

Juilliard

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JOURNAL

Return to Performance

Students on Getting Back to Performing Publicly, Commencement Preview, Scholarship Support, Alumni News, and More

Juilliard Journal

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Editor in Chief Susan Jackson
Graphic Design Anna Sayer
Boris De Los Santos
Audrey Hawkins
Assistant Editor Joshua Simka
Program Editor Kevin Filipi

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Whether they're taking part in commencement in person or remotely, every new graduate received a Juilliard goodie bag beforehand

Cover:

A Restart Stages open house performance in June, after some mask mandates were lifted in New York

Back Cover:

The Juilliard Jazz Orchestra performing in Damrosch Park in May as part of Lincoln Center's Restart Stages initiative



LETTER FROM THE EDITOR

We're going to press as a challenging, inspiring year roars to a finish. In this issue, we celebrate the return—at last!—of the “enchancing experience” of in-person performing (p. 2). So much has been happening in and around Juilliard this spring. Live performances have returned to Lincoln Center and New York City. Recorded and livestreamed events are up and running. Commencement is around the corner. And health conditions in New York City and the United States continue to improve.

The community has worked incredibly hard over the past year to, first and foremost, ensure that the campus is safe and compliant with all the latest health guidance while also providing students with first-class educational and performance experiences. That's meant everything from reimagining spaces to minimize exposure to stringent testing regimens. And, as we reported in the last issue, livestreaming and video capabilities have been greatly increased to create myriad new performance opportunities.

The increased technological capacity resulted in new learning and enrichment opportunities. To one of the drama students, having a performance filmed and interacting with the camera was “like jazz: There's a set structure but within that, anything can happen” (p. 14). Zoom also made for a rich array of master classes and some events that might not have been possible in an in-person environment, like a Women in the Arts panel (p. 34) with participants from all over the world. While there weren't in-person student activities, some new events took place, like a popular inter-conservatory game night that we'll be reporting on in a future issue. And the extension of the school year meant that for the first time, the students were on campus for part of Pride Month (p. 9), when another popular Zoom game night, this one drag-themed, was hosted by an alum and a student.

While masking and social-distancing regulations will remain in place in public spaces on campus for the summer, the plan is for Juilliard to be fully in-person in the coming academic year, with all students will be required to be fully vaccinated. In addition to returning to a traditional calendar and modes of instruction, plans for the coming academic year include modernizing the residence hall and continuing to enhance livestreaming and video recording capabilities.



A pop-up chamber performance in Alice Tully Hall in May

Of course there is work to be done on many fronts. Coming off of this year and looking ahead to the fall, we recognize the determination to confront challenges that has always been a hallmark of the Juilliard community. In an article about this year's edition of New Dances, faculty member Bobbi-Jene Smith ('06, dance), one of the four choreographers, observed that restrictions “only made our desire to express more precious and determined” (p. 18). We're proud that spirit has been present through this daunting year and know it will be for years to come.

As always, we look forward to your feedback. Please be in touch at journal@juilliard.edu.



RETURN TO PERFORMANCE

Juilliard Helps Reopen NYC

BY SUSAN JACKSON



"I forgot how different playing for real people in real time is."

First-year master's violinist Shaleah Feinstein was describing a May performance of Ligeti's Horn Trio in the lobby of Alice Tully Hall. The performance was a pop-up—due to safety regulations, it wasn't possible to advertise it in advance as crowd numbers were strictly limited. Sound systems were set up so that passersby could hear the performance from the street.

"When the crowd started clapping and cheering in the middle of my first piece, it was so special," Pre-College pianist Harmony Zhu said of performing in another of this spring's pop-up concerts. "It occurred to me that the pop-up event had attracted people who don't usually sit in concert halls. Classical music + cabs rumbling and honking—it was avant-garde for Haydn and Mendelssohn for sure!"

Like just about everything else, performance at Juilliard has been

Dancers and musicians perform *FLARE*, created by third-years Ellexis Hatch (dance) and Horacio Fernández Vázquez (composition) for ChoreoComp

different since last spring. The academic schedule was changed so that performances would fall later in the year, and strict COVID safety

PHOTO: ERIN BAIANO

President
Woetzel at the
opening of
the Juilliard
Restart Stages
performances



regulations led to a lot of reimagining of the way every aspect of life at Juilliard takes place. As reported in the last issue, ongoing plans to ramp up livestreaming were put in high gear, and starting in January, recitals have been streamed. In April, Juilliard launched a streaming initiative offering student performances from the music, dance, drama, and preparatory divisions. And with its mix of livestreamed and on-demand

content, this initiative has expanded student performance opportunities and increased accessibility to the performing arts for audiences around the world. In all, about 275 ensemble performances and recitals will have been streamed by the time the school year ends, in mid-June.

In May, students were finally able to do what they came to Juilliard to do: perform before live audiences. Many

of those performances were part of a Lincoln Center-wide initiative called Restart Stages aimed at helping to reopen New York City. It consisted of a month's worth of events held throughout the campus, using special stages built in Damrosch Park and on Hearst Plaza. Juilliard's participation in Restart Stages culminates in a June 14 event that "celebrates the challenges and achievements of the past year, reflecting through music, dance, and drama on our epic year, reconnecting live, and forging ahead with joy and purpose," said Juilliard's president, Damian Woetzel. "Our students have demonstrated the resilience that is at the heart of our extraordinary city as they have taken to virtual stages. But nothing compares to the vital importance of performing before live audiences," he said of the return to performance.

The Restart Stages events have ranged from open houses featuring drama, jazz, and chamber



"It was the first time in over a year that I could sing for a live audience, and it was emotional for me to see the crowd grow and feel the love and support coming back at me as we performed. I can't wait for this to be the norm again!"

—First-year master's mezzo-soprano Emily Sierra



performances to dancers recreating their ChoreoComp creations and Historical Performance, voice, and Preparatory Division recitals. All these performances were open to the public through a ticket lottery system; some were streamed via Instagram Live, and the full performances are available for replay on IGTV/at Juilliard's Instagram. The "Through the Windows" pop-up concerts in Alice Tully Hall were also

part of Restart Stages and consisted of intimate chamber performances.

"To be honest, I was nervous when my teacher asked if I wanted to perform as it was going to be my first time performing in-person in over a year, but it felt amazing to play again," said Pre-College pianist Katherine Wang of her participation in a Restart Stages recital. "There's a certain bond

Performances that took place inside this spring followed strict masking and distancing guidelines; this is from the third-year actors' *Cymbeline*, directed by Dustin Wells

with the audience that can't quite be expressed through a computer screen. And it was touching to see how, even given current circumstances, the musicians and the audience are still passionate about sharing the joy and beauty of music."

While the last year has been incredibly hard in so many ways, there has been such joy in seeing performers getting back to doing what they do best. As first-year master's pianist Derek Wang (Pre-College '16; BM '20) said, "I loved the idea of turning the corner of Broadway and 65th Street into a place for gathering and listening as we as a city turn the corner toward the promises of this spring and summer."

PHOTOS: T. CHARLES ERICKSON, ERIN BAIANO



"As I dived into playing some of my favorite music, the connection with the audience was magically created and this moment felt so long awaited. We all rejoiced and were united once again in the enchanting experience of live music."

—Fourth-year pianist Siyumeng Wang (Pre-College '17)



"I'm grateful to have had the opportunity to perform for a live audience, which is so rare in these challenging times. As we begin to heal from the effects of the pandemic, music can help us find comfort and consolation. I hope it helps bring us back together after such a long period of isolation and social distancing."

—Pre-College pianist
Adam Jackson

An improvisatory jazz
and dance Restart
Stages performance



PHOTOS: ERIN BALANO

Juilliard415
performing as
part of Restart
Stages when
mask mandates
were starting
to lift



"I'm so happy to have been part of bringing classical music to a broader audience. What an encouraging sign that we'll have bigger audiences post-pandemic!"

—Pre-College pianist
Harmony Zhu



"Playing in this series was bittersweet and touching. We hadn't been sure if anyone would stop to watch such an unusual piece being blasted onto the streets of New York, but we were moved to see people were intrigued and listening."

—First-year master's violinist
Shaleah Feinstein

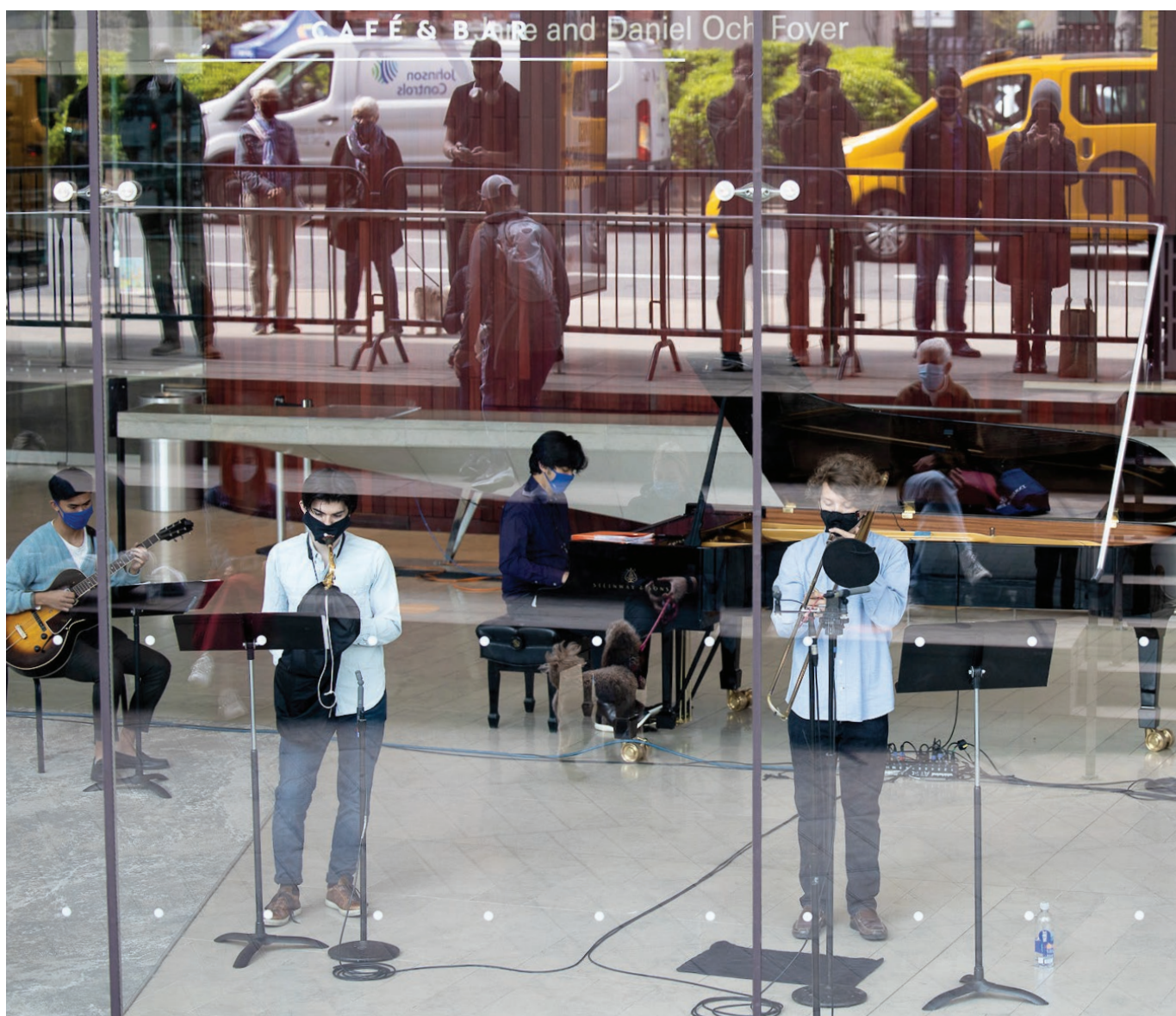
PHOTOS: CLAUDIO PAPAPIETRO, ERIN BAIANO



"There's is always a certain bond with the audience that can't quite be expressed through a computer screen."

—Pre-College pianist
Katherine Wang

A jazz pop-up
performance in
Alice Tully Hall





DIGEST

New Leaders Named



David Serkin Ludwig

Dean and Director of the Music Division

Juilliard has announced David Serkin Ludwig (Graduate Diploma '02, composition) as the new dean and director of the Music Division, effective June 1. He will oversee the artistic and educational activities of the Music Division, working closely with students, faculty, and administrators.

Ludwig comes to the position from the Curtis Institute of Music, where he has been serving as artistic advisor to the president, chair of composition studies, director of Ensemble 20/21, and artistic director of Curtis Summerfest. In addition to holding numerous faculty positions, he played central roles in commissioning and performing contemporary music and creating online courses and digital media efforts; he also founded community engagement programs. And he recently led a partnership with the Sphinx Organization to establish a composition program for the Sphinx Performance Academy, a summer music program for 11- to 17-year-olds held at Curtis, Juilliard, and the Cleveland Institute of Music.

A committed advocate for diversity and inclusion in new music and programming, Ludwig serves on the national program committee of New Music USA and is a member of the distinguished mentors council of Composers Now. His board service has included the Women's Sacred Music Project; the Primavera Fund, which disrupts inequity in classical music through mentoring and financial support; and the Adolf Busch Award, which promotes a more just and civil society through music.

Part of a storied musical family, Ludwig is married to violinist Bella Hristova. He's a great grandson of conductor and violinist Adolf Busch and a grandson of pianist Rudolf Serkin, who were among the founders of the Marlboro Music Festival and School. He's also a nephew of pianist Peter Serkin (faculty 1987–2003) and a cousin of bassoonist Natalya Rose Vrbsky (Pre-College '02).

Ludwig received his bachelor's from Oberlin College, studied at the University of Vienna, earned a master's from the Manhattan School of Music, and completed additional postgraduate work at Curtis—studying with Richard Danielpour (MM '82, DMA '86, composition), Jennifer Higdon, and Ned Rorem (BS '46, MS '48, composition)—as well as at Juilliard, where he studied with John Corigliano (faculty 1991-present). He received his PhD from the University of Pennsylvania. Ludwig's works have been commissioned and performed by prominent artists and ensembles and are featured on more than a dozen commercial recordings.

During the extensive search process for this role, Ara Guzelimian, who

had stepped down from his role as provost and dean in 2019, served as interim dean and director of the Music Division. In February, Guzelimian returned to his ongoing role as special advisor to the president, and from March through May, the role of interim dean and director was filled by Benjamin Sosland (MM '03, DMA '08, voice), the administrative director of the Historical Performance department.



Derrick Sanders

Associate Director of the Drama Division

Award-winning director and filmmaker Derrick Sanders has been named associate director of the Drama Division. The producing director of Chicago's August Wilson Monologue Competition and an associate professor at the University of Illinois at Chicago's theater department, he was also the founding artistic director of Congo Square Theatre, one of the country's leading ensembles dedicated to work rooted in the African diaspora. Richard Feldman (faculty 1987–present), who had been serving as associate dean for 16 years, will continue teaching and directing in the division.

Sanders, who was selected following a nine-month search that included

input from drama faculty, staff from across the school, and a panel of drama students, received a BFA from Howard University and an MFA from the University of Pittsburgh. "Derrick is a respected teacher and an accomplished director and producer with a strong history of mentorship who will bring a deep understanding of the profession and the needs of young artists to his role as associate director," Evan Yionoulis, director of the Drama Division, wrote in an email announcing his appointment.

Sanders said he was "elated to be joining the Juilliard community, and looking forward to collaborating with faculty, students, and staff as we focus our work on helping our students realize their full potential as performing artists."

Sanders' directing credits include the world premiere of Jonathan Norton's *Penny Candy* (Dallas Theater Center); Kelvin Roston Jr.'s *Twisted Melodies* (Baltimore Center Stage, Apollo Theater, Mosaic Theater Company); Athol Fugard's *The Island* and Carlyle Brown's *The African Company Presents Richard III* (American Players Theatre); Will Power's *Fetch Clay, Make Man* (Round House Theatre); Katori Hall's (Playwrights '09) *The Mountaintop* (Virginia Stage Company); Bruce Norris' *Clybourne Park* and Kwame Kwei-Armah's *Beneath's Place* for "The Raisin Cycle" (Baltimore Center Stage); and many more. *Perfect Day*, the short film he wrote and directed, garnered critical acclaim and numerous awards.

In addition to founding the August Wilson Monologue Competition, which is featured in the film *Giving Voice*, Sanders has directed most of Wilson's plays, including *King Hedley II* (Signature Theatre, Kennedy Center); *Joe Turner's Come and Gone* (Baltimore Center Stage); *Fences* and *Radio Golf* (Virginia Stage); and *Jitney* (True Colors Theatre Company). He was also the assistant director of the Broadway premieres of *Radio Golf* and *Gem of the Ocean*. ●



DIGEST

Happy Pride!



One happy result of this year's unusual schedule has been that, for the first time, school has been in session during Pride month. Activities included a game night hosted by drag queen Jasmine Rice LaBeija (BM '12, voice), who was known as Christopher Yoon at Juilliard, and Shalissa Ali Mae, who's known at Juilliard as third-year dancer Robert Mason. There's also a Harry Potter-themed LGBTQIA+ conversation with host Aaron Choate, a third-year dancer and diversity advocate, and drag queen Professor Umbridge.

Store to Reopen In-Person

Along with the rest of the school, the Juilliard Store will fully reopen in August. In the meantime, the store will continue to fill online orders for mailing and curbside pick-ups throughout the spring and summer. And when the store does reopen for in-person business, you'll find that it's spruced-up with more inventory and an assortment of innovations. ●

Commencement Giving Day

Make a gift on Friday, June 18, to celebrate our graduating students. Donate at giving.juilliard.edu/commencement or call (212) 769-7409.



COMMENCEMENT 2021

Marin Alsop to Address Class of 2021 at Commencement

Trailblazing conductor Marin Alsop (Pre-College '72; BM '77, MM '78, violin) will be the speaker at Juilliard's 116th commencement. It will take place June 18 in Damrosch Park with limited in-person capacity; the livestream will be available for viewing starting at 11am at juilliard.edu.

"I am incredibly proud of the magnitude of what our graduates—and indeed all of our students—have accomplished despite the challenges of the past year," Damian Woetzel, Juilliard's president, said. He noted that Alsop's "artistic path and teaching and mentoring of our students as well as young people around the world provides inspiration for the future of the arts."

Alsop will be one of five honorary degree recipients. The others are actor, writer, and director Alan Alda; dance educator and advocate Jody Gottfried Arnhold; soprano Reri Grist; and dancer and artistic director Virginia Johnson.

Seven-time Emmy winner Alan Alda played Hawkeye Pierce and wrote many of the episodes on the classic TV series *M*A*S*H*; he also had continuing roles on *ER*, *The West Wing*, *30 Rock*, *The Blacklist*, *The Big C*, *The Good Fight*, and *Ray Donovan*. Alda's interest in science led to his hosting the PBS shows *Scientific American Frontiers* and *The Human Spark*. An Oscar-nominated



Alan Alda

actor (for *The Aviator*), Alda received the Screen Actors Guild Lifetime Achievement Award in 2019. His other films include *Bridge of Spies*; *Crimes and Misdemeanors*; *And the Band Played On*; *Same Time, Next Year*; and *California Suite* as well as *The Seduction of Joe Tynan*, which he wrote, and *The Four Seasons*, *Sweet Liberty*, *A New Life*, and *Betsy's Wedding*, which he wrote and directed. His theater credits include Tony-nominated performances in *Glengarry Glen Ross*, *Jake's Women*, and *The Apple Tree*; he wrote the play *Radiance: The Passion of Marie Curie* as well as *Dear Albert*, a staged reading of Einstein's letters.

Alda co-founded and is a visiting professor at Stony Brook University's Alan Alda Center for Communicating Science; he's a fellow of the American Physical Society; and he's on the



Marin Alsop

board of the World Science Festival. A bestselling author, Alda most recently wrote *If I Understood You, Would I Have This Look on My Face?—My Adventures in the Art and Science of Relating and Communicating*. His *Clear + Vivid With Alan Alda* podcast—interviews with experts at influencing and relating to others—has had more than 12 million downloads.

Marin Alsop (Pre-College '72; BM '77, MM '78, violin) is chief conductor of the ORF Vienna Radio Symphony Orchestra; chief conductor and curator of Chicago's Ravinia Festival; and music director of the University of Maryland's National Orchestral Institute + Festival (NOI+F). In September, she becomes music director laureate of the Baltimore Symphony Orchestra following 14 years as music director, during which time she founded OrchKids,

PHOTOS: ALDA (COURTESY OF ALAN ALDA), ALSOP (PLATON)



Jody Gottfried Arnhold

a music education program for disadvantaged youth.

In 2019, after seven years as music director, Alsop became conductor of honor of Brazil's São Paulo Symphony Orchestra. She was also music director of California's Cabrillo Festival of Contemporary Music for 25 years. Last year, a planned commemoration of Beethoven's 250th anniversary with leading international arts organizations was transformed into a crowd-sourced project and call for tolerance, unity, and joy through the Ninth Symphony with videos tagged #GlobalOdeToJoy.

Alsop has longstanding relationships with the London Philharmonic and London Symphony orchestras and regularly guest conducts major international ensembles. She has received multiple Gramophone Awards and recorded extensively. In addition to being a MacArthur Fellowship awardee, Alsop made history as the first female conductor of the BBC's Last Night of the Proms. Among other awards and academic positions, she is the artist in residence at Vienna's University of Music and Performing Arts and director of graduate conducting at the Johns Hopkins University's Peabody Institute. To nurture the careers of fellow female conductors, in 2002 she founded what is now known as the Taki Alsop Conducting Fellowship.

Dance educator and advocate **Jody Gottfried Arnhold** is the founder of



Reri Grist

the Dance Education Laboratory at 92Y and an executive producer of the New York Emmy-nominated documentary *PS DANCE! Dance Education in New York City Public Schools*, created to raise awareness and advocate for her mission, which is dance for every child.

Arnhold's experiences teaching dance in New York City public schools for 25 years were the catalyst for her support of dance education. Her contributions have created unparalleled opportunities for dance to be taught, researched, and analyzed, providing substantial evidence that dance is essential to every child's education. They include the Arnhold Graduate Dance Education Program at Hunter College, which trains and certifies dance educators as well as the dance education doctoral program and the Arnhold Institute for Dance Education Research, Policy & Leadership at Teachers College, Columbia University, which has generated valuable leadership for dance education in public policy. Arnhold holds a master's from Teacher's College.

In addition to her support of dance in public schools and higher education, Arnhold supports many New York City dance companies including Ballet Hispanico, where she is honorary chair, and she mentors dance educators. The recipient of many awards, Arnhold serves on the boards of education and cultural institutions including 92Y, Lincoln Center, Ballet



Virginia Johnson

Hispanico, and Hunter College Foundation, and she is a director of the Arnhold Foundation, Harkness Foundation for Dance, and Mulago Foundation.

Coloratura soprano **Reri Grist** was born in New York City and debuted on Broadway at age 14 with Ossie Davis and Ruby Dee. She studied with Claire Gelda and graduated from the High School of Music & Art and Queens College. In 1957, as Consuelo in *West Side Story*, she was the voice of "Somewhere." Grist then recorded Mahler's Fourth Symphony with Leonard Bernstein. She debuted with the Santa Fe Opera in 1959, and then joined the Cologne Opera (1960), the Zürich Opera (1961-64), the Vienna State Opera (1963), and the Munich State Opera (1970). Her career included a 1966 debut (with return performances over 12 years) at New York's Metropolitan Opera, and 73 performances at the San Francisco Opera, including *L'elisir d'amore* opposite Luciano Pavarotti in 1969.

Since her last opera performance (at De Nederlandse Opera Amsterdam, in 1991), Grist has continued to teach. She has served as professor of voice in Munich and at Indiana University, Bloomington, and she has led numerous master classes in Santa Fe, New York, San Francisco, Zürich, and Madrid. In addition to having a legion of admiring students, Grist's accolades include the Legacy Award

from the National Opera Association, a Lifetime Achievement Award from the Licia Albanese Foundation, and an honorary doctorate from Queens College. With her husband of 53 years, Ulf Thomson (a musicologist and former general manager of what was then known as the Berlin Radio Symphony Orchestra), Grist resides in Hamburg, Germany.

Virginia Johnson was a founding member of and principal dancer with Dance Theatre of Harlem (DTH) for 27 years and has been its artistic director since 2009. Born in Washington, D.C., she graduated from the Academy of the Washington School of Ballet and attended the School of the Arts at New York University as a University Honors Scholar.

In her performing career, Johnson was best known for *Giselle*, *A Streetcar Named Desire*, and *Fall River Legend*. At DTH, she performed most of the repertoire, with principal roles in *Concerto Barocco*, *Allegro Brillante*, *Agon*, *A Streetcar Named Desire*, *Swan Lake*, *Giselle*, *Voluntaries*, and *Les Biches*, among others. Her choreographic credits include the television film *Ancient Voices of Children* as well as works for Goucher College, Dancers Responding to AIDS, the Second Annual Harlem Festival of the Arts, Thelma Hill Performing Arts Center, and Marymount Manhattan College, where she was an adjunct professor.

While she was still performing, Johnson's interest in journalism led her to Fordham University; she also attended the School of Visual Arts before becoming founding editor in chief of *Pointe* magazine.

Among the many tributes paid to her, Johnson is an honorary member of Alpha Kappa Alpha Sorority and The Society, Incorporated, and was honored by First Lady Michelle Obama for her contribution to dance. She serves on the advisory boards of the Center for Ballet and the Arts at NYU and Dance NYC, and she is a member of the board of the Guggenheim's Works & Process series. ●



RETURN TO PERFORMANCE

Violists Commission Classmates

BY NOÉMIE CHEMALI

In the fall semester of 2020, Carol Rodland (BM '91, MM '96, viola; faculty 2017–present), launched a collaborative project in which six of her students were paired with six composition students to premiere six new viola works. The violists and composers worked closely all year to deliver a recorded performance in May. For Professor Rodland, creating opportunities for her students to become engaged in the collaborative process with their composer colleagues has been a priority since she began teaching: "Since our repertoire is not as vast as that of our violin- and cello-playing colleagues, violists have a tradition of asking their friends to write pieces for them." It is in this spirit that these six new works were born, each differing greatly in style.

I played a piece by fourth-year composer Cem Güven, *Reflections* for solo viola, which symbolizes the mirroring of musical gestures and elicits extremes in sounds and textures of the viola's variegated color palette. When I received the score, I was excited to see that Cem used quarter-tones to add ambiguity to the melodic lines of the piece. This was something we bonded over as we discovered that we share a passion for Eastern musical idioms characterized by quarter-tones, which are common to his Turkish and my Lebanese heritage.

Second-year master's violist Carolyn Farnand and first-year master's composer Shelby Rassler worked together on *In a Field of Flowers* for viola and piano. Rassler, noting that Farnand taught her about writing idiomatically for the viola, said that she and Farnand spent time reviewing and editing drafts together. The first draft of the piece had a completely different ending than the final version, which recalls the main theme of the piece to bring the work to a gentle close.



Noémie Chemali

First-year master's composer Christian-Frédéric Bloquet and second-year master's violist Devin Cowan embraced the art of negotiation while working on *Frost on Speckled Beams*. "The real challenge came in the form of writing a piece that explored that potential while maintaining a level of idiomatic difficulty that makes it compelling for both the player and the audience," Bloquet said. For Cowan, the challenge was "finding the line between what was playable and just really difficult, and what was pretty much impossible." Together, they learned that it's better and more satisfying to have a working dialogue and to make something that's practical for both composer and performer.

Third-year violist Sean Juhl (Pre-College '18) had never worked with a composer on a commissioned piece before but enjoyed learning *Water Song* by second-year composer Louis Josephson. The work, for viola and piano, reflects a quiet evening looking at the water and noticing drops of water, big waves, and the slow current. Juhl noted how important it is for composer and performer to be open and ask questions during the collaborative process. In this case, the result was that his viola part "changed considerably from being more accompanimental to the piano to becoming of equal prominence in the work's texture."

Second-year master's composition student Corey Chang's *The Power of Breath* was premiered by first-year master's violist Yuchen Lu. The work is meant to mimic specific types of breathing patterns that Chang encountered while learning kung fu. Chang talked about how enjoyable it was to work with Lu, whose "brilliant technical ability was matched by his musical commitment." And Lu said the inspiration he drew from this experience was mutual.

Fourth-year viola undergrad James Kang premiered fourth-year composer Zachary Detrick's *A Dragonfly's Dream*

Together, they learned that it's more satisfying to have a working dialogue and to make something that's practical for both composer and performer

for viola and hammered dulcimer, a percussion-stringed instrument indigenous to many folk music traditions. Detrick had been interested in the hammered dulcimer for about six years and finally got his hands on one and learned to play it during the pandemic. His piece tells a story by moving through a sequence of scenes including the Appalachian countryside, a medieval fantasy kingdom, a crowded Middle Eastern street market, and a dream space.

"I wanted to celebrate how this instrument is used not only in Appalachian folk music but in traditional music around the world," Detrick said. He found inspiration by improvising over a call with Kang in which they found ways for the instruments to interact with and imitate each other. While Kang was surprised at first by this unlikely combination, he said, "Hearing and playing with a hammered dulcimer has been a delightful experience." He added that he was "grateful to Zachary for introducing me to this incredibly resonant, beautiful instrument and for writing a charming piece that gives both the dulcimer and viola a spotlight—something that needs to be done more often!" ●

Noémie Chemali is a first-year master's student



RETURN TO PERFORMANCE

Actors Cap Final Year With a Bubble



How do you create an extraordinary opportunity for graduating actors during a pandemic? How do you allow them to work together in-person safely without masks? These were the challenges that, 12 months after the pandemic began, Juilliard set out to solve—and was able to do so with an incredible degree of organization and attention to COVID safety. For two and a half weeks in February and March, Group 50 decamped to East Haddam, Connecticut, to film the three culminating plays of their Juilliard training on the campus of the historic Goodspeed Opera House.

Remote rehearsals had taken place via Zoom over the winter for the three projects—Hansol Jung’s *Cardboard Piano*, directed by Jade King Carroll; Pedro Calderón de la Barca’s *Life Is a Dream*, translated and adapted by Nilo Cruz and directed by Shaun Patrick Tubbs; and Will Arbery’s *Plano*, directed by Danya Taymor. At the same time, the Juilliard administration worked with the Drama Division to create a performance bubble where, in collaboration with the creative teams, production department, visual media company Dancing Camera, medical advisors, and actors and directors,

Director Shaun Patrick Tubbs with the cast of *Life Is a Dream*

these plays could be fully realized as site-specific theater/film hybrids.

Once the many approvals and logistics were ironed out, a multiphase process involved frequent COVID testing and rigorous safety protocols to ensure all participants remained virus-free. Each company member quarantined prior to arriving at the opera house’s campus, followed by an on-site quarantine

during which rehearsals proceeded virtually from actors' individual rooms. Post-quarantine, bubble participants continued to mitigate risk by maintaining masking and physical distance. Finally, actors were able to remove their masks solely for filming—marking their first time acting together in person and without masks in over a year.

The whirlwind process concluded with three captured plays, newfound knowledge, and no positive tests. Five members of Group 50—JeVon Blackwell, Bianca Norwood, Piper Patterson, Nedra Snipes, and Gabriela Torres—reflected on this special experience. Their responses have been edited for clarity and length.

BY VICTORIA LYONS

How did it feel once you were finally able to act without masks or social distancing?

Gabriela: There was this moment—when we were still wearing our masks—when I had a scene with Mallori Johnson that we had rehearsed many, many times on Zoom. This was the first time we did it in-person, and I remember seeing her eyes. She just looked at me, and my body didn't quite know how to respond because I hadn't been acting with someone in that way in such a long time. I hadn't received that amount of human emotion in a while.

I felt a moment of “yes, this is what I love about acting.”

Bianca: On the day we were cleared to rehearse without masks, our director built in a ritual of taking our masks off. She understood how scary that could be—how it could bring up a lot of emotions. Even though we had quarantined and been tested intensively and I knew I was safe, it was still jolting to be close to other people after so long. You remembered that this is how it used to feel to just be.

‘It was a truly wonderful experience that helped me to stretch and to grow’

—JeVon Blackwell

Nedra: It felt as if I saw my classmates in a more intimate way than I had in the past four years. I love my cast—they're all brilliant, creative beings, and I've been so inspired by their work. Being able to toss the ball back and forth with my friends again and create my first film alongside them was such a blessing.

What was it like creating these plays to be filmed, especially with a professional film crew?

Nedra: When [the film crew] came in, it was a new ball game—being able to talk to them, collaborate with them, ask them questions. A lot of how they work is physical and based in elements of dance, which I connected with thanks to my musical theater and ballroom training. One of my classmates described interacting with the camera like jazz: There's a set structure but within that, anything can happen—it's a continuous improvisation of movement.

JeVon: I love film acting—it was a relief to get in front of the camera. The film crew was fantastic. The pacing was quick and deliberate, which I enjoyed.

Piper: I felt very comfortable on set—it was sort of like coming home.

Gabriela: It helped a lot to think about the camera as a scene partner rather than an audience because it made me stop worrying as much about if something looked good. Instead, you start focusing more on how we can tell the story together with the camera. I also discovered a lot of little technical things. They always tell you that you move a little slower than usual on camera. And that's where you're like, “Thank you, Moni [Yakim, former Juilliard movement teacher]!” Because in Moni's class, there's this exercise where you all move together at the same time. You wouldn't know where people were going to go, and you really had to tune into the other people in the room. On set, you would do that with the camera.

Is there a moment from the bubble that particularly sticks with you?

Gabriela: A lot of the moments I loved were the nights after filming,

Members of the Plano cast and crew during the filming



PHOTO: ROSIE YATES



when everybody would go home and talk about the day. I loved those conversations—how joyful everyone was and how much everyone missed doing this. This is what we love to do.

Nedra: What I remember most is what happened in between shots—the people who were on deck to help, assist, and check in with us.

What was it like having this experience cap off your time at Juilliard?

JeVon: It was a truly wonderful experience that helped me to stretch and to grow—I'm grateful to all involved.

Bianca: Obviously, I never imagined that I would be doing this in my fourth year. It's such an incredible feat and privilege to be able to get together solely for the purpose of telling a story. And to be with people you love and surrounded by nature—I'm extremely grateful for it all.

Gabriela: Not a lot of people get to do what they love 24/7, especially now. The bubble was this place where,

The cast of *Cardboard Piano* with director Jade King Carroll

for a moment, we weren't thinking about the pandemic and we were just humans again. After a whole year, it was exactly what I needed. I learned a lot about myself as an actor, as a person, as a sister, as a friend. It's a beautiful way to cap off this year.

Nedra: This experience has been a testament to Group 50. My classmates have such a light and ferocity. It takes some very porous beings to leap into the unknown with as much abandon as we have. We wanted to do this together, with one another, and we wanted to do this for ourselves. This process felt like a completion of our journey: full circle, divine. ●

Victoria Lyons is the special events coordinator and artistic programs assistant in the Drama Division



RETURN TO PERFORMANCE

PianoScope Probes Beethoven Now

BY AARON WUNSCH

With the 250th anniversary of Beethoven's birth just behind us, where might his music lead us in the future? This spring's piano department PianoScope project, *Beethoven Now*, seeks to answer this question. Twelve participating pianists selected one Beethoven sonata movement to pair with one contemporary work from a diverse range of composers, including Margaret Bonds (who studied in Juilliard's Extension Division in the 1950s), Lowell Liebermann (BM '82, MM '84, DMA '87, composition), Shinuh Lee, John Adams, William Grant Still, and composition students Hannah Ishizaki, a third-year, and Tengku Irfan (Pre-College '16; BM '20, piano and composition), a first-year master's student.

As part of a series of seminars on Beethoven's music, composer Melinda Wagner, the chair of the composition department, spoke about Beethoven's influence in contemporary music. "My work is very informed by Beethoven, whose music is so narrative," she said in a recent interview.



"He uses anticipation and expectation and surprise so much and he's obviously pushed the envelope, formally; I go back to Beethoven all the time."

Other seminar topics included Beethoven scholar Lewis Lockwood on the "Moonlight" Sonata manuscript; pianist and visiting faculty member Robert Levin on improvising in the style of Beethoven; and Carnegie Hall's director of artistic planning, Abhijit Sengupta, on Beethoven's music in today's concert programming. There were master classes with pianists Shai Wosner (BM '99, MM '01, piano) and Conor Hanick (MM '08, DMA '13, piano), and all the student pianists gave performances that were livestreamed and shown as part of Lincoln Center's Restart Stages initiative.

As part of those performances, the pianists spoke about their selections. "Beethoven's music continues to flash lightning bolts across today's polystylistic musical landscape," said participant Derek Wang (BM '20), a first-year master's student. "And I expect an exhilarating experience for us pianists, and for our audiences at Lincoln Center, as we together uncover layers of influence and inspiration across the plurality of times, places, styles, and practices represented on this PianoScope program." ●

Aaron Wunsch (MM '03, DMA '08, piano) is a member of the music theory and graduate studies faculties

PianoScope Repertoire Pairings

BEETHOVEN
LUCIANO BERIO
LOWELL LIEBERMANN
Jiacheng Xiong, Piano

BEETHOVEN
SHINUH LEE
MARGARET BONDS
Siyumeng Wang, Piano

BEETHOVEN
KATHERINE BALCH
WILLIAM BOLCOM
TENGKU IRFAN
Derek Wang, Piano

BEETHOVEN
JOHN ADAMS
Hilda Huang, Piano

BEETHOVEN
HANNAH ISHIZAKI
Umi Garrett, Piano

BEETHOVEN
WILLIAM GRANT STILL
Catherine Ma, Piano

BEETHOVEN
GYÖRGY LIGETI
Ryan Jung, Piano

BEETHOVEN
NIKOLAI KAPUSTIN
Biguo Xing, Piano

Master's candidate Derek Wang is one of the students performing in PianoScope



RETURN TO PERFORMANCE

Listening to Dance



New Dances, the annual concert for which four choreographers create works on each of the dance classes, was, of course, different this year. Third-year Nicole Leung spoke with the choreographer who worked with her class, faculty member Bobbi Jene Smith ('06, dance), about her piece *Ways of Listening*. The other pieces are Tiler Peck's *Broad and Free* (first-years), Sonya Tayeh's *END, MIDDLE, BEGIN*. (second-years), and Matthew Neenan's *The Solo 7* (fourth-years).

BY NICOLE LEUNG

From process to performance, everyone involved in New Dances this year has had to adapt to the unusual circumstances of creating during a pandemic. For us dancers, maintaining social distancing in group pieces with as many as 24 people required real-time video rehearsals from numerous locations and an abundance of patience. For the choreographers, creating perceivable relationships between dancers who were segregated into groups, could

Author Nicole Leung, front, with fellow third-years in *Ways of Listening*

not touch, and had to be spaced at least 12 feet apart, must have been, as another dance student recently said to me, "like trying to write with half the alphabet."

But where there are creative challenges, there are also opportunities for inspiration and ingenious solutions. I was fortunate enough to work with Bobbi Jene Smith, who conducted most of her rehearsals with the class of 2022 from home. Reflecting on her piece, *Ways of Listening*, she said even though she longed to be in the studio with us, she was surprised by how intimate and revealing the process could be, even over Zoom. "I think the restrictions only made our desire to express more precious and determined. This was an incredible and moving process. Truly one I will never forget."

PHOTOS: CHRISTOPHER DUGGAN



The most notable difference from New Dances of years past is that the audience will experience the performance virtually. Although we may all agree video is an insufficient replacement for live audiences, Bobbi worked with the medium to do the seemingly impossible: have all 21 dancers on stage at the same time! In a section of *Ways of Listening* dubbed “the unison,” we dance a very fast and intricate phrase for five uninterrupted minutes. Bobbi’s dream was for us to perform this section together in spite of having to film the piece in three separate groups. “I talked to a few film friends and they told me to ‘sew’ the shots together!” she said. On filming day, we had to be careful to not dance over the taped-off areas of the stage or else risk losing a virtual limb to the “seam” where the edge of one shot would meet the other. The edited result is a seam/less illusion that the full cast is dancing on stage in unison—an almost unbelievable sight especially since we haven’t been in the same room with our entire class since the pandemic began!

Ways of Listening, as the title suggests, is about the power of listening. “I was moved by the way the class

Fourth-year Bronte Mayo in
Matthew Neenan’s *The Solo 7*; third-
year Lounes Landri in Bobbi-Jene
Smith’s *Ways of Listening*

listened to and created space for each other,” Bobbi said. “It also inspired the way we related to each other inside the piece. I began to be interested in how we can *show* listening.” The piece begins with a series of solos performed by each dancer in the presence of their peers, who are serendipitously arranged on stage, “listening” to the soloist speak. The movement language within the piece, collectively developed by the dancers, would not have been possible without Bobbi’s keen guidance and instruction. She taught and encouraged us to “dig”—a word often floated in rehearsals to describe the important work of searching—for clarity and authenticity, humanity and inspiration. Thus the process also became about listening to ourselves and the present moment. She helped each dancer articulate their artistic voice so we could speak our truth through



movement: "I would love that the audience see these incredible people—the individuals that make up the group."

As dancers, we were also inspired by Bobbi's masterful listening skills. She created space for our voices to be expressed and witnessed without imposing her own. It was a joy to be heard—to know you could try and fail and everyone around you had your back—especially while creating. "I believe that art becomes richer the more voices it can contain," Bobbi said. It's why she insists that her projects, including *Ways of Listening*, be credited to not only herself but also to the dancers and other collaborating artists—something I hope to see more choreographers do. "It's a team effort," she said. "I guide the ship, but I am not the only voice speaking on the ship. I can't take credit for

everything that has gone into creating the voice of all the artists I meet, nor do I want to. I believe empowering the artists I collaborate with can help demystify the creative process. It's not magic coming from one imagination. It's worlds colliding and voices singing together—it's collaboration! It's delicate and it's powerful." ●

Nicole Leung is a third-year dancer



Watch New Dances at juilliard.edu



Clockwise from top left: Fourth-year Ian Sanford in *The Solo 7*; first-year Antonia Gillett in Tiler Peck's *Broad and Free*; second-years in Sonya Tayeh's *END, MIDDLE, BEGIN*.



NEWS

Bringing a Mask to Life

This spring, at a time when so much of our lives is remote, some second-year actors were able to have a hands-on experience.

Kathleen McNenny's Self to Character II class took part in a mask-making workshop, and Cornelius McMoyler wrote about how his mask ended up having a surprising connection to a subsequent performance.



BY CORNELIUS MCMOYLER

I didn't know, but the mask did.

I began making it with the goal of forming a skull. That was it. Our teacher had secured stacks of newspaper and tape. We crumpled up the pieces of paper and roughly stuck them to each other until crude clumps became circles became ovals became something of a head. Human? Who knows. We were then encouraged to add additional clumps to form "features": a bulbous nose, smacky lips, fleeksome eyebrows.

I was in a funny mood that morning: hazy, open, doomed, curious. I made some decent ridges for eye sockets, two long wormy lips that I figured would look better later. Some part of my brain that thankfully escaped my years of psychoanalysis started to make a hump on the forehead—it was not consciously directed, but rather curious: Follow the hump, give the hump a home. Is it a wound? Maybe it's a big bonk, like when a Looney Tunes character hits their head and a red silo of irritation rises out of their flesh.

I spent a long time on my bonk; when we were supposed to move on to applying a wet imitation-papier-mâché to harden and finalize our features, I was still bonking. Don't worry, don't worry about the speed of things, you're not at a driver's license test and there's no detention, the point is to discover what this is: Follow the bonk. I added more and more layers of newspaper to it—flat bits, crumpled bits, crumpled-torn-in-half bits—but it still appeared unrecognizable next to the size of the face and eye sockets. Mmm, no. This would have to stand out clearly and proudly to anybody looking at it as a Big Bonk. Finally, layers and layers later, it looked phat and moundlike and certainly like somebody's problem, a bonk that was very much alive and in pain or grief. A solid 15 minutes after everyone else I began wetting and applying the paper. As I covered it in thick yogurty strips, smoothing out wrinkles like a nurse, I admired the burgeoning quality of this face: two vacant eyes and a wide mouth with a visible, needy bonk. *He* appeared lost, hurt, and wondering. This inspired me to let him moan, or creak, or drool, so I pulled those lips apart and curled them into some kind of exclamation: "ohhh no" "whoowowou are you?" "whatuwawawata am I gonna do?" By the end of class, my hands and forearms fully yogurt-zoned, I had no idea what *he* was, but I felt that he had something to say—he *wanted* something—and that was good.

Through the next couple classes, we ended up hardening and painting our

masks, lastly punching holes in their temples and threading through elastic headbands and trying them on. We were encouraged to stand in front of the mirrors and find the "shapes" that our masks asked for. Staring at myself through the eyes of my mask, I found that *he* did indeed want something, need something. I became a 6-year-old at a zoo—excited to see the tigers but worried that he can longer see his father in the crowd, caught between happiness and despair and his inability to know where he should belong or to control any of it. Then the entire class sat on one side of the room while, one by one, each of us stepped through a door with our mask on and got to live a little bit of our lives in front of everybody. I stepped through and became my first-grade self, hoping he gets picked to read aloud, ready to share something for show and tell even if he has nothing in mind, jacked up on playing air guitar to the Beach Boys and never ever wanting to get down from that moment in front of everyone's eyes. Is it embarrassing to admit these things to you now? As an adult, am I constantly worried about the level to which people can perceive that needy hyper boy in me? Yes. But the Mask let it all happen. The Mask was like a museum exhibit, or a trumpetist on-stage, or a song playing in a passing car—the "me" I was playing felt at a distance. The Mask put a piece of fiction between me and my classmates and made it possible to embody the things I am afraid of.

Shortly after making the masks, my class received the casting for our next production: Chekhov's *The Seagull*. I was cast as a boy who is excited to share a play he wrote, who desperately needs his mother's love, and who injures himself in the head after so much despair about his inability to know where he should belong or to control any of it. This was *after* I had made the Mask, the Mask that I started making by focusing on the skull and following the bonk from nowhere. I didn't know, but the Mask did. ●

Cornelius McMoyler is a second-year drama student



GIVING BACK

A Bevy of New Scholarships

BY IRENE ELIAS

These scholarships have been established since March 2020

With more than 90 percent of our students eligible for financial assistance each year, every scholarship gift represents tangible progress toward Juilliard's goal of securing the resources required to meet their needs. The support of our donors during these challenging times has been especially vital in making a Juilliard education possible for many deserving young actors, dancers, and musicians. This year, we are so grateful to welcome the following scholarships, which have been established since March 2020, to support our young artists.

Holly Peterson made a gift to name the 2021–22 **Holly Peterson Foundation Scholarship** in honor of President Damian Woetzel.

Marisa Hormel made a gift to name the 2020–21 **Thomas Dubois Hormel Scholarship** in memory of her husband, and to honor his lifelong devotion to music. The scholarship supports piano students in the jazz or classical programs.

A World War II veteran and psychiatrist, S. Jay Hazan, who lived in Las Vegas, established two charitable gift annuities with Juilliard. After his death last year, the remainder from these annuities was used to endow the **S. Jay Hazan Scholarship in Vocal Arts**, which will now support generations of singers at Juilliard.

Weston Sprott, dean of Juilliard's Preparatory Division, and Anthony McGill, director of the Music Advancement Program, made leadership gifts to launch the **Weston Sprott and Anthony McGill MAP Summer Scholarships Endowment Fund**. Thanks to their founding gifts and additional support from other music lovers, the fund will provide ongoing financial support for MAP students to attend summer music programs and festivals.

Juilliard Council member Eric J. Friedman made a gift to name the **Eric Friedman Scholarship**, which will provide support for vocal arts students in the 2021–22 academic year.

This year, the **Jeff Hunter Charitable Trust** made a multiyear gift to name the Jeff Hunter Scholarship at Juilliard to support three drama students. Hunter, who died in 2018, was an influential film and talent agent who, starting in 1998, made annual gifts to name the Raul Julia Scholarship in Drama, in memory of the renowned actor, with whom he was friends.

Through a gift in her estate, longtime Juilliard Association member Elizabeth J. Misek endowed both the **Elizabeth J. Misek Scholarship in Dance** and the **Elizabeth J. Misek Scholarship in Drama**. Having retired from the insurance and managed healthcare industry, she lived on the Upper West Side and attended performances at Juilliard.

Barbara and Jonathan File made a contribution to fund a drama scholarship for the 2020–21 school year.

Established through a bequest from the Phyllis Teich Trust, the **Edward and Phyllis K. Teich Scholarship** is an endowed fund for piano students. Phyllis Teich was a music lover, Evening Division student, and Ovation Society member; her husband, Edward, was a gifted amateur artist. They lived near Lincoln Center and frequently attended Juilliard performances and events.

John Philpit made a multiyear gift to name the **John Philpit Scholarship** for a student in the Drama Division through the 2022–23 school year.

The **Frank Kimbrough Jazz Scholarship** has been set up in memory of this beloved faculty member, who died in December. An incredible pianist, dedicated teacher, caring mentor, and devoted friend, Kimbrough began teaching in



Jazz Studies in 2008 and guided 12 graduating classes of talented young artists, teaching private lessons, courses, and coaching ensembles.

Douglas S. Anderson of White Bear, Minnesota, left a bequest for Juilliard to endow the **Florence Lorraine Anderson and Quentin Lloyd Anderson Scholarship** in memory of his parents. This endowed fund will help students in all three divisions for generations to come.

Saeko Ichinohe Horishige (Diploma '71, dance), who died in May, left a bequest to establish the **Saeko Ichinohe Scholarship** for dance students. She worked with many dance companies and was the founder and artistic director of the Saeko Ichinohe Dance Company, which was based in New York City and for more than 40 years combined the traditions of Japan with American contemporary dance.

The family of Haim Shtrum (BM '65, violin), who died in January, directed gifts in his memory to create the **Haim Shtrum Scholarship**. Shtrum was a noted violinist and composer who was on the faculty at UCLA and performed with many ensembles and on many iconic movie soundtracks. He studied at Juilliard with Dorothy DeLay ('42, violin; faculty 1948–2002) and Louis Persinger (faculty 1930–66).

Jean Pierkowski of Wilkes-Barre, Pennsylvania, a longtime Juilliard supporter, left a bequest to support young singers through the **Jean Pierkowski Scholarship**. She had been an organist, pianist, choir member, soloist, and flutist in local churches as well as an active volunteer.

The **Dora Bernhardt Teicher Scholarship** was established through a gift from the trust of Betty Gates Teicher, the widow of Louis Teicher (Pre-College '37; Diploma '40; Postgraduate Diploma '43, piano). Louis formed what would become a renowned piano duo with his classmate Arthur Ferrante (Pre-College '37; Diploma '40, Postgraduate Diploma '42); this scholarship is named in memory of Louis Teicher's mother.

Family members of Gregory M. Cardi (MM '16, violin) have made gifts in his memory to endow the **Gregory M. Cardi Scholarship for the Music Advancement Program (MAP)**. Cardi, who studied with Catherine Cho (BM '90, MM '94, violin) and David Chan (MM '97, violin), was the conducting assistant to Gerard Schwarz (BS '72, MM '90, trumpet) at the University of Miami, and he designed and presented music projects in schools, museums, and hospitals. At Juilliard he worked with MAP students.

The **Janet Traeger Salz Charitable Trust** has made a gift to endow a scholarship in her name, which will support singers at Juilliard. Traeger Salz, who loved opera, was an interior designer and served as president of the American Society of Interior Designers; she was also a major dealer in Impressionist art.

The late **Sondra Matesky** made a bequest through her trust to endow a scholarship in her name, which will support pianists at Juilliard. Matesky, who was from Studio City, California, had a long career as a photographer and was a talented amateur pianist.

Phyllis Rosenthal made a generous gift to name the **Charles Rosenthal Music Scholarship**, in memory of her husband. The award will be directed to classical music students, with a preference for those with an interest in baroque music.

The **Tito Puente Scholarship** was established by an anonymous donor to honor the memory of the legendary musician. Puente studied at Juilliard's Extension Division in 1967 and, in the 1980s and '90s, provided scholarship support for Black and Latinx percussion students. The new scholarship is for jazz students who exemplify his legacy of citizen artistry, with a preference for U.S. military veterans. ●

Irene Elias is Juilliard's stewardship manager



GIVING BACK

Scholarship Snapshots

A few of the many Juilliard students who receive scholarship funding write about the school and how their support has affected them.



First-year master's violinist
Isabella Geis (BM '20)

Why Juilliard?

Because of the variety of new experiences I would have, from ensemble work, interdisciplinary projects, and contemporary music to teaching fellowships and community engagement programs. I also chose Juilliard because of my desire to work with private faculty who had careers and outlooks that would really expand my artistry.

What activities have you been involved in?

One of the teaching fellowship programs I hope to return to post-COVID is CLIMB (Combining Literacy Instruction With Musical Beginnings), where I worked with a drama student to introduce students ages 4–7 to similarities between storytelling in drama and classical music. I have also been part of the Equity, Diversity, Inclusion, and Belonging (EDIB) working group—a group of faculty, staff, students, and staff who meet about programs that can be offered to the Juilliard community to create necessary conversations around topics such as anti-racism, gender expression, and power dynamics and to foster an environment in which each person's identity is respected and supported. I have also been a Hire Juilliard Performers group leader, which has taught me how to draw up contracts, create a great client/performer relationship, and be adaptable to a variety of performing situations in addition to giving me the chance to perform in some amazing settings.



Second-year master's jazz trumpeter
Josh Lawrence

Why Juilliard?

I've always been interested in interdisciplinary collaboration, and Juilliard's history of excellence in music, dance, and drama was very attractive.

How do you balance life and school?

Outside of class, my life as a husband, artist, and teacher continues. I'm still leading bands, composing new music, producing records, and teaching students when I can. It's been intense balancing school and life but rewarding. Being a teaching fellow and working with the students of PS 191 has been the highlight of my last year at Juilliard. The teachers and students are so sweet and interested in the arts. It's wonderful to work with them.



Second-year master's jazz saxophonist
Willie Morris

Why Juilliard?

In attending Juilliard, I have gotten an extremely well-rounded education that is rooted in musical knowledge, historical knowledge, and the protection of artistic integrity in all disciplines.

What activities have you been involved in?

As a MAP, Morse, and Gluck fellow and, outside Juilliard, Reaching for the Arts teacher, I am able to play with great musicians while teaching multiple subjects such as improvisation, saxophone fundamentals, jazz repertoire, recorder, using art to create change in the world, and more.



Fourth-year drama student
Gabriela Torres

What activities have you been involved in?

I co-founded the first LatinX student organization at Juilliard and organized several events that encouraged students to share their culture through their art. I was a Diversity Advocate for a year, creating programs and events that brought awareness to the Juilliard community. I'm currently a Resident Assistant, helping students through this difficult time, making sure they have a place they can call home. And being a Gluck fellow allows me to share my culture with my fellow Latino ensemble members and to connect to the community outside of school and support others through our art, to bring smiles to their faces, and to bring the arts to audiences that are not often exposed to it.

What has your scholarship support enabled you to do?

I could not have been able to attend this amazing school, meet my closest friends, learn about who I am as an artist and how to be an activist, and find my voice, if it weren't for my scholarship.

What are your post-Juilliard aspirations?

I want to keep telling my people's stories, reach people's hearts, challenge people's opinions, bring in new ideas, give voice to those who are silenced, make people smile, create a theater company in my hometown, and one day be able to fund my own scholarship for someone who needs it. ●

"Scholarship Snapshots" is adapted from the 2021 Juilliard *Scholarship Impact Report*. To learn more about scholarship giving at Juilliard, contact Irene Elias, stewardship manager, at ielias@juilliard.edu or (212) 799-5000, ext. 309.

Giving Thanks



"I thank my lucky stars every day for the opportunity to attend Juilliard, and having been in the inaugural jazz voice class, my life has more purpose and direction than ever before."

—Olivia Chindamo, second-year master's jazz singer



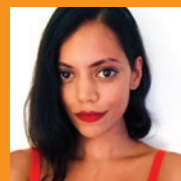
"It means so much to my family and me that I have been awarded this scholarship; so much financial and emotional stress has been alleviated. Thank you for believing in my education and my future endeavors."

—Fourth-year dancer
Ricardo Hartley III



"Especially given the current global circumstances, I find it even more invaluable that you are still helping people like me by providing the resources to find our place in the world."

—First-year master's cellist
Leland Ko



"Thanks to your financial support, I can envision a future where my work can have an impact and reach far beyond my greatest expectations. Thank you for helping me lay the steppingstones for the next part of my artistic journey."

—Second-year actor
Sara Haider

Community News

FACULTY

In March, piano faculty member **Emanuel Ax** (Pre-College '66; Diploma '70, Postgraduate Diploma '72, piano) performed an all-Chopin program at EJ Thomas Hall in Akron, Ohio.

Thomas Cabaniss' (music theory and analysis/dance) newest album, *Sketches of Venasque*, a six-movement set of piano miniatures performed by **Michael Shinn** (BM '02, MM '04, piano), was released in March.

Elizabeth Chang's (Pre-College '82, violin) (Pre-College) album *Transformations* was released on Albany Records. It includes works by Leon Kirchner, **Roger Sessions** (faculty 1965-83), and Schoenberg, and it features performers **Steven Beck** (BM '01, MM '03, piano) and **Alberto Parrini** (MM '98, Professional Studies '99, cello).

In February, **Cori Ellison** (vocal arts) delivered a lecture for San Francisco Opera, taught a seminar on bel canto singing for the University of Michigan's opera department, and presented an introduction to Jewish art song for the Butler Opera Center at the University of Texas, Austin. In addition, she served as dramaturg for libretto workshops at Chicago Opera Theater (*Bone Fire* by Errollyn Wallen and Deborah Brevoort) and Opera Birmingham (*Touch* by Carla Lucero and Marianna Mott Newirth).

In January, **Evan Fein** (MM '09, DMA '14, piano) (ear training) won first prize and the mentorship prize at the Sparks & Wiry Cries NYC songSLAM festival, which was co-founded by **Erika Switzer** (DMA '12, collaborative piano). **Alexa Babakhanian** (BM '88, MM '90, piano) won third prize.

Cynthia Hoffmann (voice) joins the Franz Schubert Institute in Baden bei Wien, Austria, as an artist in residence for five weeks this summer.

Sharon Isbin's edition of the *Joan Baez Suite*, written for her by John Duarte, was released in January by Mel Bay Publications.

Ray Iwazumi (Pre-College '94; BM '98, MM '99, DMA '04, violin) wrote an article for *Revue de la Société liégeoise de Musicologie*: "Tracing the Artistic Lineage of Vieuxtemps and Ysaÿe Through Ysaÿe's Version of Vieuxtemps' Cadenza No. I in Concerto No. 5 in A Minor, Op. 37." He's also the editor of G. Henle Verlag's urtext edition of Vieuxtemps' Violin Concerto No. 5.

Paul Jacobs (organ) solos in Samuel Barber's *Toccata Festiva* on a Harmonia Mundi recording released in May; it also features the Lucerne Symphony conducted by James Gaffigan. In April, he performed music by J.S. Bach and Handel at Minneapolis' Northrop auditorium.

David Paul (vocal arts) has joined the faculty of San Francisco Opera's Adler Fellowship Program, where he will serve as primary acting instructor and coach.

In March, **Reggie Quinerly** (MM '11, jazz studies) (Evening Division) released his fourth album, *New York Nowhere* (Redefinition Music).

Phil Schaap (jazz) was named a National Endowment for the Arts Jazz Masters fellow, the nation's highest honor for jazz artists and advocates.

In February, **Orli Shaham** (Pre-College '93; BCJ '97, piano) performed Schubert's Piano Sonata No. 13 and

Mozart's Piano Sonata No. 15 as part of Merkin Hall's Piano Dialogues series. She also performed Poulenc's *Aubade* with the Grand Rapids Ballet.

This spring, as part of Bard College's Condo Concert Series, the Fred Sherry String Quartet—faculty members **Fred Sherry** (Diploma '69, cello) and **Hsin-Yun Huang** (MM '94, viola) along with **Jesse Mills** (BM '01, violin), and violinist Leila Josefowicz—performed Schoenberg's first string quartet and Schubert's last string quartet.

Alex Shiozaki (MM '11, DMA '16, violin) (MAP) concluded his residency at Bates College as part of the Momenta Quartet with a virtual performance of works by composers Alvin Singleton, Qi Xia, and Haydn. The concert can be seen on the Momenta Quartet's YouTube channel.

Kent Tritle (BM '85, MM '88, organ) (vocal arts) led a performance of Handel's *Messiah* from his barn in Ulster County with Juilliard alumni along with the chorus and orchestra of the Oratorio Society of New York. The performance is available on OSNY.org and YouTube.

Elio Villafranca (jazz) was named a Guggenheim Fellow in the Creative Arts in the field of composition for 2021. Among the other fellows are **Christopher Huggins** ('83, dance) for choreography and **Mike Lew** (Playwrights '13) for drama and performing arts.

Gary Thor Wedow (vocal arts) conducted a virtual production of Antonio Sartorio's *Giulio Cesare in Egitto* at Carnegie Mellon University; he co-directed the project with gambist Lawrence Lipnik, his husband, and they used the same libretto as Handel.

In April, the Shanghai Quartet, which includes Tianjin Juilliard School resident faculty members **Weigang Li** ('89, resident quartet) and **Honggang Li** ('89, resident quartet) performed works by Bartók and Beethoven on a livestreamed concert for Clarion Concerts. The other members of the group are violinist Angelo Xiang Yu and cellist Nicholas Tzavaras.

Edith Wiens (voice) is teaching an in-person three-day master class at the opera studio of the Bavarian State Opera in Munich and remotely teaching singers at the Royal Academy in London.

Deborah Wingert (dance) instructed socially distanced excerpts of *The Four Temperaments* for a filmed lecture demo at Manhattan Youth Ballet. She was also a guest of New York City Ballet principal dancer Daniel Ulbricht at Yale, where she spoke about Balanchine's *Serenade* and *Agon*.

STAFF

Co-director of the Lila Acheson Wallace American Playwrights Program **Tanya Barfield** (Playwrights '02) and **Boo Killebrew** (Playwrights '16) won a 2021 Writers Guild Award in the original long form category for their work on the FX series *Mrs. America*. **Jeanne Tripplehorn** (Group 19) can be seen in the series as Eleanor Schlafly.

John-Morgan Bush, director of Lifelong Learning, was featured in the Wallace Foundation blog post "Future Arts Administrators and Other Adult Learners Persevere Online."

Jane Gottlieb, vice president for library and information resources, was a speaker on the International Association of Music Libraries (IAML) virtual panel Notated Music in an Online Environment.

In February and March, **Alice Jones** (MAP), assistant dean for community engagement and career services, presented a series of community building workshops sponsored by the Haynes Flute Company at

Florida State University, Ohio State University, McGill University, and the Massachusetts Flute Festival.

Weston Sprott, dean of the Preparatory Division, in partnership with **Titus Underwood** (MM '10, oboe) and the Sphinx Organization, initiated and designed the Sphinx Orchestral Partners Auditions (SOPA) Excerpt Competition. The goal of the initiative is job placement for Black and Latinx musicians in American orchestras. Sprott is also presenting classes and leading conversations at Temple University, the University of Massachusetts, Washington Performing Arts, and the Philadelphia Music Alliance for Youth.

Curtis Stewart, chamber music manager, premiered his new single, "Lift Every Voice and Sing," on the Violin Channel ahead of the release of his album *Of Power*, and the Brooklyn Public Library released a virtual performance featuring music from it. His PUBLIQuartet is featured in Lara St. John's Atterbury House Sessions, and he performed a virtual concert, *Composition for Abolition: Sound Off Changes the Times One Note at a Time*, with the Bail Project.

Mark Waithe, sound supervisor, was one of four audio engineers honored as Icons of Sound by Earthworks Audio.

STUDENTS

Jazz students **Esteban Castro** (piano) and **Cole Davis** (double bass) received *DownBeat* Student Music Awards.

Playwriting fellow **John J. Caswell Jr.** is a guest artist at the Great Plains Theatre Conference in May and June along with **David Adjmi** (Playwrights '03) and **Tony Meneses** (Playwrights '19).

In April, DMA candidate **Stella Chen** ('11, violin) and **Matthew Lipman** (BM '14, MM '16, viola) played duets in the rotunda at the Guggenheim Museum as part of the Works & Process series.

Playwriting fellow **Jahna Ferron-Smith** and **Nathan Alan Davis** (Playwrights '16) are recipients of the Lark's Venturous Playwright Fellowship, which advocates for productions of risk-taking innovative plays and provides residencies for their authors.

Playwriting fellow **Brittany Fisher** won the 2021 Kennedy Center Lorraine Hansberry Award for *How to Bruise Gracefully*.

In July, doctoral student **Simon Frisch** (BM '12, MM '14, composition), who's also a MAP faculty member, is scheduled to travel to Paris as the Fulbright-Harriet Hale Woolley Fellow at the Fondation des Etats-Unis and as a researcher at the Conservatoire de Paris, where he will compose a new song cycle for 15th-century instruments and examine the intersection of occasional motets and political climate in the Renaissance French court under Anne de Bretagne. Also in July, Frisch will present his early doctoral research in a paper at MedRen 2021 Lisbon, a medieval renaissance music conference.

In April, doctoral student **Randall Goosby** (Pre-College '14; BM '18, MM '20, violin) and **Zhu Wang** (BM '20, piano) performed a livestreamed concert at the Morgan Library featuring works by Ravel, Coleridge-Taylor Perkinson, and Brahms.

Playwriting fellow **Charlie Oh's** *Coleman* '72 was chosen for the 2021 Pacific Playwrights Festival at South Coast Repertory.

Second-year jazz pianist **Matthew Whitaker** will open the Aspen Music Festival on July 1 and **Augustin Hadelich** (Graduate Diploma '05, Artist Diploma '07, violin) will close it with the Aspen Festival Orchestra on August 22. In March, Whitaker and his quartet were featured in a concert commemorating the 90th anniversary of the National Library Service for the Blind and Print Disabled. ●

In Memoriam

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

ALUMNI

Joseph R. Austin (Pre-College '76, percussion)
 Fredrick C. Bergstone ('64, horn)
 Corinne Chapelle (Pre-College '94, violin)
 Derek B. Han (BM '76, piano)
 Shirley Ho (BM '96, MM '98, viola)
 Howard K. Klein (BS '59, MS '61, piano)
 James Levine (Diploma '63, orchestral conducting)
 Wilma D. Simon Machover (BS '52, piano)
 Pensiero "Pete" A. Mastropietro (Diploma '42, clarinet)
 Gail E. Niwa (BM '81, MM '82, piano)
 Jonathan D. Snyder (Pre-College '69, piano)
 Peter E. Sokole (BM '66, viola)
 Albert Stanziano Jr. (MS '71, piano)
 Gloria Graham Stroud ('46, violin)
 Robert S. Tennen (BM '84, cello)
 Anita P. Terzian (BM '69, MS '70, voice)
 Marvin H. Topolsky (BS '55, double bass)
 Andrew C. Violette (BM and MM '75, composition)
 Yuval Waldman ('70, violin)

FRIENDS

Theodore Cohn
 Jacques d'Amboise (honorary degree '00)
 Vartan Gregorian (honorary degree '00)
 Irene M. Hofheimer
 Angela Querze
 Lance Roepe



FROM OUR READERS

Ode to Mme. Longy

I loved seeing the photos and story about the old building (Spring 2020 *Journal*), where I was a trumpet student of William Vacchiano ('35, trumpet; faculty 1935–2002). I had studied ear training with Mme. (Renée) Longy (faculty 1963–79) privately when she was on the faculty of the University of Miami, just before she began teaching at Juilliard. Happily, since I knew her system, I went right into the fourth-year class when I arrived. Mme. Longy had also been a dear friend of my mother, the violinist Joan Field. Many years later, I wrote this poem in tribute to this remarkable and venerable pedagogue. I think that those who were lucky enough to have experienced her classes and life in the old building might enjoy the glimpse back.

Charles S. Reskin (BM '68, trumpet)
President, South Florida Musicians Association,
Local 655, AFM



Renée Longy with her former pupil Leonard Bernstein

COURTESY OF THE JULLIARD ARCHIVES



Renée Longy with former Juilliard students in 1977 for her 80th birthday: Bruce Adolphe, Harry Berv, James Chambers, James Conlon, Michael Czajkowski, Jacob Druckman, Richard Fabre, Albert Fuller, Harold Gomberg, William Polisi, ear training faculty member Rebecca Scott, and Andrew Thomas

Madame Longy's Ear Training Class (Juilliard, 1964)

"Where are you, Mr. Reskin? Would you go to the piano, please?" Madame Renée Longy Miquelle glanced up in brief acknowledgment as I rose in compliance, poker-faced and resigned; Beyond the iron-grilled street-level windows a crisp blue autumn sky beckoned hopelessly. Behind her oaken desk she sat, like Mt. St. Helens, or perhaps a female Bodhidharma with the sniffles. With eyes now cast down through wired half-glasses, her flabby freckled forearm quivering as its pudgy hand inscrutably scribbled, the left already beating the tempo for my sight-reading exercise. As her palm precisely pummeled the surface of the desk those heavy cloisonné earrings threatened to dance right through that last millimeter of their stretched and weathered lobes. I don't know why I noticed these things, considering that I was about to die. Spread open before me on the piano desk, her infamous black notebook dared

me to decipher its minute characters; I strained to read the speck-like notes, wondering how anal-retentive she must be to grudge the world a few more micrograms of ink. "You will play the top and bottom lines and solfège the middle one, please ..." And I watched my hands grope nervously for the starting notes, like a child deciding whether to steal a cookie; my eyeballs straining to make sense of the triple-staved nightmare: soprano clef on the top staff; alto in the middle; bass clef on the bottom. As her right hand breezily continued to write, her left drubbed on relentlessly, like the beat of some monstrous heart; like the Crucifixion hammer; like the cadence of the coxswain on a galley from Hell, At once her Gallic voice shot yet another bolt of terror through my chest; "Ready, (beat), go!" it demanded, each word accompanied by the slap of her fleshy truncheon on the desktop. I was not even offered a last cigarette. She continued writing and thumping as I croaked and stumbled my way

through the mine field of symbols.

"Mi, fa, mi, sol, si, si, do, la—"

"A-flat, Mr. Reskin!"

She had no need to follow the exercises—she had written them herself.

On I bumbled, almost cross-eyed, just a few more measures ...

"What is the note in your right hand?"

"Uh, B-natural, Madame."

"Then why did you play A?"

The question was rhetorical, of course, to emphasize my lack of diligence.

After another decade, by some happy cosmic chance, I finished.

"Hmph," said Madame, still writing, "that was not so good, was it?"

Flushing, I could feel the emanations of pity and relief oozing from my classmates, and above all, gratitude—

that I had set the bar so low for them.

Now, forty years and lifetimes later I picture her sunny smile after class, the harpy vanquished, just an old redheaded French girl, colleague of Boulanger, teacher of Bernstein; asthmatic bodhisattva, great heart and possible inventor of tough love— By God, I can still solfège my old assignments, note for note! ●



ALUMNI NEWS

Life After Juilliard



JACOB DANIEL SMITH
(Group 49)

Post-grad life has been no joke. After graduating mid-pandemic, I thought entering into the hurricane of the new world would be super tumultuous—but thankfully I received a lot of support. My alma mater Mosaic Youth Theatre of Detroit hired me to teach acting to grades 6–12 for a few months. That culminated in a gratifying MLK Day film, *Variations on a Dream*, which premiered at the Ford drive-in theater in Dearborn. There we were, my students and I, acting together in a film being projected on the same filament that introduced my first films to me. My tears of joy were uncontrollable. MY KIDS WERE ON THE SILVER SCREEN!

I had also been coaching a few high school seniors for college auditions, and one has been admitted into Ball State University and the other into Ryerson University in Canada. I've also been writing my first feature to submit to Sundance's Feature Film Program. More recently, I got my first TV gig working on CBS' *Evil*, which was an absolute honor and blessing.



BASS-BARITONE THEO HOFFMAN
(Pre-College '11, BM '15, MM '17, voice)

In 2016, after four years at Juilliard, eight years on 65th Street, and 23 years in NYC, I got my driver's license, bought a car (thank you, Met Opera National Council Auditions), drove cross-country, and started in the Los Angeles Opera (LAO) young artist program. I learned so much from singing alongside masters at the top of their craft, seeing them perform on good and bad days, learning what works and what doesn't. I got to be onstage constantly, singing supporting roles in repertoire I may not sing so much in my career, like Verdi's *Macbeth*, Strauss' *Salome*, or Offenbach's *Les contes d'Hoffmann*. Being around that music day in and day out gave me endless new dimensions for my craft and an even deeper obsession with the art form. Since then, I've been singing everywhere from St. Louis to Salzburg, performing everything from Mozart to world premieres. I've had the pleasure (and luck?) of having a truly varied repertoire, which is one way singers stay vocally and mentally healthy and flexible.

Having been largely nomadic since leaving New York, in July 2020 I fully committed to mobile living and bought a converted 2012 Mercedes Sprinter van. I had long wanted to try van life not just because it fits with already being itinerant or my need to be outside as much as possible, but also because I see too many freelancers paying rent and paying for housing on their freelance gigs on top of that. The van has been a godsend and a life hack. After a year of no live singing whatsoever, I returned to the stage in April to make a role debut as Escamillo in *Carmen* with the Atlanta Opera. With cautious optimism, I'm looking toward an exciting performance schedule next season—and hoping to see you at the theater!

PHOTO: JONATHAN HALL (SMITH)



TAYA KÖNIG-TARASEVICH
(MM '20, historical performance)

Juilliard prepared me for the career I had been planning to launch after graduating last spring, but for obvious reasons, all my performance opportunities, including two orchestra job offers, were postponed. Initially, this was disappointing, but looking back, I am overwhelmed with gratitude. In the past year, after moving to Germany with my husband, I performed with Les Arts Florissants, was a guest artist with Dallas Bach Society, and performed in three concerts with Gotham Early Music Society in New York.

During this year, I was also honored to become the owner of a historical romantic flute that was built by Stephan Koch around 1830 in Vienna and restored by Martin Wenner. I am extremely grateful to the generous people who made my dream come true: a couple who chose to remain anonymous and Joseph and Gloria Latona. To make this precious instrument heard, I have committed to record one Viennese program per year for 10 years and plan to perform all of the pieces in a Schubertiade in 2030, my flute's 200th anniversary. My first recording, with faculty member Daniel Swenberg, was released this spring.

It has been challenging to maintain my sense of artistic purpose with live performances on hold, but the silence gave way to new life and the fermata created space for reflection. I pursued a dream in founding a historically informed chamber ensemble, VERITÀ; we commission new work with dancers, painters, poets, and other artists. We recently completed our third digital performance, of Italian Baroque music, in the Kunstmuseum Bonn. Our flexible instrumentation allows us to explore pieces beyond the Baroque era, and my hope is to inspire musicians and audiences worldwide.



MIRANDA QUINN
(BFA '19, dance)

The week of my graduation, I was privileged to join the Alvin Ailey American Dance Theater. Having finished my first season as a temporary member, I am eager to return for my second season—as a full company member. These months in quarantine have proved to be difficult—being away from the company, the studio, and the stage. Fortunately, I've been able to take advantage of spending this time with my family and our pets as well as giving more time to hobbies that bring me joy and peace. Lots of crafting, cooking, and reorganizing going on here!

Being unable to work in-person together, my coworkers and I have been doing our best to keep each other inspired, creative, hopeful, and productive. Our mission at Ailey is always to give dance back to the people from which it came, and to do that we've been creating videos of ourselves dancing "together" at home to share on social media. The first video we created was from Ailey's iconic *Revelations*. I proposed the idea after imagining us all in our own squares quarantining, but looking like the theme song of *The Brady Bunch*. The video is of the "I Been 'Buked" section of the ballet, in which we portray an unwavering resilience in the face of communal suffering and oppression—quite fitting for the current state of the world. We've gone on to bring to life many more videos like it so that we can spread hope, joy, and empathy through a language without words. I'll admit it's been tough to stay motivated to dance when there's no one to dance with in-person, but Ailey gives me a platform to create new ways to be together in spirit until we can return to some form of normalcy.



JOEY LAVARIAS
(BM '18, MM '20, bassoon)

After graduating, I moved to North Carolina to begin my DMA at the University of North Carolina—Greensboro. Moving during a pandemic was frightening. Since I had been quarantining in Florida in the spring, I decided to drive up to New York and evacuate my room in one day. At least I got to see two of my old roommates, Matt Liu and Philip Sheegog, before I left! The friends I made at Juilliard are definitely close to my heart.

Life at UNCG has been an adjustment, but I think it's the right fit. Everyone I've been able to meet and work with is really nice, and the community at UNCG is hard-working and passionate about making good music. And after a full year of no live performances, I'm happy to say that I've been able to step on stage several times in 2021! I didn't realize how much I missed performing with others until my first rehearsal. Having the privilege of returning to a rehearsal space after so long definitely made me appreciate Juilliard, which gave me a chance to play as much as I could at the highest level.

As a side note, I also checked off something on my bucket list during the pandemic: I got past the first round of auditions for *Jeopardy* and got onto the list of eligible competitors for the show! There's no guarantee I will be invited to a taping and actually play, but it's so cool to finally get so close to something I've loved since I was a child.



ISABEL LAU
(BM '16, cello)

Little did I know life after Juilliard could be so dynamic and unpredictable. I am now pursuing dentistry as a Doctor of Dental Medicine candidate at Roseman University (class of 2023). While dentistry may seem like a tangential trajectory from cello, it is actually a cultivation of another dimension into my craft by allowing me to augment my artistry beyond the stage to the clinical forefront. I feel that I have finally realized and embraced what it is like to be an artist as a citizen, and I thank Juilliard for that.

My time at Juilliard was very internal and introspective, one in which I reflected on what I could do to contribute more ripples of impact around me. Juilliard fosters a positive environment, encouraging us to create social and civic impact that embraces humanity and pursues its betterment. Through cello and Juilliard, I have found the bridge between art and science that is meaningful. Dental surgery encompasses fine motor dexterity, artistic sense, and the clinical sciences, while simultaneously emphasizing the dissemination of oral health awareness and care to the public. The spirit of an artist as a citizen will continue to live in me as I go on this journey. So far, it has been wonderful. ●



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



ALUMNI NEWS

Alumni Film Celebrates Conservation



A young girl helping to plant a tree feels a profound unity with the natural world. She asks her mother “Who taught the trees to grow?” and wonders who taught her to love. —alumnus Treyden Chiaravalloti, director of *One Precious Life*

One Precious Life, a short environmental film that celebrates conservation and interdependence, was created by four alums and was released on Earth Day. The brainchild of Nathan Hirschaut (BFA '20, dance), it was directed by Treyden Chiaravalloti (BFA '20, dance) and scored by Jonathan Miron (Pre-College '10; BM '14, MM '18, violin) and Philip Sheegog (BM '17, MM '19, cello).

The project began a few years ago, when Hirschaut met the Jennifer Smith, who created a nonprofit (communitycarbontrees.org) that works with communities around the globe to plant trees. Later, after graduating, Hirschaut started working with other artists to create interdisciplinary, purpose-driven art (HiveCreates.com). This video—which promotes sustainability and is their latest project—is a poetic narrative that tells the story of a little girl learning to live with the natural world. Proceeds from the video will go toward the forest regeneration initiative.

Alums Nathan Hirschaut and Treyden Chiaravalloti in Costa Rica with Jennifer Smith, founder of Community Carbon trees

“There was just something about hearing the story of one little seed turning into a forest that moved something in me,” Hirschaut said as he and Chiaravalloti were wrapping up the filming. Sheegog and Miron describe their score as an attempt to “walk the lines between waking and dreaming, material and transcendent, individual and universal.” To capture the film’s essence, they employed “organic, acoustic strings to ethereal synths, spacious reverbs, and other aural elements.”

Hirschaut, noting that it’s diversity that makes a forest thrive, takes the themes of the global tree-planting initiative and of the film and extrapolates them to the larger world. “At a time we’re so polarized, the message that what makes us different will make us grow is an important one. The more differences we can embrace and understand and cooperate with, the more rich a forest—and a life—we can have. ●



ALUMNI NEWS

Finding My Place as a Woman in the Arts

In March, the alumni office sponsored a panel on Women in the Arts that featured Bonnie Oda Homsey (BFA '71, dance), Brittany Bradford (Group 47), Emi Ferguson (BM '09, MM '12, flute; MM '11, historical performance), Susanna Phillips (BM '03, MM '04, voice), Endea Owens (MM '18, jazz studies), and Evan Yionoulis, dean and director of the Drama Division.

With a theme of lifting up women, Homsey led a wide-ranging discussion of topics including balancing career and relationships, keeping dedication to art alive, and navigating equity and diversity. One question was what advice the panelists would give to their younger selves; answers included risking taking up space, asking for help, knowing that there's no one path, and allowing the days you aren't inspired to be okay. Second-year dancer Flora Ferguson, one of the co-leaders of Juilliard's Womxn's Empowerment Club, watched the panel and wrote about it.

BY FLORA FERGUSON

The words Women in the Arts blaze on my MacBook screen, the chat is abuzz, and feelings of belonging, power, and strength begin to introduce themselves—as do the participants in this amazing panel. All have fought, strived, and persevered as passionate women in the arts. With their interweaving pasts and presents, they allow the audience to become swept away by their conversations, insights, and stories, all of which leaves me with moments of takeaway, moments to fill my cup.

From Bonnie Oda Homsey's first inquiry to the rest of the panel to the closing remarks by Rebecca Vaccarelli, director of alumni relations, I am enthralled. This talk shows me, a second-year, female-identifying college student, that even during a time of hardship, struggle, and frustration, we can take up space as artists who are talented and wholly accepted for our ability to pour passion into our art form, be it music, drama, or dance, without having the pressure of doing or not doing because we are women.

Let me explain.

In Homsey's introductory question, she asks her fellow panelists if, pre-pandemic, they would have characterized

themselves as glass half-empty or half-full people. As the panelists' answers reveal, women in the arts are sometimes seen to be the ones filling the cups of those who take the contents of our own. For example, working just as hard as a male-identifying colleague while getting paid significantly less or working on project after project to gain connections only to be turned away in the application line due to being female-identifying.

There is such power in having these six strong female-identifying voices in the arts telling me that I can take up space in this world, that I should be hired because of my passion, talent, and art and not because of my identity, and that I should be represented because representation—be it race, gender, sexual orientation—matters.

We as artists show the world a new perspective and fill the cups, not only of ourselves, but of those who take in our work, view our artistry, and reflect on it.

This Women in the Arts panel discussion was not just a time and place for Juilliard to showcase its alumnae—though it did that—it also inspired many individuals, especially those in underrepresented categories in the arts.

So get ready for us, because we are here and we are rising. Alongside those who came before, those we walk alongside today, and those who we will inspire for the future.

I thank the panelists for their time and for this beautifully passionate discussion. ●

Second-year dance student Flora Ferguson, one of the co-leaders of Juilliard's Womxn's Empowerment Club, is also a diversity advocate



To find out more about the panelists, watch the panel, and see a resource list for women in the arts, view this article on juilliard.edu



Bonnie Oda Homsey
(moderator) '71, dance



Brittany Bradford
Group 47, drama



Susanna Phillips
BM '03, MM '04, voice



Emi Ferguson
BM '09, MM '12, flute;
MM '11, historical
performance



Endea Owens
MM '18, jazz studies



Evan Yionoulis
Richard Rodgers Dean
and Director of the
Drama Division

To Fill a Cup

BY FLORA FERGUSON

To fill a cup
To fill me up in a world that seems to falter
In a time that makes me ponder
To the rules that make us wander
Ever searching
Stomach lurching
Mind racing
Body racing
Though when looking into an empty cup all that there
is to do is fill it up
So we start and we rise and we grow and we find
Our beginning again
Our voices again
Our community, and then
We are full
We fly
When we fall we do so with freedom
And that is life
And that is beauty
And that is power, beautiful, unwavering power

PHOTOS: REBECCA FAY (FERGUSON), BEOWULF SHEEHAN (YIONOULIS)



ALUMNI NEWS

Class Notes

Dance

2010s

Mio Ishikawa (BFA '19) hosted a movement workshop called Sunday Brunch in April.

Can Wang (BFA '19) performed in *Birds of a Feather*, which follows the lives of four Asian female dance artists narrated through movement. The piece was presented by Bronx Academy of Arts and Dance in March.

In February, **Peter Farrow** (BFA '18) performed in a series called Arts Alive at Arts on Site, a nonprofit co-founded by **Chelsea Ainsworth** (BFA '10).

Sean Howe (BFA '17) created a solo called *OBL/ITERATUR* for Batsheva Dance Company's online series Batsheva Dancers Create.

Dean Biosca (BFA '16) was featured on Tanztheater Wuppertal's *Let's Talk About Dance* podcast speaking about Juilliard, his first encounter with the choreography of **Pina Bausch** ('61), the U.S. and the German dance worlds, and his daily routine during the lockdown.

Jesse Obremski (BFA '16) is on the 2021 Dance/NYC Junior Committee, which is an incubator for the next generation of dance leadership.

Macy Sullivan (BFA '12) participated in a Joyce Theater panel discussion about *Swing Out*, a new production about social and competitive swing dance with a cast of top Lindy Hop dancers and live music by the Eyal Vilner Big Band.

Billy Bell ('10) was profiled in *Dance* magazine and Kamille Upshaw (BFA '11) is quoted about when they both toured in Hugh Jackman's international arena show *The Man. The Music. The Show*.

2000s

Jamal Callender's (BFA '09) *Between Here and There* and Nicholas Ranauro's (BFA '14) *Whoa, Man* were among the finalists in the Future Dance Festival, hosted by the 92nd Street Y's Harkness Center in April.

Parsons Dance premiered Chanel DaSilva's (BFA '08) *On the Other Side* at its virtual residency at the Joyce. Performed to a score for marimba, bass guitar, and cello created by composer Cristina Spinei (Pre-College '02, BM '06, MM '08, composition), the work was created at the height of the pandemic and explores the idea of necessary distance between people.

Troy Ogilvie (BFA '07) performed in and contributed movement to *Artifact*, an exhibition for new work in progress conceived and directed by Emily Wells and Juilliard Creative Associate Raja Feather Kelly. It is available to stream on demand at Arts Nova Supra.

Alanna Morris-Van Tassel (BFA '07) has been named one of two choreographers to receive Springboard Danse Montréal fellowships for emerging BIPOC artists.

Armando Braswell's (BFA '06) Braswell Arts Center in Basel, Switzerland, hosted a virtual gala that featured performances by Jermaine Spivey (BFA '02), Spenser Theberge (BFA '09), faculty member Bobbi Jene Smith ('06), Clyde Emmanuel Archer (BFA '01), Corey Scott-Gilbert (BFA

'05), Rachele Scott (BFA '12), Riley Watts (BFA '07), Olivia Ancona ('10), Kyra Jean Green (BFA '06), Dominic Santia (BFA '06), Harumi Terayama (BFA '06), Jubal Battisti (BFA '04), Shamel Pitts (BFA '07), Norbert De La Cruz III (BFA '10), and Idan Sharabi (BFA '06).

In April and May, Jermaine Spivey (BFA '02), Spenser Theberge (BFA '09), Peter Chu (BFA '02), Lea Ved (BFA '13), and Dana Pajarillaga (BFA '17) gave workshops as part of Gibney and Springboard's collaborative SpringboardX Pop-up Series.

1990s

In April, Amy Hall Garner's (BFA '99) *Meaningful In Motion*, a visual tribute dedicated to three prominent Black ballerinas, premiered at Live@National Sawdust, and her *ViVa*, a virtual collaboration with Paul Taylor Dance Company and Miami City Ballet, also premiered there, in a performance that included Taylor Company member John Harnage (BFA '14).

HAVEN, an organization established by Lillian Barbeito (BFA '98), hosted Joe Davis (BFA '16) and Riley Watts (BFA '07) in its February dance mentorship program in collaboration with FACT/SF. In January, HAVEN hosted Para.Mar Dance Theater and Chase Buntrock (BFA '19) was one of the Para.Mar company artists who shared work.

Ranardo-Domeico Grays ('92) has received his second Lower Manhattan Cultural Council creative engagement grant with his company, VISIONS Contemporary Ballet.

Nancy Bannon (BFA '90) has written and directed five short films and screened at various festivals. Some of her feature screenplays have been recognized by festivals, contests, and labs, and one was published, in the *Southampton Review*. She's currently developing a feature film script for the New York Stage and Film's Filmmaker Workshop and teaching a yearlong workshop (screenwriting through film screening) for the Wyo Film Festival.

1980s

Linda-Denise Fisher-Harrell ('89) has been named artistic director of Hubbard Street Dance Chicago.

Christopher Huggins ('83) has been named a 2021 Guggenheim Fellow for choreography. Among the other fellows are Mike Lew (Playwrights '13) and jazz faculty member Elio Villafranca.

1960s

In April and May, Elizabeth Weil Bergmann (BS '60) performed as solo dancer in the Choral Artists of Sarasota's performance of Brahms' *Liebeslieder-Walzer*.

Drama

2020s

Michael Braugher (Group 49) plays Balthasar in the Public Theater's audio play *Romeo y Julieta* by Saheem Ali, who also directed, and Ricardo Pérez González; it's based on the Spanish translation by Alfredo Michel Modenessi. The podcast production will be available until March 2022.

Katherine Renee Turner (Group 49) has joined the cast of the CBS series *FBI* as Special Agent Tiffany Wallace.

2010s

Manon Gage (Group 47) is developing a drama thriller series called *Fantasm* with David Corenswet (Group 45), Scout James (Group 47), and Medina Senghore (Group 46).

Hadley Robinson (Group 47) stars as Vivian in Amy Poehler's *Moxie*, which began streaming on Netflix in March. It's based on the 2015 novel by Jennifer Mathieu. Robinson also appears as Lily/Charlotte in Gillian Flynn's sci-fi series *Utopia* and Laurey/Tulsey Town Girl 1 in Charlie Kaufman's film *I'm Thinking of Ending Things*.

Madhuri Shekar (Playwrights '18) wrote the screenplay of the horror film *Evil Eye*, which was released by Amazon Studios and directed by Elan and Rajeve Dassani. It is based on Shekar's Audible Original audio play.

Isabel Arraiza (Group 46) plays Ana Baxter in the thriller *The Little Things*, which was written and directed by John Lee Hancock.

In March, **Nathan Alan Davis** (Playwrights '16) received a Windham-Campbell Prize for Fiction.

Marianne Rendón (Group 45) plays Mae in the series *These Days*, written and directed by Adam Brooks. It also features **Sarah Tolan-Mee** (Group 45) and debuted in January in the Sundance Film Festival's Indie Series section.

Mary Chieffo (Group 44) directed *Whiterock Cliff*, Ryan McCurdy's new one-man show, which was livestreamed in March and April.

In March, **Helen Cespedes** (Group 42) played Venus/Haebe in Red Bull Theater's livestreamed benefit reading of John Lyly's *Gallathea*, which was directed by Emma Rosa Went.

Mike Lew (Playwrights '13) has been named a 2021 Guggenheim Fellow for drama and performing art. Among the other fellows are **Christopher Huggins** ('83, dance) and jazz faculty member **Elio Villafranca** for composition.

Danielle Brooks (Group 40) stars as Mahalia Jackson in the Lifetime biopic *Robin Roberts Presents: Mahalia*, which premiered in April and streams on Hulu.

Corey Hawkins (Group 40) will play Benny in the film version of Lin-Manuel Miranda's musical *In the Heights*, which was directed by Jon M. Chu and is to be released in June. He also stars as Daoket in the podcast *Chrysalis*, an immersive audio drama from the sci-fi platform Dust.

2000s

In March, **Katori Hall** (Playwrights '09) and **Adam Rapp** (Playwrights '00) received American Academy of Arts and Letters awards in literature. Hall is the showrunner for the Starz series *P-Valley*, which has been renewed for a second season.

Kirsten Kelly (Directing '03) and Katie Taber codirected the documentary *Stranger/Sister*.

Anthony Mackie (Group 30) stars as Sam Wilson/Falcon in the Disney+ miniseries *The Falcon and the Winter Soldier*, which premiered in March. He plays Ed Fox in *The Woman in the Window*, which was directed by Joe Wright and is streaming on Netflix.

Tracie Thoms (Group 30) plays Billie/Concert Coordinator in the film *Yes Day*, which was released on Netflix in March. The film, based on the children's book of the same name by Amy Krouse Rosenthal and Tom Lichtenheld, was directed by Miguel Arteta.

In April, **Michael Barakiva** (Directing '00) directed his adaptation of Milton's *Paradise Lost* for a livestreamed Red Bull Theater benefit reading that featured **Stephen Bel Davies** (Group 36).

1990s

Jessica Goldberg (Playwrights '99) wrote the screenplay of the film *Cherry* with Angela Russo-Otstot. The crime drama, based on the novel by Nico Walker, was released in February.

In March, **Jimonn Cole**'s (Group 26) play *Chickens* began streaming as part of the Acting Company's *In Process* series. Cole is also directing the first-year drama rehearsal project *Durango*, written by **Julia Cho** (Playwrights '03).

Alan Tudyk (Group 26) can be seen as Harry Vanderspeigle in the Syfy series *Resident Alien*, which is based on the comic book and has been renewed for a second season.

Lisa Benavides-Nelson (Group 20) directed the first-year drama rehearsal project *Daphne's Dive*, written by Quiera Alegría Hudes.

In April and May, **Philip Lehl** (Group 19) produced and appeared in Nassim Soleimanpour's *White Rabbit Red Rabbit*, which was presented on Zoom by Houston's 4th Wall Theatre Company, of which Lehl is co-artistic director. The play, which featured a different actor each night, also starred his fellow Group 19 alums **Lisa Arrindell**, **David Kriegel**, **Laura Linney**, **Kurt Naebig**, **Willis Sparks**, **Laura Tietjen**, and **Jake Weber**.

1980s

LisaGay Hamilton (Group 18) played Aunt Mae in the "Birth Mother" episode of the NBC drama *This Is Us*.

In March, **Bradley Whitford** (Group 14) played Pip in Richard Greenberg's *Three Days of Rain*, which was presented by Manhattan Theatre Club via livestream as part of its Curtain Call Series. The play, directed by **Evan Yionoulis**, Richard Rodgers Dean and Director of the Drama Division, was originally produced in MTC's 1997–98 season.

In April, **Anthony Fusco** (Group 12) could be seen in American Conservatory Theater's filmed reading of Alice Childress' *Trouble in Mind* that was directed by Awoye Timpo as part of the A.C.T. Out Loud series.

Lorraine Toussaint (Group 11) plays Viola 'Vi' Marsette in the CBS drama *The Equalizer*, which premiered in February and is a reboot of the 1980s series. **Danny Mastrogorgio** (Group 23) can be seen as Nic Palermo in the episode "Judgment Day."

Lonny Price (Group 10) directed and filmed *John Cullum: An Accidental Star*, an 80-minute evening of stories and songs presented by Vineyard Theatre, Goodspeed Musicals, and the Irish Repertory Theatre that began streaming in April.

From July 16 to 18, **Nancy Opel** (Group 9) is to star as Carrie Chapman Catt in the world premiere musical *The Suffragist* at the Gallagher Bluedorn Performing Arts Center at the University of Northern Iowa. The book and lyrics are by Cavan Hallman and the music by Nancy Hill Cobb.

1970s

In March, **Boyd Gaines** (Group 8) was featured in *Looking Back at Contact*, which was part of Lincoln Center Theater's free digital Spotlight Series. It featured *Contact*'s director and choreographer Susan Stroman, writer John Weidman, and original stars of the musical.

Harriet Harris (Group 6) can be seen as Eleanor Roosevelt in the Masterpiece miniseries *Atlantic Crossing*, which premiered in April. She will also play Roosevelt in Mark St. Germain's play *Eleanor* July 16–August 1 at Barrington Stage Company in a production directed by **Henry Stram** (Group 6).

In April, **Patti LuPone** (Group 1) and **Mandy Patinkin** (Group 5) were featured in the York Theatre Company's benefit presentation of *The Musical of Musicals (The Musical!)*, directed by Tom and Michael D'Angora.

Music

2020s

Mackenzie Melemed (BM '17, MM '18, Artist Diploma '20, piano) performed three solo recitals in Florida in March featuring works by Bach, Bartók, Scriabin, Chopin, and Schumann.

2010s

Rixiang Huang (MM '19, piano) won first prize at the 12th Chopin

International Piano Competition. **Immanuel Wilkins** (BM '19, jazz studies) won the North American award at the fourth annual LetterOne Rising Stars Jazz Award ceremony, in February, and gave an online master class for the Philadelphia Clef Club of Jazz in April.

In April, English Concert in America fellows—and Historical Performance alumni—**Alana Youssefian** (MM '18), **Sarah Jane Kenner** (Graduate Diploma '18), **Stephen Goist** (MM '18), **Oliver Weston** (MM '17), **David Dickey** (MM '16), and DMA student **Adam Cockerham** (MM '17) performed at St. Luke's Episcopal Church in East Hampton.

In February, ARKAI, a duo made up of **Jonathan Miron** (Pre-College '10; BM '14, MM '18, violin) and **Philip Sheegog** (BM '17, MM '19, cello), performed a livestreamed concert of original compositions and arrangements. (See also p. 33)

In March, mezzo-soprano Lea Desandre and countertenor **Jakub Józef Orliński** (Graduate Diploma '17, voice) starred in a livestreamed night of baroque music from the Festival de Pâques in Aix-en-Provence accompanied by Les Arts Florissants, led by William Christie.

Will Healy (MM '17, composition) has been announced as composer in residence for Midsummer's Music; **Paul Frucht** (MM '13, DMA '18, composition) was chosen as one of the festival's two Emerging Composers Initiative Fellows.

In January, the New York Festival of Song premiered America, Come Home, an online program of songs by Leonard Bernstein, Paul Simon, Richard Danielpour, William Grant Still, and George Gershwin. It included performances by mezzo-sopranos **Amanda Lynn Bottoms** (MM '17, voice) and **Isabel Leonard** (BM '04, MM '06, voice) and tenors **Joshua Blue** (MM '18, voice) and **Miles Mykkanen** (BM '13, MM '15, voice; Artist Diploma '17, opera studies).

In May, **Drew Forde** (MM '16, viola) spoke about new online opportunities for freelance musicians at an online session for the Young Concert Artists' Career Catalyst series.

In March, the Port Angeles Symphony Orchestra presented a recorded performance by **Julian Schwarz** (BM '14, MM '16, cello) and **Marika Bournaki** (Pre-College '08; BM '12, MM '14, piano) featuring works by Schumann, Shostakovich, Webern, Beethoven, and others.

Soprano **Julia Bullock** (Artist Diploma '15, opera studies) curated Lineage, a program for the San Francisco Symphony's SoundBox Series that featured works by von Bingen, J.S. Bach, Elizabeth Ogonek, Poulenc, George Walker, and other composers. The musicians included **Wyatt Underhill** (MM '15, violin), **Suzanne Leon** (Pre-College '79, violin), **David Chernyavsky** (MM '03, violin), **Jacob Nissly** (MM '07, percussion), **Amos Yang** (BM '91, MM '93, cello), **Anne Pinsker** (BM '75, cello), **Leor Maltinski** ('01, violin), **Barbara Bogatin** (BM '74, MM '75, cello), **Amy Hiraga** (BM '84, violin), and **Peter Wyrick** (Pre-College '80; '84, cello).

In February, **Nicolas Namoradze** (MM '15, piano) performed Liszt's *Totentanz* in a livestreamed concert with the Budapest Festival Orchestra. His new album, *Bowen: Fragments From Hans Andersen & Studies* (Hyperion), was released in January.

In March, **Isabel Hagen** (Pre-College '09; BM '13, MM '15, viola) performed viola and stand-up comedy for the Salastina Happy Hour, a virtual gathering the Glendale, California, music society began last year.

In April, tenor **Martin Bakari** (MM '13, voice) sang the title role in the Pittsburgh Opera's production of *Charlie Parker's Yardbird*, which was directed by Tomé Cousin.

In February, baritone **Will Liverman** (MM '12, voice) released his new album, *Dreams of a New Day—Songs by Black Composers* (Cedille

Records), with pianist Paul Sánchez. It features songs by Damien Sneed, Henry Burleigh, Leslie Adams, Margaret Bonds, Thomas Kerr, Shawn Okpebholo, Robert Owens, and Richard Fariña.

In October, **Irene Gomez** (MM '12, guitar) gave a lecture as part of the Latin American and Caribbean Cultural Society (LAACS)-UK webinar series Culture, Music, and Society.

Creative Associate **Jon Batiste** (BM '08, MM '11, jazz studies) has released his newest album, *We Are*. In April, Batiste won the Oscar for best original score for Pixar's *Soul*; he also won Golden Globe, BAFTA, and NAACP Image awards for the score. Saxophonist **Eddie Barbash** (BM '10, jazz studies), drummer **Marcus Gilmore** (MAP '99, percussion), bassist **Phil Kuehn** (BM '08, MM '10, jazz studies), and drummer **Joe Saylor** (MM '12, jazz studies) played for the film.

In March, **Mike Cottone** (MM '10, jazz studies) and pianist Max Haymer performed a livestreamed concert at Sam First in Los Angeles.

Baritone **Carlton Ford** (BM '10, voice), mezzo-soprano **Brenda Patterson** (MM '01, voice), and bass-baritone **Matthew Burns** (Artist Diploma '02, opera studies) star in the new documentary *Unsung—An Opera Film*, about the singers who were to participate in a Victory Hall Opera (Charlottesville, Virginia) production of *La Traviata* that was canceled due to the pandemic. It was directed by Miriam Gordon-Stewart; Kathleen Kelly conducted the VHO orchestra.

2000s

In March, **Brent Grapes** (MM '09, trumpet) performed Henri Tomasi's Trumpet Concerto with the West Australian Symphony Orchestra, of which he is principal trumpet.

The March *International Musician* featured a profile of **Chihiro Shibayama** (BM '07, MM '09, percussion).

The PYO (Philadelphia Youth Orchestra) Music Institute received a million-dollar endowment in support of Tune Up Philly, an educational program run by **Paul Smith** (MM '08, guitar).

In April, **Frank Huang** (BM '06, MM '08, piano) released his newest album, the first of a nine-disc set of the solo piano works of Nikolai Medtner, on Centaur.

In March, **Mike Block**'s (MM '06, cello) performance with Malian musician Balla Kouyaté was streamed as part of DePauw University's Green Guest Artist Concert Series. In April, Block and his wife, fiddler Hanneke Cassel, gave a duo recital at the First Presbyterian Church of Vero Beach, Florida.

In January, **Jonah Sirota** (Pre-College '94; MM '00, violin; Artist Diploma '05, resident quartet) and **Regina Brady** (Pre-College '10, oboe) performed works by Rodney Lister, Telemann, and Sirota in a recital at the Edendale Library in Los Angeles.

Soyeon Kate Lee (BM '01, MM '03, Artist Diploma '05, piano) received the Mrs. A.B. Dolly Cohen Award for excellence in teaching from the University of Cincinnati, where she's an associate professor at the College-Conservatory of Music.

In January, **Elinor Frey** (MM '05, cello) released her newest album, *Antonio Vandini: Complete Works* (Passacaille Records). She also performed a livestreamed concert of harp-cello sonatas by Jean Baur.

In March, **Natalie Haas** (BM '05, cello) and fiddler Alasdair Fraser performed a livestreamed concert sponsored by Blackstone River Theatre in Rhode Island.

Jesús Castro-Balbi (DMA '04, cello) will become the director of the Dr. Bobbie Bailey School of Music at Kennesaw State University July 1.

In April, **Kinan Azmeh**'s (MM '03, Graduate Diploma '04, clarinet) CityBand was featured in Carnegie Hall's Voices of Hope series.

In March, the Geneva Camerata, conducted by **David Greilsammer** (BM '02, MM '04, piano), performed works by **Jonathan Keren** (BM '04, MM '06, composition), Demetre Gamsachurdia, and Mendelssohn.

1990s

In April, several trombone players including **Colin Williams** ('99) and faculty member Joseph Alessi performed as part of Cutting Edge Concerts New Music Festival, which was livestreamed from Symphony Space. They were accompanied by pianists including **Martha Locker** (BM '99, MM '01) and performed works by composers including **Anthony Barfield** (BM '08, trombone), **Kenneth Fuchs** (MM '83, DMA '88, composition), and **Victoria Bond** (MM '75, DMA '77, orchestral conducting). Bond and **Philip Glass** (Diploma '60, MS '62, composition) also had world and New York premieres, respectively, as part of the festival.

In January, **Brinton Averil Smith** (MM '91, DMA '98, cello) was the featured soloist in Haydn's second cello concerto with the Houston Symphony. He also performed in a charity livestream concert in March presented by Third Space Music along with **Charles Tauber** (BM '94, MM '96, piano), **Evelyn Chen** (DMA '98, piano), and other musicians.

In February, **David Chan** (MM '97, violin) conducted Los Angeles Philharmonic and San Francisco Symphony musicians in two programs of concertos and orchestral works by Mozart, Rossini, Tchaikovsky, Bizet, and others at the Mainly Mozart Festival. **Whitney Crockett** (BM '84, bassoon) was a featured soloist in Mozart's Sinfonia Concertante as part of the festival.

In February, **Eddy Malave** (BM '93, MM '95, viola) gave remote presentations to the National Conservatory and the Puerto Rico Flute Symposium as part of wellness series the organizations were running for musicians and artists.

In February, **Immanuel Davis** (BM '93, MM '95, flute) and baroque flutist Barthold Kuijken released *La Magnifique: Flute Music for the Court of Louis XIV* (Naxos). Also performing on the album were **Arnie Tanimoto** (MM '15, historical performance) and harpsichordist Donald Livingston.

In March, **David Park** (MM '93, violin) performed Tchaikovsky's Violin Concerto with the Southwest Symphony at the Cox Performing Arts Center in St. George, Utah.

In March, **Gil Shaham** (Pre-College '89, violin) and the Knights, conducted by co-founder **Eric Jacobsen** (Pre-College '00; BM '04, cello) and with cofounder **Colin Jacobsen** (Pre-College '94; BM '99, violin) sitting concertmaster, released an album of Shaham performing Beethoven and Brahms violin concertos on Canary Classics.

In January, **Anne Akiko Meyers** (Pre-College '87; Certificate '90, violin) performed as part of a livestreamed recital with Jason Vieaux and Olga Kern featuring works by J.S. Bach, Piazzolla, and Ellington.

In March, **Christian McBride** ('90, double bass) and **Wynton Marsalis** ('81, trumpet), director of Juilliard Jazz, joined jazz alums **Zoe Obadia** (BM '18, MM '20), **Julian Lee** (BM '17), **Isaiah Thompson** (BM '19, MM '20), and second-year master's jazz drummer **Zach Adleman** as part of a benefit for Jazz House Kids, of which McBride is artistic director.

1980s

In March, **Leo Sushansky** (Pre-College '85; BM '89, violin), **Steven Honigberg** (BM '83, MM '84, cello), and **Carlos Rodriguez** (MM '91, piano) recorded Hungarian Delicacies, a concert for the National Chamber Ensemble that featured music by Bartók, Dohnányi, and Liszt.

In March, **Norman Krieger** (Pre-College '74; BM '79, MM '89, piano) presented a virtual recital and Q&A

from Indiana University, where he is a professor of piano.

Andreas Delfs (MM '86, orchestral conducting) has been appointed music director of the Rochester Philharmonic Orchestra.

Nina Kennedy (MM '84, piano) was nominated for a Lambda Literary Award for her memoir, *Practicing for Love*.

In February, **Linda Morton-Fisher** (MM '84, bassoon) gave a virtual master class and lecture for the University of Nevada, Las Vegas School of Music's bassoon studio.

In February, the Four Nations Ensemble, directed by **Andrew Appel** (DMA '83, harpsichord), performed works by Couperin, Barbara Strozzi, Handel, Michael Haydn, and others. In March, Appel performed works by Vivaldi and Couperin with cellist Loretta O'Sullivan.

The first episode of **Hao Huang's** (MM '81, piano) podcast *Blood on Gold Mountain* was released in March.

In April, **Christine Smith** (Pre-College '81, flute) and **Joy Plaisted** (MM '87, harp) performed a virtual duo recital of works by C.P.E. Bach, Mozart, John Rutter, Honegger, and others as part of the Doansburg Chamber Ensemble.

1970s

In August, **Jerilyn Jorgensen** (BM '78, MM '79, violin) and pianist Cullan Bryant released *Ludwig van Beethoven: The Complete Sonatas for Piano and Violin on Historic Instruments* (Albany Records).

Judith Markovich's (MM '78, clarinet) newest composition, *Remember for Viola, Piano, and Chimes*, was premiered on September 11, 2020, by violist Brett Deubner and **Allison Brewster Franzetti** (Pre-College '69; MM '80, piano). Subsequent performances included one with **James Musto** (MM '85, percussion) on chimes.

In February, **Sophia Agranovich** (Pre-College '73; BM '77, MM '78, piano) released a new album in honor of Beethoven's 250th birthday; it includes his Op. 77 Fantasia and Piano Sonatas Nos. 8 ("Pathétique"), 14 ("Moonlight"), and 17 ("Tempest").

In March, **Max Lifchitz** (BM '70, MM '71, composition) and soprano Celia Castro performed a livestreamed recital at the National Opera Center featuring his own works and others by Aura Marina del Rosario, William Ortiz, John McGinn, and Sheli Nan.

1960s

Phyllis Lehrer (MS '63, piano) was one of the recipients of a National Conference on Keyboard Pedagogy lifetime achievement award. In addition, she performed a piano duo recital with her daughter Suzanne Lehrer in March featuring works by Mendelssohn, Dvořák, and **Dianne Goolkasian Rahbee** ('60, piano).

In March, **Arlene Hemingway** (BS '60, MS '61, organ) published her first book, *A Twist of Lemon: 100 Curious Stories in Exactly 100 Words* (Three Tomatoes Book Publishing). ●

Class Notes are compiled by Alexandra Tweedley (dance), Victoria Lyons (drama), and David Freeman (music). Send recent news to journal@juilliard.edu. Items may be edited for content and length. Send address changes to alumni@juilliard.edu.



FROM THE JULLIARD ARCHIVES

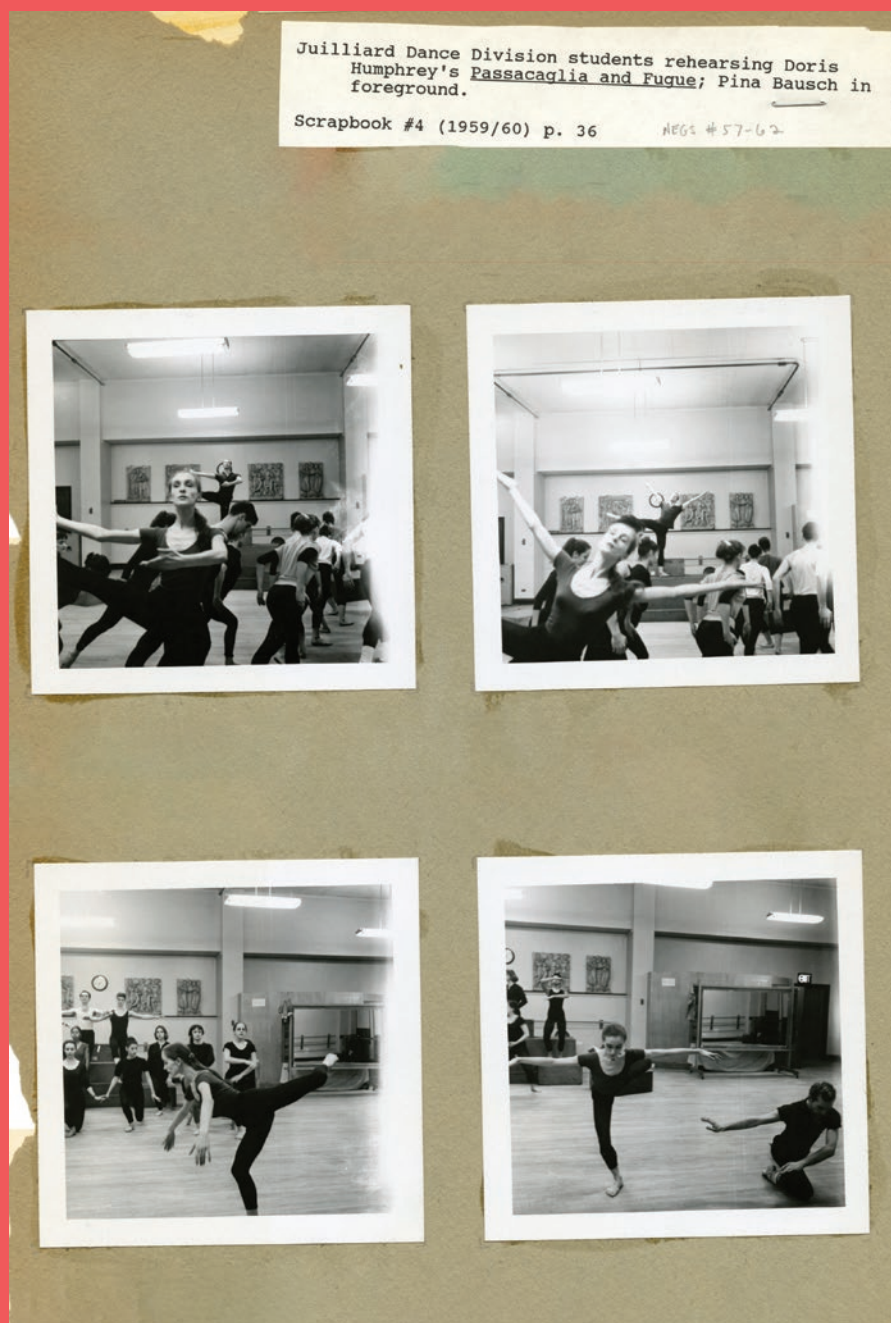
Archives Receive Digitization Grant

Access to Juilliard's history was given a big boost with a \$233,000 gift from the Leon Levy Foundation to help preserve parts of the Juilliard Archives collection. The funds will be used to digitize some 60 scrapbooks that document the school's history from its founding, as the Institute of Musical Art in 1905, as well as concert programs and more than 70,000 production photos. Expressing Juilliard's gratitude, Jane Gottlieb, vice president of library and information resources and director of the C.V. Starr doctoral fellows program, noted that the school's history is "indelibly intertwined with that of the global performing arts field and the cultural landscape of New York City."

Though portions of Juilliard's archives and special collections have been digitized and made available to both the scholarly community and the general public, the majority of these materials are accessible only by visiting the on-campus library, a limitation that became even more apparent during the pandemic. The digitization of these holdings will make them accessible remotely to students, faculty, staff, and scholars.

The photographer who digitized the Juilliard Manuscript Collection, Ardon Bar-Hama, whose clients include private collectors and the Vatican, will return to oversee this project, which is expected to be completed within two years. ●

A page from one of the 60-plus scrapbooks that will be digitized thanks to a new grant



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