conducting students, Wednesdays at One (Dec. 8, Apr. 13)

Leo B. Ruiz Memorial Recital Sophia Bacelar, viola (Dec. 8)

Juilliard Chamber Orchestra
plays Haydn's Cello Concerto in D Major, Mendelssohn's "Scottish" Symphony, and Tower's *Made in America* (Dec. 9)

ChamberFest (Jan. 10–12)

Organ department recital (Apr. 7 at Brick Presbyterian Church)

Juilliard String Quartet Quartets by Mendelssohn, Eleanor Alberga, and Ravel (Apr. 14)

Lisa Arnhold Memorial Concert
Ulysses Quartet, Juilliard's graduate string quartet in residence (May 11)

DRAMA

Fourth-Year Productions
God's Ear by Jenny Schwartz, directed by Jackson Gay (Oct. 6–10)

Stick Fly by Lydia R. Diamond, directed by Derrick Sanders (Nov. 4–8)

Indecent by Paula Vogel, directed by Maggie Burrows (Dec. 9–13)

Third-Year Productions

Bulrushers, by Eisa Davis, directed by taneisha duggan (Oct. 12–17)

Passage by Christopher Chen, directed by Dawn Akemi Saito (Oct. 13–17)

Third-year heightened text production (May 4–8)

Houghton Playwrights Festival (Dec. 4–6, 10–12)

Student-initiated work (Nov. 20–21)

A Musical Evening of Cabaret
directed by Deborah Lapidus (Feb. 9–15)

VOCAL ARTS

Juilliard Songfest curated and performed by Brian Zeger with Juilliard singers (Dec. 6)

New York Festival of Song at Juilliard (Jan. 12)

Vocal Arts Honors Recital (Mar. 17)

Third-Year Recitals (Mar. 22)

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

Juilliard Opera
Luigi Rossi's *Orfeo* with Juilliard415 conducted by Avi Stein and directed by Mary Birnbaum (Nov. 10, 12, 14)

Stravinsky's *The Rake's Progress*
directed by Louisa Muller (Feb. 16, 18, 20)



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)

JAZZ

Juilliard Jazz Orchestra
Standards Revisited: Celebrating the Legacy of Juilliard Jazz (Oct. 30)

Trumpet Playing Arrangers: Eddie Sauter, Neal Hefti, Gerald Wilson, and Charles Tolliver (Dec. 14)

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

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

Juilliard Jazz Ensembles
The Hot Five and Hot Sevens (Oct. 5)

The Latin Tinge: Eddie Palmeri and Chico O'Farrill (Oct. 24)

Music Inspired by Minton's: Gillespie, Monk, Parker, and Their Disciples. (Nov. 16)

In the House on This Morning: Music From the Church (Dec. 7)

What We Hear: Student Compositions (Mar. 29)

Jazz Ensembles (Apr. 12)

DANCE

Composers and Choreographers aka ChoreoComp (Nov. 19–20)

New Dances: Edition 2021 world premieres created for Juilliard dancers by Caili Quan (first-years), Rena Butler (second-years), alumnus Norbert de la Cruz III (third-years), and Justin Peck (fourth-years) (Dec. 8–12)

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)

Senior Dance Production (Apr. 22–24)

Choreographic Honors (May 13–14)

Senior Graduation Concert (May 16)

Fourth-year dancers in Matthew Neenan's *The Solo 7*, which premiered as part of New Dances 2020–21

JULLIARD415/HISTORICAL PERFORMANCE

Masaaki Suzuki conducts Juilliard415 in a program of Bach concertos and suites (Oct. 16)

Pablo Heras-Casado conducts Juilliard415 in works by Gossec, the Chevalier de Saint-Georges, Mozart, and Haydn (Nov. 6)

Luigi Rossi's *Orfeo* (Nov. 10, 12, 14; see Vocal Arts)

Rachel Podger, violin, directs Juilliard415 in *Wonders of the Italian Baroque*, presented by Music Before 1800 (Dec. 5)

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

PHOTO: CHRISTOPHER DUGGAN



William Christie conducts Juilliard415 in works by Handel (Feb. 24)

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

A MAP of the World Juilliard415 and MAP students perform a new work composed and conducted by Francisco Nuñez (May 15)

Tuesdays at Twelve chamber music concerts at Holy Trinity Lutheran Church, 65th Street and Central Park West (Oct. 19, Dec. 14, Feb. 15, May 10)

NEW MUSIC

AXIOM conducted by Jeffrey Milarsky Boulez' *Mémoriale*, Alvin Singleton's *Again*, Messiaen's *Sept Haïkai*, and more (Oct. 29)

Thomas Adès' *The Origin of the Harp*, Jeffrey Mumford's *a garden of flourishing paths*, and Carter's Double Concerto for Harpsichord and Piano (Jan. 31)

AXIOM performs as part of the citywide Afrofuturism Festival (Feb. 17)

New Juilliard Ensemble conducted by Joel Sachs

Works by Roberto Sierra, Gabriela Ortiz, and more (Nov. 8)
Works by Diana Syrse, Paul Frehner, Jin Ping, and Xu Yangfan (Apr. 11)

Focus 2022 | "Maple Leaf Rag" to the Prepared Piano: Creating an American Music, 1899 to 1948 (Jan. 21-28)

Joel Sachs conducts the New Juilliard Ensemble (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, and more (Jan. 28)

PREPARATORY DIVISION

Preparatory Division Faculty Recitals

Alan Kay, clarinet (Oct. 9); Elizabeth Chang, violin and viola (Oct. 23); Matthew Odell, piano (Oct. 30); Luis Casal, viola (Nov. 6); Francesca dePasquale, violin (Nov. 13); Weston Sprott, trombone, David Krauss, trumpet, and Javier Gandara, horn (Nov. 20); Ayako

A 2021 Pre-College String Ensemble rehearsal

Neidich, clarinet (Dec. 4); Joseph Lin, violin, and Helen Huang, piano (Mar. 26)

Pre-College

Pre-College Orchestra conducted by Adam Glaser (Nov. 20, Feb. 19, and May 21)

Pre-College String Orchestra conducted by Nico Olarte-Hayes (Dec. 18, May 14)

Pre-College Symphony conducted by Adam Glaser (Dec. 18, Apr. 30) and Daniela Candillari (Feb. 26)

Music Advancement Program (MAP)

MAP Wind Ensemble and Orchestra conducted by Murray Colosimo and Terry Szor (Jan. 22, Apr. 30)

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

Happy Anniversary!

Juilliard celebrates four key milestones this year

This article is adapted from exhibits in the Larkin Lobby of the Diamond building.

75 Years of the Juilliard String Quartet

After 75 years, the essence and the legacy of the Juilliard String Quartet remains the cultivation of the new and the rediscovery of the old remains the legacy of the Juilliard String Quartet. To the extent that the quartet has a fixed tradition, it's an emphasis on freshness and curiosity. As such, the commissioning of original pieces is part of the quartet's work, and when you join this quartet, you have to commit to take risks. Through it all, our residency at Juilliard has given us a unique platform for creating new works, allowing for rich collaborations with other faculty and students.

At the same time, our interest in contemporary music is always reshaping our views of the traditional repertory. When we work with a composer to help create a piece from scratch, we get to be inside the compositional process. This helps illuminate the brilliance of a Haydn or Bartók quartet and gives us fresh perspectives on their language and meaning.

Indeed, the calls for greater diversity in classical music—longstanding but



with greater urgency in recent years—are another way of rediscovering the old by cultivating the new. In seeking to find more voices and help bring them to the world, we find our thinking shifting about what the canon is and what it needs to be.

This type of reconsideration is a new manifestation of the JSQ's tradition. We are honored to bring the quartet into a new era, to new generations and communities.

—Juilliard String Quartet
Areta Zhulla (Pre-College '04; BM '08, MM '10, violin; faculty 2018–present)
Ronald Copes (faculty 1997–present), violin
Roger Tapping (faculty 2013–present), viola
Astrid Schween, (Pre-College '80; BM '84, MM '85, cello; faculty 2016–present)

JSQ founding members Robert Mann (Diploma '39, violin; JSQ 1946–97), Robert Koff (JSQ 1946–58) violin, Raphael Hillyer (JSQ 1946–69) viola, and Arthur Winograd (JSQ 1946–56) cello in about 1952

PHOTO: G.D. HACKETT; ALL PHOTOS: COURTESY OF THE JULLIARD ARCHIVES



The Juilliard String Quartet in conversation with President Damian Woetzel in 2020

Elliott Carter (faculty 1966–84) with the JSQ—Robert Mann and current faculty members Joel Smirnoff (JSQ 1986–2008), Joel Krosnick (JSQ 1974–2016), and Samuel Rhodes (JSQ 1969–2013)

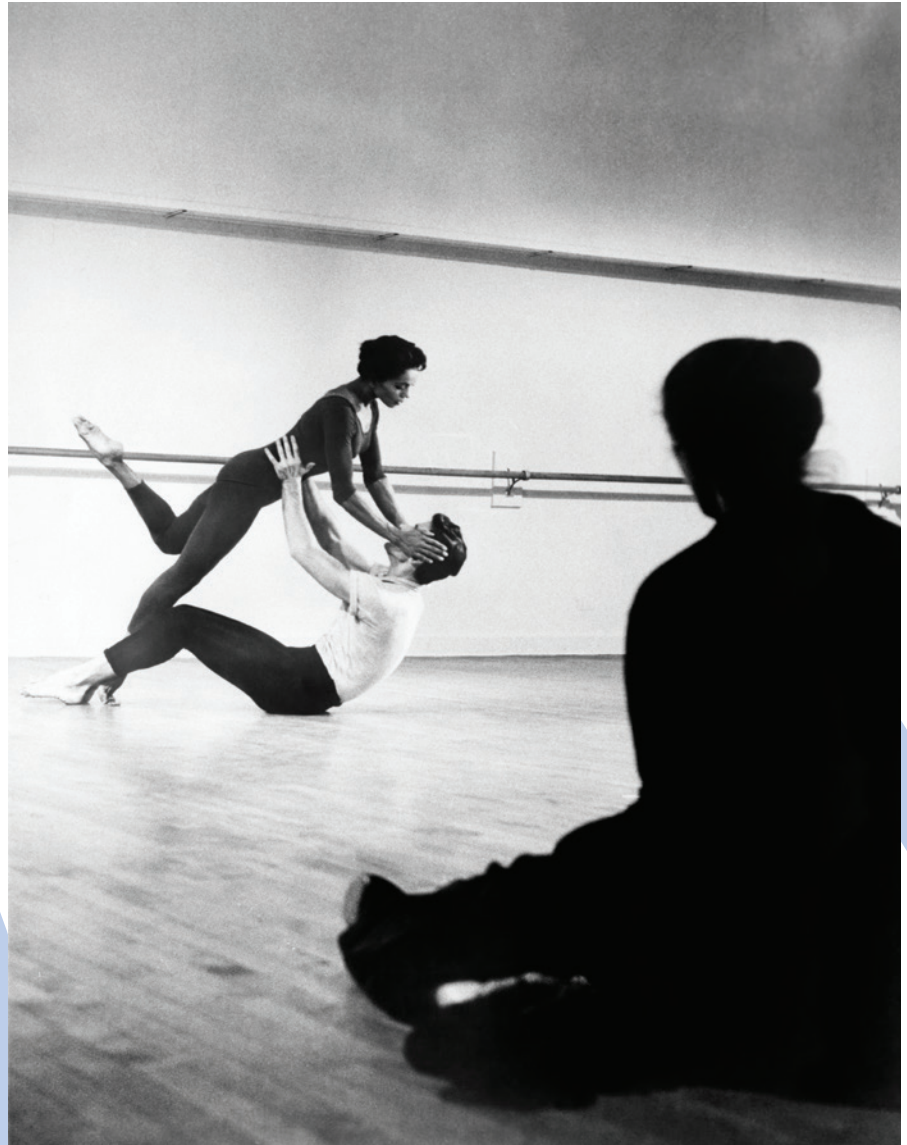


70 Years of Juilliard Dance

As I look at the anniversary exhibition photographs, I think of Martha Hill (founding director, faculty 1951–95), who was a pioneer in dance education. She set a new standard for dance conservatories, training her students in ballet and various styles of modern dance. From the first years of the program, the dancers gained valuable tools to not only perform, but to choreograph and collaborate with their fellow music peers. Hill successfully recruited the world's most renowned teaching artists to the faculty, including Martha Graham (1951–77), José Limón (1951–72), Donald McKayle (1957–64), and Antony Tudor (1951–71), to name a few. The photographs also show that Hill's program was racially integrated from its inception, at a time when there were still so many barriers preventing dancers of color from training in ballet and modern dance.

In fact, the very word *integration*, broadly understood, underlies and describes the entire Juilliard Dance experience. It's rare to find a group of dancers who embody such a versatile movement vocabulary. Our students aren't simply adept in a range of styles because of their talents or personal interests; they are *studied* in those styles and they continue to innovate the field of dance upon graduation. The possibilities for Juilliard dancers are limitless.

—Alicia Graf Mack, dean and director of the Dance Division



Faculty members Mary Hinkson (1951–52), Bertram Ross (1959–72), and Martha Graham (1951–77) on the Juilliard set of *A Dancer's World*, a film alumnus Nathan Kroll ('29, music education) made with Graham about her work



Donald McKayle, Martha Hill, and William Louthier ('61, dance) observe Dudley Williams ('59, dance), Mabel Robinson (BS '61, dance), and Pina Bausch ('60, dance)

José Limón teaching at Juilliard in 1959



PHOTOS: UNKNOWN; IMPACT PHOTOS (LIMÓN)

30 Years of the Music Advancement Program (MAP)

The Music Advancement Program (MAP) serves students from diverse backgrounds underrepresented in the classical music field with the goals of giving our students a unique musical education helping them grow into people who will change the world. In a typical music program, students learn how to play, and they go home. At MAP, we link our students' artistic development to a wider sense of social responsibility. We combine Juilliard-level musical instruction with practices that teach each student how to be a better friend and a better community member. Each Saturday begins with MAP Rally, a class attended by every student in the program, which promotes citizenship and community building and helps establish the MAP culture. The day continues with lessons, theory and ear training, chamber music, studio classes, and large instrumental



ensembles, and it concludes with our program-wide chorus. Whatever their age or musical acumen, wherever they live in the tristate area, every MAP student participates in these two rituals that bookend the day, reinforcing a sense of commitment to something greater than oneself. That commitment will not only help our students become the leaders of tomorrow. It will also ensure that the music we love thrives in the 21st century, because the future of classical music in America depends on its ability to connect with historically underserved communities. It's no longer enough for young classical musicians, of any background, to master their musical craft. They must also build bridges with their broader communities and learn to advocate for the music they love. At MAP, we teach our students to do both.
—Anthony McGill, artistic director of MAP

Simon Rattle
working with
MAP students
in 2019



Dante Rosati instructs Yalitza Serrano (MAP '97) in 1996

Creative Associate Nathalie Joachim (MAP '96; Pre-College '01; BM '05, flute) at the 2019 Fall Benefit

Anthony McGill with faculty member Jo-Ann Sternberg and Philip Flagg (MAP '17) in 2016

Percussionists at a 2007 MAP concert



20 Years of Juilliard Jazz

The founding of Juilliard Jazz in 2001 was an important sign of the maturation of American culture and the reflection of our growth in music education. It was and continues to be an opportunity for the artistic vision of musicians like Ellington, Monk, and Brubeck to be realized through formal education. We prepare students to develop a holistic understanding of the world we live in through the prism of jazz as well as to empower them with the tools to participate in shaping the world to come.

—Wynton Marsalis, director, Juilliard Jazz

Our insistence on the student having a philosophical relationship with the history of jazz is key. If the music is to continue its vibrancy, we need students to understand its core values and the unique musical objectives of its greatest practitioners as they develop their own artistic visions. Juilliard gives them tools, experiences, and a community to embrace the past, present, and future with confidence.

—Aaron Flagg (BM '92, MM '93, trumpet), chair and associate director of Juilliard Jazz



The Juilliard Jazz Orchestra at Birdland in 2003

Creative Associate Jon Batiste (BM '08, MM '11, jazz studies) leading a "love riot" at Juilliard in 2018





The Juilliard Orchestra and Jazz Orchestra, led by David Robertson, rehearsing Wynton Marsalis' *Swing Symphony* in 2019



The Juilliard Jazz Quintet in 2005: Victor Goines (artistic director, 2000–07), Wycliffe Gordon (faculty 2002–08), Ben Wolfe (faculty 2002–present), Carl Allen (faculty 2001–13; artistic director 2008–13), and Marc Cary (faculty 2016–present)

Olivia Chindamo (MM '21, jazz studies) and the Jazz Orchestra in 2020

Jazz students Isaiah J. Thompson (BM '19, MM '20) and Dan Chmielinski (BM '16, MM '17) at a 2018 Sing for Hope event





RETURN TO PERFORMANCE

JSQ at 75

BY KEVIN FILIPSKI

Established in 1946 by Juilliard president William Schuman and led by first violinist and Juilliard faculty member Robert Mann for 51 seasons, until his retirement in 1997, the Juilliard String Quartet (JSQ) celebrates 75 years as an ensemble this season, and the quartet's longest-serving member, Ronald Copes (faculty 1997-present), knows firsthand why it has thrived for so long.

"This is an institution that we all grew up revering in a way," the violinist says about himself and the three Juilliard faculty colleagues who make up the quartet: first violinist Areta Zhulla (BM '08, MM '10, violin), who joined in 2018; violist Roger Tapping, who became a member in 2013; and cellist Astrid Schween (BM '84, MM '85, cello), who joined in 2016. "It's a fantastic opportunity for each of us to be part of this institution, and the best part is that, when there's a personnel change, the ideas behind what inspires the quartet don't change."

Those ideas, Copes explains, are part of the members' musical DNA: "Playing old works as if they were freshly written is something we have always done," he says of the quartet's founding mantra. "But playing new works and working with new composers also gives a different perspective to playing the works of, say, Beethoven." That philosophy is on



display in both of this season's Alice Tully Hall recitals: November 30, which pairs Beethoven with two new works by Jörg Widmann (Advanced Certificate '95, clarinet); and April 14, which centers Jamaican composer Eleanor Alberga's String Quartet No. 2 between Mendelssohn's F-Major quartet and Ravel's lone work in the genre.

Widmann's two pieces (both New York premieres), part of a series of five inspired by Beethoven, are paired with Beethoven's Op. 130 quartet and the infamous *Grosse Fuge*, which was originally the final movement of the Op. 130 quartet but, after negative response, was dropped by Beethoven, who then composed a new finale. The second Widmann work, Quartet No. 10, "Cavatina," is centered around the Op. 130's penultimate movement. "It is quite a wonderfully deep and heartfelt piece, much larger than Beethoven's 'cavatina' movement," Copes explains. "But the nature of the musical expression respects the original."

Alberga's work, Copes acknowledges, expands the quartet canon. "Recently,

Roger Tapping,
Astrid Schween,
Ronald Copes,
and Areta Zhulla

there's been a lot of thought about what wonderful composers we've missed simply because we're not familiar with them—especially works of underrepresented populations," he says. "Through that process, we uncovered Alberga's second quartet, a very interesting, spunky, and energetic work."

Similarly, although JSQ members are mentors to Juilliard's quartet in residence—currently the Ulysses Quartet—Copes admits that it's not strictly a one-way street. "Rather than guide them to explore particular works, our influence is diving into different works and sharing our experiences in what to look for while playing them," he says. "And our students very frequently introduce us to composers that we were previously unfamiliar with." ●

Kevin Filipski is Juilliard's program editor

PHOTO: CLAUDIO PAPIETRO



SUMMER TALES

Juilliard students from around the globe report on what they've been up to this summer

Embracing Freedoms



BY RENÉE MURPHY

I took this summer as a wonderful opportunity to apply all that I had experienced and learned at Juilliard thus far. This first year had been special and significant for me, performing for in-person audiences for the first time since the beginning of the pandemic at Lincoln Center's Damrosch Park with the Juilliard harp department as well as presenting my first solo harp recital at Juilliard in Paul Hall before leaving New York for the summer.

With these special memories in my heart, I returned home to Indiana in June to take part in the Illinois Summer Harp Class, a virtual, three-day summer intensive hosted by the University of Illinois at Urbana-Champaign. For this event, I presented an online solo recital and enjoyed interacting in conversations, presentations, master classes, and performances with harpists of wide-ranging backgrounds. One harpist joined from as far away as Norway.

Two weeks later, I participated virtually in the American Harp Society's 24th National Competition. Having been given the option to perform live in Los Angeles or on Zoom, I chose to stay home and perform online. I was nervous, and the program was difficult—it was nearly all piano transcriptions, with technical passages that challenged me immensely. Nevertheless, what worried me most were the things that had nothing to do with playing the harp, like Wi-Fi connection and computer problems. Although there were several technical issues that were out of my control while I played, I tried to focus and give my best performance. It was a memorable and unique experience, and I was incredibly honored to be awarded first prize.

Following the harp competition, I traveled to Brunswick, Maine, to attend the three-week Bowdoin International Music Festival, which had a stringent vaccination and testing policy that enabled students and faculty to operate in a bubble. After this difficult year of physical distancing and isolation, more relaxed rules for rehearsals, coachings, lessons, and gatherings initially felt unnatural; but we all soon fully embraced these newly gained freedoms, particularly when performing chamber music.

Having returned to the Rose Building, I am spending these last days of summer working with an incredible group of student leaders on the orientation team. It has been truly heartwarming to make new friends and to interact with Juilliard students from other divisions, and, of course, to welcome the class of 2025!

Looking back, I am filled with gratitude to have had these experiences of personal growth as an individual and as an artist. The pandemic has challenged me, pushing me down and bringing me up to look higher and to think bigger than I had ever dreamed. It has taught me to be optimistic, determined, and compassionate and to look toward the future with pride and responsibility, but also to look at the here-and-now with a determination to do all I can to make the most of my own abilities. My hopes for my second year at Juilliard will be affected by all I have seen, heard, and experienced this summer. I am filled with anticipation to express steadfastness and passion in the arts, which is so essential for us all, whether we are close or far apart. ●

Renée Murphy is a second-year undergraduate harpist



SUMMER TALES

A New Wind Festival

BY SPENCER RUBIN

I had hoped to return to the Aspen Music Festival this summer, but COVID prevented that. Thankfully, my oboe teacher, Elaine Douvas, sprang into action and created a new woodwind chamber music summer festival. The faculty consisted of world-class professional woodwind musicians who are soloists and principal players from the country's premier orchestras, and my fellow participants were students from the country's top music conservatories as well as professional musicians. The Hidden Valley Music Seminars in beautiful Carmel Valley, California, served as our home for 10 days in July for the inaugural season of the Festival of Winds. I was elated to be invited to participate.

Oboist Spencer Rubin, Anton Rist (BM '13, MM '15, clarinet), Jason Friedman (MM '20, horn), and master's bassoonist Nina Laube at the Festival of Winds

Upon arriving in Carmel, we hit the ground running. The schedule consisted of twice-daily rehearsals (for three hours each) as well as private lessons with the faculty, master classes, and, for the double reed players, lots of time in the reed room. During the rare moments when we weren't rehearsing and playing in classes, we explored the Monterey Bay coastline and the Carmel culinary scene.

Every few days, we played an evening concert in the beautiful Hidden Valley Theatre. The room was packed and since the setting was intimate, I could hear the audience discussing that night's program before each performance. It was clear that the audiences were as excited to hear us play as we were to perform for them. Over the course of four concerts, I played Mozart's Quintet in E-flat Major for piano and winds (K. 452) and Serenade No. 11 in E-flat Major (K. 375) for woodwind octet, selections from von Weber's *Der Freischütz* for woodwind octet and

flute, and Dvořák's Serenade for Wind Instruments, Cello, and Bass in D Minor (Op. 44). The thrill of rehearsing and performing so many pieces in such a short period of time was matched by the fact that in doing so, I sat next to, and learned tremendously from, world-class professionals and other enthusiastic and incredibly talented musicians.

My experience this summer provided me with new insight into many different aspects of musicianship: effective ways to rehearse, audition preparation, new techniques for reed making, and even instrument repair. Not only did I make new friendships (with participants and faculty), the opportunity to come together and perform for a live audience during this time of separation and isolation was extremely fulfilling. I am forever grateful to have had this experience. ●

Spencer Rubin, a Pre-College oboist, is a senior at Syosset High School





SUMMER TALES

A Surprise Seaside Festival

BY LER LER MA

For international students, strict entry and exit rules due to COVID made it impossible to return to our home countries this summer. Knowing this, our Tianjin Juilliard professors surprised us with a trip to Aranya. This seaside town is an arts oasis that's about a two-and-a-half hour drive from Tianjin, and we performed as part of an arts festival. Just like all great summer music festivals, it felt like a retreat that was both meaningful and enjoyable. As Dean Wei He said to us, "No holiday is complete without music-making."

Tall trees gave shade as we walked through the town, where cicadas chirped in the simmering summer heat and colorful posters announcing our concerts were in constant sight. Navigating our way through the Chinese-speaking community, we found that the arts are a big part of this town's culture, from the charming European-style alleyways to the unorthodox performance venues. Unexpectedly, Aranya was much more humid than Tianjin (which is also located near the sea), and our rehearsals and performances sometimes took place in open air, resulting in strings playing on soft bows and pitches always being just a little bit off! Wind players somehow managed to get sand on their instruments too. That didn't affect us, though; the audiences apparently enjoyed our concerts, with many returning to attend multiple performances. One of the audience members was so moved by our performance of "Gabriel's Oboe" that she accidentally knocked over a partition during the performance! Working with our professors in this informal and relaxed setting, all of us felt really inspired.

One of my fondest memories of Aranya is of our community outreach appearance. Although we were given almost no time to prepare, we quickly put together a performance lecture on

music being based on collaboration, presenting pieces like "Yo Te Amo" and "Sai Ma." I helped come up with the idea of using Sai Ma ("race horse" in Chinese) to have the instruments compete against each other and was ecstatic that the audience loved our banter. The kids really enjoyed the performance, especially when we presented our separate instruments; Takao, our bassoonist, made reed instruments out of cafeteria straws; Alla, our flutist, taught tango to the audience and got the grannies and uncles to dance; Steve, our community engagement professor, gave a brilliant jazz bass performance that received cheers!

Of course, no holiday is complete without some outdoor activities. The teachers and students played soccer together, and some locals even joined us for a few games of beach volleyball. My only regret is that we could not stay longer, and I really do hope to return next year! ●

Violinist Ler Ler Ma is in the chamber music graduate program at the Tianjin Juilliard School

Festival participants taking a soccer break





SUMMER TALES

Creating a New Intensive

BY NICOLE LEUNG

During a typical summer, dancers around the world jet off to participate in international workshops, master classes, and programs branded “summer intensives” that last from one to six weeks and offer professional-level training to dancers during their off-season. Summer intensives are a pillar in every dancer’s journey. They are reminiscent of sleepaway camps—inspiring lifelong memories and friendships. Yet they are also places of deep learning and research that help shape who we are as future artists. To say we look forward to summer intensives is an understatement. Especially after most 2020 programs were either cancelled or made virtual, dancers worldwide had high hopes for a return to normal in 2021. Unfortunately, with only a handful of exceptions, yet another beloved summer of study seemed lost to the pandemic.

Amid the sea of “We regret to inform you ...” emails and the collective sense of defeat, I began to dream up other ways to spend my summer. As dancers, we can be terrified by the idea of not having a schedule

because we fear being out of practice. So I asked a few peers if they were interested in choreographing a group piece. No plans were solidified. A few days later, my classmate and friend Morgan Clune approached me and said, “I heard you’re trying to make something happen in the city this summer. I was thinking the same thing. Do you want to organize with me?” Terrified of going three months without class, I happily agreed. Together we brainstormed, conducted student surveys, met with administrative staff, and wrote countless emails. What resulted was the first-ever Juilliard Dance Student-Led Summer Intensive.

It took place over the last two weeks in August, and all the participants were current or incoming Juilliard dance students. Each day consisted of three student-taught movement classes and concluded with rehearsals for new works by four randomly selected choreographers. Participants were given the option to teach a class of their choice, so the schedule featured everything from traditional Pilates, yoga, and ballet techniques to solo and contact improvisation, contemporary, hip-hop, ballroom, and vogue. Surprisingly, this was the

only experience many of us had had learning directly, and exclusively, from our peers. Although we are surrounded by incredibly talented people at Juilliard, we have barely scratched the surface of the potential knowledge we can all share with one another.

The summer intensive concluded with a live, in-studio showing of four new works by rising fourth-years Aaron Choate and Scott Autry and rising third-years Connor Freeman and Larissa Leung. Aaron (they/them) began the process, “not knowing what the hell to do” yet ended up choreographing a piece that “felt closer to me than any other piece I’ve made for stage.” Called *One Hundred People in a Line*, it began to take its final form halfway through the rehearsal process, when Aaron realized, to their embarrassment, they had been trying to repeatedly recreate a favorite moment by their favorite choreographer. “I prize uniqueness and individuality,” they said, “so I actually committed to trying to recreate it. I cut some of the music and played it over and over and had the dancers swim in this environment that was, in my head, someone else’s. But in the end, it turned out to be very much me. Because as soon as you try

Aaron Choate
rehearsing at the
Summer Dance
Intensive



PHOTO: ERIN BAIANO

to be someone else, you can't, and you're incredibly yourself."

This meaningful change of artistic direction would not have happened without the generous rehearsal time given to each choreographer: a whopping two and a half hours every day. During the school year, studio space fills up quickly. For Aaron, longer rehearsals meant being less distracted by the clock and scheduling constraints—and more focused on their work. "I had much less anxiety trying to get the piece finished and was just existing in this ocean of creativity and curiosity. Whereas normally, you have an hour and a half, once or twice a week, for three weeks—you're in and out and screaming the whole time!" Aaron said.

Time is such a precious resource in any artistic process, which is one reason Morgan and I were curious to see how the four new works would differ from the Dance Division workshops during the school year, when time is more of a luxury. And we found that, at the final showing, all four pieces were remarkably developed and polished, considering the two-week turnaround.

What began as a practical solution to a communal need for summer classes eventually became the first of what we hope will remain a longstanding tradition in the Juilliard Dance community. Every day there was an air of excitement, joy, and discovery. Although one purpose of the intensive was to bring back the magic of proximity and touch after an unprecedented year of social distancing, we encourage future students to continue this program regardless of circumstances. As Morgan and I discovered, the Student-Led Summer Intensive allowed us to pool our collective knowledge, creativity, and talent to learn, create, and grow as a community. Though it wasn't the summer we imagined, it was by far the most impactful summer program I've ever been a part of. ●

Nicole Leung is a fourth-year dancer



SUMMER TALES

Flexibility and Freedom

Fourth-year MAP saxophonist Law Watford answered questions about his summer, which included his first summer camp experience, at French Woods, the performing arts camp in the Catskills. Law, who lives in Brooklyn, is now a freshman at LaGuardia High School of Music & Art and Performing Arts.

Did anything surprise you about French Woods?

One thing was how fast-paced the music program was. We had six or seven rehearsals before our first concert in front of the whole camp. At first I thought it couldn't be done, but everything turned out great.

Another thing that surprised me was the amount of freedom I had when choosing what I wanted to do. I could choose from three minors every day and could also choose from another major, leaving me with a lot of time to experience things around the camp.

Lastly, French Woods' performances really shocked me. So many of the performances I saw were extremely interesting. The plays were great, and dances choreographed well. It was overall a great experience.

Were there any takeaways you'd like to share?

Musically, Mr. Paul Corn worked with me to rebuild my embouchure to produce a better sound. He helped me remove tension and taught me better breathing habits, which all help me produce a fuller sound. Other than



Law (second from left) and friends at French Woods

that, the camp reinforced the lessons I've received from many programs including MAP.

One nonmusical takeaway was realizing how much I really do appreciate forming deeper bonds. I had to make connections with the people in my cabin, and it made my experience so much better. Another takeaway I learned is to be mentally flexible. The French Woods environment is so different from what I'm used to at home, so to get used to the schedule and changes based on weather conditions, I had to be prepared and accept any switches or changes that were announced. Lastly, I realized the value of being willing to try new things. French Woods has so many activities to choose from, some of which I would never have participated in on my own.

What did you do this summer besides camp?

I visited family in Atlanta for a month and later on visited family in Virginia. The thing that was most fun for me this summer was spending time with my cabin and friends at French Woods. We all had common hobbies or interests that led to great games and long conversations bringing us all together. ●



SUMMER TALES

Star-Gazing and Musical Discovery



BY DEVIN MOORE

This summer has been one of rejuvenation, reflection, and revitalization.

After graduating in mid-June, I had only a week before the first day of Kneisel Hall Chamber Music Festival, a seven-week festival in Blue Hill, Maine, where students and faculty delve deep into the process of what it means to be a chamber musician. Hours of rehearsal, intense coachings, marathon concerts, and plenty of opportunities for growth—it's a musician's paradise! Despite the quick turnaround, I was excited at the prospect of not only immersing myself in the art of chamber music but also taking the time to explore aspects of mental and emotional health, build

lifelong relationships, and discover more about who Devin is outside of being a musician.

In the realm of music, however, I had the privilege of working with some amazing fellows and faculty on works by Brahms, Schumann, Bartók, and (my personal favorite) Jeffrey Mumford, one of the composers on the roster for my organization, Opus Illuminate. (*cue shameless plug—opusilluminate.com) We are preparing for the release of our six-part documentary featuring seven composers (Mumford is one) that will premiere this fall. Having built an administrative relationship with him over the year, it was an honor to work on Mumford's music and share it with the festival. Also, due to consistent testing and a controlled on-campus community, we were able to rehearse and perform unmasked for the duration of the festival. That alone is something I feel fortunate about.

Outside of the practice cabins and rehearsal spaces, this summer was filled with meditation, laughter, stargazing, impromptu drives, late-night

conversations, ping pong matches, and so much happiness. Getting the opportunity to connect with a community of people through music after a time where many of us had to exist in isolation is something I will never take for granted again.

Becoming reacquainted with the bustle of NYC as I prepare to start on my master's, I am reminded of what I learned this summer—about chamber music, community, and myself. ●

Devin Moore (BM '21, viola) is a first-year master's student

Master's students and 2021 grads Devin Moore with Hava Polinsky (right) and Lydia Grimes with Suni Norman (an NEC student) on a weekend trip to Bar Harbor from Kneisel Hall



PHOTOS: HAVA POLINSKY AND HANNAH RUBIN



SUMMER TALES

Artist as Teacher as Citizen

BY ARIANNA GAYLE STUCKI

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts.
As You Like It

In July, my classmate Aaron Gonner and I were able to act in front of an in-person (fully vaccinated) audience, without masks, for the first time since the beginning of the pandemic, and it was wondrous. The ensemble of our production of *As You Like It* was made up of Houston-based students, aged 14–19; and for most, it was the first Shakespeare play they had ever been in.

Philip Lehl (Group 19), a co-founder of 4th Wall Theatre Company, planned the inaugural intensive Summer Shakes for 2020 to give young actors from all backgrounds the chance for mentorship not only from him but also from two Juilliard students. His plans, like all of ours, were put on hold due to the global pandemic. But this summer, as the world's stages opened again, Aaron and I were invited to come and play the lead roles in *As You Like It* and also teach the 12 students using the training we had received at Juilliard. We led workshops in Shakespeare's verse, in Lecoq's character masks, and in using imagination to find the truth of a character's experience. Aaron and I had never taught before, but after one particularly intense mask session, one of our students, Alejandro, said to his ensemble, "I just found parts of my voice, and myself, that I've never used before." As a first-time teacher, I could relate more than I could say. It was exhausting but exhilarating.

While many theaters around the world are understandably focused on gaining back the money lost from more than a year of shuttered doors, the generosity of several donors and Phil's vision meant that 4th Wall reopened its stage with our performances—ours was the first in-person show the general public could see. Every student received a full scholarship, and Aaron and I were paid as actors and teaching artists. The play itself received the resources of a full production—including costume, lighting and

sound design, professional stage management, and photography teams.

Phil's priority for the resources and costs he took on was creating the best circumstances for the students in the room so that all students—from any and every background of wealth, race, previous education, and ability—could participate equally with as much enthusiasm and sense of belonging as anyone else. He valued each of us, which fostered a true sense of worth in the students as we worked and trained together. Whether these students wanted to attend Juilliard someday and become actors or were just seeing if they liked Shakespeare at all for the summer, they were as valued as artists as Aaron and I. For an hour or so each day, we were their teachers and mentors. Then, for five hours, we were their collaborators—acting in the same play they were, with the same goals, taking the same notes from Phil. We were all enough. And, because of that, the production we created in the five weeks we had together soared beyond any of our expectations.

As the world returns to stages, we have the opportunity to make them a space where, no matter what part you're playing in your life and which player you are, you belong, you are valued, you are enough. As a first-time teacher, I learned teaching this lesson to a young artist matters more than any technique you could be taught. And I'll continue to foster what I learned this summer on many more stages before my exit. ●

Arianna Gayle Stucki is a fourth-year drama master's student

Aaron Gonner and
Arianna Stucki



Community News

FACULTY

Mary Birnbaum (vocal arts) directed *Das Rheingold* at Virginia Opera in September, featuring tenor Josh Blue (MM '18, voice) and bass-baritone Aubrey Allicock (Artist Diploma '14, opera studies).

Tony Brackett (Pre-College) the clarinetist/president of the Valley Winds, organized the ensemble's first International Composition Competition, at which 386 compositions written for wind ensemble were submitted by composers from 50 countries.

Amy Burton (voice) will be performing with her husband, composer/pianist John Musto, in the opening night gala concert of the Cincinnati Song Initiative, on October 2.

Terese Capucilli (dance) and Myles Hunter (BFA '19, dance), Noah Wang (BFA '20, dance), and Jack Murphy (BFA '21, dance) performed in this year's *Table of Silence 9/11 Project*. Featuring live and virtual elements, the work was streamed from the Josie Robertson Plaza in Lincoln Center on September 11.

In June, Cori Ellison (vocal arts) served as dramaturg for *Arkhipov*, a new opera workshoping at Seattle Opera. In July, she collaborated with baritone Thomas Hampson on creating a vocal chamber music program, *LA 1943: Exiles in Paradise* for the Verbier Festival. In August, she taught at the Ravinia Steans Music Institute Program for Singers and created supertitles, program notes, and lectures for Berkshire Opera Festival's production of *Falstaff*.

Early Blue Evening, a new album by Andy Farber (jazz) was released in August.

Fredara Mareva Hadley (liberal arts) interviewed Denyce Graves (voice) for WomenSongForum.org about soprano Mary Cardwell Dawson, who founded the National Negro Opera Company; Graves starred in a new musical about Dawson that premiered at Glimmerglass this summer. Hadley also recently wrote an article about the Aretha Franklin film *Respect* that appeared in the *Washington Post*. It was titled "'Respect' spotlights the Black female artists who helped Aretha Franklin soar"; Audra McDonald (BM '93, voice) plays Franklin's mother in the film.

In July, Paul Jacobs (organ) was named the American Guild of Organists International Performer of the Year.

Lewis Kaplan (violin and Pre-College) discussed character and interpretation of J.S. Bach's three solo violin sonatas in the July *Strad*. In August, he directed the sixth Bach Virtuosi Festival in Portland, Maine, where he gave a lecture/performance on the six solo sonatas and partitas. Festival performing artists included Pre-College faculty member Emi Ferguson (BM '09, MM '12, flute; MM '11, historical performance), Ariadne Daskalakis ('89, violin), violist Sebastian Gottschick (MM '89, orchestral conducting), and cellist Beiliang Zhu (MM '11, historical performance).

In June, Sam Nester (MAP) was the U.S. National Parks artist in residence for Hawaii Volcanoes National Park, converting seismic data from the U.S. Geological

Survey into musical parameters for the creation of a new data sonification score.

Ulysses Owens Jr. (jazz) released his first big band album, *Soul Conversations* (Outside In), and the book he co-authored with Arlen Gargagliano, *The Musician's Career Guide: Turning Your Talent Into Sustained Success* (Skyhorse Publishing), was published in June.

Jorge Parodi (Pre-College) was a guest coach at the Merola program this summer. This summer he also performed recitals at the Savannah (Ga.) Voice Festival, ran the Tokyo International Vocal Arts Academy summer workshop online, and conducted Donizetti's *The Elixir of Love* at Opera in Williamsburg (Virginia), starring tenor Jordan Costa (Pre-College '14, voice), soprano Christine Price (Pre-College '10; MM '16, voice), and bass-baritone Leo Radosavljevic (BM '11, MM '13, voice).

Orli Shaham (piano and Pre-College) is beginning her 14th season as curator, host, and pianist for Pacific Symphony's Café Ludwig chamber music series at the Samueli Theater in Costa Mesa, California. Concerts are in the afternoon on Sundays October 24, February 20, and May 8. Shaham performed Beethoven's Piano Concerto No. 2 with the Vancouver Symphony Orchestra in April and with the Detroit Symphony Orchestra in May.

Faye-Ellen Silverman's (Extension) woodwind quintet is scheduled to be performed in November by the Sylvan Quintet as part of a Composers Concordance concert. Last November, her work *Intertwining Clarinets* was premiered by the Licorice Clarinet

Quartet as part of a Composers Concordance concert at Kostabi World.

Bobbi Jene Smith (dance) was interviewed in the May *Dance Magazine* about understanding a dancer's mind-body connection through her early experience working with **Ohad Naharin** ('77, dance) at BatSheva Dance Company. Also in May, Smith and **Shamel Pitts** (BFA '07) had dance works commissioned by Carolina Performing Arts digitally premiered.

Stephen Wadsworth (vocal arts) directed *Boris Godunov*, which opened in September at the Metropolitan Opera; René Pape stars.

Gary Thor Wedow (vocal arts) leads Utah Opera's production of Rossini's *Il barbiere di Siviglia*, which opens on October 9. He spent the summer with Des Moines Metro Opera and conducted Rameau's *Platée*, which included bass **Alex Rosen** (Artist Diploma '18, opera studies) and soprano **Elizabeth Sutphen** (BM '12, MM '14, voice) in leading roles.

Carol Wincenc (flute) performed as part of BridgeMusik's Restart Rockland Arts Festival concert in Tappan, New York, in May. The program also featured the world premiere of a new BridgeMusik commission by **Beata Moon** (BM '90, piano).

STAFF

Maureen Coyle, digital media producer, received an Emmy nomination for an NYC-ARTS segment she produced about subway musician and electric cellist Iain Forrest, aka Eyeglasses, as part of the episode Music Under New York.

Health Services staff members **Carol Holyoke**, physical therapist, and **Katy Keller**, clinical director of physical therapy, presented at the Performing Arts Medicine Association International Symposium in New York in June. Their workshop outlined

shoulder biomechanics, identified scapular motor control deficits common in instrumentalists, and provided original retraining techniques and exercises to restore healthy motion of the scapula in relation to upper quarter function.

Alice Jones, assistant dean, community engagement and career services, taught flute and chamber music as a faculty member at the senior session of Luzerne Music Camp, where the faculty woodwind quintet premiered her woodwind quintet, *Forking Paths*.

David Lindsay-Abaire, co-director of the Lila Acheson Wallace American Playwrights Program, and Jeanine Tesori will present their new musical, *Kimberly Akimbo*, directed by Jessica Stone and choreographed by Danny Mefford, at Atlantic Theater Company November 5-December 26. Lindsay-Abaire wrote the book and lyrics for the musical, which is based on his critically acclaimed play of the same name.

Keith Michael's (dance) *Alice-in-Wonderland Folies: A Ballet Vaudeville* celebrated the 20th anniversary of its premiere for New York Theatre Ballet in June.

Annie Wu, program coordinator in the office of the president, is a flutist on the roster of Astral Artists and participated in a month of virtual coachings and discussions on connections between visual art and music and recorded a mini concert celebrating communal art with K-12 students through a partnership among Astral Artists, Play on Philly, and Mural Arts Philadelphia.

STUDENTS

Third-year organist **Cecily DeMarco** won first prize in the American Guild of Organists Regional Competition for Young Organists and is scheduled to perform for the organization's national convention in Seattle in 2022.

First-year master's cellist **Sterling Elliott** (BM '21, cello) performed music by Beethoven, Brahms, and Smetana at Music@Menlo chamber music festival in July and August. In August he soloed with the Los Angeles Philharmonic under Bramwell Tovey in Mozart's *Rococo Variations*.

In July, Artist Diploma candidate **Randall Goosby** (Pre-College '14; BM '18, MM '20, violin) won a Sphinx Medal of Excellence; it is the highest honor bestowed by the Sphinx Organization, recognizing extraordinary classical Black and Latinx musicians. In August he soloed with the Los Angeles Philharmonic under Gustavo Dudamel in Viola Concerto No 9 in G. Op. 8, of Joseph Bologne, Chevalier de Saint-Georges.

Artist Diploma candidates **Megan Moore**, mezzo-soprano, and **William Socolof**, bass-baritone, both won second prize at the Naumburg Foundation International Vocal Competition in May. Mezzo-soprano **Erin Wagner** (MM '21, voice) won first prize. The singers collaborated with second-year master's pianist **Francesco Barfoed**; doctoral candidate **Gracie Francis** (MM '21, collaborative piano); and **Shawn Chang** (MM '21, collaborative piano), respectively.

Second-year harpist **Renée Murphy** gave a solo recital as part of University of Illinois at Urbana-Champaign's Illinois Summer Harp Class, which was held online. Murphy also received first prize in the harp division and bronze prize in age group E of the Bellagrande International Music Competition 2021. ●

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



JULLIARD NOW

Students Named Fendi Vanguard Winners



BY SUSAN JACKSON

As the 2020-21 academic year drew to a close, four Juilliard students received an invitation to a Zoom meeting where they would get good news. The news, it turned out, was that they were to be the inaugural recipients of the Fendi Vanguard Awards, for students “poised to be innovators in their chosen discipline and across the performing arts.”

The awards are part of a partnership that launched this past winter, when jazz students took part in a video—part of Fendi’s Anima Mundi series—that featured them playing a score the company commissioned from master’s student Aaron Matson. At the time, the fashion house also made a significant contribution to Juilliard’s scholarship fund. The awards provide each of the four winners with a cash award; media, performance, and mentorship access; and the opportunity to work with Fendi stylists

The 2021 FENDI Vanguard award recipients: Morgan Scott, Cyrie Topete, Adam Phan, and William Leathers

to be dressed for major professional and academic engagements.

After taking part in a summer photo shoot in which each student was offered the opportunity to wear Fendi clothes and choose their own

PHOTOS: ERIN BALANO

looks from its catalog, the Vanguard Award winners—rising fourth-years **Cyrie Topete** (dance), **Morgan Scott** (drama), and **William Leathers** (trumpet), and incoming harp master's student **Adam Phan** (BM '20)—chatted about the award with *Journal* editor Susan Jackson.

Tell us about hearing you'd received the award.

Cyrie: I was honestly speechless, but it was also exciting. I think this opportunity is going to be life-changing.

Adam: I was like, wait, Fendi?

William: There was a lot of joy hearing about it.

Morgan: I was in my apartment chilling when I found out, and I was shocked because it came out of nowhere. I was having a hard week—it was so close to that end-of-year slump—but hearing the news was such an energy boost.

You all were selected because you're thought of as being in the vanguard—

Cyrie: With the amount of talented

people who are in this building and so deserving and so passionate about what we do—that the four of us could represent this is such an honor.

Adam: I've been trying to crack the code for why I was picked. To be someone who strives for the future and pushes boundaries—I had no idea I could do that with harp and combine it with fashion. Trying to put your own voice in [your future], with the help of Fendi, is going to be very exciting.

Morgan: When you're in a training program, especially Juilliard, you're just trying to do your work and you don't always think much about life outside school. This award has cracked something open in terms of thinking about my art post-Juilliard.

Cyrie: It's easy to be so focused-in—we're very passionate about what we do, but approaching our senior year, it can be scary. Will we be ready for real life? This opportunity really expands what collaboration means and what our lives as artists can be; it doesn't have to be a prescribed path. This is going to be a huge help and support for senior year.

Where do you see the award taking you moving forward?

Morgan: This award opens things up. We talk about the artist as citizen all the time. What can I do so that the art is bigger than myself, and how do I want to get my voice across?

Adam: I feel like fashion is like that too. How can it relate a voice to the clothing and the styling? I would have never thought that music and fashion go with each other, but they're both aiming for something more than the art and the creativity themselves—it's also how they relate to everything around us. It's so important to focus on that with everything this year has thrown at everyone. To be able to have this opportunity this year where we couldn't do [as much] arts-wise because of the pandemic—I'm excited to see how we can use both lanes.

What does the concept of being in the vanguard mean to you?

William: Everyone who was chosen for this is in one way or another destined for greatness, [but] I think it's also about striving for excellence rather than perfection. When you start





to realize yourself as an artist, you're going for excellence.

How does the award help with that?

William: A lot of what the award has done and what we've done today [in coming up with ideas for the photo shoot] has been allowing us to be ourselves so we can be excellent.

Adam: During the fitting process, they told us to choose the outfit that makes you feel absolutely fabulous. I'd never really thought about how one clothing item can make you feel like the next best thing. It's exciting to have that opportunity and to have another level of help through this award. I'm also excited to get to meet with the branding [team at Fendi]—to get to talk to people who are also striving for excellence in a completely different field than ours and hear about their opportunities and experiences.

Cyrie: I loved how the fitting process was about how you feel versus how

you look. As artists, we get caught up with aesthetic. To have this atmosphere that's curated around what feels best so we can achieve excellence—it's so refreshing.

Adam: It's everything.

Morgan: Thinking about people who I admire and would consider "vanguard"—it's exactly what we're talking about. They're just themselves and they express it, and through that they're excellent. This experience has liberated me to find my true self and express that as well.

[The students talked Fendi, both what it represents as a brand and how what they chose for the shoot pushed their boundaries. At one point, Morgan posed with a collected works of Shakespeare and an August Wilson script.]

Morgan: In years past, I would never have expected Juilliard to partner with a fashion brand, but I feel like

the school is moving in this amazing direction where we are pushing boundaries. It's more accepted and encouraged to ask, "What are the classics? Whose tradition is this?" It was really intentional that I was holding Shakespeare and also August Wilson while wearing a Fendi dress.

Adam: I remember looking at the look book and thinking, I can't wear any of that. But now, I. Am. Ready. I feel like this has given us all permission to change it up a little bit, and with the help of an amazing fashion brand.

William: I agree. I would wear this to my senior recital.

Cyrie: Hearing how [Fendi has an ethos of] staying true to who you are—I think it's our job to spread that into our communities. If we can create some ease and compassion and support for one another in terms of celebrating our individuality, that's a great way to collaborate. ●



FROM OUR READERS

Mme. Longy Revisited



The summer 2021 *Journal* featured a photo of a 1977 gathering celebrating faculty member Renée Longy's 80th birthday and the caption included an alphabetical list of guests, but one that didn't specify who was whom. Joseph Polisi wrote in about it.

I was very pleased to see the photo honoring Mme. Longy in 1977 that included my father. I thought you would be interested in the identification of the individuals in the photo. Here it goes:

Seated, from left: Michael Czajkowski (MS '66, composition; faculty 1966–2010), James Conlon (BM '72, orchestral conducting; faculty 1972–82), Harold Gomberg (faculty

1947–77), Renée Longy (faculty 1963–79), James Chambers (faculty 1946–89), Harry Berv (faculty 1973–92), Rebecca Scott (MS '70, choral conducting; faculty 1969–present).

Standing, from left: Bruce Adolphe (Pre-College '71; BM '75, MM '76, composition; faculty 1974–94), Andrew Thomas (MM '70, DMA '73, composition; faculty 1972–present), Richard Fabre (BS '60, MS '61, piano; faculty 1961–99), Albert Fuller (faculty 1964–2007), Jacob Druckman (BS '54, MS '56, composition; faculty 1956–72), William Polisi (faculty 1951–82). ●

Joseph Polisi, President Emeritus and Chief China Officer



ALUMNI NEWS

Life After Juilliard



JAMES ANTHONY TYLER
(Playwrights '17)

It has been so surprising and rewarding that in the midst of this awful pandemic, I have been able to collaborate on new theatrical works with some amazing artists and organizations that realize the vital role of the arts. In fall 2020, University Musical Society (based at the University of Michigan) produced a filming of my play *Some Old Black Man* starring Wendell Pierce (Group 14) and Charlie Robinson. We had to follow strict COVID protocols, but we ultimately had a successful shoot. In January, it debuted online and was viewed by people in all 50 states, three U.S. territories, and 32 countries. Now there are plans for it to have wider distribution! I also completed work on two audio plays: *All We Need Is Us* for Off-Broadway's Keen Company (available on all podcast platforms) and *hop thA A* for Audible.

Currently, I'm in the writers' room for a new Apple drama series that will star a Juilliard acting alum, I'm teaching three writing classes this fall, and I recently returned from my first trip to Dakar, Senegal. I have definitely had times of struggle as an artist, so at this time I can't help but be appreciative and grateful.



GABRIELLE SALVATTO
(BFA '11, dance)

2021 marks a decade since my graduation from Juilliard. Since then, I've danced and toured internationally with the Dance Theatre of Harlem and Ballet West, and I was a guest artist with the Opera Ballet Vlaanderen in Antwerp, Belgium. I was a dancer on the Starz mini-series *Flesh and Bone* and had the great privilege of being a performer for Cirque du Soleil's annual charity performance, *One Night for One Drop*. I've also been able to work on some amazing artistic projects with Juilliard colleagues. I co-starred in a feature-length dance film, *Canon*, created by Jehbreal Jackson (BFA '11, dance), and I've done freelance blog writing for alum Armando Braswell (BFA '06, dance) on his forum *Interview en L'air*. I have also greatly enjoyed being a freelance teacher, working for AGMA (the American Guild of Musical Artists) as a union delegate and on the board of governors, and freelance writing including for *Dance Magazine*. I've been so fortunate that during the dismal year of 2020, I married the love of my life and, against all odds, moved to Europe to continue on our dance journey together. Moving across the world during a global pandemic is not something we will ever take for granted. We are thrilled to be joining the Saarländisches Staatstheater as solo artists in August.

In my spare time I attempt to be an internet activist and have recently joined Dancers Amplified. Our goal is to create an international network of artists and dance organizations working together to dismantle the default of exclusion prevalent in dance institutions around the world. I'm so grateful to Juilliard for the vast and powerful network of incredible artists and artist activists and for empowering me to use my voice to inspire change.

PHOTO: GREGORY COSTANZO (TYLER); RACHEL NEVILLE (SALVATTO)



KEVIN KWAN LOUCKS
(MM '06, piano)

Like so many Juilliard graduates, I have remained flexible and open-minded in my approach to career development. Managing those expectations early on was critical and allowed me to fulfill goals and aspirations that I wouldn't have believed possible when I was a student.

As a performing artist, I have collaborated with many wonderful musicians—people like Glenn Dicterow, Robert deMaïne, Karen Dreyfus, Eugene Drucker, and Kyung Sun Lee. I have been featured in venues including Carnegie Hall, the Kennedy Center, Prösels Castle, Seoul Arts Center, and Walt Disney Concert Hall—and performed hundreds of recitals with my ensemble, Trio Céleste, which I formed with violinist Iryna Krechkovsky and cellist Ross Gasworth. We also co-founded Chamber Music | OC, which the *Los Angeles Times* praised for “keeping classical music going” during the pandemic.” In addition to my artistic training, I earned an executive MBA and occupied leadership positions at the Philharmonic Society of Orange County and Music Academy of the West. In September, I became CEO of Chamber Music America in New York City, and I look forward to living an active, bicoastal lifestyle in two of the most vibrant music scenes in the world.

My time at Juilliard was highlighted by the interactions I had with my friend and mentor Julian Martin. In addition to the invaluable lessons that challenged and pushed me as a musician, his guidance, support, and belief in me helped sustain my focus through all of the ups and downs. I would not be where I am without him, and my life is better because of it—I owe all of this to Juilliard and will be forever grateful.



HULDA JÓNSDÓTTIR
(BM '13, MM '15, violin)

I spent the summer after my graduation practicing, making audition tapes, and taking any gig I could to save money—and then I relocated to Germany. It was quite a contrast to the previous six years of intense studying at Juilliard. While having all the time in the world for exploration and self-reflection was exactly what I needed, it wasn't the easiest fall, so when I won an audition for an academy position (these 50-percent contracts to help young people find their footing in the professional orchestral world are common in Germany) with Staatsoper Hamburg, I was enormously relieved to have a sense of purpose again.

My time in Hamburg brought a lot of positive experiences into my life including work at the opera, a season with the wonderful Ensemble Resonanz, and the formation of my string quintet, Wooden Elephant. Our focus is on arranging albums by nonclassical artists, and our repertoire consists of works by Björk, Radiohead (our arrangement of *Kid A* came out this summer), and Beyoncé, with an Aphex Twin album in the pipeline.

In 2018, I became the co-principal second violin for the Royal Danish Orchestra (Det Kongelige Kapel). Life in Copenhagen is wonderful—I bike daily and use the Danish I learned in school growing up in Iceland. The mix of orchestral work, projects with my quintet, and other chamber and solo endeavors makes for a varied and fulfilling life I could only have dreamed of when I got off the airplane in Berlin six years ago. I don't think any school but Juilliard would have equipped me with the right tools and mindset to carve my path on a new continent, and I run into other Juilliard graduates in the most unexpected places on this side of the Atlantic.



CHARLES SY
(Artist Diploma '19, opera studies)

After graduating, I immediately moved to Germany as a member of the Opernstudio at Staatsoper Stuttgart, a dream come true, though I left almost immediately to sing with the Calgary Philharmonic and make my soloist debut with the Toronto Symphony Orchestra (my hometown orchestra!).

I had just opened a production of *Boris Godunov* at Staatsoper Stuttgart and was preparing to sing the title tenor role in Rameau's *Hippolyte et Aricie* at the Nationaltheater Mannheim when everything shut down in 2020. Alone in a new country where I could barely speak the language, I started taking an online figure drawing class, studying German online, and learning how to use a sewing machine with the goal of creating my own performance outfits.

Fortunately, the opera houses in Germany were fairly quick to adapt to an online model, and I began recording a Christmas album with my Opernstudio colleagues, recorded a video production of *Artus* (a German adaptation of Purcell's *King Arthur*) and a livestreamed *Die Verzauberte Welt* (a German adaptation of Ravel's *L'enfant et les sortilèges*). This summer, *Hippolyte et Aricie* returned in Mannheim and I began rehearsals for Mozart's *La Finta Giardiniera* for my house debut this fall at Badisches Staatstheater Karlsruhe. It was funny to be working on these two operas simultaneously since I'd performed in both during my first year at Juilliard!

After a year of chaos and uncertainty, I am tentatively hopeful for a smoother performing season. I am joining the Ensemble at Staatsoper Stuttgart and have exciting performance opportunities in Karlsruhe, Paris, Aix-en-Provence, Antwerp, and Vancouver.



AARON SEVERINI
(BM '15, MM '17, composition)

It has been four years since I graduated from Juilliard, where I studied music composition, and I have been lucky to work on many meaningful projects, including most recently writing music for a documentary about the Baryshnikov Arts Center in New York and music for a new theatrical production about opera singer Sissieretta Jones, who made history as she took to the main stage at Carnegie Hall (a project spearheaded by the late Jessye Norman). Before Juilliard, I was a dancer with New York City Ballet, and along with composing, I have been focusing on music education for dancers. As an NYU Center for Ballet and the Arts Fellow in 2019, I made that my research topic, and I am honored to be the incoming music teacher at the School of American Ballet (SAB) this fall.

When I was a student at SAB in my teens, Jeffrey Middleton, a talented pianist and gifted educator, was the music teacher, and he inspired me to follow my interest in music composition even as I entered the world of professional dance. Since graduating from Juilliard, I have reflected on things like this that impacted my life. Moving forward, I am excited to be rejoining SAB as an educator and sharing my passion for music and dance. Here's to paying it forward. ●



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



ALUMNI NEWS

Class Notes

Dance

2020s

After performing in Molissa Fenley's solo work *State of Darkness* for a virtual audience last fall, **Jared Brown** (BFA '20) returned to the Joyce to perform it again for a limited live audience in June.

Dylan Croy (BFA '20) is dancing with Vitacca Ballet, a creation-based repertoire company in Houston; **Robbie Moore** (BFA '14) is a company choreographer this season.

Sarah Pippin (BFA '20), a dancer with Ballet BC, was interviewed in *Dance Magazine* about building relationships at dance competitions.

Noah Wang (BFA '20) co-created a new dance work, *All That We Hold*, for which he interviewed his aunts and uncle about their lives as Asian Americans. It was presented live in San Francisco in May and June by the Asian Pacific Islander Cultural Center as part of its annual festival. He also created a new film, *Breath Is an Engine*, which was presented at ODC's summer film festival.

2010s

In May, Orlando Ballet hosted its Dance Accelerator 2, a choreographic competition that featured the work of

Ethan Colangelo (BFA '19), **Maddie Hanson** (BFA '19), **Caitlin Javech** (BFA '17), competition winner **Natrea Blake** (BFA '01), and **Daphne Fernberger** (BFA '14). **Alicia Graf Mack**, dean and director of the division, **Abdur Rahim Jackson** (BFA '00), and **Jessica Lang** (BFA '97) were among the judges.

Bodysonnet, the artist collective founded by **Moscelyne ParkeHarrison**, **Sean Lammer**, and **Mio Ishikawa** (all BFA '19), participated in a three-week community-integrated residency called New Movement at Mt. Sequoyah in the Ozark Mountains in Arkansas in May, and it performed a series of installations in Great Barrington, Massachusetts, in June. Also in June, **Isaiah Thompson** (BM '19, MM '20, jazz studies) and **Felix Moseholm** (BM '21, jazz studies), performed with collective members at the High Line.

Can Wang (BFA '19), **Sean Howe** (BFA '17), and **Jesse Obremski's** (BFA '16) company, Obremski/Works, each presented choreography at the Virtual Dumbo Dance Festival in June.

Madison Hicks' (BFA '18) organization, Moving Forward Dallas, has a new semester-length virtual program, called Focus, for individual students, colleges, and studios seeking additional training from industry professionals without having to travel the country or pay substantial master class fees. **Peter Chu** (BFA '02), **Jermaine Spivey** (BFA '02), and **Greg Lau** (BFA '13) are to be guest artists.

Mason Manning (BFA '18) presented his piece *The Architect* with Ballet of Difference, with which he has been dancing since 2019, as part of its BODY TALE program at Kolumba Art Museum in Cologne, Germany.

Alysia Johnson (BFA '18) stars in *Ended When*, a reimagined dance film version of a solo from choreographer Robyn Mineko Williams' 2016 creation *Cloudline* for Hubbard Street Dance Chicago.

Riley O'Flynn (BFA '17) performed in One on One, a performance series by GöteborgsOperans Danskompani with one dancer and one performer, filmed on the Göteborg Opera Small Stage earlier this year. He has been a dancer with GöteborgsOperans Danskompani since 2017.

L.A. Dance Project's **Daisy Jacobson** (BFA '17) wrote an article for *Dance Teacher Magazine* called "What My Teacher Taught Me" about learning from faculty member **Risa Steinberg** (BFA '71) at Juilliard.

Malik Williams (BFA '17) joined Mark Morris Dance Group as an apprentice in 2020 and has been promoted to a company member starting this season. **Brandon Courney** (BFA '09), **Aaron Loux** (BFA '09), and **Laurel Lynch** (BFA '03) are also company members.

Justin Rapaport (BFA '16) and **Ethan Colangelo** (BFA '19) were each top 10 finalists in the Copenhagen International Choreography Competition. Rapaport's *Passing By* won the Danish Dance Theatre Award. Colangelo's *Recurrence* received audience choice and production awards. Both pieces were originally part of Take Form, a choreographic initiative performed by Ballet BC emerging artists. Colangelo, who is dancing for **Loni Landon** (BFA '05), also choreographed works for Arts Umbrella and MOVENYC, an organization founded and directed by **Nigel Campbell** (BFA '08) and **Chanel DaSilva** (BFA '08).

Corey Snide (BFA '15) appears in the Netflix miniseries *Halston*.

Anthony Tiedeman (BFA '15) has joined the new company Dance Aspen, created by former Aspen Santa Fe dancers. He had spent five seasons with Aspen Santa Fe, which closed in 2020.

Breanna O'Mara (BFA '11) performed in Dimitris Papaioannou's *Transverse Orientation*, which premiered at the Lyon Dance Biennale in June.

2000s

Anila Mazhari (BFA '09) choreographed *The Future Is Like Whisper Yelling*, which was performed last winter in Germany with the Of Curious Nature ensemble and filmed for a double bill, *Like Fiction*, in April.

In April, Charlotte Bydwell (BFA '09) taught a series of movement-based workshops focused on unpacking Shakespeare's poetry and discovering a more physical approach to text analysis and character development.

Spenser Theberge (BFA '09) and Jermaine Spivey (BFA '02) joined the Juilliard Dance Online Experience 2021, a one-week online summer dance intensive for high-school-aged dancers, as guest choreographers.

Springboard Forward, a series of discussions on creativity, equity, diversity, inclusion, and mentorship sponsored by Springboard Danse Montréal, took place in June. Guest speakers included Nigel Campbell (BFA '08), Peter Chu (BFA '02), Elisa Clark (BFA '01), Chanel DaSilva (BFA '08), Andrea Miller (BFA '04), Alanna Morris-Van Tassel (BFA '07), Shamel Pitts (BFA '07), faculty member Bobbi Jene Smith ('06), and Jermaine Spivey (BFA '02).

Shamel Pitts (BFA '07) is working on a series of performance artworks called Red with his artist collective Tribe; he received support from the Andrew W. Mellon Foundation to continue development through a bubble residency in Catskill, New York, this summer. The series includes his duet with Tushrik Fredericks called *Touch of RED*, which takes place in a boxing ring.

Belinda McGuire (BFA '06) directed and performed in *Order in the Eye of the Beholder*, a filmed dance work presented virtually in April.

Andrea Miller's (BFA '04) *You Are Here*, a public sculpture, sound, and live performance installation, premiered as part of Lincoln Center's Restart Stages in July. Her company

created a summer intensive called Site: Site-Specific Processes and Gallim Repertoire that included faculty member Wendy Perron, Bret Easterling (BFA '10), Navarra Novy-Williams (BFA '06), and first-year Nouhoum Koita. Miller is also premiering a new choreographic work for New York City Ballet's fall gala.

This spring, Rodney Hamilton (BFA '03), a teaching artist with Ballet Hispánico, led two interactive movement workshops that focused on the cultural context and techniques of traditional, social, and/or contemporary dance forms that are derived from the multicultural Latinx experiences. The workshops were held in partnership with Dorot, a New York City-based nonprofit that creates social connections for older adults.

Peter Chu (BFA '02), in partnership with Hubbard Street Dance Chicago and Final Bow for Yellowface, used his choreographic voice to create a reimagined Chinese Tea variation from *The Nutcracker*, in a series called Unboxed, which reimagines the future of a tradition. It premiered in May in honor of Asian American Pacific Islander heritage month.

Jermaine Spivey (BFA '02) received an outstanding male modern performance award from the Dance Section of the Critics' Circle for a U.K. National Dance Awards for his work with Kidd Pivot in *Revisor*. Jessica Lang (BFA '97) was also nominated for U.K. National Dance Award, for best digital choreography, for Pacific Northwest Ballet's *Ghost Variations*.

Darrell Grand Moultrie's (BFA '00) work *Indestructible Light* was performed as part of American Ballet Theatre's ABT Across America summer tour.

1990s

Lillian Barbeito (BFA '98), former co-artistic director of Bodytraffic, founded Haven Global Sanctuary for Dance, the Carmel (California) Dance Festival,

and Ballare Carmel. In October, Haven will partner with Bodysonnet, an artist collective founded by alums (see 2010s) for a workshop called Dance Future Forward to help high school juniors and seniors apply to college dance programs.

Axelrod Contemporary Ballet Company presented a program called *Three's a Crowd* at Bell Works in Holmdel, New Jersey, this summer. Gabriel Chajnik (BFA '98) is the company's co-founder and director. The program featured works by Chajnik, F Héctor Zaraspe (faculty 1972–2004), Martha Graham (faculty 1951–77), and Paul Taylor ('53, dance).

1980s

Duane Cyrus (BFA '88) is a guest curator for a special exhibition which opens at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina, in November. Called Black@Intersection, it will feature Black and African diasporic artists from North Carolina and beyond and draw on his extensive experience in the performing arts while incorporating other artistic disciplines including photography, film, and sculpture.

Mark DeGarmo's (BFA '82) Mark DeGarmo Dance has been awarded a National Endowment for the Arts grant to support its Partnerships in Literacy Through Dance and Creativity program.

1960s

Lar Lubovitch's ('64) company presented a compilation of highlights from the broadcast premieres of three acclaimed Lubovitch works, including the duet from *Concerto Six Twenty-Two*, performed by the Lubovitch company; *Othello*, performed by San Francisco Ballet; and *The Planets*, created for a mixed ensemble of ice skaters and nonskating dancers from the U.S. and Canada. This virtual performance was streamed in May.

Drama

2020s

Mallori Johnson (Group 50) was featured in a staged reading of *Patience* by Johnny G. Lloyd at Second Stage Theater, and she has been cast in an upcoming FX series from writer and executive producer **Branden Jacobs-Jenkins** (Playwrights '14).

In June and July, **Bianca Norwood** (Group 50) and **Kahyun Kim** (Group 41) performed in *Seven Deadly Sins*, a limited engagement project with Tectonic Theater Project and Madison Wells Live that featured world premiere short works. Norwood was featured in *Pride* by MJ Kaufman and Kim in *Wrath* by Ming Peiffer.

Jay Will (Group 50) completed filming of the fourth season of Amazon Prime's *The Marvelous Mrs. Maisel*.

Tom Blyth (Group 49) played Glen Byam Shaw in *Benediction*, a film written and directed by Terence Davies that premiered at the Toronto International Film Festival.

Mary Cavett (Group 49) performed in *ENDURE: Run Woman Show*, an outdoor immersive theater piece in Central Park about a woman's first marathon and why she ended up running it.

Maya Hawke (Group 49) starred in *Mainstream* with Andrew Garfield, which was directed by Gia Coppola and released in May.

2010s

Donja R. Love (Playwrights '19) won the Philadelphia Theatre Company's Terrence McNally Award for *What Will Happen to All That Beauty?* His play *soft*, directed by Whitney White, will premiere in May as part of MCC Theater's 2021–22 season.

Regina De Vera (Group 48) performed and translated excerpts of Gavin Trinidad's *Sa Aming Puso/In Our Hearts* in Global Forms Theater Festival produced by New York Theatre Salon and Rattlestick Playwrights Theater. Trinidad, an alumna of Juilliard's apprentice program, also directed the performance.

Jayme Lawson (Group 48) is to play Young Michelle Obama in the Showtime series *First Ladies*, created by Aaron Cooley, featuring **Viola Davis** (Group 22) as Michelle Obama. Lawson will appear as Bella Reál in the Matt Reeves film *The Batman*, which is scheduled for release in 2022.

Madhuri Shekar (Playwrights '18) was a staff writer for the HBO series *The Nevers*, which premiered in April and was created by Joss Whedon.

Fala Chen (Group 47) plays Jiang Li in the Marvel film *Shang-Chi and the Legend of the Ten Rings*, directed by Destin Daniel Cretin.

Calvin Leon Smith (Group 47) appears as Jasper in the Amazon Prime series *The Underground Railroad*, which premiered in May. Barry Jenkins created and directed the series, which is based on Colson Whitehead's novel.

Danielle Brooks (Group 40) stars as Mahalia Jackson and **Joaquina Kalukango** (Group 40) plays Mildred in *Robin Roberts Presents: Mahalia*, released in April. The film was directed by Kenny Leon and written by Bettina Gilois and Todd Kreidler.

Corey Hawkins (Group 40) costars as Benny in *In the Heights*, written by Quiara Alegría Hudes and Lin-Manuel Miranda. The film, which was directed by Jon M. Chu, was released in June.

Sofia Alvarez (Playwrights '11) is to write and direct a feature film adaptation of Sarah Dessen's young adult novel *Along for the Ride* for Netflix.

2000s

Katori Hall (Playwrights '09) was awarded the 2021 Pulitzer Prize for Drama for *The Hot Wing King*.

Samuel D. Hunter (Playwrights '09) and **Joshua Harmon** (Playwrights '14) received 2021 Edgerton Foundation New Play Awards, which give plays in development extended rehearsal periods for the entire creative team. The awards will affect Signature Theatre's production of Hunter's *A Case for the Existence of God* and Manhattan Theatre Club's production of Harmon's *Prayer for the French Republic*.

Adam Driver (Group 38) stars in *Annette*, directed by Leos Carax. The film, written by Ron Mael and Russell Mael, premiered at the Cannes Film Festival in July and was released in August in the U.S.



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Valerie Kim played *Moto perpetuo* by David Serkin Ludwig, dean and director of music, at convocation (see p. 1)

Michael Arden (Group 34) directed *Outside Around Town: Alien/Nation*, written and devised by Jen Silverman (Playwrights '15), Eric Berryman, and the Company of the Forest of Arden, which includes Samantha Soule (Group 31). The immersive theatrical experience was performed at the Williamstown Theatre Festival this summer. Fourth-year actor opa, credited as Oluwatobiloba Adeyemo, performed with the company.

Benjamin Walker (Group 32) costars with Liam Neeson in *The Ice Road*, released in June. The film was directed and written by Jonathan Hensleigh.

Jessica Chastain (Group 32), who was a jury member at the Cannes Film Festival, stars in *The Eyes of*

Tammy Faye, which was written by Abe Sylvia and directed by Michael Showalter. She and Oscar Isaac (Group 34) star in the HBO limited series *Scenes From a Marriage* directed by Hagai Levi.

In June, Craig Baldwin (Group 31) directed Samuel Beckett's *Happy Days* at the Old Fitz Theatre in Sydney, Australia; it was produced by Red Line Productions.

Michael Goldstrom (Group 30) appeared on season two of the Bloomberg TV/Amazon Prime Video show *2 Minute Drill* and won the episode pitching his startup GetMotivatedBuddies. During beta testing for the site, Bryan Cogman (Group 30) provided notes for the winner of a 14-day motivational challenge for screenwriters.

1990s

In February, Anne Bates (Group 27) played Alibi in Technodramatists' livestreamed performance of *Alibi*, a reality-bending livestream theater experience, from the Gene Frankel

Theatre in New York City. It was directed by Brian Rardin and created by Lorne Svarc.

In July, Orlando Pabotoy (Group 27) directed *Trust Me. Trust Me Not.* with Valetango Company at Gloucester (Massachusetts) Stage. He also plays various roles in the audio presentation of Ellen McLaughlin's *Pericles* with Keith David (Group 8) in *Play on Shakespeare* and *Next Chapter* podcasts.

Jake Weber (Group 19) and Medina Senghore (Group 46) star with Angelina Jolie in the action thriller *Those Who Wish Me Dead*, directed by Taylor Sheridan, which was released in May.

1980s

John Benjamin Hickey (Group 18) plays Colin in season four of HBO's *In Treatment*. The most recent season also featured the writing of Joshua Allen (Playwrights '11). Hickey is also slated to direct Neil Simon's *Plaza Suite* on Broadway at the Hudson Theatre. It begins previews on February 25.

Ving Rhames (Group 12) will be seen as Luther Stickell in the upcoming action spy film *Mission: Impossible 7*, which is scheduled for release in 2022. Christopher McQuarrie directs.

1970s

Kelsey Grammer (Group 6) stars in *The God Committee*, directed and written for the screen by Austin Stark. Patricia Mauceri (Group 2) also appears in the film, which was based on the play by Mark St. Germain and released in July.

Harriet Harris (Group 6) recently played Lady Bracknell in the Berkshire Theatre Group's production of Oscar Wilde's *The Importance of Being Earnest* in June and July. The production was directed by David Auburn (Playwrights '00)

and also starred **David Adkins** (Group 18) as Rev. Canon Chasuble and **Rebecca Brooksher** (Group 34) as Gwendolyn Fairfax.

Christine Baranski (Group 3) returns as Diane Lockhart for season five of *The Good Fight*, which premiered in June on Paramount+. **Mandy Patinkin** (Group 5) joins the series as Hal Wackner.

John Michalski (Group 2) and **Jasminn Johnson** (Group 46) appeared as Lear and Goneril respectively in NY Classical's *King Lear*—a version with Nahum Tate's 1681 "happy ending." The production was directed by Stephen Burdman and performed at locations in Manhattan and Brooklyn from June to August.

In June, it was announced that **Patti LuPone** (Group 1) will receive a star on the Hollywood Walk of Fame in 2022. And she's to return to the stage November 15, when the latest Broadway revival of *Company* resumes performances at the Bernard B. Jacobs Theatre.

Music

2020s

In August, trumpeter and composer **Joshua Lawrence** (MM '21, jazz studies) became the new director of jazz studies at Interlochen Center for the Arts.

In April, **Angela Wee** (Pre-College '15; BM '19, MM '21, violin) and master's violinist **Hana Mundiya** (Pre-College '15), co-founders of Sana, which offers support to Asian female survivors of gender-based violence, played a livestreamed benefit concert that included music by J.S. Bach, Melissa Dunphy, Jean-Marie Leclair, and Prokofiev. You can stream it on YouTube.

Daniel Ficarri (BM '18, MM '20, organ) has been named associate organist at the Cathedral of St. John the Divine.

In February, Verità, a historically informed chamber ensemble co-founded by **Taya König-Tarasevich** (MM '20, historical performance), the group's artistic director, released its first concert, Vivaldi vs. Bach, on YouTube.

Matthew Liu (Pre-College '14; BM '18, MM '20, composition) music-directed and conducted an original Chinese musical called *Song of the Silk Road* at the Shaanxi Grand Opera House in July.

Isaiah Thompson (BM '19, MM '20, jazz studies) and **Felix Moseholm** (BM '21, jazz studies) joined the dance alums who formed Bodysonnet (see Dance 2010s) to present an innovative performance combining dance, fashion, and music at High Line Nine in June.

2010s

Angie Zhang (Pre-College '13; BM '17, MM '19, piano) played Juilliard Creative Associate **Caroline Shaw's** *Gustave Le Gray* at the Sarasota Music Festival in June.

Khari Joyner (BM '13, MM '14, DMA '19, cello) has been appointed assistant professor of cello at Baldwin Wallace University.

Alaina Rea (BM '18, viola) participated in *A Celebration of the Power of Women in Art*, a short film representing a collaboration between the Mint Museum and Charlotte Symphony Orchestra, with which she is assistant principal violist. They performed music by Arvo Pärt and Juilliard Creative Associate **Caroline Shaw**.

Robert Fleitz (Pre-College '11; BM '15, MM '17, piano), as a recently named recipient of the 2021 Pro Musicis International Award, will play a debut recital at Carnegie's Weill Hall in October and receive support for Lakeland, Florida's Swan City Piano Festival, which he co-artistic directs.

In June, **Brian Wendel** (BM '17, trombone) released his debut album,

This Is Home; it features works by J.S. Bach, Enrique Crespó, Prokofiev, and Scriabin, and includes performances by **Carter Johnson** (MM '21, piano).

Saad Haddad's (MM '16, composition) String Quartet No. 2 was premiered by the Callisto Quartet in July at Caramoor, which commissioned the work.

Ray Nagem (MM '11, DMA '16, organ) has been named minister of music at New York City's Brick Presbyterian Church.

Left and Right, a new collaborative work featuring **Molly Joyce** (BM '14, composition) and other artists, was premiered in April as a part of the National Sawdust Digital Discovery Festival.

In March, **Marcus R. Pyle** (MM '14, viola) was awarded a newly created endowed professorship at Davidson College: the Franco Professor of the Humanities. He's also an assistant professor of music and artistic director of the Sloan concert series.

In April, violinist **Jeremy Rhizor** (MM '14, historical performance) performed a recital of works by Vivaldi, Rebel, and Porpora for the Academy of Sacred Drama with gambist **Arnie Tanimoto** (MM '15, historical performance) and theorist and doctoral candidate **Adam Cockerham** (MM '17, historical performance).

In May, *The Journey Home*, an album of a live concert baritone **John Brancy** (BM '11, Graduate Diploma '13, voice) and **Peter Dugan** (BM '11, MM '14, piano) gave at the Kennedy Center in 2018, was released by Vocal Arts DC in collaboration with Avie Records. Inspired by the centennial of the armistice that ended World War I, the concert featured works by Schubert, Vaughan Williams, and composers and poets who died in the war.

Sookkyung Cho's (BM '06, DMA '13, piano) debut album, *Schubert's 1817 Sonatas* (Centaur), was released in April. Cho is an associate professor of

piano at Grand Valley State University in Michigan.

In April, baritone **Jonathon Comfort** (Pre-College '13, voice) and **Bronwyn Schuman** (MM '20, collaborative piano) performed a concert for the Scarsdale Woman's Club featuring works by Peter Lieberman, Ruth Crawford Seeger, and others.

Reinaldo Moya (MM '08, DMA '13, composition) is one of three composers chosen for the Chicago Philharmonic's inaugural composer in residence program; his three-year residency began in September.

Bass-baritone **Saïd Henry Pressley** (MM '13, voice) premiered *The Greying Rainbow*, a film-based project, with Houston's Transitory Sound and Movement Collective in July.

In July, the Attacca Quartet—**Amy Schroeder** (BM '06, MM '08, violin; Artist Diploma '13, resident quartet), **Domenic Salerni** (Pre-College '05, violin), **Nathan Schram** (Academy '12, viola), and **Andrew Yee** (BM '06, MM '08, cello; Artist Diploma '13, resident quartet)—released *Real Life* (Sony Classical), featuring arrangements of electronic dance music and collaborations with Michael League from Snarky Puppy, Flying Lotus, and TOKiMONTSA.

In June, **Jude Ziliak** (Graduate Diploma '13, historical performance) and **Elliot Figg** (MM '13, historical performance) performed a livestreamed concert of violin sonatas by Tartini and von Westhoff for the Midtown Concerts series.

Opportunity Music Project, an organization founded by **Jessica Garand** (MM '12, viola) to provide equal access for New York City children to learn instruments, has received grants from the Department of Cultural Affairs of the City of New York, the Morgan Stanley Foundation, and others.

Gity Razaz (BM '10, MM '12, composition) was commissioned by the BBC to write a piece for the Last

Night of the Proms. Called *Mother*, it premiered on September 11. Razaz will join the music department of Grinnell College for a composer residency in November.

In May, **Zee Zee** (Zhang Zuo) (MM '12, piano) performed Brahms' Piano Concerto No. 1 with the Hong Kong Philharmonic Orchestra conducted by Christoph Koncz at the Hong Kong Cultural Centre Concert Hall.

In May, trumpeter **Mike Cottone** (MM '10, jazz studies) and bassist **Ben Williams** (MM '09, jazz studies) performed at Los Angeles jazz club and cocktail bar Sam First.

In April, **Kristin Lee** (Pre-College '04; BM '08, MM '10, violin) and **Jeremy Jordan** (BM '11, MM '13, piano) performed a virtual concert called *Americana* for Adelphi University. In May, **Emely Phelps** (BM '08, MM

'10, piano), **Dawn Wohn** (Pre-College '02; BM '06, violin), and soprano Debra Rentz performed a livestreamed program of works by **Eric Whitacre** (MM '97, composition), Manuel de Falla, and Gwyneth Walker at Stuart's Opera House in Nelsonville, Ohio.

Sean Riley (BM '08, MM '10, violin) is a featured soloist on *Eden: Music From the Netflix Original Anime Series* (Milan Records), which was released in May, playing his own 3D-printed six-string violin.

The Juilliard Now: Cello, Harps, and Trumpets concert in Damrosch Park in May



PHOTO: ERIN BAIANO

2000s

Michal Korman (MM '07, Artist Diploma '09, cello) and **Tibi Cziger** (Graduate Diploma '06, Artist Diploma '08, clarinet) played music by Dutilleux, Copland, Bernstein, and Shostakovich as part of an online concert with the Israeli Chamber Project in April.

Mattias Schulstad (Graduate Diploma '08, guitar) recorded Britten's setting of John Dowland's song "Come, Heavy Sleep" for a Met Museum video commemorating luthier Ignacio Fleta (1897–1977), who built the guitar on which Schulstad played. In April, Schulstad played a streamed performance of Rodrigo's *Concierto de Aranjuez* with Dalasinfoniettan under its chief conductor, Roberto González-Monjas.

Mezzo-soprano **Solange Merdinian** (Pre-College '02; BM '07, voice) is scheduled to sing a recital at Carnegie Hall's Weill Hall on December 15, presented by Pro Musicis. In July, she became manager at Steinway and Sons in Miami.

Arnaud Sussmann (BM '05, MM '07, violin) performed a concert called A Violin Tribute to the Holocaust, hosted in June by the Holocaust Memorial Center in Farmington Hills, Michigan. It featured pieces by Erwin Schulhoff, Robert Dauber, Pavel Haas, **Samuel Adler** (faculty 1996–2014), and Mieczysław Weinberg.

In June, **Mike Block** (MM '06, cello) released *Where the Soul Never Dies* (Bright Shiny Things) with tabla player and vocalist Sandeep Das.

In April, **Elinor Frey** (MM '05, cello) performed J.S. Bach's complete cello suites during two concerts presented by Les Idées heureuses at the Salle Bourgie in West Montreal, Quebec.

Lio Kuokman (MM '05, piano), who's the resident conductor of the Hong Kong Philharmonic Orchestra, led two programs in July to conclude the 2020-21 season at Hong Kong Cultural Centre Concert Hall.

Nunzio Sisto (Pre-College '04, bassoon) innovates and provides a new approach to music education with his Palm Strings Youth Training Orchestra.

In April, trombonist and composer **Ryan Keberle** (Artist Diploma '03, jazz studies) premiered two of his new pieces virtually as a part of the Jazz Gallery's Lockdown Sessions.

Jiheia Hong-Park (BM '01, MM '03, piano) led virtual master classes at Loyola University New Orleans and the Wharton Institute for the Performing Arts in April. In May, she presented a paper called *The Necessity of Cultural Representation in Music Classrooms: Practical Strategies and Their Implementation* at the UNESCO-UNITWIN International Arts Education Symposium.

Jessie Montgomery (BM '03, violin) was appointed Mead composer in residence at the Chicago Symphony Orchestra and began the three-year post in July.

Sandy Johnson (BM '02, bassoon), a member of the United States Air Force Band in Washington, D.C., was promoted to master sergeant and has completed 500 hours of yoga teacher training at Flow Yoga Center DC.

In June, **Karen Gomyo** (Pre-College '00; '01, violin) released *A Piazzolla Trilogy* (BIS Records), recorded during the pandemic.

In May, **Anna Polonsky** (MM '01, piano) and **Anthony McGill**, the artistic director of MAP, performed a virtual concert for Bard College Conservatory of Music's Condo Concerts series.

Paola Prestini (BM '98, MM '00, composition) and her husband, cellist **Jeffrey Zeigler** ('01, resident quartet), released *Houses of Zodiac: Poems for Cello* in September on National Sawdust Tracks; a vinyl record release will follow.

Chia-Jung Tsay (Pre-College '00, piano) was named one of the world's 40 best business professors under 40 by *Poets&Quants*. She teaches at

University College London's School of Management.

1990s

Jens Georg Bachmann (Advanced Certificate '99, orchestral conducting) has been appointed music director and chief conductor of the Ore Mountains Theater and Orchestra (Erzgebirgisches Theater und Orchester) in southeast Germany; he started in September. He will lead the theater's opera and orchestra full-season symphony series, including orchestra touring.

N'Kenge (Saron Simpson-Hoffman) (Advanced Certificate '99, voice) was named *ImageMakers & Influencers Magazine's* March 2021 spotlight celebrity.

In June, **Francisco Salazar** (BM '95, MM '97, violin) played a livestreamed concert featuring new music composed by Ofer Ben-Amots, John Bilotta, Allan Crossman, **Max Lifchitz** (BM '70, MM '71, composition), David Osbon, and William Toutant.

In April, **Speranza Scappucci** (Certificate '95, piano; MM '97, accompanying) was named a Chevalier de l'Ordre des Arts et des Lettres of France.

Michael Kim (MM '91, DMA '96, piano) is the new dean of Western University's Don Wright Faculty of Music.

In May, **Aleksandra Vojčić** (BM '94, MM '96, piano) and flutist Melissa Grey performed a livestreamed recital featuring music by Shulamit Ran and Carmen Marulanda.

Eddy Malave (BM '93, MM '95, viola) gave virtual Alexander Technique presentations for Clarinet Day at Montclair State University in April. He gave another virtual Alexander Technique presentation for music students at the Art University of Tehran, Iran, in May.

Hyung Joon Won's (Pre-College '94; '95, violin) and Markus Buehler's *Protein Antibody in E Minor* was performed in April by the Lindenbaum Festival Orchestra.

Audra McDonald (BM '93, voice), Patti LuPone (Pre-College '67; Group 1), and Seth Numrich (Group 36) were featured as part of Lincoln Center Theater's free virtual gala, which streamed in May. McDonald plays Aretha Franklin's mother in *Respect*, which opened this summer.

Keith Calmes (MM '92, guitar) gave the premiere performance of Leo Brouwer's solo guitar piece *To the man in the mirror*, which Brouwer dedicated to Calmes.

In July, Elisabeth Kotzakidou Pace (MM '92, voice) delivered a video lecture at the Academy of Sacred Drama titled *The Original Sin: Castrati Singers in the European Sacred Music Tradition* and a conference paper at the 19th Biennial International Conference on Baroque Music organized by the Royal Birmingham Conservatoire titled *Where Did All the Altos Go? Voice-Type Symbolism and the Representation of the Female Principle in J.S. Bach's Church Cantatas, Masses, and Passions*. The latter she also presented earlier this year at the Fifth Annual International Conference—Historical Performance: Theory, Practice, and Interdisciplinarity, organized by the Historical Performance Institute of Indiana University.

Szuhwa Wu (Pre-College '92, violin) is scheduled to present the second year of her Festival POTE (Playing on the Edge) in Besançon, France, November 5–7.

Anne Akiko Meyers (Pre-College '87; Certificate '90, violin) was the soloist in Vaughan Williams' *The Lark Ascending* with the Pacific Symphony, recorded in March and streamed on YouTube in May and June. She premiered *Fandango* by Arturo Marquez at the Hollywood Bowl in August with Gustavo Dudamel and the Los Angeles Philharmonic. She also premiered new cadenzas by

composition faculty member John Corigliano for the Beethoven Violin Concerto on opening night at the Brevard Music Festival, conducted by Keith Lockhart, in July.

1980s

Gili Melamed-Lev (BM '89, piano) will participate in a family concert including works by Mendelssohn, Piazzolla, Arvo Pärt, Bach, Beethoven, and others.

In May, Anatole Wieck (DMA '87, viola) led the Downeast Chamber Ensemble at Hammond Hall in Winter Harbor in orchestral works spanning four centuries.

Lawrence Dillon's (MM '83, DMA '85, composition) String Quartet No. 7 ("Consensus") was given its Asian premiere by the Cong Quartet at Tai Kwun performing arts center in Hong Kong in April.

In April, soprano Renée Fleming ('86, voice/opera) and Christian McBride ('90, double bass) performed as part of the Shed's An Audience With ... concert series.

Bruce Stark's (MM '84, composition) *Sketches of Japan* had its world premiere at the International Trombone Festival in Columbus, Georgia, in July and was also performed at the Pokorny Low Brass Seminar at Northern Illinois University. Stark's *The Vigor of Hope*, commissioned by the Portland (Oregon) Youth Philharmonic, was given its streaming world premiere in April. Scored for an 11-piece brass ensemble and percussion, the music celebrates the vitality and resilience of people during the challenges of the pandemic.

Andrew Appel (DMA '83, harpsichord) and the Four Nations Ensemble are scheduled to present their Hudson River Harvest Concerts on October 16 and November 13.

In collaboration with WQXR, Donna Weng Friedman (MM '83, piano)

created and produced *Heritage & Harmony*, a virtual concert video series in celebration of Asian Pacific Heritage Month that launched in 2020. She also released *Heritage & Harmony: Silver Linings* on Spotify and Amazon Music in May, also in celebration of Asian Pacific Heritage Month. It features music by Beata Moon (BM '90, piano), Florence Price, Chinariy Ung, and Margaret Bonds (who studied in Juilliard's Extension Division).

Janice L. Minor (Pre-College '82, clarinet), who has been appointed clinical associate professor of clarinet at the University of Illinois, Urbana-Champaign for this academic year, also enjoys an active career as a recitalist, chamber musician, orchestral player, clinician, and music educator.

Lisa Hansen (BM '81, flute) performed in June as soloist with New York Scandia Symphony in Gunnar de Frumerie's *Pastoral Suite* as part of its Scandinavian Summer Music series. She also gave a recital with Max Lifchitz (BM '70, MM '71, composition) that was livestreamed from the National Opera Center (available on its YouTube channel). In July, she and Tanya Witek (MM '95, DMA '00, flute) were featured in a livestream, Music From the Soul Concert, as the Flute Ladies duo.

Allison Brewster Franzetti (Pre-College '69; MM '80, piano) gave lecture-recitals in June and July on the influence of blues and jazz on classical music generally and Rachmaninoff specifically. Also in July, she taught master classes for the Piracicaba International Piano Festival. In July and August, Franzetti worked with the newly established Valissima Institute, designed for teenage girls to study conducting. Her album *Mother Earth: Works for Viola & Piano* with violist Brett Deubner was released by Navona Records in June and features compositions by Judith Pauley Marcovich (MM '78, clarinet), Amanda Harberg (BM '95, MM '97, composition), and Ola Gjeilo (MM '06, composition). Franzetti's *Heard Again*

for the First Time, with saxophonist Paul Cohen, was released by Ravello Records in September.

Constantine Orbelian (BM '79, MM '80, piano) was named music director and principal conductor of the New York City Opera. He led his first production with the company, Verdi's *Rigoletto*, in August at the Phoenicia International Festival of the Voice in Kingston, New York.

1970s

In February, San Francisco Symphony began streaming **Shinji Eshima's** (MM '79, double bass) *Bariolage*, performed by **Amos Yang** (BM '91, MM '93, cello) and **Charles Chandler** (BM '87, double bass), on SFSymphony+.

In May, **Nancy McFarland Gaub** (MM '79, violin) was the soloist for her own Violin Concerto in D with the Ottumwa (Iowa) Symphony Orchestra.

Ronald Braunstein (BM '78, orchestral conducting) was a featured guest on *Inside Mental Health: A Psych Central Podcast* in May.

Kenneth Frazelle's (BM '78, composition) *Energy in All Directions* was premiered at Skidmore College's Tang Museum in June. In July, Frazelle was the featured composer at the Rebecca Penneys Piano Festival in Tampa.

Peter Kaman (BM '77, MM '78, violin) has invented the VioGlove, a glove for string players designed to help them improve their left-hand technique. The VioGlove was written about in the *Strad*, and the Violin Channel published an interview with Kaman and held a giveaway of the product.

In April, **Judith Markovich's** (MM '78, clarinet) *The Dabbling Duck*, for English horn and cello, received its world premiere as part of the Arkansas Symphony Orchestra's River Rhapsodies Chamber Series. It was performed by **Beth Wheeler** (MM '79, oboe) and cellist Jacob Wunsch.

Jeffrey Middleton (BM '77, piano) and Raguel Gabriel performed Schubert's *Schwanengesang* in June at Merkin Hall.

In July, **Maureen Volk** (MM '77, piano) released *Moods and Miniatures: Music by Clifford Crawley* (Centrediscs/Naxos) with clarinetist Christine Carter, flutist Michelle Cheramy, and pianist Beverly Diamond.

Philip Setzer (BM '73, MM '74, violin), **Jessica Lee** (MM '03, violin), and **Nathaniel Silberschlag** (BM '19, horn) joined the faculty of the Cleveland Institute of Music.

Yo-Yo Ma (Pre-College '71; Professional Studies '72, cello) and faculty member **Emanuel Ax** (Pre-College '66; Diploma '70, Postgraduate Diploma '72) performed a concert in July benefiting Greenagers, a local environmental youth organization based at April Hill Farm in South Egremont, Massachusetts.

In May, pianist **Max Lifchitz** (BM '70, MM '71, composition), performed as part of a livestreamed Cinco de Mayo concert at the National Opera Center featuring his own works as well as some by Carlos Chávez, Manuel Ponce, and others. In June, Lifchitz and **Lisa Hansen** (BM '81, flute) performed as part of another program at the National Opera Center called Mixed Motives.

1960s

Linda Rose (BM '68, violin) was given the 2021 CalASTA Outstanding Studio Teacher Award.

Susan Reim (Diploma '67, cello) has retired after serving for 40 years as the organist at First Presbyterian Church of Caro, Michigan.

Virginia Sindelar's (BM '64, MS '65, flute) Rhode Island Music at the Farm concert series sponsored a Summer Chamber Music Festival in

July featuring doctoral candidate **David Bernat** (MM '20, violin), third-year violinist **Cameron Chase** (Pre-College '18), first-year master's student **Nina Bernat** (BM '21, double bass), and violin faculty member **Joseph Lin** (Pre-College '96).

Garwood Whaley (Diploma '65, percussion) was one of the Percussive Arts Society's 2021 Hall of Fame inductees, it was announced in April.

In May, **Phyllis Lehrer** (MS '63, piano) and violinist Alexei Yavtuhovich performed Beethoven's Violin Sonata No. 7 as part of a livestreamed recital presented by Westminster Conservatory of Music.

Joram Wolanow (Pre-College '62, piano), who majored in physics at Queens College after his time at Juilliard, has continued to explore his piano playing by entertaining senior citizens at rehab centers and senior living facilities and mentoring teenagers in piano playing.

In April, **David Dubal** (Diploma '61, piano) and **Stanley Waldoff** (BS '63, MS '64, piano) were interviewed by Rosângela Sebba as part of a Mississippi State University program called The Piano and Its Perspectives.

1950s

Kyung W. Chung (Pre-College '52, violin and voice) has released her Warner Classics album of the Bach Partitas for solo violin. ●

Class Notes are compiled by Alexandra Tweedley (dance), Morgan Grambo (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.

Faculty Obituaries

Robert Cowart 1938–2021



BY JOSHUA SIMKA

Diction coach and linguist Robert Cowart, a longtime Juilliard faculty member, died on July 17 at Mount Sinai Morningside hospital in Manhattan, a week before his 83rd birthday. He suffered from a heart condition for which he had been briefly hospitalized in February.

Cowart was the director of language studies for the Metropolitan Opera's Lindemann Young Artist Development Program, having worked with its singers since the program's founding, in 1981. He had joined the Juilliard faculty in 1992 and announced his retirement this spring. In an email announcing Cowart's death, Brian Zeger (MM '81, piano), artistic director of Juilliard's Marcus Institute for Vocal Arts, wrote that he "was open and giving to every single student who came before him, whether it was a first-year Juilliard undergraduate, a

singer in the Lindemann program, or a long-time professional." He also noted that Cowart's "curiosity about language, about singing, and about people made each singer feel at home, always in search of another nuance, another way to bring singing and text together."

Cowart taught phonics, an introductory course meant to familiarize new undergraduate singers with the elements of singing diction and the International Phonetic Alphabet. He also maintained a busy coaching schedule. While coaching, he communicated not only his expertise in the various aspects of language as it concerns singers, but also his sheer delight in the subtleties of each language's sounds. In an excerpt of his coaching featured in the 2010 BBC documentary *What Makes a Great Soprano?*, Cowart beams while describing the Italian open "o" vowel as "absolutely magical." In addition to

Italian, Cowart was fluent and coached singers in French, German, Russian, Spanish, and Hebrew.

A version of Cowart's biography that appeared in the September 1992 *Juilliard Journal*, when he joined the faculty, summarized his philosophy: "Cowart does not work in lyric diction alone, because he regards all the elements of language necessary to artistic expression. The parts are inseparable from the whole. To this end, he does not limit himself to the rendering of spoken sounds into lyric diction, but also works extensively on interpretation of the text, and teaches singers to speak and therefore think in the languages as well."

Cowart, who lived for nearly 60 years on West 72nd Street, was fond of cats and at one point had four of them. Born in Philadelphia—he was open about his distaste for the Philadelphia accent's triphthongs—he studied at the University of Pennsylvania and Queens College in addition to extensive private lessons in the United States and abroad. A disciplined autodidact, he taught himself Russian and Hebrew and, according to a reminiscence shared on Facebook, acquired fluency in Norwegian over the course of just four months with an hour of daily study during breakfast. He was also a poet and left among his papers numerous sonnets and other pieces of original poetry.

In addition to Juilliard, Cowart served on the faculties of the Manhattan School of Music, Curtis Institute of Music, and Mannes College of Music. He also served on the summer faculties of the Chautauqua Institution, the Tanglewood Music Center, and the Israel Vocal Arts Institute and taught master classes around the world.

Cowart asked that his ashes be interred next to those of his partner, William Mount, a baritone who died in 1984, near the cottage they owned in Vermont.

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

PHOTO: LAURA POE (GRADUATE DIPLOMA '06, COLLABORATIVE PIANO)

Phil Schaap 1951–2021



Jazz historian, radio host, producer, and teacher Phil Schaap (faculty 2006–21) died September 7 after a four-year battle with cancer. He was 71 and is survived by his partner, Susan Shaffer.

The son of pioneering jazz scholar Walter Schaap and his wife, Marjorie, who was a classically trained pianist and a librarian, Philip Van Noorden Schaap was born April 8, 1951, and grew up in Hollis, Queens. He came by his love of jazz naturally and his parents nurtured it, giving him access to a who's who of the jazz world, and he absorbed their stories and lore. As a freshman at Columbia, he found his way to the radio station, WKCR, and continued to host shows there and elsewhere for 50 years.

As a jazz scholar, Schaap won three Grammys for liner notes—for sets of Charlie Parker (about whom he broadcast daily for years), Billie Holiday, and Miles Davis/Gil Evans;

he also won producing Grammys for the Holiday and Davis/Evans albums as well as for a Louis Armstrong collection. He joined the Juilliard Jazz faculty in 2006 to teach the graduate jazz history class. He also led Jazz at Lincoln Center's Swing University and taught at, among others, Columbia, Princeton, and Manhattan School of Music. "Phil inspired countless Juilliard Jazz students to want to know more about the people, the recordings, and the music," Aaron Flagg (BM '92, MM '93, trumpet), the chair and associate director of Juilliard Jazz, wrote in an email to the community announcing Schaap's death. "He raised the bar for what jazz education should demand of serious students of jazz and give to all lovers of this music."

Earlier this year, when Schaap was named a National Endowment for the Arts Jazz Master, Christian McBride ('90, double bass) hosted a segment of the NPR program *Jazz Night in America* about him. On the program, Wynton Marsalis ('81, trumpet), the director of Juilliard Jazz, talked about his longtime friend and collaborator's "deep and absolute love of jazz" and "what he's willing to do about" that love for the music.

Also on the NPR tribute, a young Schaap protégé spoke. Matthew Rivera had met Schaap while a Columbia undergrad working at the radio station and before long was auditing his Juilliard jazz history class and learning from him generally. Rivera asked Schaap on the show why he spent so much time sharing his knowledge. Schaap replied, "There's nobody more important than the young—you guys are going to be carrying the ball." He added that he now understood something from his childhood, "which is why all these people were so nice to me and nurturing [of] my jazz," saying, "they had put this great stuff in a bag and said, 'Kid, we have this great stuff, would you hold it for us?' And then they split. And now I want to do that to you. 'I've got this great stuff, man. Could you hold this for me for a while, and then I'm out the door.'"

Edward Berkeley 1945–2021



Longtime vocal arts faculty member Ed Berkeley, 76, died suddenly on July 16 in Aspen, a few hours before his latest Aspen Music Festival and School production, *The Magic Flute*, opened. The performance went on and was dedicated to Berkeley, who is survived by his brother, sister-in-law, and nieces and nephews.

A beloved opera and theater director, Berkeley joined Juilliard's vocal arts faculty in 1987 and directed many Juilliard opera productions over the years. "His most recent gift to us was an inventive and witty production of Britten's adaptation of Shakespeare's *A Midsummer Night's Dream*, produced joyfully despite shifting constraints of the pandemic," Brian Zeger (MM '81, piano), artistic director of Juilliard's Marcus Institute for Vocal Arts, wrote in an email to the community. Zeger also noted that Berkeley "mentored generations of young singers at Juilliard and the Aspen Music Festival and School, where he had been the opera program director for 40 seasons."

Born January 18, 1945 and raised in New York City, Berkeley earned his bachelor's degree from Carleton College in 1966. His big break came in 1973, when producer Joseph Papp

came to see a *Midsummer Night's Dream* he was directing for the Shade Company Off Off Broadway. During intermission, Papp invited Berkeley to direct the New York Shakespeare Festival's next production (*The Tempest*, which starred Sam Waterston as Prospero and Carol Kane as Miranda and was produced at the Mitzi Newhouse Theater).

Over the years Berkeley, a founding artistic director of the Willow Cabin Theatre Company, directed its Tony- and Drama Desk-nominated revival of *Wilder, Wilder, Wilder* and also directed at the New York Philharmonic, Houston Grand Opera, Atlanta Symphony, Ravinia, the Library of Congress, Williamstown Theatre Festival, and the Old Globe, among others. In addition to Juilliard and Aspen, he taught at Circle in the Square Theater School, Carleton, Princeton, Williams, and Boston Youth Symphony Orchestra, among others. He was to begin a teaching stint at the Santa Fe Opera later this summer.

"Ed instilled in many Juilliard undergraduates—and young artists around the world—a love of text, an understanding of acting, and uses of the imagination," Zeger said. "His warmth, intelligence, and gentle wit will be deeply missed."

The Berkeley family would like to direct contributions made in Ed's memory to Juilliard's vocal arts department. Please visit giving.juilliard.edu, or call (212) 799-5000, ext. 309, to make a gift.



Readers are invited send their reminiscences of all of these faculty members to journal@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

Camille (Camelia) Verna Aita ('52, voice)
 Lisa Banes (Group 8)
 Charles B. Catin (BS '52, percussion)
 Dolores O. Claman ('47, piano)
 James M. Cohn (BS '49, MS '50, composition)
 Dinos D. Constantinides (Diploma '60, violin)
 Beverly Moon Fenn (Diploma '41, voice)
 Milton Fink (BS '48, bass)
 Herman Gersten (BS '56, bassoon)
 Constance Brooks Grabow (BS '52, piano)
 Ginger D. Karren ('53, voice)
 Marilyn Nudelman Kregal ('59, violin)
 Galina V. Kuraeff ('59, piano)
 Kenneth Bennett Lane ('51, voice)
 Jerome S. Mann (BS '63, MS '64, voice)
 Karen Levinson Mindich (Pre-College '57, harp)
 Ernesto P. Pellegrini (BS '57, MS '61, composition)
 Mark Rasmussen (Group 4)
 Leah Coron Saukkonen (BS '58, piano)
 Marvin H. Topolsky (BS '55, bass)
 Frederick A. Tripodi (BM '71, MM '76, organ)
 Jeanne Christine Maier Capobianco Tuttle (Diploma '48, harp)
 Clarendon E. Van Norman (BS '56, MM '57, horn)
 Andrew C. Violette (BM '75, MM '75, composition)
 Jerome Wigler (Diploma '41, violin)
 Donald York (BM '69, composition)

FACULTY

Edward Berkeley
 Robert Cowart
 Phil Schaap

FRIENDS

Jacques d'Amboise (honorary degree '00)
 Charles R. Hayes
 Neil Scott McNutt
 Alison G. Tennyson
 Alice Barros Wagner



JUILLIARD NOW

It Took a *Village*



Village—a percussion ensemble commission by Juilliard for the Preparatory Division and the Washington Heights and Inwood Music Community Charter School (WHIN)—began as an opportunity to connect and resulted in the creation of a new community of artists of various ages and across disciplines. The young musicians were joined by the composer, Kendall Williams, on steel pan, and Juilliard dancers who created choreography to go with the piece. The resulting performance was recorded and the video and a companion making-of documentary are available to watch at juilliard.edu.

Composer Kendall Williams wrote: "In recreating the sounds of the roots and folkloric music of the ancestors, this modern take on *Village* portrays the coming of a musician [and harnesses the rhythmic interlocking patterns and vibrant polyrhythms over the course of a ceremony." To

address the challenge of working with percussion students of widely differing ages and experience levels, he created a musical metaphorical village by dividing the students into "tribes of timbre; wood, skin, metal, and plastic."

Not long before filming began, dance students Rachel Lockhart and Isaiah Day were brought in to create choreography, which they performed with several of their classmates. The movement was about "bringing the village together, and uplifting people and having some sort of community," Day said. "This is a moment to dance it all out and celebrate what a village can do."

A big part of that celebration was that all the performers were able to—finally!—rehearse and perform together in the late spring. "I think the excitement of performing and of finally being in the same room at

the same time got the musicians so excited that everybody's ability just exponentially increased," said Pre-College faculty member Pablo Rieppi (MM '94, percussion) who originated the collaboration with WHIN. "It turned out to be just a complete joy."

The students clearly agreed. "Seeing everything come together was really exciting," MAP student Gabriel Moretti-Hamilton said. "As percussionists, we have to play as one—we have to feel the same pulse, the same rhythm, the same feeling. Being in person and being able to see the person right next to you and play together—we were able to communicate and connect." ●

Watch the *Village* performance and mini-documentary at juilliard.edu/media-gallery

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