

Juilliard

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JOURNAL

Learning
Goes
Hybrid

Juilliard
Community
Gives Back

JUILLIARD
NEW YORK

Scholarship Support, Tianjin Juilliard Welcomes Students, Alumni News, Juilliard Store Gift Guide, and More

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LETTER FROM THE EDITOR

Welcome to the redesigned *Journal*! So many things have changed this year, and the *Journal* also has a new look, size, and frequency. We hope you will enjoy it.

In this issue, we're taking a look at the energy that has triumphed over unimaginable realities to create a school year brimming with creativity and boundary-breaking artistry (p. 3). From students crafting short films based on their own compositions (p. 6) to virtual conducting sessions and performing plays across continents (p. 3), from dance alums dedicated to arts activism (p. 18) to performances that benefit social justice organizations (p. 22), Juilliard community members have been using their artistry to address this year's unique challenges at school and around the world.

One thing that has remained the same despite the times is that we still love to hear from you! If we have your email address, you should be receiving in the near future a survey about how Juilliard communicates with you. If we don't have your email address or you're not sure if we do, please let us know at journal@juilliard.edu. We'd like to keep in touch about the many exciting performances and other virtual events that we will be holding, which you will be able to access no matter where you are in the world.

Wishing you a healthy and hopeful holiday season—

Susan Jackson
Editorial Director

Table of Contents

Juilliard Thrives

- 3 Adapting Together
- 4 Tianjin Juilliard School Welcomes Students
- 5 Prep Division Summer by the Numbers
- 11 A Day in the Life
- 12 Sphinx Program Returns

News

- 6 Denyce Graves, Creative Enterprise, and more
- 15 Gift Guide
- 27 Juilliard Portraits
- 29 Community News
- 40 Obituaries and In Memoriam

Scholarship Support

- 8 Year-End Giving
- 9 Sprott McGill Fund Created
- 24 'With Nothing but Pride'

Giving Back

- 16 Navigating a New Reality
- 18 On Being an Artist and Activist
- 19 Performing at the Polls
- 20 Connect With Your Resilience
- 22 Concert for Equality
- 25 Helping People Heal
- 26 Mask-Making Becomes High Art

Alumni News

- 32 From Our Readers
- 34 Life After Juilliard
- 37 Thanking Alumni Donors
- 44 Class Notes
- 51 Time Capsule

Opposite:
Third-year dancers in a
technique class

PHOTO: CLAUDIO PAPAPIETRO

Cover: Third-year dance
student Hugo Pizano

PHOTO: CLAUDIO PAPAPIETRO

Back Cover: Historical
Performance student
Aaron Goler in rehearsal

PHOTO: CLAUDIO PAPAPIETRO



JUILLIARD THRIVES

Adapting Together

BY SUSAN JACKSON

"What valuable things might we do now that we wouldn't ordinarily focus on?" President Damian Woetzel's question has inspired creative thinking in a year that has forced community members from the youngest Pre-College and MAP students to the most venerable faculty members to work together to rethink, renew, and revise as they adapt to the reality of remote learning. Creating an academic year that balances exceptional education with a safe environment hasn't been easy, but "our students have embraced this new structure, proving once again that they will rise to any challenge. That's what great artists do—they adapt and they keep creating," said Provost Adam Meyer (MM '04, viola).

To help achieve the twin goals of excellence in teaching and learning as well as the highest possible safety standards, the fall term was divided into three blocks as progressively more students returned to campus while others continued remote learning. Building use was completely redesigned to help make movement and practice room and classroom use as safe and seamless as possible. The residence hall opened with just one student per room. Lessons and rehearsals were conducted via Zoom. The Drama Division sent matching props, green screens, and Ethernet cables around the world so students could perform together whether they were in the Diamond Building or Australia. The New

Dances choreographers began working, whether remotely or in-person, with the dancers and using the limitations of the moment to stretch the boundaries of their work. A record number of students took advantage of the opportunity to take secondary Historical Performance instrument lessons. The conducting students made videos of themselves silently conducting an excerpt from a Haydn concerto and then 12 instrumentalists recorded themselves playing their parts based only on the conductors' cues—a truly unique learning experience for all. As a quarantine dividend, all the disciplines were able to welcome more experts than usual from around the world to lead master classes and intensives through remote learning. And there has been a schoolwide effort to seek out, study, and perform the works of a more diverse array of artists.

This year Juilliard also launched its first summer school program in decades, and it proved to be extremely popular and successful. Created quickly to take advantage of the moment, it included traditional for-credit courses (available at no additional cost). In the absence of the usual flurry of summer performance activities, many students took advantage of this opportunity to get ahead in their schoolwork. Another innovation was Camp Juilliard, which featured courses including Prospects for Democracy in a Post-Pandemic World; The New Deal: A Blueprint for Economic Recovery and Artistic Innovation; What Does a Philosopher Do?; *Hamilton* and History; The Great Migration; a look at the PBS documentary *Asian Americans*; and a virtual museum tour. The energy continued this fall with a nonpartisan series called Camp Juilliard: The Election Version, which ended a week before Election Day.

Despite a global situation that's changing by the week—or hour—"artists can't be stopped in their desire to engage and grow," as Ara Guzelimian, interim dean and director of music, said. The whole community has been inventing nonstop to help them do so. ●



JUILLIARD THRIVES

Classes Begin in Tianjin

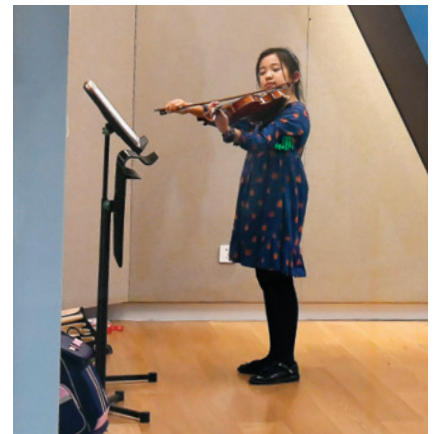
Noting that music is “a powerful cultural bridge that connects us in ways even face-to-face conversations cannot,” Alexander Brose, executive director and CEO, kicked off the opening of the Tianjin Juilliard School. Juilliard welcomed its inaugural class of graduate students and its second class of Pre-College students in September.

PHOTOS: DUAN CHAO

“This momentous day has been a very long time in the making,” Brose told the 39 master’s candidates as they began their three-day orientation. About half of the new class comes from the Beijing-Tianjin region; the rest hail from elsewhere in China and the region and as far afield as the U.S., Uzbekistan, Hungary, and Colombia.

Wei He, the school’s artistic director and dean, extolled the new students’ pioneering spirit: “You look for adventure, and you are self-assured and confident enough to embrace the unknown. The fact that you are excited about joining our very first class tells us that you are exactly the kind of students we are looking for: artistically talented, entrepreneurial, forward-thinking, and willing to take risks.”

As is the case at every college, orientation was quite different this year than it would be ordinarily. A number of the new TJS grad students had actually met each other, if only remotely, before they began classes—nearly three dozen of them participated in a performance project led by Yiwen Shen (MM ’12,



DMA ’16, composition), the assistant dean of performance activities.

Orientation began with an opening dinner at the Inter-Continental Hotel, which is across the street from the campus, and the whirlwind of opening activities included a scavenger hunt in downtown Tianjin, meetings with teachers and administrators, and a host of training and information sessions, with virtual options for those students who haven’t yet made it to the campus.



COVID restrictions
are easing in
Tianjin, China

There were also opening remarks by administrators in Tianjin and throughout the world that emphasized the together-apart themes that have characterized education in 2020 and also spoke to the monumentality of the occasion. Joseph W. Polisi, Juilliard's president emeritus and chief China officer, said that the dream of a China branch campus stretches back more than a decade. Now that the dream has become a reality, he said, "the Tianjin Juilliard School will work as a catalyst in Tianjin, in greater China, in East Asia, and around the world, bringing together cultures through the art of music."

Damian Woetzel, Juilliard's president, commemorated this "extraordinary moment in the history of an extraordinary school," saying, "though we are separated right now by miles, we are not separated in our ambition for you and for Juilliard, and for the future of the arts." ●



BY THE NUMBERS

New York Preparatory Division Summer Recap

With summer festivals and opportunities canceled, the Preparatory Division, which includes the Music Advancement Program (MAP) and Pre-College, created a virtual summer term to keep the music going. Here are some stats.

200

current, just-graduated, and incoming MAP and Pre-College students attended

60

performance classes: strings, winds, brass, percussion, piano, voice, movement and music

8-18

age range of students

5

weeks of classes Monday-Thursday, 10am-5pm

70

dedicated faculty members



12

academic courses

- Conducting: Communication and Clarity
- Summer Ear Training: Modes and Polyrhythms
- The Science of Resilience for Young Musicians
- Intro to Ethnomusicology
- Introduction to Music Technology
- A Brief History of Jazz
- European Tour 2020: A Discovery of Baroque Performance Practices
- The Baroque Suite
- Black Music in America
- Why Does Modern Music Sound Weird?
- Counterpoint Intensive
- MAP Rally

6

guest artist interviews led by students, with

tenor **Javier Camarena**

double bass faculty member **Joseph Conyers**

mezzo-soprano **Isabel Leonard** (BM '04, MM '06, voice)

flutist **Demarre McGill**

faculty member **Orli Shaham** (Pre-College '93; BCJ exchange '97, piano)

Conrad Tao (Pre-College '11, piano)

Above: A fall Pre-College rehearsal

PHOTO: PEDRO ESTEVEZ



NEWS



Juilliard Welcomes Denyce Graves

BY KEVIN FILIPSKI

Mezzo-soprano Denyce Graves—who has been a fixture in the world's opera houses and on its concert stages for the past quarter-century—has joined Juilliard's Marcus Institute for Vocal Arts as a distinguished visiting faculty member. In making the announcement, President Damian Woetzel said the school would be enriched by Graves' presence and that the "vocal students will be so fortunate to have Denyce's wisdom and example to draw on."

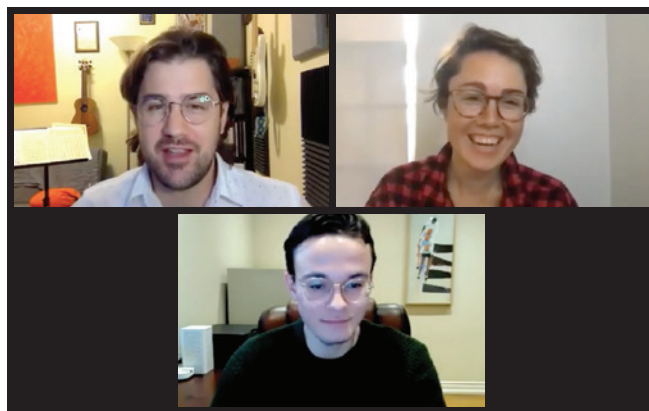
A Washington, D.C., native who graduated with a Bachelor of Music from Oberlin College Conservatory of Music and has an Artist Diploma from New England Conservatory of Music, Graves made her Metropolitan Opera debut as Carmen in 1995. She most recently appeared at the Met in 2018 for the U.S. premiere of *Marnie* by Nico Muhly (MM '04, composition), with mezzo-soprano Isabel Leonard (BM '04, MM '06, voice) in the title role. Her extensive teaching experience includes being a distinguished teaching artist at the Peabody Conservatory.

At Juilliard, Graves will have residencies—whether remote or in-person, depending on health and safety guidelines—each semester and also hold coaching and mentoring sessions. Graves said she was "thrilled beyond words to have been invited to contribute to the training that Juilliard's talented young performers receive" and said she "couldn't be more excited to join the colleagues and peers already there doing this important work." ●



NEWS

Creative Enterprise Events Underway



This academic year's Creative Enterprise season continued in earnest with a trio of events in November. President Damian Woetzel has described this initiative as "a new form of conservatory learning that champions the belief that at the intersections of interdisciplinary work, mentorship, and entrepreneurship, students will pioneer original artistic ventures that will shape the performing arts." During their time at Juilliard, the Creative Associates empower students collaboratively through workshops, intensives, discussions, coachings, performances, and special projects that inspire multidisciplinary collaboration.

This year's first event was the culmination of this fall's Virtual Composition

[Attacca Quartet](#) violist
[Nathan Schram](#), [Creative Associate](#)
[Caroline Shaw](#),
and [composition student](#)
[Nathan Shreve](#)

Intensive. Student composers who participated in the intensive were asked to write a new work for one or more members of the Attacca Quartet on the theme "What is a garden?" and create a short film to accompany it. Throughout the course, the students—Cem Güven, Lingbo Ma, Matthew Schultheis, and Nathan Shreve—worked with Creative Associate Caroline Shaw, a Pulitzer Prize-winning composer, violinist, and vocalist; and filmmaker Tristan Cook. They also worked with the quartet, whose members are Amy Schroeder (BM '06, MM '08, violin; Artist Diploma '13), Domenic



Salerni (Pre-College '05, violin), Nathan Schram (Academy '12, viola), and Andrew Yee (BM '06, MM '08, cello; Artist Diploma '13). The Creative Enterprise event featured the premieres of the student films and of the film *Plan & Elevation* by Shaw, Cook, and Attacca. It also included a discussion with Shaw, Cook, and Attacca moderated by Ara Guzelimian, interim dean and director of music.

How to create group compositions was the theme of this fall's second Creative Associates event. The musicians of yMusic—Creative Associate Nadia Sirota (BM '04, MM '06, viola), Hideaki Aomori (BM '04, clarinet), cellist Gabriel Cabezas, CJ Camerieri (BM '04, trumpet), violinist Rob Moose, and Alex Sopp (BM '05, MM '07, flute)—discussed their creative process and how they adapted it during lockdown. They also presented one of their works and entertained questions from the audience.

The Creative Enterprise series was rounded out by a showcase of the multifaceted work of Creative Associate Raja

Feather Kelly. This award-winning choreographer and director is also the artistic director of the feath3r theory. In addition to taking part in a conversation about his work that was moderated by President Woetzel, Kelly shared excerpts of projects—by his own definition “honest reactions to imaginary situations”—that he has developed with his ensemble feath3r theory. The works were inspired by the question Kelly has grappled with throughout his career: Do we create culture, or does culture create us?

Upcoming Creative Enterprise events include *AMPLIFIED: From Score to Screen: With Creative Associates Nicholas Britell* (Pre-College '99, piano), *Colman Domingo*, and *Raja Feather Kelly* (December 13) and *Five Empty Chambers: Creative Associate Claire Chase and a Juilliard ensemble* (December 18). For information, email journal@juilliard.edu. ●

Above: President Damian Woetzel and Creative Associate Raja Feather Kelly

New Winter Festival

While most of the summer performing arts programs associated with Juilliard are still working out details on where, when, and how they will be held in 2021, one of those programs, Summer Performing Arts With Juilliard, has switched gears and is offering a winter festival. Taking place virtually January 30-31, this intensive for 13-18-year-old pianists, singers, and dancers will include skills-based and creative coursework with teachers and pedagogy from Juilliard's Global K-12 Program. For audition and fee information, see juilliard.edu/global-summer. ●

Summer Update

At press time—and possibly for weeks and months to come—details about Juilliard's traditional summer programs were still being determined. The following programs are traditionally held at Juilliard and around the world, for young artists at a variety of levels and ages: the Juilliard String Quartet Seminar, Sphinx Performance Academy at Juilliard (see also p. 12), Starling-DeLay Symposium on Violin Studies, Summer Dance Intensive, Summer Percussion, and Summer Winds. For up-to-date information, go to juilliard.edu/summer. ●

Registration Open for Spring Evening Classes

The Evening Division's spring semester—classes begin January 25—will be fully online, which means you can take part from anywhere in the world. Here's a sampling of the more than 85 courses offered

- Audition Prep Lab for Orchestral Strings
- Fun and Fit at Home: Movement Class
- Foundations of American Musical Theater: Performance Style and Practice
- You Need a Laugh: Great Operatic Comedies
- Gay Composers and the Age of Anxiety
- Robert and Clara Schumann: The Spirit of Romanticism
- Debussy and His Piano
- Charlie Parker—A Centennial Celebration

For more information and to register, go to juilliard.edu/evening. And find out how to give someone else the gift of an Evening Division class in our Gift Guide, on p. 15. ●



SCHOLARSHIP SUPPORT

Make a Difference

Juilliard's annual year-end fundraising campaign for unrestricted and scholarship support continues through December 31. With 90 percent of our students receiving financial aid, every dollar makes a difference. Call (212) 799-5000, ext. 278, or make your gift at giving.juilliard.edu/donate



"Especially in this crisis, it's nice to feel that someone will be there to support me as I pursue my love of music. With your scholarship support, I am able to continue pursuing my musical studies to help my community and become a better musician."

—Pre-College pianist Sophia Kim holds the Takako Saegusa Scholarship

Above: Juilliard Chamber Orchestra rehearsal

"My mentors remind me that it takes a village to raise a musician. By offering me your support, you have become part of this village, part of the community of people to whom I am extremely grateful for giving me their shoulders to stand on so I can reach for my dreams."

—First-year cello master's student Leland Ko holds the Dr. David L. Smiley Memorial Scholarship ●



NEWS



Upcoming Alumni and Member Events

For information about the following events, please contact alumni@juilliard.edu or (212) 799-5000, ext. 344, or patronsdesk@juilliard.edu or (212) 769-7409

DECEMBER 15

Juilliard Celebrates the Holidays

Members at all levels are invited to watch this festive evening of performance and holiday cheer; check juilliard.edu/membership for details

DECEMBER 17

Alumni Wine Social

Alums from all divisions are invited to this event to catch up and learn about wine from voice alum and master sommelier David Keck

JANUARY 13

Alexander Technique With Lori Schiff

Alums are invited to a virtual class with this veteran Juilliard Alexander Technique teacher

JANUARY 27

Career Opportunities

In the third event of the Alumni Resources series, alumni will hear about tips on finding career opportunities during the pandemic while also leveraging their own networks ●



SCHOLARSHIP SUPPORT

Sprott and McGill Inspire New Gifts With Launch of Endowment Fund



PHOTO: DAVID FINLAYSON



PHOTO: DAVID FINLAYSON

The news in September that Anthony McGill, artistic director of Juilliard's Music Advancement Program (MAP), had won this year's Avery Fisher Prize came with an exciting additional announcement. Ordinarily, the Avery Fisher Artist Program would have a large in-person celebration of the prizewinner, but this year, in lieu of holding the event, the organization invited McGill to designate an organization to receive an additional gift of \$30,000, and he chose MAP. Adding to this new support, McGill and Weston Sprott, dean of Juilliard's Preparatory Division (which encompasses MAP and Pre-College), have inspiringly made

personal contributions to start a new Juilliard endowment fund dedicated to enabling MAP students to attend summer programs and festivals—the Weston Sprott and Anthony McGill MAP Summer Scholarship Fund. This new endowment started with \$30,000 from the Fisher Program and an additional \$70,000 in personal commitments from McGill and Sprott. The excitement continued as donors inspired by McGill and Sprott's commitment more than tripled the fund in just a few days.

The Avery Fisher Prize, one of the most prestigious in classical music, is awarded to the musician or

musicians who have demonstrated outstanding achievement, excellence, and leadership in music. McGill, who is just completing his first year as artistic director of MAP, has been the principal clarinetist of the New York Philharmonic since 2014, is an active soloist, and is an avid champion of social justice and of music education for underrepresented groups.

Above: Sprott (left) and McGill have started an endowment fund for summer opportunities for MAP students

"For MAP students to fulfill their potential as artists, leaders, and global citizens, they need the experience of playing and moving in the world of classical music," McGill said upon receiving the Fisher prize and announcing the new endowment. But without the means to attend summer programs and festivals, young musicians "lose out on all the opportunities found in connecting with artists, professionals, and audiences beyond their immediate sphere."

"These summer experiences are key for our MAP students to continue their learning, training and growth as musicians," Sprott said.

"On behalf of Juilliard, I am honored to accept this gift," Damian Woetzel, Juilliard's president, said. "With this extraordinary personal and professional commitment, Anthony and Weston are profoundly furthering the development of our young artists who might not otherwise be able to participate in these important opportunities. Their leadership is truly inspiring."

The gift "will further expand MAP's funding base and help dismantle one key systemic barrier to greater ethnic and racial inclusion in the classical music field," said former MAP director Aaron Flagg (BM '92, MM '93, trumpet), who's the chair and associate director of Juilliard Jazz. "As a former MAP faculty member and director and, most importantly, MAP parent, I view this generous investment by two of the program's current leaders as an inspiration for the entire Juilliard community to step forward and be counted," Flagg added. ●

To find out about contributing to the new endowment fund, please contact Katie Murtha, director of major gifts, at kmurtha@juilliard.edu



Juilliard Winners of the Fisher Prize

The Avery Fisher Artist Program awards the Avery Fisher Prize to solo instrumentalists—and, since 2004, chamber groups—who have demonstrated outstanding achievement and excellence in music. A marble plaque in Lincoln Center's David Geffen (formerly Avery Fisher) Hall at Lincoln Center commemorates the prize recipients—the great majority of whom have Juilliard connections.

1975

Lynn Harrell

(Pre-College '61, cello; faculty 1977-86)

Pianist Murray Perahia

(honorary degree '15)

1978

Yo-Yo Ma

(Pre-College '71; Professional Studies '72, cello)

1979

Emanuel Ax

(Pre-College '66; Diploma '70, Postgraduate Diploma '72, piano; faculty 1990-present)

1982

Horacio Gutiérrez

('71, piano)

1986

Richard Stoltzman

('67, clarinet)

1988

Pianist André Watts

(honorary degree '94)

1991

Yefim Bronfman

('81, piano)

1994

Garrick Ohlsson

(Pre-College '66; BM '71, piano)

1999

Sarah Chang

(Pre-College '99, violin)

Pamela Frank

(Pre-College '85, violin)

Nadja Salerno-Sonnenberg

(Pre-College '78; '82, violin)

2001

Midori

(Pre-College '87, violin)

2004

Emerson String Quartet

Eugene Drucker

(Pre-College '68; Diploma '72, Professional Studies '73, violin)

Philip Setzer

(BM '73, MM '74, violin)

Lawrence Dutton

(BM '77, MM '78 viola)

Cellist David Finckel

(faculty 2012-present)

2008

Gil Shaham

(Pre-College '89, Certificate '90, violin)

2011

Kronos Quartet

Cellist Jeffrey Zeigler

('01, resident quartet)

2014

Jeremy Denk

(DMA '01, piano)

2017

Flutist Claire Chase

(Creative Associate 2019-present)

2020

Clarinetist Anthony McGill

(faculty 2011-present)



JUILLIARD THRIVES



A Day in the Life Coming Out of Quarantine in New York

It was the last Saturday in October, and the first day that freshman horn player Paige Quillen could leave her Juilliard dorm room after enduring the 14-day quarantine New York State required to combat the COVID-19 pandemic. It's a strange time indeed to be starting college, but the Dallas native and some new friends who hadn't really met in-person before grabbed their masks and made up for lost time by taking the day to explore the city.

BY PAIGE QUILLEN

8:30am: It's my first morning out of quarantine, so I wake up early enough to go downstairs and get breakfast from the cafeteria. The walk out of the suite feels great since for the last 14 days I've had all my meals delivered to me and only been able to leave my room to go to the bathroom.

9am: After finishing my yogurt parfait, I make my way toward Boule & Cherie as my caffeine intake was drastically limited within my dorm room.

9:30am: When I make it back into the residence hall, I greet my suitemates. The excitement of seeing people in-person compared to over a Zoom camera is honestly an incredible feeling, and I have really enjoyed my time meeting people so far today.

10am: I get dressed to go out with some fellow first-years, not knowing where we want to go but all wanting to explore the city we now live in! We do a lot of walking and end up at a garden center called the Sill. Several of us buy plants to bring back with us in hopes of making our dorm rooms seem more comforting.

11:30am: After passing several food stands, we feel hungry and decided to sample a New York delicacy—pizza. I speak for most of us when I say nothing compares to pizza in New York.

1pm: We continue to walk and end up in Central Park, which is only a few blocks from Juilliard's campus. A saxophonist and drummer performed some beautiful works such as Errol Garner's "Misty" and other well-known songs. Being able to listen to live music again is such a spirit-lifter.

3pm: After being out for a while, I decide it would be beneficial for me to go back and practice for a while as I have a lesson the following day! The next two hours were filled with Mozart and technical études, but the exploring we did added to my motivation.

5:30pm: I grab dinner from the dining hall and meet with some more people I'd only met in Zoom classes, and we head down to Times Square.

6:30pm: The energy within Times Square was incredible! As we walked through, we stopped to watch dancers do a routine for a crowd—socially distanced of course! Looking around at the massive billboards that surround me, it finally hits that this is now where I live, and it's a magical moment.

8pm: We head back to Lincoln Center Plaza and hang out, getting to know each other and reflecting on our day wandering the city. It's so much to take in, but it's an incredible experience. We decide our final stop for the night will be Riverside Park.

9pm: As I stand in Riverside Park looking back at the city, I feel immensely happy about being in the Juilliard community. My first day here in the city has been unforgettable, and the connections I've made in just one day have been so incredible.

10:20 pm: Back in my suite, I FaceTime my mom to fill her in on my first day out of the dorm. While being away has been incredible, quarantine makes it difficult being away from home and family.

Midnight: After an exceptionally long day of exploring, walking, and talking, I'm ready to sleep. Overall, quarantine truly made socializing feel more enjoyable and made me more grateful for the opportunity to be here. ●



JUILLIARD THRIVES

Sphinx Program Returns, Virtually, to Juilliard



One constant in this topsy-turvy summer was the Sphinx Performance Academy. This program for string players ages 11-17 was founded by the Sphinx Organization, which develops and supports diversity and inclusion in classical music. SPA came to Juilliard for the first time in summer 2019; intensives also take place at Curtis Institute of Music and Cleveland Institute of Music. The full-scholarship program for students from cultural backgrounds underrepresented in classical music included a whirlwind of virtual lessons, coaching, master classes, and mentorship. A few of the participants answered questions about it.

Sami Merdinian (Pre-College '01; BM '04 violin), the co-founder and artistic director of the New Docta International Music Festival in Cordoba, Argentina, was a first-time faculty member

Patricia Weitzel, a member of the Des Moines and Quad City symphonies, returned for a second year on the bass faculty

Arav Amin (MAP '20, violin; current Pre-College student), 13, participated in SPA Juilliard for the second time

Kendall Gonzales cello, 13, previously participated in the SPA at Curtis

Kearston Gonzales violin, 15, participated in SPA Juilliard for a second year

Why were you interested in taking part in the SPA?

Sami: A combination of admiration for the Sphinx Organization's mission, the importance of having a free summer camp for these talented Black and Latinx kids, and that it took place at Juilliard, where I spent five of the most important years of my education and which has played such an important role in my development as an artist.

Patricia: Since I already knew it was a phenomenal program, I had no hesitation in being involved again.

Arav: I participated last year and learned so much, and even though it was virtual this summer, I was really looking forward to participating and seeing all the faculty and staff again.

Kendall: I loved my time at the SPA at Curtis last year—I learned so much, I met so many people who loved music, and everyone was considerate and understanding. I knew that the SPA could only get better, even with the pandemic.

Kearston: I attended last summer and really enjoyed the atmosphere—having the opportunity to meet several world-renowned musicians and incredibly talented colleagues was absolutely amazing.

Was there any benefit to this year's program being virtual?

Patricia: Convenience! The students were able to get high quality instruction with no commute (I'm sure bass players appreciated this aspect more than others!).

Kearston: It allowed for broader communication with my colleagues and professors and with other musicians who didn't play the same instrument.

Sami: The fact that it actually took place is so important, and all the credit has to be given to staff from Sphinx and Juilliard for their resilience and hard work to make our jobs easier in uncharted territory. Although in-person has so many advantages, this experience was very rewarding.

Kendall: Even more interaction with peers and faculty! Examples include

- the studio classes—everyone had the opportunity to play for both the professor and peers
- the group activities, including multiple music-related Kahoot programs; a Q&A of music history; Marvel; music comedy; and Guess That Tune
- the creative ice-breakers, which were all designed by our awesomesauce RAs to get everyone to not only participate but also learn—and branch out!

What surprised you most?

Kearston: How hands-on it was even though it was virtual. My mentor checked on me periodically and was always open to answer any questions, which I really appreciated because it made me feel as if we were with each other in person.

Arav: Even though SPA took place virtually, it was still very enriching and enjoyable. I missed the in-person interaction but I still feel like I learned so much.

Patricia: It can be hard for students to remain focused and engaged when spending several hours a day in front of a screen, but that wasn't the case here—they were eager to learn and full of energy from the beginning until the very end!

Kendall: I wasn't really surprised by anything, but if I had to choose something that was awe-inspiring, I would say the dedication of the faculty, who not only did behind-the-scenes work but also managed to be present, supportive, creative, and flexible!



Biggest takeaways?

Arav: To focus more on incorporating the stylistic aspects of a piece or composer into my playing and to be more open to new ideas introduced by my peers and teachers.

Kearston: As a musician, finding the phrases, shapes, lines, and colors in the music and improving my bow arm technique through exercises such as collé and spiccato. Personally, it would be the practice time-management skills I learned from our discussion with a performance specialist and the relaxation and control of my breath I learned from our morning yoga classes.

Sami: The sense of community; the support network between faculty and students, and especially among students; and studio classes that provided a place to listen, advise, encourage, learn, and respect. Bravo to the social activity coordinators for setting the environment, and also, obviously, to the students for being curious, and for caring so much about learning and each other.

Patricia: I hope we can use this challenging time to be creative and use technology in a way we hadn't before to improve our experience not just now but also when we can all meet physically again!

Kendall: How to inspect my own playing and not be too harsh on myself. Our professor instructed us to become our own teachers by recording ourselves, listening, and giving our recording detailed positive feedback and criticism. Also, I have made friends for life through just 10 days of virtual meetings!





ADVICE FOR FUTURE PARTICIPANTS

- Always be early and be prepared
- Be curious and eager to learn, and listen with an open heart and mind
- When in doubt, ask your peers
- Work hard and practice every chance you get
- Enjoy the experience
- Get to know your fellow students as much as possible and stay in touch

Biggest challenge?

Kendall: Making sure my computer was fully charged and that I had my pencil, notebook, and all of my music nearby.

Patricia: Technology can make a lesson very tricky—unstable internet connections can create delays, audio and video can be out of sync, etc. It can be challenging to hear many of the subtleties of each other's playing due to sound quality. Also, I miss playing along with students!

Arav: Finding enough time to sufficiently prepare material for our private lessons in the short time we had in between them.

Kearston: Remembering to take screen-time breaks between classes, such as taking a short walk or a snack break.



Favorite moment?

Kearston: When we had group violin and viola studio class and as an icebreaker used our instruments to improvise and imitate the sounds of animals.

Kendall: A short sentence my professor said in one of my lessons: "God that's beautiful." I had fixed a certain passage that we had been working on for a while, and that sentence stood out because I was so elated to get the passage right, and knowing that he recognized the effort I had put in really solidified that moment as one of my favorite memories!

Arav: My private lessons with Suliman Tekalli, because I learned so much in the short amount of time we worked together. I also really enjoyed the master classes both as a participant and an audience member, and the studio classes were very helpful because of the constructive feedback from my peers.

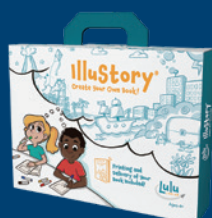
Patricia: Overall everything went well and we didn't run into technology issues, except in one lesson, in which a student's video wasn't working. Instead of canceling or postponing, I conducted it with audio only. Significant progress was achieved and we had a great lesson! It's amazing what you can do when you focus on the available resources instead of what you don't have.

Sami: The final concert—it was so great to hear how students incorporated new concepts that helped them express their emotions in a more clear and meaningful way. I couldn't have hoped for a better culmination of 10 very special days, and I hope the students felt as proud as I was. ●



Holiday Cheer From the Juilliard Store

One of the few things we know for sure these days is that the holiday season will look different this year. But while we may not be able to celebrate with loved ones in-person, the holidays are a time to reflect and celebrate the joy of the season. Here are a few meaningful gifts that have been recommended by members of the Juilliard community—you can find them and lots more at juilliardstore.com.



***IlluStory:* Create Your Own Book**

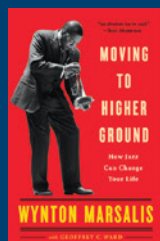
Fuel a love for books, drawing, and storytelling with *IlluStory*, a kit that helps kids write, illustrate, and publish a hardcover book; the kit price includes production and delivery of the finished book.

Price \$29.99

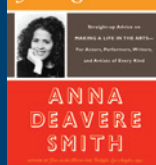
***Moving to Higher Ground: How Jazz Can Change Your Life* by Wynton Marsalis**

The Pulitzer-winning musician and director of Juilliard Jazz demonstrates how balancing self-expression and sacrifice for the common good can enrich all of our lives.

Price \$7.99



Letters to a Young Artist



***Letters to a Young Artist* by Anna Deavere Smith**

The celebrated actor and playwright gives straight-up advice on making a life in the arts that will challenge and motivate young artists as they set out to pursue their art without compromise.

Price \$15.95



***Juilliard Trombone Choir: Holiday Classics* CD**

It's become a tradition—each year the Trombone Choir rings in the season at the Juilliard holiday party. We can't be together in-person this year, but now everyone can revel in the choir's polished sound with this new CD.

Price \$14.95



***Beethoven's Lives: The Biographical Tradition* by Lewis Lockwood**

In his latest work, Beethoven expert Lockwood looks at Beethoven biographies over the years and how they reflect their own time as well as the composer's.

Price \$24.95



Juilliard Icon Tote Bag

This new take on the classic canvas tote features exclusive Juilliard designs by celebrated art director Sam Shahid.

Price \$15



Evening Division Course Gift Certificates

Looking for the perfect gift for arts lovers? Buy them gift certificates for Evening Division History & Appreciation courses!

From \$190

Order all of these items at juilliardstore.com. While the store isn't open to the public, we are taking phone orders—(212) 799-5000, ext. 237, and offering curbside pickup on Mondays, Wednesdays, and Fridays between 10am and 4pm (check the website for details). We also ship orders, though since shipping companies are likely to be experiencing unprecedented volume this holiday season, we encourage you to place holiday orders early so we can fill your order as safely and promptly as possible. ●



GIVING BACK

Our industry continues to struggle with next steps and the uncertainty of showcasing our creative work in safe environments

Navigating a New Reality

BY CECELIA HOBBS GARDNER

Alumna, freelance violinist, and attorney Cecelia Hobbs Gardner emerged from the shock of the performing arts shutdown to help fellow performing artists cope with the havoc wreaked by the pandemic

March 12, 2020. That is the day our lives changed forever.

There had been murmurings for at least a week before. We were receiving town emails announcing panel discussions with medical experts from our local hospital. Things sounded serious but we thought they were just being extremely careful and proactive about alerting us. As it turns out, our town was fast becoming the first coronavirus hot spot in New Jersey.

The intake of frightening statistics became part of our daily routine. I played a church job on March 8 and was already wearing gloves and practicing “social distancing”—something that my colleagues in New York City found, at the time, amusing. Many had not even heard the term yet but I avoided their hugs with a short explanation and everyone stepped back. I even wore gloves to receive my check from



the contractor at the end of the performance. My husband plays trumpet in the Broadway show *Chicago* and in the *Saturday Night Live* band. After he played *SNL* on March 7, we agreed that he would not return to *Chicago* until we learned more about the virus. Almost everyone plays within a foot or two of each other in Broadway pits and onstage, and we were very concerned about the risks. Forfeiting his salary seemed to be the best option until we could receive more guidance. Five days later—midafternoon on March 12—Broadway producers emailed their companies to announce the immediate closure of all shows. Following that, there was a rapid succession of canceled concerts and performances in New York, including those at Lincoln Center. In our world, this was epic.

As the days turned into weeks, my husband and I began to realize that our total loss of work and income was not temporary. Somehow, even with the public updates from the Broadway League that set the return to work expectations in shifting increments of three weeks, we knew that it could not be realistic. *SNL*, in its inimitable way of meeting challenges head-on with creativity and speed, had already asked the band members to record the opening theme, with video, from their homes to be edited for the upcoming *SNL at Home* show montage; NBC Studio 8H was shut down. My next few weeks of work were canceled as was the entire spring season of American Ballet Theatre, where I had been a substitute violinist in the orchestra since 2009. I love playing there and was really upset about the loss of this work. We both cycled through shock, disbelief, anxiety, uselessness, aimlessness, depression, and grief. But finally we approached acceptance.

Through all of this, I had talked to and Zoomed with many colleagues and friends. I knew that I was not alone in dealing with this kaleidoscope of emotions, but I sometimes heard profound fear, anxiety, and desperation in their stories and realized that many in our performing arts community were in need of resources and support that they were not discovering on their own.

PHOTO: MATT DINE

That's when I contacted Local 802, the New York musicians' union, to propose a version of the Actors Fund webinar on financial wellness amid COVID-19, customized for musicians. The idea was quickly approved and, within days, I hosted the first Zoom webinar for Local 802 members and curated a comprehensive, one-stop resource list for participants in hopes of easing some of the distress that people were feeling as they braved the process of redefining their lives for the near and distant future. Whether their concerns were related to unemployment benefits, credit card and debt relief, food insecurity, pro bono legal advice, housing, or emergency income or grants for paid performances and projects into the future, I wanted to help connect people to organizations that were ready and eager to provide assistance. (You can find the resource list at juilliard.edu; it continues to be updated.)

Our industry continues to struggle with next steps and the uncertainty of paradigm shifts for showcasing our creative work in safe environments. But in my most recent conversations with colleagues, I feel their increased energy and I hear more hope. I also see inspired concerts and collaborations online that somehow defy the grim prognosis we faced during the first weeks of the pandemic. As we move forward, there is much to challenge us and our notions of performance and success, but we are highly trained, skilled, and thoughtful, and we have been mentored in the artist-as-citizen tradition. Each of us has been offered an extended moment to reflect and an opportunity to enlarge and enrich our community as we set a new vision for the future. ●

Cecelia Hobbs Gardner (Pre-College '75; BM '80, MM '81) is a violinist, attorney, artist advocate, and mediator



UPCOMING EVENT

Want to hear more about Cecelia Hobbs Gardner's list and other resources for performing artists? She helped create an Alumni Resources speaker series and the last talk, about career opportunities, is on January 27. You can access the series through Juilliard Connect, the new online networking community for alumni. connect.juilliard.edu.



Above: Lab Orchestra rehearsal



Right: Fourth-year actors in scene study class

Below: Third-year dancers



PHOTOS: CLAUDIO PAPAPIETRO



GIVING BACK

On Being an Artist and an Activist

BY KEVIN FILIPSKI

Dance alums Nigel Campbell and Chanel DaSilva stress the need to “keep joining your art with your activism”



When the Alan D. Marks Center for Career Services & Entrepreneurship and the alumni office sponsored a symposium on advocacy in entrepreneurship, dancers Nigel Campbell and Chanel DaSilva (both BFA '08) led a spirited discussion about how their own advocacy work began seven years ago. They also talked about the continued urgency of their mission—cultivating greater diversity and equity within the dance profession and beyond—and how others can incorporate activism into their artistry and entrepreneurship.

“Why are people in our communities being locked out of the arts?” That question had been gnawing at Nigel Campbell and Chanel DaSilva when the two longtime friends, classmates, and colleagues met in an Irish pub in Sweden in 2013—he was dancing

for the Gothenburg Opera Dance Company and she was visiting from the U.S.—and it led two years later to their co-founding MOVE(NYC), an arts and social justice organization that primarily focuses on historically marginalized and underrepresented artists.

“We were in a very similar period of racial unrest (in 2013),” Campbell explained in the symposium’s panel discussion. “People were mad, people were angry, folks were frustrated and had so much beautiful rage. It was the rise of the Black Lives Matter movement. Chanel and I sat down together and asked ourselves what our contribution would be to our community.” DaSilva elaborated, “We really didn’t plan it, it just sort of happened. We were mad as hell, we were frustrated enough that we looked at the places where we could

fill the gap. As a dancer, it can be only about you—it’s a vain art form but it has to be. But we looked around and thought that this is bigger than us.”

Campbell and DaSilva created MOVE(NYC) because, as he said, “the best way we could be of service to our community is through our art. It became critical that we did this through the lens of our art. The work of MOVE is not inherently political—we’re not making dances about BLM, we’re not making protest signs—but to see a dance program populated by people of color at a very high artistic level is political. That is my activism.”

DaSilva noted that activism takes many forms. “When I think of activism, I think of protests, I think of signs, I think of people in the streets, I think of confrontation,” she said. “One

PHOTO: STEPHANIE DIANI

day I broke down the word activist—active, act, to do. I had to do that to understand that what we had created with MOVE was and is activism.” When she heard the term *artivism*, she realized, “That’s me! I’m an artist!” That term, she added, is “a reminder to keep joining your art with your activism.”

After their panel discussion, DaSilva and Campbell fielded questions, which ranged from queries about leadership and tax logistics to how to pass on core values to students and the need to accept that advocacy might take up time that was previously spent on developing one’s craft. DaSilva described how the strange new world of COVID-19 has created new opportunities for artists. “The first thing to acknowledge is that we were all in shock. Who are we if we can’t join for class at 10am? Who are we if we don’t go to that show at the Joyce at 8pm? It’s hard for a lot of us to shake that things will never be the same again,” she said.

“A couple of ideas I am sharing with my students: I am not at a disadvantage. I just need to be more resourceful.” Earlier in the spring, she said she was “just a puddle of Chanel for weeks. Then I had to say to myself: If you’re really an artist, it shouldn’t matter what there is and isn’t. You’re an artist, period. After my first Zoom rehearsal with a professional company, I was so inspired. You just have to lean in.”

In response to a question about becoming a leader, Campbell responded, “Sometimes leadership is thrust upon you. You’re not necessarily looking for it, you didn’t necessarily ask for it, but you say yes. Sometimes you don’t necessarily know that you’re a leader yet—but you just activate, you just do something, and you do something else—you learn as you go. You fail forward. Failure is the best teacher. Fail and learn to be better.” ●

Kevin Filipksi is Juilliard’s program editor



GIVING BACK

Alum Organizes Performances at Polls

A month before Election Day, Mike Block (MM ’06, cello) had a brainstorm. After watching the first presidential debate, he’d been thinking about how stressful the prospect of the election—and even the process of voting—was turning out to be. He also thought about the fact that playing music was helping him de-stress, and he wondered if it might help people if they heard music when they were waiting to vote. And that started a whirlwind of organizing,

On Election Day, more than 1,000 performers organized through Block’s Play for the Vote initiative performed at polling places in 47 states. The goal, Block said, “is to bring people together.” He asked participants—many of whom are Juilliard alums—to select music that would appeal to listeners with a wide variety of tastes—and “if voters ask that you stop, please respect their wishes. Voters are the people we’re serving, so if silence is how we can serve them in that moment, think of it as an impromptu cover of John Cage’s 4’ 33”.”

There was a trial run when Block and some of the musicians performed at early voting polls around the country. Block, playing in Somerville, Massachusetts, jammed with some musicians he met for the first time that day. And when a voter requested Led Zeppelin, he launched into the iconic opening of “Kashmir.” ●



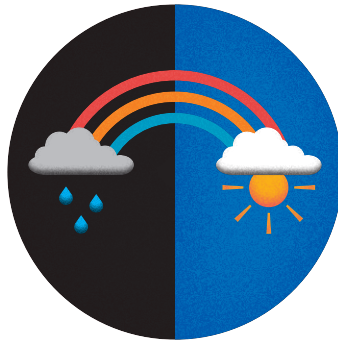
Mike Block performing for voters while they waited at a polling station





GIVING BACK

Connect With Your Resilience



BY KATERINA ISTOMIN

Take a deep breath in and let it out with a big sigh

Breathe and become present. Check in with what you're feeling. Reflect on your past week and your past few months, and with awareness, give yourself permission and space to acknowledge anything that comes up. If what you recognized made you feel uneasy, anxious, or even fearful, the good news is that feelings aren't facts! While it may not be possible to erase these feelings, acknowledging and naming them can teach us a lot about who we are and who we want to become.

Two of the feelings that define much of this year for many people have been loss and grief. These emotions have come up with my therapy clients, friends, colleagues, family members, strangers who hear that I'm a therapist, and also in my own life. As 2020 keeps testing us, it can feel like our emotional foundations are crumbling, compromising the structure of our lives through abstract losses of general certainty and security as well as concrete losses like jobs and contact with others. If you have felt at all disoriented, in pain, untethered, blindsided by the absence of what was and or uncertainty of what will be, please know that you are not alone.

As performing artists, we spend much of our time in solitude, practicing and preparing for the next milestone of our careers. We also know that all that time and sacrifice is with the intention of sharing our art with others: our colleagues, our teachers, and our audiences. Unfortunately, the pandemic has forced us apart and uprooted the moments and spaces where we find meaning and reward, yielding a stark, unimaginable reality where the connectedness we depend on to balance our solitude is out of reach. Perhaps your next exciting audition was canceled, that summer music festival moved to an undetermined future date, or your graduation ceremony lost its luster and meaning over Zoom. These bygone milestones can feel like tremendous losses where we have not only lost our art but also our outlets to express the grief we feel at its loss.

I am frequently asked why I have changed careers from musician to psychologist. Initially, this was a difficult question to answer because I still defined myself as a musician, a violist. It was thrilling travelling the world with my instrument, playing with the New World Symphony, performing chamber music, recording for Deutsche Grammophon, and building beautiful friendships. Stepping away from performance was difficult because I was faced with the grief of losing what I believed would be a part of myself forever. Through grieving this loss, I have gained appreciation for how the performing arts and psychology are at heart about communication, with oneself



and with others. Through both mediums, we find a way into what hasn't yet been accessed, observed, or felt. Opening up my identity has allowed me to recalibrate the experiences on which my brain and my emotions have relied to guide my life forward, giving me more space to identify and turn to my deepest values and skills for the service of others.

Grief and sadness are important because each serves a vital function. They ask us to slow down, recalibrate, turn inward, and even connect us to others in powerful ways! My hope is that you can allow yourself the time to feel what comes up and to use it as a tool for identifying, honoring, and adapting to what may be missing in light of the pandemic and anything else you may be going through. As artists we may feel a sense of responsibility to our craft, our community, and ourselves. While we can find motivation and inspiration from lots of different places, I also urge you to connect with what it feels like to be uniquely you and tap into those resources because you are capable, you are resilient, and you can make a difference! ●

Katerina Istomin (BM '08, viola), a doctoral candidate in counseling psychology who is completing her predoctoral internship at Cleveland State University, is principal violist of the Ensemble Double Sens, a yoga teacher, and the proud mom to a Great Dane named Ziggy



If you need additional support, please pursue these resources

- **Juilliard Health and Counseling Services**
(212) 769-3918 or healthservices@juilliard.edu
- **National Suicide Prevention Lifeline**
(800) 273-8255
- **NYCWell**
Text "WELL" to 65173 or call (800) NYC-WELL
- **Email me at katiaistomin@gmail.com;**
I'd be happy to hear your thoughts and ideas and point you toward other resources.



GIVING BACK

Concert for Equality: A Front-Yard Story

BY ZACH ADLEMAN

Jazz drum student Zach Adleman writes about performing, for the first time in months, in a concert he created, in response to the murder of George Floyd

As I planned a Concert for Equality, a streamed jazz performance from my family's front yard in Montclair, New Jersey, this summer, I wondered what it would be like to play live music again.

Instead of performing in venues or jazz clubs, I would be playing for kids and for families in my neighborhood, creating closer bonds with those around me. Unfortunately, what inspired this concert was a time stamp that will be burned in the American psyche for decades: 8 minutes and 46 seconds.

After George Floyd was killed, I grieved. I watched my friends and mentors grieve. The chaos that ensued, characterized by fire, police aggression, and tear gas, represented issues that people of color have been facing for years and now were bubbling to the surface of everyone's collective consciousness. Thus I created A Concert for Equality.



Instead of debating social issues with retorts, I've begun my journey into actively being involved in solutions



First, I assembled the band, which included two of my classmates—master's student Birsa Chatterjee on tenor saxophone and recent grad Zoe Obadia on alto sax—as well as my friends Caelan Cardello on piano and Liany Mateo on bass. Then, I wanted to pick a date so I could give this concert the time and planning it deserved while still capitalizing on the momentum picking up nationally. In the end, I gave myself one week.

I began to formulate the poster; strategize how to stream to Facebook, Instagram, and Zoom simultaneously; and send emails to spread the word and promote the concert. I reached out to Juilliard, Jazz at Lincoln Center, Jazz House Kids, Michigan State, and other organizations that I'd been a part of over the years. Then, there was the ground game: I enlisted my parents to invite the neighbors and other friends in the area as well as relatives across the U.S., many of whom I don't get a chance to see often.

Throughout the pandemic, I found myself asking, "What does the America I want to see look like?" When debating social issues or politics, I was so entrenched in thoughts like "this won't work, or there is a problem with that idea." I found that I couldn't rattle off solutions as easily as I could rattle off problems. Now, instead of debating social issues with retorts, I've begun my journey into actively being involved in solutions.

In thinking about these fundamental questions about America, I began looking for organizations that would make the change I wanted to see. These included the Know Your Rights Camp COVID-19 Relief Fund, which provides basic necessities to Black and Brown people disproportionately hurt by the pandemic, and Campaign Zero, which seeks to develop policy changes and voting strategies to empower Black and Brown people.

Playing a concert for the first time after 12 weeks felt incredible and powerful. We played for more than an hour, which honestly flew by. One highlight was the premiere of a piece inspired by Black women in literature that bassist Liany Mateo had composed for her (canceled) senior recital at Michigan State. Before, during, and after the concert, I received donations and messages from family members, old friends, neighbors, and little kids. We are proud to announce that we raised more than \$2,400, and donated a percentage of the take from this and the rest of our weekly concerts to racial equity organizations. Producing this was truly a community affair. ●

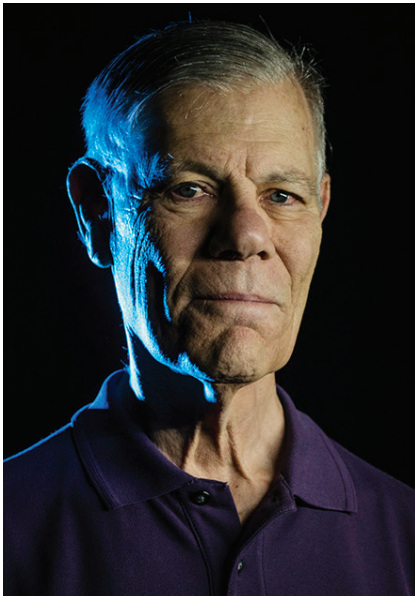
Jazz drummer Zach Adleman is a second-year master's student



SCHOLARSHIP SUPPORT

‘With Nothing but Pride for My Years at Juilliard’

BY LORI PADUA



“I am a graduate of the most important program in dance education,” says Myron Nadel (BS ’62, dance). The Juilliard dance program, he adds, opened its doors in 1951 and was founded by “our mentor and guide, Martha Hill (faculty 1951-95). The program that she created, along with some of the greatest artists and educators, influenced most all dance curricula that followed.” Inspired by Hill, Nadel and his wife, Jane Poss,

have included a gift in their estate plans to create a scholarship for dance students. “I was one of the many students who adored Martha, and I still do,” Nadel explains. “Through our eventual gift to Juilliard, I hope to give back a smidgen of what I gained from this great school. The scholarships, education, and opportunities that Juilliard provided have allowed me to thrive and love my work to this day. It is my hope that our gift will help up-and-coming Juilliard students achieve their dreams.”

Nadel has fond memories of his time at Juilliard. “I remember wonderful fellow students, not only in dance but in music as well [the Drama Division welcomed its first class six years after Nadel graduated]. Our teachers were mentors and pioneers who have remained with me in every dance studio and academic class that I have taught.”

Nadel recalls working with dance greats José Limón (faculty 1951-72), Antony Tudor (faculty 1951-71), Louis Horst (faculty 1951-64), Alfredo Corvino (faculty 1953-94), and Margaret Craske (faculty 1951-66). But most of all, he remembers Hill, “who created the curriculum, put together the faculty, and inspired countless students, including me. My mentors still influence me, and,

I believe, all my fellow students, and will do so for our lifetimes.”

Nadel has spent his career giving back. His choreography has been performed by the Milwaukee and Maryland ballet companies, the CBS Repertory Workshop, and companies in Australia and Norway. He was the founding chair of the dance department at the University of Wisconsin-Milwaukee, the first resident choreographer of the Milwaukee Ballet Company, coordinator for Music Theater at Carnegie Mellon University, chair of performing arts at Buffalo State College, and served as associate dean of liberal arts at the University of Texas at El Paso, where he’s a professor in the department of theater and dance and works with the next generation of dancers and teachers.

Bringing his career full circle, he notes with pride, “Last year, I mentored a student in an undergraduate research course who created a lecture-demonstration about Hill’s contributions called ‘The House That Martha Built.’” While Nadel said “it gives me and my wife pleasure to help my own students on a yearly basis,” he’s also “dedicated to Juilliard forever.” ●

Lori Padua is the director of planned giving



Donors like Myron Nadel ensure that future students are afforded the same life-changing education that he received at Juilliard.

More than 100 Juilliard alumni are members of the Augustus Juilliard Society. If you want to make a difference with a gift in your own estate plans, contact Lori Padua at (212) 799-5000, ext. 7152, or lpadua@juilliard.edu.



GIVING BACK

Helping People Heal

BY MEGAN GRIFFIN

I was scheduled to graduate from medical school on May 20, and the ceremony would have brought my New York journey full circle, as it was set to take place in Alice Tully Hall. I moved to NYC when I was 18 to study viola at Juilliard, arriving here with just a few suitcases, and somehow stayed for 14 years. Lincoln Center still feels like home, even after stints in Brooklyn and the Upper East Side and a career change that forces me to dig deep to remember things like Schenkerian analysis or how to play *Don Juan*.

I was excited to return “home” for graduation, back to the stage I’d performed on countless times and walked across to receive my music degree, and I was preparing to say a nostalgic farewell to both Juilliard and New York City.

Two months before graduation, in late March, I matched into my top residency choice of internal medicine at University of Washington, confirming that I’d be moving out of NYC. While frantically Googling “how to move across the country during a pandemic,” I got an email from NYU asking for volunteers to graduate early and begin working as physicians in order to assist with the COVID pandemic. They had already recruited doctors specializing in surgery, psychiatry, dermatology, etc. to work on the medicine floors and in the intensive care unit, but the hospital system was working at a capacity unforeseen and they still needed help.

NYU offered early graduation to everyone who had completed their requirements and was just waiting to graduate—I submitted my final research project in March and had been planning to spend April doing some well-deserved spring skiing in Colorado with friends and family before the pandemic hit. But when the email came, I knew my answer before I even finished reading the details. With the world shut down and people forced to stay home, I was being given the chance to help, and in my mind it was not an extraordinary sacrifice. As my music friends were having concert after concert canceled, being let go from teaching jobs they’ve had for years, and wondering when the artistic world might recover from this, my skills as a newly minted physician were suddenly needed. On April 3, I graduated from medical school staring at my computer screen and fumbling through the Hippocratic Oath, as 50 of us fought computer microphone feedback and slow internet connections to commit our lives to the medical profession.

Before graduating, I worked at Bellevue Hospital, and the support I got from my friends was overwhelming—check-ins, videos of home performances of “Eroica,” and a text chain with personalized 7pm cheers when they found out I couldn’t hear the nightly celebration from inside the hospital. I worked there for six weeks before moving to Seattle, where I began my residency in a new city, at new hospitals, yet still in the midst of a pandemic. I feel lucky that in this moment, I am qualified to have been given a job that is considered crucial. Currently the best way for others to help is to stay home and leave the concert halls empty, but I believe the arts will be the next step in the healing from this pandemic. While I know I am biased, I already see the need—when a nurse at the hospital passed away from COVID, the request sent out was not for doctors but musicians who would be able to perform at a memorial ceremony for the staff. Even for myself, as I cue up medical podcasts to listen to on my walk to work, I often switch to music after a block or two. I don’t think of myself as a hero—I am doing what I’ve been studying and training for and finally am prepared to do, even though it feels scary at (many) times. But I am looking forward to when we can fill the concert halls again, when I can introduce new friends to the symphony, when I can read through chamber music and laugh about my inability to play above third position. To the time I can again support the musicians who will heroically help everyone heal. ●

Megan Griffin (BM ’10, MM ’11, viola) played in the New World Symphony and what is now Ensemble Connect for a few years before pursuing another longtime dream by enrolling in medical school at NYU

Above: Megan Griffin working at Bellevue Hospital in the early days of the pandemic



GIVING BACK

Mask-Making Becomes High Art



If there's one item that could symbolize the year 2020, it might be the face mask. As the pandemic raged, people all over the world, including many Juilliard community members, began making masks, both to offset shortages in the international personal protective equipment market and, in some cases, as a quarantine activity.

Late this spring, as it became clear that masks could be a crucial part of stopping the spread of COVID-19, Kate Dale, Juilliard's props supervisor, and friends had an idea. Why not tap the artistic energy of artistic friends and hold a mask-making contest? In her off hours, Dale is on the board of Coney Island USA, and one of her fellow board members devised a contest with a Coney Island theme. While they didn't charge an entrance fee due to the difficult economic times, they found that many contestants donated money when they entered; the donations were split between Coney Island USA and local charities. Pictured here are a few of our favorites among the more than 100 masks that were submitted. ●

Have your own mask story to tell?
Let us know at journal@juilliard.edu



These masks were by (clockwise from top left) Suzie Sims-Fletcher, Jen Green, Rose Martin, Melissa Lawson, Jennifer Erin Taves, and Mike Tillman

PHOTOS COURTESY OF
CONEY ISLAND USA



Faculty and Staff Portraits

Darrell Babidge

VOICE FACULTY

A member of the voice faculty since 2019, baritone Darrell Babidge grew up in Bournemouth, a popular beach resort town in England, and received his bachelor's degree at the Royal Northern College of Music before coming to the U.S., where he got a master's at Brigham Young University (BYU) and a professional degree at Manhattan School of Music. The past seven months have been a big adjustment for Babidge and his wife, Jennifer, a soprano, and their five children (ages 8-18) since everyone has been working and studying from their home, in Millington, New Jersey; they'd moved not long before from Utah. In addition to Juilliard and BYU, Babidge has also taught or worked at the Metropolitan and Glyndebourne Festival operas; the Met's Lindemann Young Artist Development Program; the Institute for Young Dramatic Voices; and Carnegie Hall.

Who was the teacher or mentor who most inspired you when you were growing up?

Miss Martin (my piano teacher for many years), who entered me into a voice competition when I was about 10 years old, not knowing that it would eventually lead to my career.

What's a piece of repertoire you could never tire of singing and why?

"Va tacito" from *Giulio Cesare* by Handel. Three reasons:

1. It is one of the most satisfying arias to sing, rhythmically and technically
2. It is my go-to warm-up aria.
3. I studied the autograph score at the British Library in London and now perform the rarely seen alternate text.

If your students could remember just three things from your teaching, what would they be?

1. To never lose your passion for why you started to sing in the first place.



2. In a lesson I am looking for 100 percent technique, but in a performance I will expect your unique stamp as an authentic storyteller.
3. I care more about you than your career successes.

Any silver linings to the past seven months?

We've grown closer as a family and have enjoyed doing projects together. I have also started a new hobby of paint pouring.

What would people be surprised to know about you?

I'm a tree lover and hugger.

What are you reading/listening to/following/watching?

- Reading the *Book of Mormon* and *Migrations* by Charlotte McConaghy
 - Listening to Handel's *Theodora* and Kate Bush's *The Kick Inside*
- Watching the TV reality show *Survivor* with my 16-year-old son

If you weren't in this career, what would you be doing?

Legal executive. Thankfully, I ignored the career advisor who told me there was no career for me in music.

If you could have any meal, prepared by anyone, what would it be?

Rice flakes pudding made by my mother, my favorite childhood dish.

What question do you always get asked?

Do people tell you that you look like Bill Murray?

What do you wish you'd get asked?

Do people tell you that you look like Brad Pitt?! ●



Amy Evans

ASSISTANT DEAN OF ACADEMIC AFFAIRS

Born and raised in Chapel Hill, North Carolina, Amy Evans is a published playwright in addition to being the assistant dean of academic affairs. She studied French literature and creative writing at Oberlin College, the first American college to accept women and African Americans from its earliest days. Evans has lived in Brooklyn since 2004 and loves that the Atlantic Ocean is only a few miles away.

How did you decide to go into academia?

When I started teaching English, my students were mostly business professionals. The students were great, but the content bored me. Academia allowed me to investigate more holistic and engaging approaches to language acquisition and to pedagogy in general.

What was your last job before Juilliard?

Associate director of the Institute of American Language and Culture at Fordham. I had taught English as a second language there and then moved into an administrative position that allowed me to work more closely with faculty. It was the perfect primer for my role at Juilliard.

How did you end up working here?

The deeper I got into administration, the more I kept thinking how perfect it would be if I could do what I did on behalf of the performing arts. I had no idea whether Juilliard was hiring, but I decided if they *were* and if there was a position that might be a good fit, I was going for it. When I got the offer, I had to check my phone log to make sure it had really happened.

What's been the most surprising thing about your job?

That it allows me to draw from all of who I am. At Juilliard, having an artistic practice is not just welcomed, it's expected of you. That's not something I take for granted.

What is the strangest job you've had?

Modeling. I landed a runway gig in the basement of the Louvre, a big benefit show featuring young African designers. I had never been on a catwalk before and had no idea how to walk properly. At the fitting, I confessed this to two other models, and one grabbed me by the hand and said, "We will teach you! Right now!" The three of us went outside and strolled around, swaying and turning and attracting lots of very-much-wanted attention. Even with all that practice, I nearly fell from my block heels the next night. Good fun.

You're a playwright—how do you balance your job and your artistic endeavors?

I try not to have an "all-or-nothing" mindset. If I have half a day available to me for writing, that's great; if I only have half an hour, I know how to make that work too. The only thing I can do wrong is not write. Once I accepted that, the balance worked itself out.

You're working on a memoir about being what you call a "first-generation integrationist"—how did that come about?

A long time ago, I was explaining to a (white American, male) colleague that even though he and I were born around the same time and raised in the same country, we experienced it completely differently. His concept of American culture and mine were in many ways foreign to each other. He was annoyed and kept telling me it wasn't true, which I found especially fascinating. What was the point of this big social experiment called integration if it just means my experience vanishes into a narrative that denies my existence? So I thought it was important to try writing about my experience outside of that narrative. With memoir, it's your story on your own terms. You have to be truthful, or else you really shouldn't bother.

What else are you passionate about?

I'm a huge proponent of self-care and good mental health. For me that means writing, running, eating well, connecting with the people I love, taking time to be alone. You're no good to anyone if you're not good to yourself. Sounds corny, but it's true.

What have been the hardest and easier-than-you-might-have-imagined aspects of these last months?

Hardest is not knowing what tomorrow is going to bring. But the truth is, we never know what tomorrow will bring! So maybe that's a lesson for me. Surely there could've been an easier way to learn it ...

What has been your top quarantine go-to meal?

Popcorn. I've eaten enormous quantities of the stuff in the last few months. It's crunchy, salty, easy to make. It ticks all the boxes for lifting my mood.

Who are you reading?

Roxane Gay. Michelle Alexander. And Kiese Laymon: "You are the 'I' to no one in the world, not even yourself."

What do you always get asked?

Before the lockdown, it was "Where's room 223C?" I miss those days. ●

Community News



FACULTY

Mary Birnbaum (vocal arts) contributed two pieces to Opera Harmony, an EU- and Operavision-sponsored festival of new digital operas held in August; her work was featured alongside a lineup that included current students and alumni.

Jessica Blank's (drama) new play, *The Line*, created from firsthand interviews with New York City medical first responders during the pandemic, was livestreamed in July by the Public Theater. She also directed the piece at Juilliard this fall with third-year actors via Zoom. Jessica's play *Coal Country*, which she also directed and co-wrote with Jensen, opened in March at the Public.

In August, **Irene Dowd** and **Renée Robinson** (both dance) co-taught a workshop for Movement Research called [Virtual] MELT—A Dance for Centering and Balancing in a Small Space.

Cori Ellison (vocal arts) spent this summer teaching online courses

for Ravinia's Steans Music Institute, Cincinnati Opera, and Opera Saratoga; she also moderated an interview program with operatic bass Samuel Ramey for the Santa Fe Opera Guild. Ellison appeared as guest speaker on videos for Santa Fe Opera and Cincinnati Opera, spoke on Cleveland Opera's podcast and on *Words First: Talking Text in Opera*, and virtually judged the Mexican competition Cantos Para Hermanar al Mundo.

Ear Training faculty member **Evan Fein's** (MM '09, DMA '14, composition) *Inner Hearing: the Systemic and Progressive Approach to Sight Singing* was published by Theodore Presser Company in August. It's a collection of more than 400 original melodies, organized by intervallic content and inspired by the pedagogical tradition at Juilliard. MAP faculty member and tenor saxophonist **Lukas Gabric** (Artist Diploma '15, jazz studies) received his PhD in musicology from CUNY Graduate Center in September. His dissertation explores John Coltrane's

blues oeuvre; the book version is in review at Cambridge University Press. In July and August, Lukas published four method books: *Navigating Changes*, *Sound Conception for Jazz Saxophone*, *100 Progressive Ideas and Concepts for Minor Chords*, and *The Diminished Scale Catalog*. His books *The Rhythm Changes Guide* and *Five Strategies for Developing Jazz Language and Fluency* are scheduled for publication.

In recent months, **Lucie Gelin** (MAP) presented five livestreamed concerts with Manhattan Chamber Music that featured artists from around the world, including Juilliard Pre-College and college students.

Above: David Robertson conducting the Juilliard Chamber Orchestra

PHOTO: CLAUDIO PAPAPIETRO

This summer, **Espen Giljane** (dance) was in Oslo teaching the Norwegian National Ballet, where he was artistic director from 2002 to 2012.

Francesca Harper (dance) has been commissioned by Jacob's Pillow, Ballet X, Princeton University, and University of Southern California to create new virtual works in addition to creating a new work with the interdisciplinary D.O.M.E. Experience. Francesca also collaborated with artist Nick Cave and filmed a new creation at the Jack Shainman Gallery in September and is working with Sony Pictures on a new series. The work she is developing and has been working on for the past three years is titled *Unapologetic Body* and is supported by her fellowship with Urban Bush Women.

Lewis Kaplan (BS '58, MS '60, violin) directed the Bach Virtuosi Festival in a weeklong series of virtual programs—which are available on YouTube—in August. The opening program, *Brotherhood/Sisterhood*, featured actors reading from writings by great figures in history accompanied by the music of J.S. Bach; one of the narrators was Supreme Court Justice Ruth Bader Ginsburg. Other programs included performances by Pre-College faculty member **Emi Ferguson** (BM '09, MM '12, flute; MM '11, historical performance), **Ariadne Daskalakis** ('89, violin), **Renée Jolles** (Pre-College '84; BM '88, MM '89, violin), cellist **Beiliang Zhu** (MM '11, historical performance), and **Arthur Haas** ('71, harpsichord).

Ellie Kusner (dance) wrote a piece for *Dance Magazine* about how dancers are coping with the performance hiatus due to the global pandemic; the story features Elisa Clark (BFA '01, dance). Kusner also has a Pilates teacher training program, the Stability Project, which has enrolled dance students and alumni.

This summer, **Kathryn LaBouff** (vocal arts) taught English diction courses and master classes online for the Glimmerglass Festival, Dolora Zajick's

Institute for Young Dramatic Voices, and Opera Nuova in addition to giving private diction coachings online.

Julie Landsman (BM '75, horn) has joined the faculty at USC Thornton School of Music; she will also continue to teach at Juilliard.

Marlena Malas (vocal arts) is chair of the voice faculty at the Chautauqua Institution Voice Program. This year's virtual program had about 50 participants.

This summer, **David Paul** (vocal arts) directed opera scenes at Wolf Trap, in one of the first experiments with in-person opera rehearsal in the U.S., following a quarantine and observing social distancing and other health protocols.

Wendy Perron's (dance) latest book, *The Grand Union: Accidental Anarchists of Downtown Dance, 1970-1976*, was published in September. In July, she moderated a conversation about the new film *Dancing Darkness* for the Dance on Camera Festival.

In August, Pre-College faculty member **Tali Roth** (guitar) played the premiere of Pete Wyer's *Caprice* and taught master classes as part of the International Guitar Festival of Brno, Czech Republic.

Evening Division faculty member **Henning Rübsam** (BFA '91, dance) has made many archival works of his company, Sensedance, available on his YouTube channel, DanceArtJoy.

Dawn Akemi Saito (drama) played Chiho and Go in Kristine Haruna Lee's play *Suicide Forest*, which opened at the Bushwick Starr and was picked up for a second run, which ended in March, at A.R.T./New York. Aya Ogawa directed.

Lori Schiff (Alexander Technique) introduced the technique to the International Lutoslawski Youth Orchestra of Szczecin, Poland, in three Zoom master classes in August. She also presented introductory classes as part of the Metropolitan Concert Artists summer education program.

Orli Shaham (Pre-College '93; BCJ exchange '97, piano) gave concerts that were streamed by Merkin Concert Hall in September and November.

Yara Travieso's (BFA '09, dance) touring made-for-camera Latin-Disco-Pop musical, *La Medea*, was shared in a free public screening in May by BRIC+Public Access Network.

Stephen Wadsworth (vocal arts) produced two outdoor events near New Paltz, New York, in August, including a concert featuring guitarist **Gabe Schneider** and bassist **Marty Jaffe** (both MM '17, jazz studies). Wadsworth also semi staged an outdoor reading of Shakespeare's *As You Like It*. The cast included **Michael Braugher** and **Liam McKenna** (both Group 49), **Juliette Kenn de Balinzhazy** (Group 48), and **Adam Greer** (Group 27); Schneider provided music.

On November 20, Evening Division faculty member **Dalit Warshaw's** (BCJ exchange '95, MM '97, DMA '03, composition) performance of *Winter Dream (in memoriam Charlotte Salomon)* will be streamed by the San Francisco-based Ensemble for These Times. In September, Warshaw played the world premiere of her *Resurrection* for solo piano as part of the virtual concert series Room to Breathe.

Gary Wedow (vocal arts) spent June and July with Des Moines Metro Opera virtually coaching young artists and giving master classes on Baroque-style and French Baroque recitative.

Deborah Wingert (dance) has been teaching classes on Zoom to students in California, New York, Japan, and Australia for Worldwide Ballet, Dance Theatre of Harlem, and Joffrey Ballet Academy Chicago. She has also taught for Ballet Rambert and in a virtual summer intensive based in Colorado. In addition, she is virtually teaching ballet for musical theater and drama students at Otterbein University as well as online classes for Manhattan Youth Ballet using a new platform called Whistle.

STAFF

Diane Bruessow, nurse practitioner/physician assistant, was voted the president-elect of the American Academy of Physician Assistants.

Rachel Choset, student engagement assistant, was appointed the graduate student representative on the board of directors for the National Association of Student Personnel Administrators (NASPA) Region II.

At the end of June, assistant dean of community engagement and career services and MAP faculty member **Alice Jones** launched a composition/performance project, #tinyefforts2020, sharing four open instrumentation solos on social media and offering to use her stimulus check to pay any performer who posted a recording. There have since been two dozen worldwide performances of the pieces by flute, bassoon, saxophone, trombone, guitar, steel pan drums, viola, cello, and voice.

Wynton Marsalis ('81, trumpet), director of Juilliard Jazz, released his album *The Ever Fonky Lowdown* (Blue Engine Records) in August. The album features narration by **Wendell Pierce** (Group 14).

Robert Mealy, director of historical performance, is featured on the Boston Early Music Festival's album *Michel-Richard de Lalande: 'Les Fontaines de Versailles' and 'Le Concert d'Esculape'* (CPO) which was released in October. HP faculty members **Cynthia Roberts**, **Phoebe Carrai**, **Gonzalo Ruiz**, and **Dominic Teresi** also participated.

Todd Porter, director of residence life, won the Marlow Prize in arts leadership for his thesis, *Mapping a Path Forward: Initial Needs-Based Fundraising Strategies for New York's Queer Urban Orchestra*.

Administrative director of MAP, **Rebecca Reuter**, who is also co-director of Omega Dance Company, recently produced a film adaptation of *Veni*



First-year dancers

Sancte Spiritus, one of the company's most iconic pieces of sacred repertoire. Bringing together 13 dancers from across the U.S., the adaptation reimagines the choreography first conceived decades ago by Omega's founder, **Carla De Sola** (Diploma '60, dance). The piece premiered during livestreamed services at the Church of St. Ignatius Loyola and the Church of the Village in May and is dedicated to all those who have lost loved ones during the COVID-19 pandemic.

In September, dean of the Preparatory Division **Weston Sprott** taught a master class for Nashville Symphony's Accelerando program and gave presentations at Michigan State University on EDIB, education, and career development. To mark Juneteenth, Sprott organized a virtual performance of *Lift Every Voice and Sing* by 35 leading Black trombonists, several of whom have ties to Juilliard.

In October, violinist **Curtis Stewart**, chamber music manager, performed as part of the NY Phil Bandwagon's pop-up, pickup concert series, which brings music into the city's neighborhoods.

STUDENTS

In October, playwriting fellow **John J. Caswell Jr.** received the Vineyard Theatre's 2020-21 Paula Vogel Playwriting Award, which comes with a cash prize and artistic development support.

In September, Artist Diploma candidate **Timothy Chooi** (MM '19, violin), **Drake Driscoll** (MM '20, cello), and **Sarah Sung** (BM '20, viola) received the McGraw Family Foundation Robert Sherman Award for Music Education for the work of the ensemble they co-founded, the Vision Collective, to advance its mission to build "meaningful relationships with and among refugees and new Americans by sharing and exchanging music between diverse communities."

In July, **Elijah Jones** (Group 50) played Hotspur in Shakespeare's *Richard II*, recorded for public radio and presented by WNYC in collaboration with the Public Theater. **Stephen McKinley Henderson** (Group 1) also joined the cast as the Gardener. The piece was conceived for the radio and directed by Saheem Ali.

The Amplified Currents Festival of the Arts in New York City took place over five days in October and among the members of the leadership team—several of whom also performed—were fourth-year bass trombonist **Ehren Valmé**, third-year pianist **Umi Garrett**, third-year composer **Hannah Ishizaki**, third-year French horn player **Ryan Williamson**, third-year dancers **Cyrie Topete** and **Aaron Choate**, and third-year violinist **Nathan Meltzer**, in addition to other Juilliard students and alumni who performed. The festival's programming focused on nontraditional performance practices, the unifying power of the arts, interdisciplinary collaboration, the creative process, and community engagement. ●



LETTERS

From Our Readers



Remembering Juilliard's Former Campus

The Time Capsule in the Spring *Journal* featured the Claremont Avenue campus, home to Juilliard from 1910 to 1969, when the school moved to Lincoln Center and the Manhattan School of Music moved in to the former Juilliard campus.

Richard Seth (Dick) Abramson (BS '65, MS '67, trombone) sent these memories.

- Looking into the windows of Falcato's bowling alley and pool hall from the landing of the subway platform, which was four stories above 125th Street; exiting the wood-railed escalator; and walking up to Juilliard passing LaSalle Street and the Broadway Restaurant ("Hot meals served daily"), which had a green metal awning that extended to the curb, providing shelter in the rain and snow
- There were two Juilliard buildings: the Institute of Musical Art and Juilliard Graduate School building, and the "new" building, which had six floors and Deco elevators that were run by Mr. Ennis, who always wore a suit and tie, and another man
- You'd come in to the school, and Annie in the cloak room would take your coat, your boots, your shoes—even your dress clothes for your performance that evening
- My classmates—virtually every major classical music superstar of today
- The line for practice room assignments with Miss Prisca von Hornbostel
- Lining up for "score desks" at the old Metropolitan Opera, on 40th Street, for \$1.50 each—you could run up the stairs to the dress circle to get the first seat of the two groups of score desks, one on each side of the house
- L&M (Literature and Materials of Music) classes with the composition faculty and becoming an L&M Fellow and assisting Elliott Carter (faculty 1966-84), Jacob Druckman (BS '54, MS '56, composition; faculty 1956-72), Vittorio Giannini ('29, violin; '31, composition; faculty 1939-64), Hall Overton (BS '50, MS '51, composition; faculty 1960-73), Vincent Persichetti (faculty 1947-87), Robert Starer (Postgraduate Diploma '49, composition; faculty 1949-70), and Bernard Wagenaar (faculty 1925-67)
- Recording and editing sound for dance faculty members José Limón (faculty 1951-72), Anna Sokolow (faculty 1957-93), and Anthony Tudor (faculty 1951-71)

Another Juilliard-Ohio Connection

The "Juilliard-Ohio Connection" article (March) describes some of the history of Augustus Juilliard, the namesake of the school, and his family's connection with the town of Louisville, Ohio. My dear departed wife, Shirley Givens (Diploma '53 violin; faculty 1969-2018), spent most of her childhood and teenage years living a couple of blocks from the Juilliard family home, now the Juilliard Center, commuting every other week to New York City to study with Hans Letz (faculty 1912-60) before joining the Pre-College faculty in 1969.

As a prominent Ohio musician (her name is engraved on the President McKinley Wall of Fame in Canton), Shirley was asked by the director of the Juilliard Center to perform in the 2009 Stark County bicentennial. I joined in the performance, to an overflow crowd of 700 people. ●

Harry Wimmer (Diploma '50, cello)

Above: The Claremont Avenue campus

Pre-College Alums Reconnect

This spring, a Pre-College colleague I hadn't seen in ages posted a photo of me and another Pre-College friend who passed away a number of years ago. That Facebook post prompted a growing chat among Pre-College students from the 1980s, and finally, we decided to have a virtual Zoom reunion. We had about 100 people in attendance, including students, teachers, and staff, and they were tuning in from Asia, Europe, and the U.S. Many of us hadn't seen each other since Pre-College and it was a beautiful day filled with love, admiration, and fond memories of those important and formative years we spent together—and we have continued to meet on Zoom every other Monday.

Out of this pandemic came unexpected, deeply meaningful connections and reconnections. At a time when people are forced to be apart, we remain very much together—supporting each other through it all. It has been a real testament to the incredible power of music, the forever bond that formed during Pre-College, and how important those years were to each of us and how they shaped our lives. ●

Kristen Linfante (Pre-College '85; BM '89, MM '91, viola)



Read about some other alums who've been reconnecting on p. 51, and if you'd like to join the Pre-College group, contact alumni@juilliard.edu

More Memories

Catching up with the *Spring Journal*, I enjoyed seeing the old uptown Juilliard building again, the stomping grounds for my first two years as a Juilliard undergrad, after 10 years in the Prep. However, I believe you missed the date estimation—my best guess would be 1967 or 1968, judging from the long hair on men and women, a few beards and long sideburns, the wide headbands on some of the women, and the above-knee hemlines on the skirts and dresses. (My memory is that the universal wearing of jeans to classes—and even lessons!—only began in 1969, my junior year.) Plus, I'm pretty sure I recognize the cellist Warren Lash (BM '69, MM '72) just under the "120" address numerals on the left of the picture. Standing in front of him, wearing chinos, I believe is Emanuel Ax (Pre-College '66; Diploma '70, Postgraduate Diploma '72, piano; faculty 1992-present). ●

Diane Walsh (Pre-College '67; BM '71, piano)

Editor's note: Thanks, Diane! You're right about the timeframe. The caption should have read "Student registration, 1960s." We've changed it online—and how great to now have this level of detail!



**Want to share your memories?
Let us know at journal@juilliard.edu**



PHOTOS: COURTESY OF THE JUILLIARD ARCHIVES



ALUMNI NEWS

Life After Juilliard



CHING-YUN HU

(Pre-College '99; BM '03, MM '05, piano)

Since graduating from Juilliard, I have had the great opportunity to perform around the world and share my passion for classical music with a younger generation of musicians. I won top prize at the Arthur Rubinstein International Piano Competition in Israel and the Concert Artists Guild Competition. These achievements really helped my career take off and led to my performing at some of the most prestigious venues and festivals. My debut album, *Ching-Yun Hu Plays Chopin* (2011), won a Golden Melody award for best classical album; I received stellar reviews for further albums (on CAG Records and BMop Sound); and my latest, *Ching-Yun Hu: Rachmaninoff* (2019), is available worldwide digitally on Naxos and Centaur Records. I also ventured out and discovered a niche within classical music as an entrepreneur. I founded the Yun International Music Festival in Taipei and PYPA Piano Festival in Philadelphia (this year's PYPA took place online in August). Both have grown to be successful festivals and a destination for piano lovers from all over the world. I am an artist in residence and on the piano faculty at Boyer College of Music at Temple University and continue to give master classes and artist residences.



BRANDON MENDEZ HOMER

(Group 48)

I recently collaborated with Will Adams and David Foy to develop a one-hour TV drama—an epic western that follows a Black family's struggle to come together when the matriarch is stripped away. It's set to a backdrop of African folklore, American history, cowboys, pirates, and high fantasy. In the wake of George Floyd, Breonna Taylor, Jacob Blake, and so many others, I'm proud my writing partners and I have created a story that quite literally has healing powers. A story that centers on Black women and empowers Black men in a way we haven't seen dramatized on screen before. A story that explores the divisiveness of colorism and challenges the dilution of identity through Afrofuturism. I'm also in pre-production for my semiautobiographical short film, a comedy-drama called *Crackback83*.

In November 2019, I made my TV debut on *Blue Bloods* guest-starring across from Bridget Moynahan. I portrayed Darnell Johnson, a wrongfully convicted Black father who's working with the Innocence Project to gain his freedom. I'm glad that coming out the gate I got to tell a resonant and impactful story. I've also written a 20-page manuscript of my own acting/rehearsal technique, which introduces a tennis ball to help actors access their inspiration, analysis, body, and uncertainty in rehearsal. This spring, I did a two-day workshop about it with drama students at LaGuardia High School and I've been sharing proposals with Juilliard Drama and other institutions to incorporate it into their curriculums as a way to help implement a more inclusive, collaborative, and anti-racist approach in the rehearsal room. Sadly COVID-19 has delayed the slicing of the wedding cake for my fiancée and me. But we are saving our sweet tooth for next year.



CARIN GILFRY

(MM '09, voice)

After graduating, I sang professionally for a few years with the Théâtre du Châtelet, LA Opera, New York City Opera, and Santa Fe Opera. But then in 2012, I realized that while opera was a great love of mine, it wasn't what I ultimately wanted to do. My greatest love had always been voice acting, so I took steps to make it happen. I built a home studio, I trained, I made demos, I auditioned 5 to 30 times a day, and I jumped into voiceover work. It took years of hard work to become a successful voice actor. I was, after all, starting a brand new career. But the training I received at Juilliard helped immensely. At Juilliard, I learned discipline, dedication, and the art of study in addition to all the wonderful performance training. Today, I am the national brand voice of CVS Health and I've done commercial work for brands like FedEx, grubHub, Citibank, Revlon, Neutrogena, Duncan Hines, Disney toys, Audible.com, Adobe, Little Tikes, and many, many more. I run a 3,000+ member group called Voice Actors of NYC, and I am the co-creator and co-chair of the annual VOcation Conference in NYC, which focuses on the business side of voiceover.

When COVID-19 hit in March, I was lucky to already be fully prepared to work from home. As companies all over the world adapted their messaging to fit the pandemic, they needed voice actors with professional home studios and recording capabilities to keep content new and relevant. While I'm not singing as much as I used to, I have never been happier or more fulfilled. I still do most of my work from my professional home studio, and I get to watch my little girls (ages 1 and 3) grow up every day. Life after Juilliard is pretty sweet!



JENNA POLLACK

(BFA '13, dance)

I began college in the middle of the financial crisis. Focused on dancing, I didn't realize how much the recession that would ultimately affect my reality. I started out freelancing in New York City, Boston, and Montreal wearing many different hats. I realize now that most importantly, I was deepening the relationships I had formed at Juilliard. Some of the faculty members when I was there—including Alexandra Wells, Ed Bilous, and JoAnna Mendl Shaw—continue to be huge parts of my life and career.

In 2015, I moved overseas to join a contemporary dance company. I thought that working in Europe meant I had finally "made it" but I stayed only for a season, disillusioned and hungry for change. Craving a more ethical and robust way to engage with the field, I decided to go to graduate school for choreography and interdisciplinary producing in Barcelona. I also completed Harvard Business School's Online Credential of Readiness (CRe) program to arm myself with a wider set of skills for advocacy and financial literacy. Then I moved to Boston, where I now identify as a choreographer, performer, educator, administrator, and organizer; I'm teaching at the Boston Conservatory at Berklee and Salem State University, entering my seventh year on the administrative staff at Springboard Danse Montréal, and co-leading a new advocacy group for dance artists in Boston. This season I'm one of the resident choreographers at the Boston Center for the Arts, where I'm continuing a collaboration with engineer Benjamin Linder. I'm grateful that Juilliard prepared me for this evolving expression of community, purpose, and poetics.



VIOLINIST CHLOE KIM

(MM '20, historical performance)

Graduating during the COVID-19 crisis was among the hardest things I've ever done. This full stop, however, presented me with the opportunity to really reconnect with why the arts are such an essential service. In times of emergency, no one can survive on their own; one has to think of the group. If you look after the needs of others, it gives you purpose; and that purpose gives you the burst of energy and drive needed to make it through times like this. Since leaving Juilliard, I've been featured in the Canadian Broadcasting Company's *30 Classical Musicians Under 30* and have been offered a residency and concerto debut with the National Arts Center Orchestra in Ottawa. I am also the creator and artistic director of Music for the Pause, an online chamber music series running in my current pandemic base, Victoria, British Columbia. To date, we've raised about \$30,000 for our musicians, and our audio is set to be streamed again by CBC Radio.

For me, music is an art form of empathy as well as a conduit to love—it's that sacred. I'm proud of the way this project has made people feel, even by keeping our musicians creatively engaged. If it can make other people feel connected, it's a good thing to have in the world right now.



TROMBONIST JEFFERY MILLER

(BM '18, MM '20, jazz studies)

In May, I graduated and later that month released my first album, *Songs About Women*. On Juneteenth we released a special Black Lives Matter version that includes the bonus track *black and blue*, which is dedicated to Breonna Taylor, a Black woman who died at the hands of police officers in March. In a way the project got rolling last year, when I was offered the opportunity to play a week of late-night sessions at Dizzy's Club, for which I wanted to compose some new pieces. Through that process, I came to realize how important being raised by women is to my being. For my mom, Dominey Marie Miller—who passed away when I was just over 1 year old—I wrote *Marie*.

COVID has presented some unique challenges. While I would usually be performing jazz with my friends all across New York City, I've found this to be an awesome time to focus on songwriting and arrangement. My home studio allows me to work toward my goal to tour the world with my own songs once it's safe for everyone to get together at their favorite venues. I've escaped to Maine for a retreat with my producer to cut some new songs and present you with the fruits of our labor before the end of the year. ●

PHOTO: KELSEY GOODWIN

PHOTO: LINDSEY THOENG



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



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A Tribute to June Noble Larkin Gibson

BY JOSEPH W. POLISI



President Polisi, June Noble Larkin, and George Weissman at the ribbon-cutting for the Larkin Lobby, in 1991

I first met June Noble Larkin Gibson during my interview for Juilliard's presidency, in February 1984. At that meeting, June and I became involved in a friendly but intense discussion of the role and purposes of a liberal arts education in a conservatory. As a graduate of Sarah Lawrence College, where she sang in the college choir, directed by William Schuman (Juilliard president 1945-62), she was well-versed in the best traditions of what studies in the liberal arts could achieve. She must have agreed with what I had to say, since I was ultimately offered the job.

Soon after my appointment, Peter Paine, who was Juilliard's chair, advised me that he would be stepping down and that June would become Juilliard's new chairman. I was delighted. Not only did June understand the broad foundations of a comprehensive education, she was also quite familiar with serious music instruction through studying voice in college.

June brought a considerable level of experience and expertise to her chairmanship. She had been a member of the Museum of Modern Art board for several years and was instrumental in creating the Edward John Noble Education Center there, named after her

father. She also chaired the Edward John Noble Foundation, which supported initiatives in the arts, education, and conservation projects in New York City, East Hampton, St. Catherine's Island in Georgia, and the Thousand Islands in New York State.

June served for almost 10 years as Juilliard's chair and led significant fundraising drives that created numerous scholarships for dance, drama, and music students as well as supporting new student services and various curricular changes, including those in the liberal arts. She was also a founding board member of Jazz at Lincoln Center and subsequently was an important voice in creating Juilliard's jazz program.

With a quick smile, great dignity, and a generous spirit, June was instrumental in making Juilliard the successful institution that it is today. Her dedication to excellence, her emphasis on the importance of arts education in our nation's schools, and her empathetic spirit represent the highest standards for those who aspire to live a productive and caring life in support of others. ●

Joseph W. Polisi, chief China officer, was Juilliard's president from 1984 to 2018

Obituaries

June Noble Larkin Gibson 1922-2020

Juilliard board chair emerita June Noble Larkin Gibson died peacefully in Greenwich, Connecticut, on June 23, a few days after her 98th birthday. Larkin joined the Juilliard board in 1974 and became the first woman to serve as its chair. In that role (1985-94), Larkin helped guide the school through the construction of the residence hall, which opened in 1990 and which provides lodging for more than 300 students. The school's main access to the outside world, the June Noble Larkin Lobby, also stands as a continuing remembrance of her extraordinary legacy.

June Noble was born in New York City to Ethel Louise Tinkham and Edward John Noble, who co-founded the candy company Life Savers and later founded the American Broadcasting Company (ABC). She dedicated her life to philanthropic endeavors, serving on numerous boards in addition to Juilliard's including those of the Edward John Noble Foundation, the Museum of Modern Art, Jazz at Lincoln Center, and Sarah Lawrence College.

Gibson is survived by three of her four sons, Edward John Noble Smith, David Shiverick Smith Jr., and Jeremy Tinkham Smith, a member of the Juilliard Council, as well as seven grandchildren and two great-grandchildren. She was predeceased by her son Bradford Delano Smith; her sister; and her husbands, John M. Gibson, Frank Y. Larkin, and David S. Smith.



Gerald Freedman

1927-2020

Renowned director Gerald Freedman, who served on the drama faculty from 1971 to 1978, died March 17 at his home in Winston-Salem, North Carolina, of natural causes. He was 92 and is survived by his cousin Lois Spector and her family and other relatives.

Born June 25, 1927, in Lorain, Ohio, Freedman received bachelor's and master's degrees from Northwestern University. By age 25 he was working in Hollywood, though it wasn't long before he'd decamped for New York, where he assisted Jerome Robbins on numerous projects including the original productions of *West Side Story* and *Gypsy*.

In New York, among many other positions, Freedman served as artistic director of the Public Theater. The program for a 1974 Juilliard American Opera Center–Dance and Drama division production he directed noted that Freedman “helped change the course of the American musical with his production of *Hair*,” which the Public premiered in 1969.

In addition to serving on the drama faculty, Freedman was co-artistic director of the Acting Company—which John Houseman (faculty 1967-76; founding director of the Drama Division) had formed with Group 1—from 1975 to 1977 and artistic director of the American Shakespeare Theatre in Stratford, Connecticut, from 1978 to 1979. Freedman also taught at Yale and the University of North Carolina School of the Arts, where he served as dean from 1991 to 2012.

PHOTO: DIANE GORODNITZKI, COURTESY OF THE JUILLIARD ARCHIVES

André Emelianoff

1942-2020

Former chamber music faculty member André Emelianoff (BS '65, cello) died June 1, after a 10-year battle with progressive supranuclear palsy. He was 78.

Emelianoff, who joined the Juilliard faculty in 1990, became an emeritus professor in 2016, when his illness made teaching impossible. In notifying the school, Amy Larkey-Emelianoff wrote that her husband had died a few hours before their 34th anniversary and that “his 78 years were rich with his love of family, friends, music, nature, travel, history, politics, and, of course, his hundreds of devoted cello students.” In addition to his wife, Emelianoff is survived by nine siblings.

Born March 18, 1942, in Sea Cliff, Long Island, Emelianoff graduated from North Shore High School. At Juilliard, his major teacher was Leonard Rose (faculty 1947-84); among his other teachers were Channing Robbins (BS '51, cello; faculty 1958-92), Luigi Silva (faculty 1952-62), and Robert Mann (Diploma '39, violin; faculty 1946-2011). Known for his broad range of artistic interests and viewpoints, Emelianoff toured, commissioned, and recorded extensively as a soloist and chamber artist. He played in the Cleveland Orchestra under George Szell and served as principal cellist with the New Jersey Symphony under Henry Lewis as well as with the New York Chamber Symphony and the Waterloo and White Mountains Festival orchestras under Gerard Schwarz (BS '72, MM '90, trumpet). Emelianoff was also a longtime member of the Da Capo Chamber Players and won the 1985 solo recitalist award from the National Endowment for the Arts.

In addition to Juilliard, Emelianoff taught at Bard and the Mozarteum Salzburg summer course as well as being on the artist-faculty of the Round Top (Texas) Festival, the Perlman Program, and the Bowdoin Summer Music Festival.

Emelianoff
with Adrian
Daurov
(BM '07,
MM '09) in
2006



PHOTO: PETER SCHAAF, COURTESY OF THE JUILLIARD ARCHIVES

Obituaries, continued



Lawrence "Reed" Hansen

1932-2020

Longtime accompanist Lawrence "Reed" Hansen, one of the last links to the earliest days of Juilliard's Dance Division, died October 4 after a lengthy illness. He was 88 years old.

Born in Salt Lake City in 1932, Hansen arrived in New York City in 1958 with a letter of introduction to Martha Hill (founding director of the Dance Division; faculty 1951-95). Within two weeks, he was playing the piano at Juilliard, where he would be on the staff for more than 60 years; he also taught at Martha Graham's school from the 1970s until 2017.

Terese Capucilli (dance faculty 1999-present), one of Hansen's caregivers at the end of his life, talked about how he had brought "dignity and amazing grace to the profession of dance accompaniment through his artistry and deep understanding of the body as a vehicle of expression." In 2017, Capucilli produced and directed the documentary *Lawrence "Reed" Hansen: The Sacrosanct Accompanist, a Musical Journey Through Martha Graham's Dance Technique*, which was shot in part at Juilliard. In writing about the film, Janet Mansfield Soares (BS '61, dance; faculty 1961-88) described Hansen's "quiet generosity and commitment to the dance field, day after day." She added, "Clearly, the word 'accompanist' does not describe the full extent of this musician's role within the classroom. Reed Hansen's influence is much greater. He is a movement facilitator seamlessly connecting the aural and physical experience."

Lorne Munroe

1924-2020

Longtime cello faculty member Lorne Munroe died May 4 at age 95. He was principal cello of the New York Philharmonic from 1964 to 1996, a tenure that included more than 150 concerto collaborations.

Born November 24, 1924, in Winnipeg, Canada, Munroe met his future wife, violist Janée Gilbert Munroe (Pre-College faculty 1981-98), while studying at the Curtis Institute of Music, he with Gregor Piatigorsky and she with William Primrose (Juilliard faculty 1955-57). According to a profile the *New York Times* ran when Munroe joined the New York Philharmonic, in 1964, Munroe enlisted in the infantry when he turned 18 and Janée joined an all-girl USO orchestra. They were married by an Army chaplain in 1945 and would go on to have 10 sons and a daughter. Janée died in September 2006.

Munroe, who won a Naumburg Award in 1949, also studied at the Royal College of Music. He joined the Cleveland and then the Minneapolis symphony orchestras before becoming principal cellist of the Philadelphia Orchestra (1951-64) and then the New York Philharmonic. He joined the Juilliard faculty in fall 1973 and retired in 2000; he also taught at what is now called the Philadelphia University for the Arts.

Maynard Solomon

1930-2020

Musicologist Maynard Solomon, who was on the Graduate Studies faculty from 1998 to 2008, died September 28. He was 90 and is survived by his wife, Eva Tevan Solomon, two sons, a daughter, and five grandchildren.

Calling Solomon "an individual of profound intellect, great empathy and enormous humanity" with a "gentle manner and wry wit," Juilliard's president emeritus and chief China officer, Joseph W. Polisi, said Solomon's "impact on our graduate students, and in particular our doctoral candidates, was considerable, opening new intellectual vistas for them to explore. His unique ability to relate historical and theoretical analysis to performance was not only invaluable to his students but also had an important impact on the entire profession."

Born in Manhattan in 1930, Solomon graduated from the High School of Music and Art and Brooklyn College; he also did graduate work at Columbia. He and his brother co-founded the Vanguard record label in 1950; in addition to its powerhouse classical, folk, blues, and jazz rosters, Vanguard was also known for signing blacklisted artists during the McCarthy era.

As a musicologist and prolific author, Solomon was best known for his biographies of Beethoven, Mozart, and Schubert, among others. In addition to his time on the Juilliard faculty, Solomon taught at the Graduate Center of the City University of New York, Columbia, Harvard, and Yale. In 2010, Juilliard held a symposium in his honor featuring musicology luminaries and a special exhibit in the Manuscript Collection. ●

In Memoriam

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

ALUMNI

Diana Duffin Belland (BS '68, piano)
Bert Bial (BS '50, bassoon)
Gregory M. Cardi (MM '16, violin)
Edith Cornfield (BS '51, piano)
Joel Craig Davis (DMA trumpet '97)
Kathryn Rapp Easter (BS '55, harp)
Carol Jean Gebhardt (Graduate School '46, cello)
Margaret Porter Gregory (Diploma '44, organ)
Judson Griffin (MM '75, DMA '77, viola)
Steven M. Grossman ('70, saxophone)
Jeffrey A. Herchenroder (MM '85, double bass)
Saeko Ichinohe Horishige (Diploma '71, dance)
Ernest F. Knell (Diploma '67, MS '68, choral conducting)
Rita Fang-Yuh Chen Kuo (Diploma '67, Postgraduate Diploma '68, piano)
Jerome Levine (BS '50, clarinet)
Joseph M. Liebling (BS '53, piano)
Robert A. Mandell ('53, orchestral conducting)
Tamás Mérei ('00, cello)
Jacques-Louis Monod ('51, composition)
Hinda Pressman Ordman (Diploma '66, piano)
Joel N. Revzen (BM '69, MS '70, choral conducting)
Marga Richter (BS '49, MS '51, composition)
Arthur L. Samuels (Diploma '51, violin)
Charles Schneider ('61, piano)
Edmund Shay (BS '61, MS '62, organ)
Paul M. Shelden (BS '63, MS '65, clarinet)
David Sicular (Pre-College '65, piano)
Irina Mozyleva Siegel ('94, voice)
Rita D.L.N. Simó (Diploma '59, Postgraduate Diploma '61, BS '67, MS '68, piano)
Robert H. Spence ('59, piano)
Elaine Dahl St. Vincent (Diploma '34, piano)
Raymond Thornton (BM '91, MM '92, DMA '95, piano)
William P. Whitesides Jr. ('60, voice)
Werner Wolf ('70, dance)
Lana E. Wolkonsky (Pre-College '69, dance, Pre-College '78, piano; BM '82, piano)

Warren Wyrick (BS '56, voice)
Lauretta Dorsey Young ('65, voice)

FACULTY

André Emelianoff (BS '65, cello)
Gerald Freedman
Warren Helms
Lorne Munroe

STAFF

Edward Alley
Lawrence "Reed" Hansen

FRIENDS

Douglas S. Anderson
James A. Block
Bertram Brown (Summer School '48)
Thatcher M. Brown III
Norton J. "Sky" Cooper
Joseph F. Dash
Louis Ellenport
Leon Fleisher (honorary degree '01)
Richard Gilder Jr.
William L. Goldenberg
Gordon D. Henderson (Juilliard Council)
June Noble Larkin (board chair, trustee emerita; honorary degree '94)
Ming Cho Lee
Johnny Mandel (Summer School '47)
Adam E. Max
Margot B. Nadien
Vincent Ognibene
Barbara H. Stark
Betty Gates Teicher



ALUMNI NEWS

Class Notes

Dance

2020s

In June, **Matilda Mackey** (BFA '20) and **Naya Lovell** (BFA '20) performed in a virtual concert for the Streamlined Studio; it raised funds for Artist Relief Tree, which provides aid to artists in need.

2010s

Maddie Hanson (BFA '19) was awarded a National Ballet of Canada CreativAction space residency in April.

Zoe Hollinshead (BFA '19) was nominated by **Nigel Campbell** (BFA '08) as a #GratitudeandTonic featured artist for the Princess Grace Foundation, in which the foundation highlights the work of artists Campbell admires and provides them a cash stipend.

Moscelyne ParkeHarrison, **Sean Lammer**, and **Mio Ishikawa**—all BFA '19—who have a collective, BodySonnet, had a summer residency at the Walnut Hill (Massachusetts) School of the Arts and created site-specific, COVID-safe outdoor and livestreamed performances. In September, the collective performed at the Chesterwood Estate in Stockbridge, Massachusetts, and PS21: Performance Spaces for the 21st Century in Chatham, New York.

Miranda Quinn (BFA '19) made her debut in Jamar Roberts' *Ode* on tour with Alvin Ailey American Dance Theater in Iowa City in March; Roberts was a New Dances choreographer in 2019.

Jacob Thoman (BFA '19) and **Jesse Obremski** (BFA '16) performed an excerpt of Yin Yue's new work for Gibney Company from their homes. **Nigel Campbell** (BFA '08) is a co-director of Gibney.

Madi Hicks (BFA '18) has a podcast, *Moving Forward, Together*, featuring interviews with dancers, choreographers, and about the art of dance. She has interviewed **Spenser Theberge** (BFA '09), **Alysia Johnson** (BFA '18), **Paige Borowski** (BFA '18), **Alexander Andison** (BFA '18), and **Troy Ogilvie** (BFA '07). In May, Madi and **Craig Black** (BFA '11) guest-taught classes as part of Steps on Broadway's virtual class series.

Alex Soulliere (BFA '18), who's a company member of London-based Rambert, participated in the *Swan Lake Bath Ballet*, a project in which 27 professional dancers around the globe performed from their baths. Choreographed by Cory Baker, the video is part of a series, *Filmed in Lockdown*, commissioned for Culture in Quarantine by Arts. **Abdur-Rahim Jackson** (BFA '00) is the rehearsal director for Rambert and Rambert II.

Cassidy Spaedt (BFA '18) is dancing with Jennifer Muller/The Works.

My'kal J. Stromile's (BFA '18) *Mirror of the Effigy* and **Katarzyna Skarpetowska's** (BFA '99) *Tidal Intersections* were each featured in Dallas Black Dance Theatre's Dancing Beyond Borders series, which was performed in Fort Worth and Richardson (Texas) in March.

Sean Howe (BFA '17) has joined Batsheva Dance Company after previously dancing in Batsheva—the Young Ensemble. **Billy Barry** (BFA '11) and **Kyle Scheurich** (BFA '14) are also dancers in Batsheva.

Kellie Drobnick (BFA '16) was featured in an August *Dance Magazine* article titled "What Steven Spielberg Taught Dancer Kellie Drobnick on the Set of *West Side Story*." In addition to being a Jet in the film, which is scheduled to open in late 2021, Kellie has danced for MOMIX, toured in the *Dirty Dancing* musical and joined Twyla Tharp Dance.

Zoe McNeil (BFA '16) joined Ballet Preljocaj in Aix-en-Provence in 2019.

Justin Rapaport (BFA '16) debuted in March as Romeo in Medhi Walerski's *Romeo + Juliet* for Ballet BC.

Matilda Sakamoto (BFA '16) dances in "Snap," Apple's advertisement for AirPods Pro.

Austin Goodwin's (BFA '15) work with New York City Ballet dancer Sara Mearns was featured in Mearns' Virtual Joyce Theater season in the spring, which included a behind-the-scenes look at their collaboration with Paul Zivkovich.

Amber Pickens' (BFA '15) *Kickback and Chat With Amber Pickens* was live on the red carpet of the NAACP Image Awards as well as at the American Black Film Festival Honors. Both events took place in February.

Alexander Anderson (BFA '14) has guest-taught open company classes at Gallim, **Andrea Miller's** (BFA '04) company; **Allysen Hooks** (BFA '10) and **Troy Ogilvie** (BFA '07) are also guest teachers. He also guest taught with **Jesse Obremski** (BFA '16), **Marla Phelan** (BFA '09), and **Jacob Thoman** (BFA '19) as part of Gibney's virtual contemporary workshop series, which was curated by former faculty member Alexandra Wells.

Taylor Drury (BFA '14) and **Dean Biosca** (BFA '16) have joined Tanztheater Wuppertal Pina Bausch in Germany.

Nicholas Ranauro (BFA '14) was selected as one of 16 choreographers to present at a New York City showcase called DanceBreak, for

emerging choreographers working in theater; **Kellie Drobnick** (BFA '16) and **Kara Chan** (BFA '15) danced in his pieces.

In August, **Gillian Abbott** (BFA '13) participated in the 100 Offerings of Peace campaign, which commissioned people to generate peace offerings in response to the pandemic and the revolution for racial justice.

This summer, **Garth Johnson** (BFA '13) released *Qrntn Mgc*, a 23-minute film about his quarantine through dance, music, and visuals; it can be viewed on his website, garthisart.

Spencer Dickhaus (BFA '12) and **Lea Ved** (BFA '13) are creating new works for the Here We Live and Now performance series, which takes place online in The Hague November 18-20 and is a partnership between Korzo Theater and Nederlands Dans Theater.

In August, **Macy Sullivan** (BFA '12) and Wendy Reinert co-led Advocating for Yourself: What Do You Need and How Do You Ask For It?, a professional development workshop for dancers.

Gabrielle Salvatto (BFA '11) wrote an article for **Armando Braswell's** (BFA '06) *Interview En L'air* called "Black Faces in White Spaces," about her experiences at the School of American Ballet and Juilliard and in her professional career.

In June, **Kamille Upshaw** (BFA '11) and **Betsy Struxness** (BFA '03) joined **Phillipa Soo** (Group 41) and other *Hamilton* cast members from over the years to sing "Helpless" with the Roots on *The Tonight Show Starring Jimmy Fallon*.

This summer, **Chelsea Ainsworth** (BFA '10) took her group Arts on Site outside when it hosted Arts on the Roof; the inaugural performance was by former faculty member **David Parker's** Bang Group. In other Arts on Site news, **Antonio Brown** (BFA '07) performed in an AoS Virtual Artist Showcase in July.

2000s

Jamal Callender (BFA '09) and **Nigel Campbell** (BFA '08) hosted a conversation on race and racism for African American Artists Abroad in June.

Michaeljon Slinger ('09) was the associate choreographer, assisting **Lorin Latarro** (BFA '97) to *Mrs. Doubtfire*, which was in previews just before the Broadway shutdown began.

Spenser Theberge (BFA '09) was featured in *Shelter*, a dance film inspired by social distancing guidelines and shelter-in-place mandates that showed how 26 professional dancers across the globe were experiencing the pandemic and captured artists' resilience in the face of unprecedented times.

Laura Careless (BFA '07) hosted a Juilliard K-12 dance workshop during Lincoln Center's Pop-Up Classroom series in June.

Nolan McGahan (BFA '07) has turned an empty lot in West Dallas into a performing arts venue called Tin Star Theater. After dancing with Aspen Santa Fe, he wanted to produce, and created this drive-in venue as a pandemic opportunity for the performing arts in the area. In August, the venue hosted its first music and dance performances for audiences in about 75 vehicles.

Troy Ogilvie (BFA '07) and **Jeffrey Duffy** (BFA '15) were featured in Susan Misner's film *Bend*, which was shown as part of the Dance on Camera Festival, in July.

Andrea Miller's (BFA '04) film *Orilla*, commissioned by Ballet Hispánico, premiered in June as part of Noche Unidos, a night of dance and unity hosted by the company.

1990s

Gabriel Chajnik (BFA '98), the director/choreographer of Axelrod Contemporary Ballet Theater, helped the company move into its space in Bell Works in Holmdel, New Jersey. This summer, the Axelrod Performing Arts Academy held a virtual and two in-person multidisciplinary arts intensive for students of all ages.

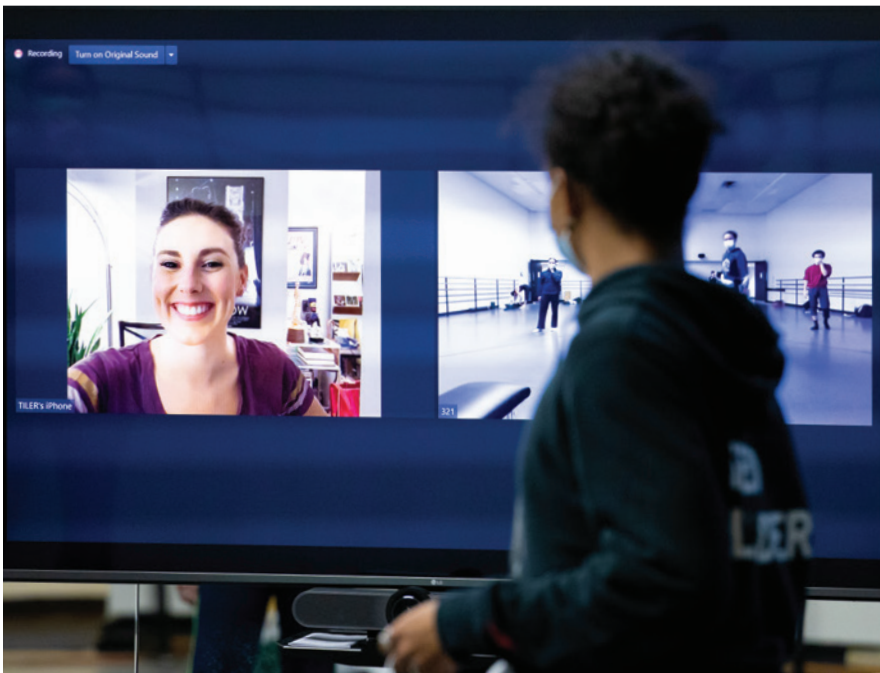
Hannah Baumgarten (BFA '93), a cofounder of DanceNOW! in Miami, moved the company online during its 20th-anniversary season, and produced videos including public service announcements about staying home with blends of onstage and at-home performance material and giving its season finale performance on Facebook Live in May.

John Heginbotham (BFA '93) spoke on a panel about the present and future of dance with other artists who were to perform at Jacob's Pillow, which was canceled. He and **Andrea Miller** (BFA '04) also received commissioning funds from the Guggenheim's Works & Process series that will go toward virtual projects.

1980s

The **Megan Williams** (BFA '84) Dance Project performed *can I have it without begging*, a live music and dance event, at Danspace Project in March with composer Eve Beglarian, five new-music luminaries, and the Young People's Chorus of New York City. **Esmé Boyce** (BFA '09) was among the performers.

Robert Garland (BFA '83), resident choreographer at Dance Theatre of Harlem, is also a mentor for the Dance/USA's 2020 Institute for Leadership Training, the goal of which is to build the leadership and decision-making skills of early-career dance leaders who represent the diversity of the national professional dance community.



Drama

2020s

Eboni Booth (Playwrights '20) was a 2020 Outer Critics Circle Awards honoree, receiving the John Gassner Award for her play *Paris*. The production, directed by Knud Adams, premiered in January at Atlantic Theater Company and starred **Jules Latimer** (Group 49).

2010s

Krista Knight's (Playwrights '18) *Crush* had its world premiere on YouTube as a six-part film that was a finalist in the Samuel French Off Off Broadway Short Play Festival.

In February, **Nina Grollman** (Group 46), **LisaGay Hamilton** (Group 18), **Geoffrey Allen Murphy** (Group 38), and **Allen Tedder** (Group 47) were among the cast members who performed the Broadway production of *To Kill a Mockingbird* at Madison Square Garden for 18,000 New York City public school students.

David Corenswet (Group 45) plays Jack Castello and **Patti LuPone** (Pre-College '67; Group 1) plays Avis Amberg in *Hollywood*, which premiered on Netflix in May. The miniseries was created by Ryan Murphy and Ian Brennan.

Jasmine Batchelor (Group 44), **Eboni Booth** (Playwrights '20), and **Brandon Micheal Hall** (Group 44) can be seen in *The Surrogate*. The film, written and directed by Jeremy Hersh, was released in June.

Betty Gabriel (Group 43) plays Pam Duffy in *Defending Jacob*, which premiered on Apple TV+ in April. The series, created and written by Mark Bombback, is based on William Landay's 2012 novel.

Jeremy Tardy (Group 42) plays Mekhi Davis in the Paramount Network series *68 Whiskey*, which was created by Roberto Benabib and premiered in January.

Phillipa Soo (Group 41) reprised her role as Eliza Hamilton in the filmed version of *Hamilton* on Broadway. The musical, written by Lin-Manuel Miranda, streams on Disney+.

Corey Hawkins (Group 40) starred in the Quibi series *Survive*, which premiered in April.

Gayle Rankin (Group 40) plays Emily Dodson in the HBO series *Perry Mason*, which was created and written by Rolin Jones and Ron Fitzgerald and premiered in June.

In June, **Samira Wiley** (Group 39) starred opposite Raúl Esparza in the livestreamed production of Richard Wilbur's translation of Molière's *Tartuffe*. Lucie Tiberghien directed.

2000s

In February, **Gabriel Ebert** (Group 38) and **Michael Urie** (Group 32) appeared in Keen Company's benefit reading of *Arsenic and Old Lace* by Joseph Kesselring. The reading, which took place at Theatre Row, was directed by Jonathan Silverstein.

Monica Raymund (Group 37) stars as Jackie Quiñones in the Starz series *Hightown*, which was created by Rebecca Cutter and which also featured **Joy Suprano** (Group 37). It premiered in May.

Bobbi Baker (Group 36) plays Cynthia in *The Oval* spinoff *Ruthless* on BET+, which was created, written, and directed by Tyler Perry and which premiered in March.

Nicole Beharie (Group 36) stars as Turquoise Jones in *Miss Juneteenth*, which was written and directed by Channing Godfrey Peoples, premiered at the Sundance Film Festival in January, and was released on demand in June.

Erica Peeples (Group 36) played Gena Hollins in *True to the Game 2: Gena's Story*, which opened in January and was directed by Jamal Hill.

In February, **Nick Westrate** (Group 35) starred as Bertie (later King George VI) in David Seidler's *The King's Speech* at the National Theatre in Washington, D.C. Michael Wilson directed.

Michael Urie (Group 32) starred in the livestreamed production of Jonathan Tolins' *Buyer & Cellar*, for which he won a Drama Desk Award in 2013. The play was presented on Broadway.com as a fundraiser for Broadway Cares/Equity Fights AIDS' COVID-19 Emergency Assistance Fund. Nic Cory directed. Michael also starred in a reading of *The Government Inspector*, which was adapted by Jeffrey Hatcher from Nikolai Gogol's satire *Revizor* and presented online by Red Bull Theater in June. Jesse Berger directed.

Glenn Howerton (Group 29) is featured in *The Hunt*, which was directed by Craig Zobel and written by Jason Blum and Damon Lindelof. It is loosely based on the 1924 short story *The Most Dangerous Game* by Richard Connell.



Opposite:
New Dances
choreographer
Tiler Peck with the
first-years

Above and right:
Fourth-year
drama students

1990s

In Washinton, D.C., in February and March, **Tom Story** (Group 27) played Andrew and **Jeff Biehl** (Group 32) played Jim in Woolly Mammoth Theatre Company's production of Anne Washburn's *Shipwreck: A History*, which was directed by Saheem Ali.

In February and March, **Michael Barakiva** (Directing '00) directed Qui Nguyen's play *She Kills Monsters* at the McKenna Theatre at SUNY New Paltz.

Alexander Chaplin (Group 22) played Max in the film *The Assistant*, which premiered in January and was directed by Kitty Green.

Elizabeth Marvel (Group 21) played Katherine Conrad in the film *Swallow*, which was written and directed by Carlo Mirabella-Davis.

Julie Fishell (Group 19) directed Molière's *Tartuffe* at the University of California, Santa Barbara's Hatlen Theater; the production ran through the beginning of March.

Philip Lehl (Group 19) played Lieutenant Caro in Houston's 4th Wall Theatre Company production of Stephen Adly Guirgis' *Between Riverside and Crazy*, which was directed by Bill Pruitt and shut down prematurely due to the pandemic.

Laura Linney (Group 19) won a Drama Desk Award for outstanding solo performance for the title role in *My Name Is Lucy Barton*, an adaptation by Rona Munro of Elizabeth Strout's novel. Directed by Richard Eyre, the play premiered on Broadway in January.

1980s

Bill Camp (Group 18) is the narrator of HLN's documentary-style true crime series *Forensic Files II*.

Cullen Wheeler (Group 17) can be seen in the Comedy Central series *The Other Two*, which was written and created by Chris Kelly and Sarah Schneider.



1970s

Harriet Harris (Group 6) and **Mark Junek** (Group 40) were featured in the March world premiere of Joe DiPietro's *Conscience* at George Street Playhouse in the New Brunswick Performing Arts Center. The play was directed by David Saint.

John Procaccino (Group 5) can be seen as Ray Birdsey in the HBO series *I Know This Much Is True*, which is based on Wally Lamb's novel. It premiered in May and was written and directed by Derek Cianfrance.

In March, **John Michalski** (Group 2) and **Maechi Aharanwa** (Group 38) appeared in New York Classical Theatre's staged reading of Carlyle Brown's drama *The African Company Presents Richard III*. Stephen Burdman directed.

Stephen McKinley Henderson (Group 1) stars as Stewart in the Hulu sci-fi miniseries *Devs*, which was created, written, and directed by Alex Garland.



Juilliard Chamber
Orchestra rehearsal

Music

2020s

NEXUS Chamber Music Chicago—which includes **Brian Hong** (MM '18, Artist Diploma '20, Academy '20, violin), **Rannveig Marta Sarc** (BM '18, MM '20, violin), **Siwoo Kim** (BM '12, MM '14, violin; Academy '16), and **Xiaohui Yang** (MM '15, piano)—presented a five-day virtual festival in September.

It was announced in September that **Jay Julio** (MM '20, viola) has been named a Los Angeles Orchestra fellow.

The album *Isaiah J. Thompson Plays the Music of Buddy Montgomery* became available on Wj3 Records in July. **Isaiah J. Thompson** (BM '19, MM '20, jazz studies) graduated in May.

2010s

Madeline Bouissou (Pre-College '12, BM '17, cello; MM '19, historical performance) performed two concerts in Ridgefield, Connecticut, in August.

The Argus Quartet—which now includes violinist **Clara Kim** and cellist **Joann Whang** (both Artist Diploma '19, resident quartet) as well as violist **Maren Rothfritz** (Academy '18)—created a virtual string seminar in July, teaching teenage musicians across the country.

Alexa Tarantino (MM '19, jazz studies) performed a socially distanced concert with her quartet in Westport, Connecticut, in September.

Saxophonist **Immanuel Wilkins'** (BM '19, jazz studies) debut album, *Omega*, was released on Blue Note in June; pianist **Micah Thomas** (BM '19, MM '20, jazz studies) is also on the recording.

In October, violinist **Rachell Ellen Wong** (MM '19, historical performance) led Vivaldi's *The Four Seasons* with the Seattle Symphony in a performance that was broadcast and is available for streaming on the symphony's website.

In September, it was announced that **Andrew Gonzalez** (BM '14, MM '16, viola; Academy '18) joined the Jasper String Quartet, which is in residence at Temple University and Swarthmore College.

Baritone **Christopher Herbert** (DMA '18, voice) recorded a new album, *Voices in the Wilderness*, featuring hymns Herbert transcribed from manuscripts by religious sisters from the 18th-century Ephrata Cloister in Pennsylvania, making this the earliest-known music by female composers in colonial America. The album also features German diction faculty member **Nils Neubert** (BM '07, voice), tenor, and it's scheduled for release in early 2021.

In July, **Benjamin Hochman** (Graduate Diploma '18, orchestral conducting) played a concert of piano music by Brahms and Schubert that was livestreamed from the Stissing Center in Pine Plains, New York.

Contralto **Avery Amereau** (MM '15, voice; Artist Diploma '17, opera studies) released her solo debut album, *Handel Arias With Avery Amereau*, in April. Nicholas McGegan conducted the Philharmonia Baroque Orchestra.

Benjamin Fryxell (BM '17, cello) developed AtSight, an iPad app to help musicians improve their sight-reading skills.

Tenor **Seiyoung Kim** (BM '17, voice), **Yeri Roh** (BM '17, MM '19, violin), and **Yerim Choi** (MM '17, flute), created Project Tacet a virtual performance group of Korean and multinational musicians. Their first video, a rendition of the finale of Mozart's *Le Nozze di Figaro*, premiered in July and featured 52 musicians, half of whom were Juilliard alumni.

Baroque violinist **Augusta McKay Lodge's** (MM '17, historical performance) recording *Corelli's Band*, which includes violin sonatas by Carbonelli, Corelli, and Mossi was released in October on Naxos. The album also features **Doug Balliett** (MM '12, historical performance; Academy '14, double bass), doctoral candidate **Adam Cockerham** (MM '17, historical performance), **Ezra Seltzer** (Graduate Diploma '11, historical performance), and **Elliot Figg** (MM '13, historical performance).

Ariana Nelson (MM '17, cello) recently joined the Carpe Diem String Quartet.

In September, **Parker Ramsay's** (MM '17, harp) album *Bach: Goldberg Variations* was released on the record label of King's College, Cambridge.

In September, the Westerlies, including **Riley Mulherkar** (BM '14, MM '15, jazz studies) and **Andy Clausen** (BM '14, jazz studies), premiered Mason Byner's *For Rosa*.

Richard Narrowway (MM '15, cello) won the Music Trust's 2020 Freedman Classical Fellowship, it was announced in September.

Hilary Purrington (MM '15, composition) received a \$15,000 commission from the League of American Orchestras' Women Composers Readings and Commissions program. The commission will support her new work for the Philadelphia Orchestra and Westminster Symphonic Choir, set to premiere in February.

In September, **Arnie Tanimoto** (MM '15, historical performance) and doctoral candidate **Adam Cockerham** (MM '17,

historical performance) presented a free online concert featuring music by Marin Marais as part of the Midtown Concerts series.

In August, **Fei-Fei Dong** (BM '12, MM '14, piano) performed works by Schumann, Chopin, Rachmaninoff, and Ennio Morricone as part of the Live From Music Mountain concert series.

Molly Joyce (BM '14, composition) released a new album, *Breaking and Entering* (New Amsterdam), in June. The highly personal album explores disability as a creative source; Joyce was involved in a car accident at age 7 that impaired her left hand.

Bassist and composer **Joshua Crumbly** (BM '13, jazz studies) released a new album, *Rise* (Open Book Records), in May.

Jay Dref (BM '13, voice) was featured on the cover of the spring 2020 issue of *Classical Crossover Magazine*. He also recently released a new EP, *Drifting*.

Keiko Tokunaga (Pre-College '03; BM '07, MM '08, violin; Artist Diploma '13, resident quartet) presented two livestreamed recitals of J.S. Bach's Violin Partita No. 2 in August.

In July, pianist and composer **Kris Bowers** (BM '10, MM '12, jazz studies) was featured as one of IndieWire's "Influencers." His recent scoring credits include the streaming series *Dear White People*, *Mrs. America*, and *When They See Us*.

In August, **Liza Stepanova** (MM '07, DMA '12, piano) released her album *E Pluribus Unum* (Navona), featuring the music of nine American composers with immigrant backgrounds including **Lera Auerbach** (BM '96, piano; MM '99, composition) and **Reinaldo Moya** (MM '08, DMA '13, composition).

Andrew Arceci (MM '11, historical performance) kept alive through video broadcasts the fifth season of his Winchendon Music Festival, a summer concert series dedicated to celebrating a variety of genres.

Soprano **Golda Schultz** (Graduate Diploma '11, voice) starred in the Last Night of the Proms at Royal Albert Hall in September. She sang works by Mozart, Strauss, Sondheim and others accompanied by the BBC Symphony Orchestra.

Conrad Tao (Pre-College '11, piano) performed a livestreamed Digital Discovery concert for National Sawdust in August.

Titus Underwood (MM '10, oboe) received the 2020 Sphinx Medal of Excellence in July.

2000s

Kimberly Patterson (MM '09, cello) released her second album, *Still Life: Collected Music for Cello and Guitar by Stephen Goss* with guitarist Patrick Sutton on Ravello Records in June.

Anthony Barfield (BM '08, trombone) wrote and conducted *Invictus*, a Lincoln Center-commissioned work for brass ensemble; **Richard Deane** (MM '86, horn), **Marshall Kears** (Pre-College '15; BM '20, trumpet), **Raymond Riccomini** (Pre-College '87, trumpet), **Anne Marie Scharer** ('93, horn), **Colin Williams** ('99, trombone), second-year **Zachary Neikens** (Pre-College '19, trombone), and trumpet faculty member **Christopher Martin** performed in the premiere of the work.

Nicole Abissi (BM '07, trombone) has created a new device called an Extendabone, which clips onto the slide of a trombone to allow young players (or those with short arms) to play all slide positions of the instrument; it's now available for purchase online.

Sharel Cassity's (MM '07, jazz studies) album *Fearless* (Relsha Music) became available in August.

Augustin Hadelich (Graduate Diploma '05, Artist Diploma '07, violin) released a new album, *Bohemian Tales* (Warner Classics), in July. It features the music of Dvořák, Janáček, and Suk.

In August, **Mike Block** (MM '06, cello) released a new album, *Guzo*, featuring eight new compositions from different parts of the world, including collaborations with musicians from Mali, Ethiopia, Nigeria, and China. He also performed two livestreamed concerts this fall and hosted and performed for the virtual CelloBello gala in October, which featured—among others—**Yo-Yo Ma** (Pre-College '71, Professional Studies '72, cello) and **Alisa Weilerstein** (BCJ exchange '04, cello) see also p. 19.

The Geneva Camerata, led by **David Greilsammer** (BM '02, MM '04, piano) performed four concerts across Switzerland in September and October. The featured soloist for one of the concerts was **Gilad Harel** (Graduate Diploma '04, clarinet).

In August, **Jisun Kang** (MM '04, violin) and **Khullip Jeung** (Pre-College '95, BM '02, MM '04, violin) performed a livestreamed concert with pianist Min Young Kang for the Shandalee Music Festival. They played works by Leclair, Beethoven, Stravinsky, and Igor Frolov.

Natasha Farny (DMA '03, cello) released a CD, *French Cello Music* (Centaur), in January. That same month, she performed the Tchaikovsky Rococo Variations with conductor Glen Cortese and the Schenectady Symphony Orchestra. In April, she was promoted to a full associate professorship at the SUNY Fredonia School of Music.

Stephanie Griffin (MM '97, DMA '03, viola) has been appointed executive director of Associated Chamber Music Players.

In June, **Spencer Myer** (MM '02, piano) inaugurated a new online solo piano recital series presented by the Frances Clark Center for Keyboard Pedagogy. Also this summer he collaborated with baritone Mario Diaz-Moresco on Beethoven's song cycle *An die Ferne Geliebte* for On Site Opera's opera-by-telephone production *To My Distant Love* in June and July. This fall, he began his fifth year on the faculty of Boston's Longy School of Music.

The Miró Quartet—which includes violinist **Daniel Ching** and cellist **Joshua Gindele** (both '00, resident quartet)—performed the complete cycle of Beethoven's String Quartets in a series of concerts, via the Orcas Island Chamber Music Festival. **Aloysia Friedmann** (BM '82, MM '83, violin) is founder and artistic director of the festival and her husband, **Jon Kimura Parker** (BM and MM '81, DMA '89, piano), was cameraman.

1990s

Michele Wright (MM '98, clarinet) was made assistant dean at Mannes Prep.

Tenor **J.D. Webster** (MM '93, voice) appeared as Baron Gottfried van Swieten in the Syracuse Stage production of *Amadeus* in March.

In September, **Robert Max's** (Advanced Certificate '92, cello) album *J.S. Bach: Six Suites for Solo Cello* was released on the Guild label.

In March, **Steven Graff** (BM '88, MM '90, piano) performed the Piano Concerto in C in New York City at the Canterbury Choral Society's Vaughan Williams Festival. This fall, his CD of music by John Carbon, *Astro Dogs & Other Piano Works*, is being released on Convivium Records and he has joined the faculty of the Petrie School of Music at Converse College in Spartanburg, South Carolina, as a full-time professor of piano.

Gil Shaham (Pre-College '89, Certificate '90, violin) and **Adele Anthony** (BM '92, MM '94, violin) have each joined the faculty of Bard College Conservatory.

1980s

JoAnn Falletta (MM '83, DMA '89, orchestral conducting) was named the artistic advisor to the Cleveland Institute of Music Orchestra, and will lead five concerts with the orchestra over three years.

The duo Synchronicity—**Greg Landes** (MM '89, percussion) and his brother Garah, a pianist—released a new video arrangement of the prologue from *West Side Story*.

Jeremy Berkman (MM '88, trombone) wrote *Lament for a Lost Car*, which was commissioned by Don Harder and Laurie Townsend in response to the coronavirus. A video can be found online.

Keith Heimann (BM '86, MM '87, voice) was named executive officer of the Association Répertoire International d'Iconographie Musicale (RIdIM).

In June, WQXR, in collaboration with **Donna Weng Friedman** (MM '83, piano), presented a series of videos, *Heritage and Harmony*, in which musicians of Asian heritage presented pieces and spoke about their personal connections to the music. Featured musicians included Friedman, pianist **Conrad Tao** (Pre-College '11), **Soo Bae** (MM '03, Artist Diploma, '05, cello), **Mariko Anraku** (BM '94, MM '96, harp), **Miranda Cuckson** (Pre-College '90, BM '94, MM '01, DMA '06, violin), soprano **Yunah Lee** (MM '95, voice), and **Jon Kimura Parker** (BM and MM '81, DMA '89, piano).

1970s

In May, **Marin Alsop** (Pre-College '72; BM '77, MM '78, violin) was elected to the American Philosophical Society.

The Me2 Orchestra, co-founded and led by **Ronald Braunstein** (BM '78, orchestral conducting), is the subject of the documentary *Orchestrating Change*, which premiered on PBS's WORLD Channel this fall.

Three Miniatures for Viola Solo, a new work by **Judith Markovich** (MM '78, clarinet), premiered in June at Festival Komm Bach in Paris.

On June 29, the group Percussia premiered **Victoria Bond's** (MM '75,

DMA '77, orchestral conducting) *Danzibar*, which was inspired by the novel *Gulliver's Travels*. In July, Bond returned to the Conductors Institute of South Carolina, which was held online, as a guest composition and conducting faculty member.

1960s

Bruce Brundage (Pre-College '65; '67, piano) recently retired from Merck & Co., a global healthcare company, after working there for 35 years.

William Phemister (BS '64, piano) gave concerts and workshops in Senegal in February, including at the American Embassy and the Dakar Academy. Alfred Music has published his collection of 10 piano hymn arrangements, *Holy, Holy, Holy*. And Rowman & Littlefield has published a newly revised second edition of his reference book *The American Piano Concerto Compendium*, which contains descriptions of 1,634 concertos by 1,056 composers.

1950s

The grandson of **Richard Burt** ('53, trumpet) is mastering and releasing an album of recently discovered recordings Burt (who died in 2016) made while he was the lead trumpet player for an Army Air Force band in the Philippines during World War II. ●

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



Time Capsule: Spring 1992

BY JENI DAHMUS FARAH

During the Juilliard Theater Center's 1982 spring fourth-year repertory season, Michael Kahn (faculty 1968-2006, division director 1992-2006) directed two contemporary Australian plays in their American premieres: Stephen Sewell's *Traitors*, an account of political turmoil in the 1920s, and Louis Nowra's historical drama *Visions*, which is about dictator Francisco Solano López and Paraguay's War of the Triple Alliance in the 1860s. Also presented were Shakespeare's *Love's Labour's Lost* (directed by Michael Langham) and Sir George Etherege's Restoration comedy, *The Man of Mode* (directed by Stephen Hollis). ●

Jeni Dahmus Farah is the director of the Juilliard Archives.

Above: Penny Johnson (left) and Tanya Pushkine (right) in *The Man of Mode*, 1982

Right: Groups 10 through 12 with Edith Skinner (drama faculty 1968-81)



ALUMNI NEWS

Drama Alums Re-Group on Zoom

BY SUSAN JACKSON

There haven't been a lot of silver linings in 2020, but these drama alumni found one.

A few years ago, some of the members of Group 11, which entered Juilliard in fall 1978, started a Facebook group. A handful of them had stayed in regular contact over the years, others hadn't been in touch at all. More of them bonded at the time of the Drama Division's 50th anniversary, in fall 2017. And then this spring, Joe McGrath, one of the members of the class, had a brainstorm. "Once I got used to Zoom, it occurred to me that, knowing that my classmates were as idle as I was, this could be a good way to get together," he said. And so it was that Group 11 started having Zoom gatherings.

"I think everyone was a bit trepidatious at first," said Jack Kenny, one of the Group 11 members who has been attending. "Being actors, there's bound to be a lot of 'How do I look? Am I well-lit?' But at the end of the day, none of that mattered. I think we all saw the people we first looked at when we arrived in the fall of 1978."

The class had started out with 28 members, with 17 graduating. In those

early years of the division, a certain number of people were cut each year. Over the course of the Zoom gatherings, McGrath said, "I would guess we've seen all but six of the people who'd ever been in the class, including some who hadn't seen each other for more than 40 years." And of those six who hadn't participated, one who's completely off the grid sent a (snail-mail!) letter that they read aloud at the first gathering and a few others sent greetings.

"On our first day at Juilliard, the faculty told us that we were a very generous class," recalled Katherine Griffith, another attendee. "And one thing I've noticed about the Zooms was that same generosity of spirit—a welcoming, whatever path each person took."

McGrath, Kenny, and Griffith all talked about the cathartic and fun nature of the calls and the fact that their classmates were like family—relatives who sometimes squabble but know each other incredibly well. "That's part of the nature of ensemble," McGrath said, noting that his classmates "taught me a lot and had a tremendous influence on me." The plan, he added, is for the calls to continue "as long as there's a taste for it." ●



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