

Juilliard

FALL 2022
VOLUME XXXVIII, NO. 1

JOURNAL



Welcome!

Season Preview, New Board Chair Announced, Advice for Incoming Students, Q&A With David Serkin Ludwig, Picturing Classmates, Life After Juilliard, and More

The Juilliard School
60 Lincoln Center Plaza
NY, NY 10023

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

The *Juilliard Journal* is published quarterly by the Juilliard Office of Public Affairs. Journal articles can be found at juilliard.edu/journal. Subscription rate: \$25 per year. Send address changes to Alumni Office at the address above or alumni@juilliard.edu.

©2022–23 The Juilliard School. All rights reserved. Reproduction in whole or part of any material in this publication without written permission of the publisher is prohibited.

The Juilliard School
Damian Woetzel, President

Juilliard Board of Trustees
Vincent Mai, Chair

Joshua Black
Rondi Charleston
Julie Anne Choi
Barbara G. Fleischman
Tricia Glynn
Mary Graham
Joan W. Harris
Edward E. Johnson Jr.
Philippe Khuong-Huu
J. Christopher Kojima
Teresa E. Lindsay
Laura Linney
Ellen Marcus
Stephanie Palmer McClelland
Christina McInerney
Lester S. Morse Jr.
Rebecca Morse
Susan W. Rose
Jeffrey Seller
Sarah Billingham Solomon
Deborah Simon
William E. “Wes” Stricker MD
Yael Taquu
Laurie M. Tisch
Reginald Van Lee
Damian Woetzel
Camille Zamora



JUILLIARD NOW

Summer Programs Shine

It’s been a busy summer as learners of all ages have been congregating on and around the campus. Sphinx Performance Academy, now in its fourth year at Juilliard, was back in person this year, with 28 students ages 11 to 17 from underrepresented backgrounds in the classical music field. The inclusive curriculum, with its lessons, coaching, master classes, and mentorship, expanded this year to include lessons on baroque instruments.

Also back this summer—and in person for the first time since 2019—were the longtime Juilliard Summer Percussion and Summer Dance Intensive programs. Both introduce conservatory-level experiences and training to high-school age musicians from around the world. And this year, for the first time, both had public culminating performances, in Damrosch Park on the Lincoln Center campus, which were part of the inaugural Festival of New York, a citywide initiative. The percussionists

premiered a work by alum David Fulmer; the dancers premiered new works by former Alvin Ailey dancer Hope Boykin and alums Ethan Colangelo and Madison Hicks.

Those sorts of connections with alumni and the larger community and performance-going public were on display throughout the summer and will continue all year. In July, Juilliard hosted the prestigious Essentials of Orchestra Management course, the League of American Orchestras’ program for 35 professionals from all over the U.S. Juilliard also hosted, among other programs, the National High School Music Theatre Awards—aka the Jimmies.

To see photos and learn more about these and other Juilliard-affiliated summer programs including Juilliard Summer Winds, Summer Performing Arts With Juilliard, and high school theory and ear training classes for college credit, go to juilliard.edu/summer

Table of Contents

1	President’s Letter	26	Tommasini Joins Extension
2	Season Preview	27	Summer Program Scrapbook
8	Mai Elected Board Chair	28	HP in Germany
9	New JSQ Violist	29	Q&A With Joseph Polisi
10	Q&A With David Ludwig	30	Community News
13	Trio of Commencements	31	Life After Juilliard
16	Costume Shop Saves the Day	34	Upcoming Alum/Member Events
18	Advice to Incoming Students	35	Class Notes
22	Picturing Classmates	43	Obituaries
24	Fendi Vanguard Awards	45	In Memoriam

Cover:
John Williams (’55, composition) visited a Lab Orchestra rehearsal in April

Back cover:
Juilliard’s 117th commencement took place May 20 in Damrosch Park

PHOTO: CLAUDIO PAPAPIETRO

PHOTO: CLAUDIO PAPAPIETRO



LETTER FROM THE PRESIDENT



Dear Juilliard,

By the time you’re reading this issue, our new students will have started arriving for orientation, filling our halls with excitement and curiosity. We are full of anticipation as we welcome to campus all the new and returning students, and we are also pleased to be welcoming our new board chair, Vincent Mai, who I have known for several years and am so looking forward to working with in his new role. A philanthropist with a deep commitment to Juilliard and strong ties in education, social justice, and the arts, you can learn more about Vincent on page 8.

Each year, our peerless faculty and dedicated staff build on Juilliard’s extraordinary legacy of learning and performance, and this academic year will be filled with new initiatives. Drama, for example, is continuing to expand and solidify its fourth-year film program, which began as a pandemic necessity and is now becoming a curriculum staple that enhances opportunities for student actors, as well as student and alumni playwrights. Dance begins its performance season working with Baryshnikov Arts Center and the Merce Cunningham Trust, a collaboration that highlights Juilliard’s unique opportunities to work with the professional artistic community in New York City, America’s arts capital. Across the Music Division, we are preserving traditions and blazing new trails, for example the series highlighting 20th century classic works alongside “fresh-ink” contemporary music, as you can read about in the interview with dean and director of the Music Division David Serkin Ludwig (Graduate Diploma ’02, composition). In the Preparatory Division, the future is bright as newly commissioned solo works get their premieres in the Pre-College, and the Music Advancement Program (MAP) performs side-by-side with the New York Philharmonic as part of Composing Inclusion, a collaboration that includes the American Composers Forum and is supported by the Sphinx Venture Fund. All of that is a part of this year’s more

In the spring, John Williams (’55, composition) stopped by a Lab Orchestra rehearsal and visited with President Damian Woetzel and students

than 700 performances, which you can learn more about in this issue. I also want to call out the expanding range of courses being offered by Juilliard Extension, our lifelong learning division, which is now operating both in-person and online for certain classes.

Juilliard’s mission is to enable our students to reach their highest potential, and we are dedicated to making the Juilliard education both extraordinary and accessible. As part of our essential goal of breaking down barriers, we are proud that MAP will become one of our tuition-free programs starting this year and that more than 90 percent of all Juilliard college students will be receiving scholarship support. We are grateful to all of our supporters who join in making Juilliard ever more attainable for the next generations of talented young artists.

To our students, as you embark on this new academic year, remember to take time to connect with your peers, take advantage of the city to the fullest, and bring commitment, curiosity, and purpose to your artistry and studies. We are so happy you are here. It’s going to be an exciting year!

Onward!

President Damian Woetzel

PHOTO: CLAUDIO PAPAPIETRO

Season Preview

It's a thrill to be unveiling highlights of the 2022-23 performance season. Over the course of the academic year, more than 700 performances will take place, from student recitals to multidepartment extravaganzas. You'll find some highlights in the next few pages and in issues of the *Journal* throughout the year.

All of these performances take place at Juilliard unless otherwise noted. Please see [Juilliard.edu/calendar](https://juilliard.edu/calendar) for box office, livestream, and other up-to-date performance details. And for early ticket access and other benefits, check out juilliard.edu/membership-programs.



DANCE

In Conversation with Merce: *Totem Ancestor* (1942) and *Loops* (1971) Baryshnikov Arts Center and the Merce Cunningham Trust collaboration (Oct. 27-29)

Choreographers and Composers aka ChoreoComp (Nov. 18-19) Also livestreamed

New Dances: Edition 2022 world premieres created for dance students by Chanel DaSilva (BFA '08, dance; first-years), Sidra Bell (second-years), Jamar Roberts (third-years), and Jermaine Spivey (BFA '02, dance) and Spenser Theberge (BFA '09, dance) (fourth-years) (Dec. 7-11)

Spring Dances includes work by Camille A. Brown and Justin Peck and other choreographers

Senior Production (Apr. 21-23)

Choreographic Honors (May 12-13)

Senior Graduation Concert (May 15)

DRAMA

Third-Year Plays Shakespeare's *As You Like It* directed by Lisa Rothe (Oct. 7-9)

Shakespeare's *Measure for Measure* directed by Stephen Brown-Fried (Oct. 21-23)

Third-Year Spring Play 1 (April 19-22)

Third-Year Spring Play 2 (May 5-7)

Fourth-Year Plays Howard Barker's *The Power of the Dog* directed by Evan Yionoulis (Nov. 17-20)

Christina Anderson's *How to Catch Creation* directed by Raz Golden (Dec. 15-18)

Ayad Akhtar's *The Who & The What* directed by Aneesha Kudtarker (Feb. 16-19)

PHOTO: RICHARD TERMINE

VOCAL ARTS

Juilliard Songfest (Nov. 29 at Merkin Concert Hall at Kaufman Music Center)

Purcell's *King Arthur* directed by Lionel Meunier and featuring Juilliard singers and Juilliard415 (Feb. 11)

Juilliard Songbook (Feb. 23)

Vocal Arts Honors Recital (Mar. 15 at Merkin Concert Hall at Kaufman Music Center) Also livestreamed

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

First-Year Songbook (Mar. 30) Also livestreamed

Alice Tully Vocal Arts Recital featuring soprano Mikaela Bennett and pianist Adam Rothenberg (Apr. 13)

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

Juilliard Opera

Handel's *Atalanta* directed by Omer Ben Sadia; Gary Thor Wedow conducts the singers and Juilliard415 (Nov. 9, 11, 13) Also livestreamed

Missy Mazzoli's *Proving Up* (Feb. 15, 17, 19) directed by Mary Birnbaum; conducted by Steven Osgood Also livestreamed

Puccini's *Suor Angelica* and *Gianni Schicchi* directed by John Giampietro; Keri-Lynn Wilson conducts the singers and the Juilliard Orchestra (April 18, 20, 22)

JULLIARD ORCHESTRA

Giancarlo Guerrero conducts Adolphus Hailstork's *An American Port of Call*; Lutoslawski's Concerto for Orchestra; and Beethoven's Symphony No. 3, "Eroica" (Sept. 24) Also livestreamed

Manfred Honeck conducts Mozart's Violin Concerto No. 4 and Mahler's Symphony No 1, "Titan" (Oct. 17) Also livestreamed

David Robertson conducts Vivier's *Siddhartha* (New York premiere) and Stravinsky's *The Firebird* (complete) (Oct. 24 at Carnegie Hall)

Jeffrey Milarsky conducts Barber's *Medea's Dance of Vengeance*; Michael White's Viola Concerto; and Tchaikovsky's Symphony No. 6, "Pathétique" (Nov. 21) Also livestreamed

Speranza Scappucci conducts Martucci's *Notturmo*, Brahms' Piano Concerto No. 1 in D Minor, and Respighi's *Pines of Rome* (Dec. 5)

David Robertson conducts Stravinsky's *L'histoire du soldat* and Wynton Marsalis' *A Fiddler's Tale*, featuring music, dance, and drama students (Jan. 19) Also livestreamed

Bertrand de Billy conducts Berlioz's *Symphonie fantastique* and other works (Jan. 26)

Roderick Cox conducts Debussy's *La mer*, Prokofiev's Violin Concerto No. 1 in D Major, and Dawson's *Negro Folk Symphony* (Feb. 4)

Carlos Miguel Prieto conducts Gabriela Ortiz's *Tzam*; Beethoven's Piano Concerto No. 5, "Emperor," with soloist Juhee Lim; and Shostakovich's Symphony No. 9 (Feb. 18) Also livestreamed

Jeffrey Milarsky conducts four world premieres by student composers (Mar. 27) Also livestreamed

Save the Dates

Convocation (Aug. 31)
Commencement (May 19)

Simone Young conducts John Corigliano’s Piano Concerto and Strauss’ *Tod und Verklärung* (Apr. 17) Also livestreamed

David Robertson conducts the commencement concert, featuring John Adams’ *Harmonielehre* and other works (May 18 at David Geffen Hall)

CHAMBER MUSIC, ENSEMBLES, RECITALS

Saidenberg Faculty Recitals
William Short, Bassoon (Sept. 25)
Also livestreamed

Joseph Lin, Violin and Helen Huang, Piano performing Beethoven’s Sonatas for Piano and Violin No. 8 in G Major, Op. 30, No. 3; No. 9 in A Major, Op. 47 (“Kreutzer”); and No. 10 in G Major, Op. 96 (Oct. 12)
Also livestreamed

Catherine Cho, Violin; Natasha Brofsky, Cello; Hsin-Yun Huang, Viola; Robert McDonald, Piano (Nov. 4)
Also livestreamed

Hsin-Yun Huang, Wu Man, and Li Liang Project (Jan. 19)



AXIOM

Jeffrey Milarsky conducts Carter’s *Luimen*, Unsuk Chin’s *Akrostichon-Wortspiel*, and Crumb’s *Ancient Voices of the Children* (Oct. 27)

Jeffrey Milarsky conducts Hindemith’s Kammermusik No. 1, new work by Jordyn Gallinek, Takemitsu’s *Nostalghia*, and Schoenberg’s Cello Concerto (after Monn) (Dec. 10)

Jeffrey Milarsky conducts Joan Tower’s *Rising*, Wuorinen’s *New York Notes*, and Ives’ *Three Places in New England* (Jan. 30)
All livestreamed

String Quartet Mozart-a-thon (Oct. 31, Nov. 1, 3, 4)
Also livestreamed

Juilliard Wind Orchestra
Jon Manasse conducts Gipsy’s *Seascape* and Strauss’ Suite in B-flat Major (Nov. 13)
Also livestreamed

Alan Kay conducts Jeff Scott’s *Sacred Women* and Milhaud’s *La création du monde* (Dec. 11)

Chamber Music Society of Lincoln Center Master Classes, held at the Daniel and Joanna S. Rose Studio at Lincoln Center
With Ida Kavafian (Nov. 15)
With Misha Amory (Dec. 15)
With Ken Noda (Feb. 13)
With the Kalichstein-Laredo-Robinson Trio (Apr. 3)
With David Shifrin (May 3)

Mixed Ensembles Concerts coached by Carol Wincenc (Nov. 17, Apr. 16)
Also livestreamed

Percussion Ensemble directed by Daniel Druckman (Nov. 18)
Also livestreamed

Honors Chamber Music (Nov. 21)

Ensemble Connect (Nov. 29, Jan. 12)
Also livestreamed

Juilliard String Quartet
Beethoven’s String Quartet in B-flat Major, Op. 130, and Grosse Fuge in



B-flat Major, Op. 133; the New York premieres of Jörg Widmann’s Quartet No. 8 (Study on Beethoven III) and Quartet No. 10 “Cavatina” (Study on Beethoven V) (Nov. 30)

Mendelssohn’s String Quartet No. 6, Op. 80; the New York premiere of Tyson Davis’ String Quartet No. 2; and Dvořák’s String Quartet No.14, Op. 105 (Apr. 7)
Both livestreamed

American Brass Quintet Seminar Recital (Nov. 30, Apr. 24)

Leo B. Ruiz Memorial Recital featuring Jordan Bak (recital award recipient), viola, and Janice Carissa, piano, in Falla’s *Siete canciones populares españolas*; Takemitsu’s *A String Around Autumn*, arr. Toshio Hosokawa; Tyson Davis’ *Tableau XII* for solo viola; Alvin Singleton’s *Argoru IV* for solo viola; H. Leslie Adams’ *L’Extase D’Amour*; and Bax’s Viola Sonata, GP 251 (Dec. 6 at Weill Recital Hall at Carnegie Hall)

Fortepiano Chamber Music coached by Audrey Axinn (Dec. 11, May 7)

Blueprint Fellowship Concert (Dec. 11 at National Sawdust)

ChamberFest (Jan. 9-11)

String Quartet Haydn-a-thon featuring students in the String Quartet Survey (Jan. 23, 24, 26, 27)
Also livestreamed

Terry Riley’s In C a live collaboration between the New York and Tianjin Juilliard campuses featuring the Center for Innovation in the Arts (February TBD)

Juilliard Chamber Orchestra with lead coach Eric Bartlett, performs Melinda Wagner’s *Little Moonhead*; Rodrigo’s *Concierto de Aranjuez*; and Mozart’s Symphony No. 35, “Haffner” (Feb. 19 at West Side Presbyterian Church, Ridgewood, New Jersey; Feb. 23)
Also livestreamed

Spotlight on Composer Reena Esmail (March TBD)

Mini-ChamberFest (Mar. 13-15)

American Brass Quintet (Mar. 20)
Also livestreamed

Theater Etudes the culmination of Amy Beth Kirsten’s cross-genre class (April TBD)

Gerschen Cohen Violin Recital featuring Timothy Chooi (Apr. 11 at Weill Recital Hall at Carnegie Hall)

Honors Chamber Music (Apr. 28)

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

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

Series
Sonatenabend (Oct. 19; Nov. 2, 9, 30; Jan. 25; Feb. 15; Mar. 29; Apr. 12)
All livestreamed

Liederabend (Oct. 20, Nov. 16, Dec. 13, Feb. 22, Mar. 23, Apr. 24)
All livestreamed

Wednesdays at One
Vocal Arts (Oct. 26, Apr. 5)
Lab Orchestra (Nov. 2)
Music for Piano (Nov. 30)
Honors Chamber Music (Dec. 7)
ChamberFest (Jan. 11)
Lab Orchestra (Feb. 22)
Music for Piano (Mar. 15)
Music for Brass (Mar. 22)
Percussion Ensemble (Apr. 12)
Wind Orchestra (Apr. 19)
Chamber Music (Apr. 26)
Pre-College Chamber Music (May 3)
All livestreamed

JAZZ

Juilliard Jazz Orchestra
Duke Ellington: Black, Brown, and Beige (Sept. 24)
Also livestreamed

The Music of Charles Mingus with guest conductor Vincent Gardner (Oct. 29)
Also livestreamed



PHOTOS: T CHARLES ERICKSON; ERIN BAIANO (2)



Everything Is Sound: Hermeto Pascoal (Dec. 13)
Also livestreamed

The Ever Fonky Lowdown with guest conductor Damian Sneed (Jan. 14)
Also livestreamed

21st-Century Compositions for Jazz Orchestra with guest conductor Andy Farber (Feb. 10)
Also livestreamed

The Music of Duke Ellington (May 9-12 at Dizzy’s Club)

Juilliard Jazz Ensembles
Young Lions of the 1990s (Sept. 25 at the Blue Note Jazz Club)
Also livestreamed

What We Heard: Our Alumni Compositions (Oct. 4)
Also livestreamed

New Orleans Parade: Community in the Pew and in the Street (Oct. 23)
Also livestreamed

The Music of Gerry Mulligan (Oct. 24 at Dizzy’s Club)

Perfect Potpourri: Music of the 1960s (Nov. 15)

What We Hear: Student Compositions (Dec. 6)
Also livestreamed

The Music of George Russell and George Shearing (Dec. 12 at Dizzy’s Club)

Everything Is Sound: The Music of Hermeto Pascoal (Jan. 24)
Also livestreamed

The Music of Bud Powell (Feb. 20 at Dizzy’s Club)

Ballads, Blues, Burlesque, and Boleros (Mar. 27 at Dizzy’s Club)

Literature and Music (Mar. 28)
Also livestreamed

Women of Color in Jazz (Apr. 11)
Also livestreamed

HISTORICAL PERFORMANCE

Rachel Podger conducts Juilliard415 and countertenor Reginald Mobley in Orpheus Britannicus featuring music by Purcell, Handel, Sancho, and others (Sept. 17)
Also livestreamed

Master Classes
With William Christie (Sept. 22)
With Jean Rondeau, harpsichord (Oct. 28)
With Thomas Dunford, lute (Nov. 18)
With Masaaki Suzuki (Dec. 2)

Tuesdays at Twelve
(Oct. 4 and Dec. 20 at Holy Trinity Lutheran Church)

Laurence Cummings conducts Juilliard415 in The Splendors of Dresden as part of the Music Before 1800 series (Dec. 11 at Corpus Christi Church)

Monday at Seven (Dec. 19 at Holy Trinity Lutheran Church)

Purcell’s *King Arthur* directed by Lionel Meunier and featuring Juilliard singers and Juilliard415 (Feb. 11)
Also livestreamed

The Art of Conversation: Chamber Music With the 18th-Century Schantz Viennese Fortepiano (Feb. 23)

Laurence Equilbey conducts Juilliard415 in The Classical Style: Vienna at the Turn of the 19th Century (Apr. 1)

Moving Through Time: Baroque Dances Old and New (May 1)

PREPARATORY DIVISION

Preparatory Division Faculty Recitals (Sept. 10, Nov. 5, Nov. 12, Nov. 19)

Pre-College Orchestra conducted by Adam Glaser (Nov. 19, Dec. 19) and David Robertson (May 20)

Pre-College Symphony conducted by Adam Glaser (Dec. 17 and Apr. 29) and Tito Muñoz (Feb. 25)
Also livestreamed

Pre-College Chamber Music (Dec. 3 and 10, Feb. 25, Apr. 29, May 13)

Pre-College Winter Songbook (Dec. 10)
Also livestreamed

MAP Chamber Music (Dec. 10, Apr. 15)

Pre-College Percussion Ensemble (Dec. 10, Apr. 1)
Also livestreamed

Pre-College String Orchestra conducted by Nico Olarte-Hayes (Dec. 17, May 13)
Also livestreamed

MAP Chorus (Dec. 17 and Apr. 22 at Abyssinian Baptist Church)



Pre-College Youth Chorus (Jan. 14, Apr. 29)
Also livestreamed

MAP Wind Ensemble and Orchestra conducted by Terry Szor (Jan. 21, Apr. 29)
Also livestreamed

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

MAP Composers’ Showcase (Apr. 15)

MAP Orchestra With the New York Philharmonic: Composing Inclusion Concert featuring world premieres by Trevor Weston and others (May 6 at David Geffen Hall)

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

Preparatory Division Chamber Music (May 6)

EXTENSION

Juilliard Extension Showcases featuring Extension students from piano, voice, drama, guitar, and composition classes and repertoire from various styles and genres (Dec. 18, May 21)

PHOTOS: RACHEL PAPO (2); CLAUDIO PAPAPIETRO



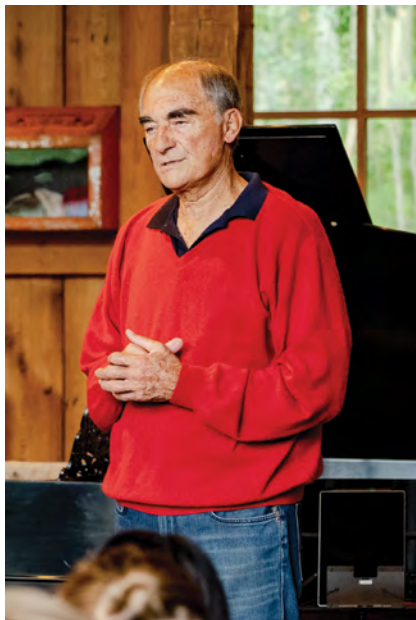
NEWS

Mai Elected Board Chair

Juilliard marked an important milestone July 1 when trustee Vincent Mai became the new chairman of the board following his unanimous election by fellow board members. At the same time, Bruce Kovner, who had served as board chair for 21 years and six more as a board member, was elected as chairman emeritus.

In making the announcement, President Damian Woetzel noted that Mai has played a key role on the Juilliard board since joining it in 2000. Over the years, he has served on the finance, trusteeship, development, building, Second-Century Fund, and budget committees as well as playing a vital role in the launching of Juilliard's new Global Council this past year. Mai and his wife, Anne, are devoted aficionados and supporters of music, dance, and theater, Woetzel said, and "their commitment to education and to the arts will be empowering and guiding as we move forward." As he welcomed Mai, Woetzel thanked Kovner for his devoted service on the board, which he joined in 1995, becoming chairman in 2001.

Mai is the former chair of Sesame Workshop and founding chairman of the International Center for Transitional Justice, and he has also had distinguished service on a range of other boards including the Council on Foreign Relations, the Carnegie Corporation, and the American Academy in Berlin. He has been honored by Fountain House, the National Foundation for Teaching Entrepreneurship, the Merage Foundation, the Africa-America Institute, the National Child Labor Committee, the Robert F. Kennedy



Human Rights organization, and the New York Stem Cell Foundation Research Institute.

Mai is the chairman and CEO of the Cranemere Group, Ltd., a privately owned holding company he founded in 2012. Prior to that, he was at AEA Investors from 1989 to 2011, becoming chairman in 1998 as well as serving on the boards of many of AEA's portfolio companies, including Burt's Bees and Daltile. He's also engaged in many philanthropic activities in the U.S. and South Africa, where he grew up during the height of apartheid. He was the founding chairman of the International Center for Transitional Justice, which is today the leading institution in the world in the field of transitional justice. He was national fundraising chairman of the South Africa Free Election

Vincent Mai
introducing a
performance
at Telluride's
MusicFest

Fund and also worked with a range of organizations in South Africa promoting educational opportunities for disadvantaged children.

For 20 years, Mai and his wife have co-hosted MusicFest, a chamber music festival in Telluride, Colorado, and the Mai Family Foundation has sponsored the Four Seasons in Music chamber concert series and the intimate salon-style chamber music series Music@MoMA. The foundation has also enriched the chamber music literature through commissions of major works from composers including John Harbison, Kenji Bunch (BM '95, viola, MM '97 viola and composition), Andrew Waggoner, and Anna Weesner. Mai was also a board member of the Lark Quartet for 15 years before it disbanded; the quartet included Deborah Buck (BM '93, violin) and former faculty member Caroline Stinson (MM '08, Artist Diploma '10, cello).

Calling Juilliard "a powerhouse of talent and creative energy," Mai said of his appointment, "it is a privilege to be elected to serve as chairman of the board of trustees of this great institution." ●

PHOTO: KYLE WAWRA



NEWS

Alumna Molly Carr Is New JSQ Violist

The Juilliard String Quartet announced in May that Molly Carr (BM '09, MM '11, viola) would become its violist. Carr fills the position of Roger Tapping, who died in February.

"Molly is a perfect fit as she embodies the values of the JSQ and the school in her work as a brilliant performer, experienced and dedicated teacher, and committed artist citizen," said Adam Meyer (MM '94, viola), Juilliard's provost. "This appointment would have made Roger proud, and we are delighted to welcome her to this new role."

Carr has had a diverse musical career as recitalist, chamber musician, educator, and artistic director. The recipient of numerous international awards, including from the Primrose International Viola Competition, Chamber Music America, ProMusicis Foundation, and the Davidson Institute, she was honored in 2018 at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. And her performances have taken her across North America, Europe, the Middle East, and Asia.

Carr is also the founding director of the award-winning Project: Music Heals Us, a nonprofit that brings free chamber performances and interactive programming to populations with limited ability to access the arts. In addition to serving on the Juilliard Pre-College faculty, she's also on the faculties of Bard College Conservatory of Music and the Manhattan School of Music. With her appointment to the JSQ, she also joins the Juilliard college faculty.

The quartet was formed in the 1946-47 academic year by then-president William Schuman and founding first violinist Robert Mann (faculty 1946-2011; JSQ 1946-97) with the



Clockwise from
top left: Astrid
Schween, Molly
Carr, Ronald Copes,
and Areta Zhulla

twin goals of embracing the classics while championing new work. Carr will be the fourth violist in the quartet's 75-year history, following Raphael Hillyer (who served from 1946 to 1969), Samuel Rhodes (1969-2013), and Tapping (2013-22). The current members are Areta Zhulla (Pre-College BM '04; BM '08, MM '10, violin), who joined in 2018; Ronald Copes, who joined in 1996; and Astrid Schween (Pre-College '80; BM '84, MM '85, cello), who joined in 2016.

In a joint statement, the quartet members said they were "thrilled to be welcoming Molly" and that she would bring to their work "fantastic collaborative energy, a deeply probing curiosity and a passion for sharing that has marked the members of the quartet through its history." They added that they "are eager to start this new chapter with her!"

Carr said it is "such an immense privilege to be invited to follow my late mentor and friend Roger Tapping in carrying on the much-revered, decades-long traditions of this historic quartet. Having the opportunity to delve into some of the greatest music in the world on a daily basis with colleagues and friends like Areta, Ron, and Astrid is truly a dream come true." ●



The Juilliard String Quartet
performs in Alice Tully Hall
November 30 and April 7;
see the calendar on p. 2 and
at juilliard.edu/calendar

PHOTO: ERIN BAIANO



JULLIARD NOW

Q&A With David Ludwig



This summer, David Serkin Ludwig (Graduate Diploma '02, composition), the dean and director of the Music Division, spoke with *Journal* editor Susan Jackson about what to expect this year. You can find more details about these performances on p. 2 and at juilliard.edu/calendar.

What's the big picture version of what's happening in the Music Division?

I'm truly excited about all the incredible things happening in the Music Division right now! We are continually working to educate students to take on the challenges of building a 21st-century career and to find a wide variety of opportunities to share their artistry with the world.

When thinking about what guides us in the big picture, I keep coming back to how the core values of the school—Excellence, Creative Enterprise, and EDIB (Equity, Diversity, Inclusion, and Belonging)—are preconditions for each other. So much of what we're doing draws from these core values and is about making sure that everyone at the school—

students, alumni, and employees—knows they belong to the community and can contribute to it.

What are some of the other themes of the division?

The Music Division is always looking to work across disciplines with the dance and drama divisions and to find ways for our students to regularly pursue collaboration in their artistic practice. We also seek out opportunities with the preparatory and extension divisions as well as with venues, institutions, and community organizations around the city. And of course technology is key for Juilliard, as a leading school of performing arts, to reach a worldwide audience of learners and music lovers.

It should come as no surprise that as a composer, I'm looking to center creative work in the conservatory. One of my immediate goals is to further our commissioning program by facilitating the creation of new works from a range of composers from the Juilliard community. Several departments already actively commission, and I'd like to see this across the conservatory. I'm excited about working with colleagues on faculty and staff to design programs and curricula that support new music.

PHOTO: RYAN COLLIER

You've talked about, moving forward, creating a new contemporary music series—what will that look like this year?

I'll be co-curating a new series with guest conductors, composers, instrumentalists, and artists from a variety of media to create compelling programs of contemporary music for our students to perform for live audiences, which will also be streamed to the world. There are already a number of exciting performances planned for this year. One is a double bill of Stravinsky's *L'histoire du soldat* and *A Fiddler's Tale* by Wynton Marsalis ('81, trumpet; director of Jazz Studies) conducted by David Robertson on January 19, which will also include dance and drama students.

Then in the spring, we're doing a concert showcasing the music of Reena Esmail (BM '05, composition), a composer who works between the worlds of Indian and Western classical music. It will be great to have her back at Juilliard! We'll also have a performance of Terry Riley's *In C* (1964), which many consider to be the first mainstream minimalist piece. It will be performed together in real time for audiences with students at both our New York and Tianjin Juilliard campuses. I think it's going to be wild to have a synchronized concert seven thousand miles apart, and it's

Students come to the school now with a new kind of openness and curiosity

the first time Tianjin and New York will be literally performing together. I'm also looking forward to the culminating performance of the new Theatre Etude class taught by guest faculty member Amy Beth Kirsten at the end of the school year. Students in the course will incorporate theatrical elements and movement into the creation and performance of their music. AXIOM continues to offer fabulous concerts that feature music from the 20th century as well as new works from the past 20 years. Jeff Milarsky (BM '88, MM '90, percussion) has done an amazing job programming this season, and it's been great working together.

And of course we'll continue to have concerts throughout the year featuring student compositions. I'm excited about all of these projects, and they all point to the future of our contemporary music programming.

Are there any curricular changes afoot immediately and in the long term?

Bach, Beethoven, Brahms, Boulanger—this is repertoire through which musicians develop technique and artistry, and it remains firmly at the center of Juilliard's musical training. Institutionally we are exploring music well beyond what we

might have just a few decades ago as well as broadening our definition of repertoire itself. This includes a focus on performing works by underrepresented composers past and present with the same commitment we bring to the so-called "standard rep."

I like the adage about playing old music like it's new and new music like it's old—so that we approach older pieces with a fresh perspective, even if it's a piece that we've played and heard countless times. Conversely, we approach new works with the same attention we afford the music we've grown up rehearsing and performing. I want to bring that approach and energy to everything we do.

I'm also interested in finding ways that Juilliard can help music students apply their education practically when it comes to performing and creative work. Can our musicians meaningfully speak about music from the stage? Can they write about music cogently? Can they effectively record themselves in audio and video to share their work? Students will only benefit from learning how to best present music in different ways to different audiences. Developing this skill set—which every conservatory student should have—begins with a strong foundation in the musical academics of ear-training, history, theory, and analysis.

How we communicate and conduct ourselves with one another is also an important part of student professional training, and we continue to encourage collegiality, respect, and positive collaboration in our work together.

Can you talk about the legacy of new music at Juilliard?

I'd love to! There's an incredible history of new music here, and it's an honor for me to be a part of the impressive list of composers who have graduated from the school. I was fortunate to have John Corigliano (faculty 1991-present) as my teacher at Juilliard. His incredible encouragement and support have continued to motivate me over the years to encourage and support younger composers myself. Composers are the creative core of our musical life here: I think of William Schuman and his longtime leadership of the school, I think of Luciano Berio (faculty 1965-71) teaching here and running a new music ensemble, and of Joel Sachs (faculty 1970-2022) and his many contributions to contemporary music through the decades. And of course, there's Wynton Marsalis, a performer and composer of international acclaim working across disciplines.

In addition to classical and jazz concert music endeavors, we're also making more opportunities for students to learn about film composing, as well as writing for mixed media, electronics, and nontraditional instruments. That all these opportunities are available to Juilliard students speaks so well for the school as a place where composers can contribute to the art form with the help and advocacy of their performer colleagues.

When I was appointed to the position of dean and director, I appreciated the importance the school placed on bringing



The 2022 Juilliard softball team; David Ludwig is in back, fourth from left

in a person with an active career as a musician. I bring my life task as a composer to my work at Juilliard in many ways, including prioritizing the creation and performance of new works.

So should “contemporary music” still be its own category?

In theory, one wants the special programming of contemporary music to become obsolete in the sense that playing new music should be part and parcel of everything we do. There have been countless initiatives in contemporary music at Juilliard well before I arrived and that continue across our departments. Brian Zeger’s (MM ’81, piano) direction of Vocal Arts has always included contemporary works—this year, we’re doing an opera by Missy Mazzoli. Historical Performance under Robert Mealy has actively commissioned new pieces for historical instruments, which is an area that has a tremendous future for composers. And Jazz Studies under Wynton Marsalis (’81, trumpet) and Aaron Flagg’s (BM ’92, MM ’93, trumpet) leadership has an extraordinary history of commissioning a range of works.

So this is already in the groundwater at Juilliard, and I think we’re ready to take our work with living composers even further.

How has the school changed since you were a student?

Returning in this new role has been a great honor. I went to Juilliard 20 years ago, and in some ways it hasn’t changed in terms of upholding high standards and the commitment to rigorous training. But in many other ways, it’s entirely—and necessarily—different from when I was a student because the world itself is so different. Students come to the school now with a new kind of openness and curiosity. Part of that reflects an evolution of how we think about the role of artists as citizens and how students can best navigate and address the profound challenges we all face.

For me, the opportunity to lead Music Division at Juilliard, one of the top music conservatories in the world, while also pursuing my work as a composer—it’s nothing short of a dream come true. ●



In January, David Serkin Ludwig and David Robertson will present an Inside Look about the division for the membership program (see p. 34)

PHOTO: COURTESY OF THE JULLIARD SOFTBALL TEAM



COMMENCEMENT 2022

A Trio of Ceremonies

Between May 20 and 21 this spring—and across the international dateline—three historic Juilliard commencement ceremonies took place.

Tianjin Juilliard School Commencement



PHOTOS: NICE CULTURE; SHENGYI VISUAL



On May 21, the Tianjin Juilliard School graduated its first class of master’s students. The ceremony honored 33 chamber musicians, collaborative pianists, and orchestral studies graduates. The festivities included speeches, performances, and a festive cake.

Juilliard's 117th Commencement



A record 316 students graduated from Juilliard's College Division this year; 304 of them in May and the rest in December. The ceremony included the bestowing of honorary doctorates to five arts world luminaries, who are shown with President Damian Woetzel: conductor Michael Tilson Thomas, who gave the commencement address; dancer and choreographer Masazumi Chaya; ethnomusicologist Ahmad Sarmast; playwright Suzan-Lori Parks; and bass-baritone Simon Estes ('64, voice).

PHOTOS: ERIN BAIANO

Preparatory Division Commencement



Wynton Marsalis, director of Juilliard Jazz, gave the Preparatory Division commencement speech. He's shown with Weston Sprott, dean and director of the division; Adam Meyer, provost, and Damian Woetzel, president.

This year for the first time, the Music Advancement Program (MAP) and Pre-College had a combined commencement ceremony. There were 13 MAP and 87 Pre-College graduates.



PHOTOS: ISLANDPHOTO



COMMENCEMENT 2022

The Costume Shop Saves the Day



Members of the costume shop dream team model their creations

BY SUSAN JACKSON

With just a week to go before commencement, there was a problem, and it wasn't just Friday the 13th jitters. The company Juilliard rents graduation regalia from had a supply chain issue, and while the gowns had arrived without a hitch, the company wasn't sure whether the hoods that all master's students wear would arrive on time.

Tina Matin, who handles commencement regalia, also works closely with all of Juilliard's operations departments, so she's used to thinking on her feet. But this was a challenge that not just Juilliard was facing. All over the country, as the *Wall Street Journal* reported that same day, May 13, commencement regalia purveyors were trying to avoid what in their industry "would be a disaster: graduations without much pomp, due to supplier circumstances."

Matin contacted the Juilliard costume department, where some of the staff had already left for the summer and the rest were getting ready to clean up from a busy year, take

inventory, and otherwise prepare for the year ahead. "I just wanted to see if they had a suggestion for a fabric supplier," Matin said. Turns out they came up with not just a supplier (it took four, actually) but also a solution to the whole problem.

Nicola Gardiner, assistant costume shop supervisor, takes over the story. "Tina came in to the shop and explained the situation. Whenever a project comes up, we assess and see what it would take and what the cost would be before saying absolutely yes or absolutely no. And we determined we were right at the edge of it being possible."

"The request came in at 11am last Friday, and by 11:30, we'd gotten the ball rolling," says Luke Simcock, costume shop supervisor. He was speaking a week later—spoiler alert!—a few hours after Juilliard students had received their master's of music and master's of fine arts degrees, resplendent in 137 beautiful new hoods.

"We realized we'd need the administration to approve the budget by 3pm in order to get the material we'd need in time," Simcock said. "In the meantime, our draper Tomoko [Naka] started prototyping the hood" so they could figure out what they'd need to create their own.

Meanwhile, Matin tracked down a hood that happened to be in the building. "I had never seen that kind of shape of hood before," Naka said. "But that's part of what I do when I drape—I have to figure how it's made and what steps are involved and create a pattern. In this case, I had to figure out how to put it together in a very short time. There was no waiting." By Monday morning, she had made a pattern "so we could cut as soon as we got the fabric."

At the same time, Simcock and Gardiner were determining who would be available to work on the project. In the end, 19 people were involved, including the five costume shop staffers who are year-round and whatever apprentices and part-timers were still around before going off to their summer gigs, plus a few freelancers and prop shop staffers.

The next step was to source the fabric. Each hood would require black crepe, red satin, and blue ribbon. The MFA hoods (lined with brown velvet, for the acting students) required eight pieces of material per hood. The MM hoods required 10 pieces including interfacing to stiffen the softer pink velvet that indicates the wearer studied music.



PHOTOS: COURTESY OF NICOLA GARDINER; CLAUDIO PAPAPIETRO



An Amazing Team

On Monday morning, members of the team picked up 180 yards of fabric at four different stores in the garment district and hauled it back to Juilliard. And then everyone started cutting. "It was really more like factory work rather than the couture work we're accustomed to—though the steps to get there are the same," Gardiner said. They were also figuring out who should be doing what and when since "each fabric has to be cut and stitched differently."

"The red lining and black fabric could be cut in stacks, but the velvets had to be cut one layer at a time. Once there was a big enough pile of red fabric, we started applying ribbon to it," Gardiner explained. "Then we attached the velvet and the black and sewed the lining and black into one piece and then together. And as we finished each hood the wardrobe staff steamed it."

When the last hood was done, "there was a big round of applause, and then we put the hoods in a giant rolling bin and sent them on their way," Gardiner said. "We even finished two hours before we thought—we have an amazing team," she added, a sentiment echoed by everyone who participated in or heard about the process.

At the end of commencement day, the hoods were returned to the shop for cleaning and pressing, and stored away for next year's ceremony. "We can definitely make more if we need to," Simcock said. "Hopefully we'll have a little more notice!" ●



See a video of the costume shop creating the hoods on Juilliard's YouTube channel



VOICE BOX

Advice for Incoming Students



In the spring, we asked students to reflect on the school year and give advice to incoming students. It appears here with tips from some of this year's orientation leaders.

ORIENTATION LEADER



Jonny Kajoba
Third-year actor

Don't miss out!
Right near Juilliard you'll find some of the best restaurants, museums, and art in NYC.

Sean Juhl (BM '22, viola)

For string players especially, try getting together with some friends and reading chamber music as soon as possible. The end of freshman year can feel like a mad rush of people trying to form groups at the last minute. If you get a head start and explore options early, it could make that process smoother. Also it's really fun to read through chamber music with friends in a low-stress environment.

Go to your friends' recitals! It means a lot to any performer to see friendly faces in the audience, and every single one of your classmates is an amazing artist who deserves to have their hard work heard. I've learned so much about my own playing and musicality just by

PHOTOS: CLAUDIO PAPAPIETRO; COURTESY OF THE SUBJECTS

watching my classmates play, and that's honestly one of the biggest things I'm going to miss.

Don't forget to push the lock button on your practice room door. People take it personally.

Jada German (BFA '22, dance)

Just be you. When I got to Juilliard and witnessed the exceptional talent of my peers, I got caught up in trying to be worthy of being here. But the truth is, you were chosen to be here purposefully and because the faculty saw something in you.

Don't forget to call your family! They're the ones who watched you grow into the artist you are today, and they've supported you through all the late-night rehearsals, weekend trips for performances, hugs after rejection, and cheers for your accomplishments. Try to include them—you'll be glad you did.

Be a student of the city as much as of the school. Go to shows, visit

ORIENTATION LEADER



Emily Howell
Second-year horn player

For brass players:
Check out J. Landress
Brass on 32nd Street

museums, walk around Central Park, go to Chinatown, take a painting class. There's so much potential for learning and new experiences, but you won't see it if you just seclude yourself in a studio or practice room.

Ziyi Wang (MM '22, collaborative piano, Tianjin Juilliard School)

The time goes by fast. Take pictures and enjoy every second!

Arianna Gayle Stucki (Group 51)

Work as hard as you possibly can—you don't even know what you can do until you test every boundary. You've only got a couple years of access to this jungle gym, so use it. After doing that for a while, when your teachers say, "You're working too hard, let go a little," swallow your pride and do what they say. Let go. You'll know it when you see it.

Assume other students are as scared of being found out as imposters as you are and that your teachers want the best for you. And based on that, help your classmates realize how brilliant they are, and take every challenge your teachers put in

front of you as a gift—even the ones that challenge your conception of who you are vs. how they see you. You'll surprise yourself.

Paige Quillen is a third-year horn player

Make friends with everyone around you. Everyone here at Juilliard is so talented, and these colleagues will be people you'll see throughout your entire career.

Learn as much as possible.

Have fun. Sometimes I get overwhelmed with how much is going on. However, being in New York City is really an amazing cure for stress. Go out, enjoy a walk in Central Park, and live in the moment.

Flora Ferguson is a fourth-year dancer

Listen to yourself. At Juilliard I have learned that my intuition is my biggest truth-teller.

ORIENTATION LEADER




Lucia Li
Fourth-year pianist

Favorite haunts:
Venchi for gelato, Sushi Yasaka, Dizzy's Club, Thai72

Other talents:
"My personal best in free diving is 47 feet."



ORIENTATION LEADER



Rachel Lockhart
Fourth-year dancer

Did you know?
Health Services offers physical therapy and chiropractic care


You are not your first thought, you are your second thought and first action. This is something my Senior Production choreographer, Holden Cole (BFA '22, dance), told me, and it can ring true in times of both triumph and tribulation.

Noémie Chemali (MM '22, viola)

Take advantage of the resources offered by the Marks Center for Career Services. Try everything, and develop skills outside of performing when you have a chance. They'll come in handy once you leave school.

You will meet extraordinary artists at this school. Try not to let competition, comparison, and jealousy destroy your inner fire.

ORIENTATION LEADER




Saniyyah Bamberg
Second-year singer

Retail therapy recs:
Goodwill on 72nd Street and the Brooklyn Flea

Fun fact:
"You couldn't pay me to ride a rollercoaster!"

ORIENTATION LEADER



Coby Petricone-Berg
Fourth-year saxophonist

Favorites near campus:
Westsider Rare & Used Books

Sign up for:
Gluck Fellowship and Hire Juilliard

Listen and read carefully. Be careful not to jump to conclusions. Each situation and individual is multidimensional and there are often more sides to a story than we realize.

A mentor told me, "behind every statistic is a story, behind every number is a person." This asks us to personalize our work, which is so crucial to artistic processes, and it also asks us to consider potential unintended consequences of our words and actions.

Master's trombone player Jasim Perales (BM '21, jazz studies)

Don't get too in your head about stuff. Nothing is worth being consumed by anxiety!

Take care of yourself. Eat, sleep, and exercise. If you have time, invest in you.

Keep working hard! You're killing it already! You're at Juilliard!

Mezzo-soprano Xenia Puskarz Thomas (MM '02, voice)

Try as many things as possible! The school and New York offer so much than can truly enhance every aspect of your life. Some of these aspects can be challenging, but this is a time that you can devote to experimentation, self-exploration, finding out what you like and what you don't, and pursuing what nourishes you. I feel New York embraces mistakes, being weird, being unique, and any extreme of yourself that might seem too far out of your comfort zone. Ultimately this experimenting will not only make you a better artist but also the best version of yourself. ●

Trombone player Jacob Melsha (BM '21, MM '22, jazz studies)

Make friends in other divisions during orientation. Once classes start, it becomes harder to meet people who aren't in your division.

Prioritize your mental health. Being an artist isn't easy, so seek help if you need it—there's a whole support network here for us. Take care of yourself, go easy on yourself, and love yourself.

Max Tan (Pre-College '03, piano, '11, violin; MM '17, Artist Diploma '19, violin) is a doctoral candidate

Remember that it's always appropriate to ask for help and support when you need it. Sometimes, we need to give ourselves permission to seek mentorship and advice. It is ludicrous to assume we should bear the burden of our worries and responsibilities by ourselves.





JUILLIARD NOW

Picturing Classmates

BY HANNAH RUBENSTEIN

One day in April, the first-year acting students walked down the third-floor hallway to find portraits of themselves hanging on a wall near their classrooms. They had been drawn by Aidan Cazeau. After drawing self-portraits and the likenesses of some of his fellow second-years, he felt inspired to use his talent to spread a sense of representation, joy, and community among the first-year class. At the end of the school year, he gave each member of Group 54 their framed portrait. Here, Aidan speaks about his work as an artist, both on the page and the stage, and how he uses his passion for art to show love for his classmates.

How did you get started as a visual artist?

I started drawing when I was really young. I would just copy picture books and characters from movies. My dad is, in my opinion, a great artist. We would spend lots of time together at the dinner table, just drawing together. He showed me different ways to draw the face and the human body. He called it “robot lines,” which are these almost skeletal sketches that make up the body.

What inspired you to make the Group 54 portraits?

So much of the work we were doing in our drama classes was to look at other people, really see them, and be able to open up and have those people see us fully. I had drawn a portrait of myself, and I realized there was so much juice there; I learned more about myself by sitting down at a blank paper and slowly etching out my figure. And then I started drawing Group 53. I don’t know where the idea came from to put them up on the wall, but I think I just wanted to show people how beautiful they were. And one of the most exciting things for me was having people come up to their

portrait and go, “Oh, I’ve never seen myself like that before.” I always say the pencil can only create what’s already there. Whenever people say, “Oh my gosh, these drawings are so beautiful!” I’m like, “No, it’s the people, it’s the people!”

What does being a visual artist mean to you? How is it similar to your work as an artist on stage?

I feel a very strong connection, first of all, to my father whenever I draw, but also a connection to a legacy of Black visual artists. I think it’s very similar to the work I do in class. So much of what I’m learning is how to really listen to a person across from me, take that in, and then respond with something based off the stimulus I’m getting. And I think that my drawing helps me connect with a person one-on-one. This past year, we learned a lot about energy, passing and receiving energy with an open body, and I thought about the energy I put into my hands holding that pencil, the callouses; I think both art practices help me be aware of the body.

Of these portraits, is there any one or a few that you feel particularly proud of?

I love all of them, but I was particularly excited about the Black people that I drew. I was like, if I do this, I have to make sure that those faces are drawings that I’m really proud of and feel 100 percent sure that people will love them, because I know the feeling of being represented in a way that’s not correct, but with good intentions. I needed to make sure I did these people justice. I needed to get it right. ●

Hannah Rubenstein is the artistic programs assistant for the Drama Division



Aidan Cazeau (top center) was inspired by drawing fellow students including Kay Benson (top right), Petro Ninovskyi (bottom right) and Jawuan Hill (top left)



JUILLIARD NOW

Fendi Vanguard Awards Given



BY JOSHUA SIMKA

The 2022 Fendi Vanguard Award recipients were announced in July. This honor—for Juilliard students who display the potential to be future innovators in their discipline and across the performing arts and embody the promise of a career in the vanguard—continues Juilliard’s collaboration with the luxury Italian fashion house, which began in 2020 with an episode in the streaming series *FENDI Renaissance—Anima Mundi*. This year the awards go to fourth-years Stella Everett (drama) from Sydney, Australia; Raven Joseph (dance), from Queens; mezzo-soprano Mary Beth Nelson from Orange County, California; and second-year harpsichordist Peter Lim from Atlanta.

Peter Lim, Mary Beth Nelson, Stella Everett, and Raven Joseph

The awardees are chosen from among Juilliard students about to start their final year of study; an actor, a dancer, and two musicians are nominated by divisional leaders and faculty. Each awardee receives a monetary prize; press and media opportunities; a collaborative performance opportunity at a Fendi corporate event hosted by Juilliard; individual mentorship opportunities with Fendi professionals; and the opportunity to be styled in Fendi for major professional and academic engagements over the coming year. The four award recipients recently spoke to the *Journal*.

PHOTOS: ERIN BAIANO

How did you find out that you had been selected?

Raven: I got an email on a Friday saying that the Office of the Provost and the Dance Division wanted to meet on Monday about “good news.” Once I heard that I was a 2022-23 Fendi Vanguard awardee, my cheeks hurt from smiling so much.

Peter: I was simply shocked!

Mary Beth: I couldn’t believe what I was hearing—I would get to partner with the most iconic Italian fashion house?! I felt so incredibly blessed and grateful.

What excited you most about receiving the award?

Raven: Being recognized for all my hard work and dedication. It makes me feel so warm inside that through all the hardships of the pandemic and fighting to stay strong throughout my third year, it has all paid off.

Stella: Fendi is a hallmark of excellence, so being given the opportunity to sport their threads is just too good! When I heard of the financial award, I burst into tears. Being an international student in one of the most expensive cities in the world, money’s tight. I’ll take all the help I can get!

Peter: The opportunity to represent the Juilliard Historical Performance. Also, Fendi is one of my favorite designer brands.

Tell us about the synergy between fashion and the performing arts.

Peter: I have always been interested in bringing visual elements to the classical music stage. With this collaboration, I feel supported in pursuing my passion.

Stella: We’re in an era of cross-pollination between artistic forms, which has a transformational effect on the artistic community.

Mary Beth: Classical music paired with Fendi’s rich heritage is the perfect mixture of beauty and storytelling. Its rich history pairs especially well with the classical music tradition—both have so much to inform each other.

Raven: It is amazing to see Fendi intersecting their unique and colorful fashion statements with something so relevant like the arts. When it comes to making a statement, what you wear can bring out your confidence. Combining my love for dance and fashion—Fendi high fashion at that—is a dream come true.

What was it like choosing your attire for the Fendi photo session?

Stella: The Juilliard and Fendi team members have been divine when it comes to making sure we feel comfortable and confident. My favorite pieces were the O’Lock hair clips.

Mary Beth: I was immediately emboldened by the light blue suit and knew it would be my pick for the photo shoot. Actually—music nerd alert—it reminded me of the iconic blue color of my favorite music publisher, Bärenreiter.

Raven: I loved every single piece, and it meant everything to me to even be wearing a piece from Fendi’s spring/summer 2022 runway collection—not many people can say that. And every day that I’m reminded of it, my gratitude increases!

Peter: Fendi was extremely generous with the selection, so I narrowed my choice to what would go best with my

instrument, the harpsichord. The piece that resonated most was the chain I wore at the photo shoot.

What does it mean to be in the vanguard?

Stella: I’m bored with boxes. I’m bored with genres, categories, divisions—I’m looking to create a future that demands we let go of our preconceived ideas of how something “should” exist and allow artists to create worlds that defy existing forms.

Mary Beth: My intense curiosity has given me the opportunity to connect with beautiful souls and find depth in my work and in life. It is a source of great joy and perpetual perplexity to be in a constant state of discovery.

Raven: When I think of a vanguard, I think of someone who is important and can be seen in a leadership position—and that is one of my many lifetime goals.

Peter: To me, vanguard means a leader of new ideas. My field of study is often associated with old and sacred, and while this is partially true, there is so much more to be explored through modern interpretations.

Where do you see this award taking you moving forward?

Raven: Fourth year is one of the most important years in undergrad because this is the time to audition and put yourself out into the world—to figure out the next steps. This award gives me financial support but also the confidence to know that I am worthy of something special and deserve to put myself out there!

Peter: A successful model or musician should have a harmonious balance between outer beauty and inner confidence, and this award is pushing me out of my comfort zone.

Mary Beth: I see this as an opportunity to dig deep. How can this collaboration elevate my mission as an artist-citizen? Partnering with Fendi is a gift, and the product is sharing beauty, truth, and beautiful stories with the world. ●

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

Apply for the Juilliard Dance Experience for 10-18 Year-Olds

This one-day, in-person workshop takes place September 18. It gives intermediate and advanced dancers ages 10-18 the chance to take classes—including ballet and contemporary technique, hip-hop, and improvisation—with Dance Division faculty and students. No audition is required. Learn more and register by September 9 at juilliard.edu/danceexperience.



NEWS



Tommasini Joins Extension Faculty

Now celebrating its 90th year, Juilliard’s program for lifelong learners—recently rechristened Juilliard Extension—is launching a new course called Critical Listening. It’s taught by Extension’s newest faculty member, Anthony Tommasini, who retired last year after 21 years as chief classical music critic for the *New York Times*. Recently, Tommasini sat down with the *Journal* to discuss the class, which begins September 21.

Tommasini, a pianist by training—he received his bachelor’s and master’s at Yale and his DMA at Boston University—was a teacher before he became a music critic. “You don’t have to be a trained musician to be able to discern and respond to the subtleties of a piece,” he said. “And a lot of my orientation as a critic was to reach people who may not be trained, but who, when they read an article of mine, would think, ‘Yes! He’s describing what I heard in a piece of music.’ The goal in this class is to help the students describe what they heard on a subliminal level. In a way it’s a very sophisticated music appreciation class.”

The class will explore basic musical elements, like the nature of melody and the workings of counterpoint, as well as seemingly advanced techniques, like harmonic progression, motivic development, and atonal languages. And the range of composers will be wide. “I get excited by similarities between pieces of very different styles and eras,” Tommasini said. “Take the concept of the long, winding elusive melodic line. I hear the same process at work in the slow movement of Bach’s ‘Italian’ Concerto, in almost any Bellini bel canto aria, and in Burt Bacharach’s ‘Alfie.’”

The course’s syllabus will be informed both by the city’s overall fall performance calendar and by Juilliard’s in particular. It frustrates Tommasini when people say classical music is inaccessible and unaffordable. “I’d say there’s more free and affordable classical music in New York City than any other performing art. At Juilliard, there are concerts almost every day and you could be getting the chance to hear the next Renée Fleming (’86, voice/opera).” (See p. 2 for the Juilliard season preview.)

While the course will cover Mozart and Messiaen and Beethoven and Bach, Tommasini will also focus on 20th-century music “and why audiences can be so resistant to it. You go to a Kandinsky show at the Museum of Modern Art and there are all these young people, not just art scholars. They’re responding instinctively to the paintings—my question is, why can’t we do that with modernist music? Schoenberg and Kandinsky were friends. Why is it so different?” Applying the techniques learned in the class, students will be able to discern what went into those tone rows—or arias or pop songs—and why they work. ●



Find out more about—and register for—Tommasini’s Critical Listening class, at juilliard.edu/extension; you can also find the full catalogue of fall courses there

PHOTO: TONY CENICOLA



SUMMER TALES

Summer Scrapbook

Here are some snapshots of the many Juilliard-affiliated summer programs that took place on campus and beyond. To learn more about the summer programs, see the article inside the front cover of this issue.



Alicia Graf Mack, dean and director of the Dance Division, introducing the Summer Dance Intensive final performance



PHOTOS: ROSALIE O'CONNOR; CLAUDIO PAPAPIETRO; LINTON J. ROBINSON

Both the Summer Percussion and Summer Dance Intensive culminating performances took place in Damrosch Park this year



Sphinx Performance Academy included lessons on baroque instruments for the first time



JUILLIARD NOW

HP in Germany



BY KARIN BROOKES

In 1705, a young Johann Sebastian Bach arrived in the Hanseatic port town of Lübeck after walking from his home in Arnstadt, some 250 miles to the south, to visit the composer and organist Buxtehude, then in his late 60s. In summer 2022, the Juilliard415 musicians had a rather less arduous trip, traveling by coach and with the prospect of a comfortable night in a hotel on the bank of the Trave River.

This was the final stop on J415's two-week tour of Germany with Yale Schola Cantorum. Directed by the Schola's principal conductor Martin Hill, the two groups took a program of Copland's *In the Beginning* and Haydn's *Schöpfungsmesse* (Hob. XXII/13) and *Symphony No. 6* ("Le matin") to Ehingen, Darmstadt, Jena, Dresden, Leipzig, and Lübeck, weaving in composer-driven detours en route and some downtime in Berlin.

Joining the Historical Performance students to create a "classical" orchestra (tuning was A = 430)

were secondary horn, trumpet, and timpani students from Juilliard; for several students, it was their first trip to Europe. Daily COVID testing and impossibly packed airports notwithstanding, this tour was a great opportunity to figuratively trace the footsteps of the musicians responsible for so much of the repertoire in the Juilliard HP curriculum. This meant J.S. Bach, was high on the list, of course, with visits to his birthplace in Eisenach and to his workplaces in Weimar and Leipzig, where the performance took place in Bach's Thomaskirche.

The Lübeck concert was in Buxtehude's Marienkirche. Although the organs he played are long gone and the church was heavily bombed in World War II, the organist's spirit permeated the space. Arriving in Dresden, all were struck by its rebuilt magnificence following the city's devastating destruction in 1945 and it was a stark reminder of how world affairs affect the creation and presentation of art. Earlier in the tour, in Darmstadt, that awareness took a

Juilliard415 and Yale Schola Cantorum at Frauenkirche Dresden

very personal form. Learning that there would be refugees from Ukraine in the audience, all the musicians came together at the end of the program to sing "A Prayer for Ukraine" composed by Mykola Lysenko with text by Oleksandr Konysky. It was a moving and uniting moment for everyone.

Karin Brookes is the administrative director of the Historical Performance program

Read about the HP performance season, including a December 11 Juilliard415 concert called *The Splendors of Dresden*, on p. 2

PHOTO: COURTESY OF HISTORICAL PERFORMANCE



NEWS

The Story Behind the Beacon

Q&A With Joseph Polisi About His Latest Book



BY SUSAN JACKSON

We're here every day, but how much do we really know about Lincoln Center? Yale University Press has just published *Beacon to the World*, a comprehensive history of the creation and growth of Lincoln Center by Joseph W. Polisi, Juilliard's president emeritus and chief China officer.

Filled with larger-than-life personalities—who are frequently at odds with each other—the book is a thorough and compelling recounting of the political, financial, and artistic machinations behind the creation of the place Juilliard has called home for more than half a century. It also chronicles many of the bruising battles and wacky proposals as well as the lofty ideals and artistic triumphs that have characterized its history. Polisi, who has, of course, worked at Lincoln Center for two-thirds of its existence, situates its story in the context of the postwar American arts scene and shows how it has reflected and altered the evolution of the performing arts to the present day—and moving forward. *Journal* editor Susan Jackson spoke with him recently about it.

PHOTO: ROSALIE O'CONNOR

Leadership change—there were 10 presidents and 8 chairs in this book—is one of the book's leitmotifs. What are some of the others?

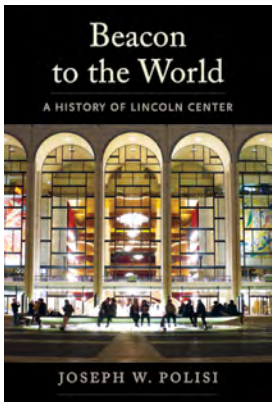
Most of the history of Lincoln Center until very recent times—until Henry Timms started [he became president in 2019]—is the competition among the constituents—that's one leitmotif.

And Lincoln Center itself wasn't originally supposed to be a presenting institution—

Not at all. That changed with William Schuman [who became Lincoln Center's first president after having served in the same role at Juilliard; Polisi's previous book was a biography of Schuman]. Bill saw his role as being an impresario—that caused a lot of friction with the constituents and eventually with John D. Rockefeller III [the visionary behind Lincoln Center] and the board. He had this lofty view that was so positive about what Lincoln Center could be, but he was also dismissive of the trustees. There was much good that Bill did and there was much upset that he created.

Has Lincoln Center ultimately been a beacon?

Not in the way it was originally conceived—which is that it would be this center of American artmaking and that America had something to give to the world beside money and business and military. That was a big idea post World War II. And what did happen was that the Lincoln Center idea was copied in Washington and Los Angeles and, in other permutations, all around the country. So it's not quite the focus in New York that Rockefeller saw, but at the same time, Lincoln Center's commitment to the arts was an extraordinary gesture. It was quite a visionary concept—starting from whole cloth, bringing all the organizations together, paying for all the buildings, giving all the money to the constituents—and it was 16 acres, half a dozen original constituents—education, scholarship, theater, ballet, opera, orchestral music—it was a big idea.



In the epilogue, you bring the story very much up to the present—

The big issues that finish the book—the pandemic, BLM, the #MeToo movement, the insurrection—all come together in an amazing confluence—it was a perfect storm. And all of it has an enormous impact not just on Lincoln Center but on the world.

Beacon to the World closes with a description of Henry Timms' goals of prioritizing a Lincoln Center that is "more diverse and strategic" and that "'reimagine[s] the performing arts for the 21st century.'" If these goals can be realized, Polisi writes, and Lincoln Center commits to "bringing creativity, new initiatives, excellence in execution, and beauty to a world in need of solace, [it] can rededicate itself to the infinite capacity of the arts to renew the human spirit." In the meantime, we can read about the dreams and realities that brought us where we are today. ●

Join President Damian Woetzel and President Emeritus and Chief China Officer Joseph Polisi for a book talk in September. For information, go to juilliard.edu/calendar.

Community News

FACULTY

Dance faculty members [Chelsea Ainsworth](#) (BFA '10) and [Jess Smith](#), with their company Dual Rivet, performed their work *From the Outside* in the Future Dance Festival by the 92NY Harkness in May. [Aaron Choate's](#) (BFA '22, dance) *One Hundred People in a Line* was also performed.

Faculty member [Stephen Hough](#) (MM '83, piano) was named on Queen Elizabeth II's birthday honors list and received a knighthood.

In May, [Paul Jacobs](#) (organ) was the soloist with the Warsaw Philharmonic for the Polish premiere of Lou Harrison's Concerto for Organ and Percussion.

[Kathryn LaBouff](#) (vocal arts) was the diction coach for the North American premiere of Brett Dean's *Hamlet* at the Metropolitan Opera this spring.

[Wendy Perron](#) (dance) participated in a Digital Curtain Chat for the Joyce Theater celebrating the Paul Taylor and Trisha Brown dance companies. She also gave two lectures on Brown at the Trisha Brown Summer Intensive in June.

Dance faculty member [Bobbi Jene Smith](#) ('06, dance) will premiere an interpretation of [Philip Glass](#)' (Diploma '60, MS '62, composition) Etudes with Or Schraiber in Kaatsbaan Cultural Park's Fall Festival (September 17-18). Faculty member [Conor Hanick](#) (MM '08, DMA '13) and [Timo Andres](#) (Pre-College '03) are two of the pianists.

This summer, [Kate Wilson](#) (drama) coached Michael Douglas, who's playing Benjamin Franklin in Apple TV's limited series *The Grand Master: Franklin in Paris*.

STAFF

[Cameron Christensen](#), associate vice president for facilities, wrote an article about the living master plan concept that appeared in the July *Facilities Manager* magazine.

[Kimberly Akimbo](#), with book and lyrics by [David Lindsay-Abaire](#) (Playwrights '98), co-director of the playwrights program, and music by Jeanine Tesori, won the Drama Desk award for outstanding musical. Following its run at the Atlantic Theater Company, it begins previews at Broadway's Booth Theatre October 12. The production, directed by Jessica Stone, features [Steven Boyer](#) (Group 30).

[Lesley Rosenthal](#), COO and corporate secretary, programmed the arts strand at the World Justice Forum at The Hague this spring. Works included a presentation and performance by members of the Afghanistan National Institute of Music, and a presentation and performance by Rosenthal and jazz faculty member [Ted Rosenthal](#) of excerpts from their jazz opera, *Dear Erich*.

[Weston Sprott](#), dean of the Preparatory Division, has co-founded the Black Orchestral Network with Jennifer Arnold, Alexander Laing, David A. Norville, Joy Payton-Stevens, Shea Scruggs, and [Titus Underwood](#) (MM '10, oboe). The network describes itself as "a community of Black orchestral artists" who "love and care about the American orchestral community" and is deeply concerned about the underrepresentation of Black musicians in professional orchestras.

PubliqART, the quartet of which [Curtis Stewart](#) (chamber music manager) is first violinist, released its album America in June. [Hamilton Berry](#) (BCJ '07; MM '09; Academy '12) is the ensemble's cellist.

[Adam Szymkowicz](#) (Playwrights '07), playwrights program manager, premiered *Clown Bar 2* at the Majestic Repertory Theater in Las Vegas in May. The immersive comedy was directed by Troy Heard.

STUDENTS

Third-year jazz pianist [Esteban Castro](#) won the Grand Bohemian prize at the annual American Jazz Piano Competition. Faculty member [Elio Villafranca](#) and pianist [Addison Frei](#) (Artist Diploma '19, jazz studies) were two of the judges. Castro is also a finalist—along with [Isaiah J. Thompson](#) (BM '19, MM '20, jazz studies)—in the American Pianist Association's Cole Porter Jazz Fellowship competition; the winner will be announced in April 2023.

In June, doctoral cellist [Samuel DeCaprio](#), [Lun Li](#) (MM '22, violin), [Hannah Burnett](#) (BM '20, MM '22, viola), [Bethany Hargreaves](#) (MM '18, viola), [Iona Batchelder](#) (BM '20, MM '22, cello), and violinist Gregory Lewis performed works by Creative Associate [Caroline Shaw](#), [Jessie Montgomery](#) (BM '03, violin), Tchaikovsky, and Strauss as part of the Arazzo Music Festival, of which DeCaprio is artistic director and founder.

Third-year harpist [Renée Murphy](#) played a solo recital featuring works by Debussy and Ryota Ishikawa as part of the Illinois Summer Harp Class at the University of Illinois at Urbana-Champaign in June. Later that month, she performed at the American Harp Society National Conference in Sioux Falls, South Dakota.

Fourth-year jazz pianist [Matthew Whitaker](#) won a Kennedy Center VSA International Young Soloist Award in June and performed at the Kennedy Center as part of the winners concert. ●



ALUMNI NEWS

Life After Juilliard



N'KENGE

(MM '99, voice)

Immediately after graduating, I performed in New York City Opera's *The Mother of Us All* and then joined Virginia Opera's young artist program. It was hard making the transition to main stage and convincing the artistic director I was right for the role of Musetta in *La bohème*, but after multiple auditions and some costume padding (he thought I was too petite—ha!), I made my debut.

I also continued to compete internationally so I could audition for European opera houses. I got to work with opera companies in Italy, the Czech Republic, and Israel and did a solo recital in Munich before getting accepted into Seattle Opera's young artist program, but that was short-lived. I was cast in *3 Mo' Divas*, a show about three opera singers who sang in eight different styles, which changed the trajectory of my career.

After *3 Mo' Divas*, I made my Broadway debut in *Sondheim on Sondheim*, singing alongside Barbara Cook, Vanessa Williams, and Norm Lewis, and then originated Mary Wells in Broadway's *Motown: The Musical* and the Moon in *Caroline, Or Change*. I gave birth to my baby girl, Jahzara Martina, during *Motown*, and mommyhood has been the best thing in my life. Juggling career and family has been an exciting journey. Now my focus is on writing, producing, and performing. I produced and starred in Broadway-bound *Dorothy Dandridge: The Musical* that premiered at Carnegie Hall in July and there's network interest in a music dramedy television show I co-wrote with Mary McCallum called *Black Butterfly*. I continue to headline symphony concerts globally.

PHOTO: MARIAN MATEI (N'KENGE)



LÚA MAYENCO CARDENAL
(BFA '20, dance)

I graduated in 2020 in the living room of my childhood home in Madrid. Call it hard work, luck, or magic, but somehow, after two months, my efforts materialized in a three-week long audition process for Danish Dance Theatre, the main contemporary dance company in Denmark. Six weeks later, I was moving with a couple of suitcases and all the excitement stored up throughout five months of confinement.

August 2022 marks two years since my arrival, and in Copenhagen, I have found a new understanding of love, cultivated with the help of friends and colleagues and supported by all the experiences of my school years. Performances are back and as the company tours, my relationship with the stage grows stronger and richer. My time here has also allowed me to cultivate other passions. Last year, I self-published my illustration and poetry book *Pasiones en Pedacitos*, a collection of some of my most tender memories of Juilliard. The discoveries I've made through the challenges of my drawing and writing have enriched my journey through dance and choreography, rounding my practice and becoming a source of inspiration.

I found peace by making space for other aspects of my personal life to influence and shape my artistic voice. As my journey of self-discovery unfurls, I aim to continue creating with those around me. Music, film, photography, fashion—the fields continue intertwining and I couldn't be happier to find myself in the middle. I would like to share with you the peace found in allowing other aspects of my personal life to take more space and influence the shaping of my artistic voice.



KATYA GRUZGLINA
(BM '12, voice)

After graduating, I moved to Houston for my master's degree at Rice University and sang professionally in the U.S. and Europe, primarily focusing on chamber music, early music, and art song. I also had the opportunity to perform my two operatic dream roles—Susanna in *Le nozze di Figaro* and Tatiana in *Eugene Onegin*.

Although opera will always be my first love, my musical interests expanded in 2017, when I moved to Los Angeles. I began teaching voice at Fullerton College, became an auxiliary member of the Los Angeles Master Chorale, and was introduced to the idea that I could utilize and experiment with my instrument in new ways. I fell in love with ensemble singing, reveling in the act of connecting my voice with others.

While continuing to teach and sing professionally, I have started on a new adventure—becoming a psychotherapist. I recently completed my masters and am beginning an internship at a veterans' hospital. I am also the director of educational content at Creatives Care, a nonprofit cofounded by a fellow Juilliard grad, Catherine Hancock (BM '09, MM '11, voice), that aims to connect artists to affordable and high-quality mental health care. There are so many parallels between music and mental health: fostering connection, discovering inner truths, and working to make this world a more joyous place. I feel lucky to be active in both fields.

PHOTOS: ANDREW WERNER (GRUZGLINA); RAPHAEL SOLHOLM (CARDENAL)



SHAUN ANTHONY
(Group 49)

I graduated in 2020, at the beginning of the pandemic, and that first year, my shows were cancelled, I got COVID, lost my side hustle, lost my apartment, packed my life into a storage unit, and moved in with family, which is the closest I've come to living inside of a Chekhov play. During that time I set up a self-tape studio in an abandoned preschool, making it especially easy to tap into characters dealing with any type of existential dread. I also proudly quit several languages on Duolingo (after the second tier—I'm not that lazy). Side note, I can still say hello in Valyrian. Despite the insanity, I signed with a great manager and have booked three co-stars on network and streaming television. I also remembered how much I enjoyed the Juilliard graduate playwriting seminar and wrote a full-length play and my wife and I co-authored a TV pilot, *Never Been Better*. I also did Zoom readings for festivals and companies, which helped scratch the itch while theater was dark.

In the last year, we've moved back to NYC into a beautiful apartment with a dishwasher, washer, and dryer (don't be jelly). Auditions are steady, I'm getting good responses from casting, and I've gotten close to some big things onstage and in front of the camera. I'm still writing a ton, and working out like a boss. I've also seen some great shows—shout-out to *The Skin of Our Teeth* for putting a brontosaurus on stage. The existential dread has faded and I'm excited for the future again. The city feels different, but I'll give it time. Now if we can just get this SCOTUS thing figured out, that would be great. Cheers.

PHOTOS: STAN DEMIDOFF (ANTHONY); ESTEBAN ZUNIGA (HUDGENS)



MATTHEW HUDGENS
(MM '20, historical performance)

I graduated into the pandemic with no idea how long it would be until I could perform again, and life wasn't easy for a while. I moved out to the Pacific Northwest and lived with my sister for a short time, working as an Uber driver for over a year without performing much. My first time playing for a live audience wasn't until June 2021 in Maryland with my ensemble, the Maryland Chamber Winds. We were able to come together and record our second album while also managing to schedule one live performance at an outside venue. It was incredible to be able to play again live. A few months later, I went back to perform in France at Dans les jardins de William Christie, a two-week festival of afternoon promenades in the stunning gardens and spectacular evening concerts staged on a reflection pool. The festival culminated in a video recording session with members of Les Arts Florissants and fellow Juilliard alumni including Doug Balliett on his Ovid Cantatas.

This summer, I was a resident artist at the Oregon Bach Festival, and I have had the pleasure and privilege of performing with other amazing groups such as Seattle Baroque Orchestra, Portland Baroque Orchestra, California Bach Society, Amadeus Chamber Orchestra, and others, having returned to the gig scene with full force! I have also begun teaching a small studio of students in the Portland area, and I'm very much looking forward to the future.



ALUMNI NEWS

Ojai Features Alums



This year’s Ojai Festival—in person for the first time since 2019—took place in June and the Juilliard community was there in full force. Which wasn’t all that surprising since this year’s music director was the collective AMOC (American Modern Opera Company), founded in 2017 by Matt Aucoin (Graduate Diploma ’14, composition) and Zack Winokur (BFA ’12, dance). Many of its 17 members are also alums.

Festival performers and creators included Paul Appleby (MM ’08, voice; Artist Diploma ’10, opera studies), Doug Balliett (MM ’12, historical performance; Academy ’14, double bass; faculty), Jay Campbell (BM ’12, MM ’14, Artist Diploma ’16, cello), Miranda Cuckson (Pre-College ’90; BM ’94, MM ’01, DMA ’06, violin), Julia Eichten (BFA ’11, dance), Bret Easterling (BFA ’10, dance), Bobbi-Jene Smith (’06, dance; faculty), Emi Ferguson (BM ’09, MM ’12, flute; MM ’11, historical performance; faculty), Conor Hanick (MM ’08, DMA ’13, piano; faculty), and Davóne Tines (MM ’13, voice). Ara Guzelimian, now Juilliard’s special advisor to the president, Damian Woetzel, has returned to his prior role as artistic director of the festival.



JUILLIARD NOW

Upcoming Alumni and Membership Events

For the following alumni events, please contact the Alumni Office at alumni@juilliard.edu or (212) 799-5000, ext. 344. For the following member events, please contact the Patrons Desk at (212) 769-7409 or patronsdesk@juilliard.edu.

September 13
Member Season Preview

Join us for an exclusive preview—featuring students and deans from all divisions—to the season. Members \$500+ are invited.

September 22
Movement Class

Join Andrea Miller (BFA ’04, dance) as she leads this online movement class for all alums and all ability levels.

September 24
Pre-Performance Talk—Duke Ellington: Black, Brown, and Beige
Loren Schoenberg, faculty member, speaks about this iconic work and why it’s relevant today. Members \$250+ are invited.

October 27
Dance Alumni Open House
Dance Division alums are invited to come to the school to observe classes and interact with teachers and students.

November 4
Inside Look: Dance Artists in Residence
Jermaine Spivey (BFA ’02) and Spenser Theberge (BFA ’09) talk about being in residence at Juilliard this fall to teach classes and choreograph for New Dances. Members \$1,250+ are invited.

November 19
Pre-College ’80s Alumni Event
Come to a reunion and to attend the Pre-College Orchestra concert, conducted by Adam Glaser (Pre-College ’88, composition).

December 15
Juilliard Celebrates the Holidays
This festive evening features exclusive performances by dance, drama, and music students in celebration of this season of giving. Members \$500+ are invited.

January
Inside Look: The New Series
David Ludwig, dean and director of the Music Division, will introduce the vision for his new contemporary music series and talk with David Robertson, director of conducting studies, in advance of the Juilliard Orchestra’s January 19 Stravinsky/Marsalis double bill. Members \$1,250+ are invited.

February 9
Pre-Performance Talk: King Arthur
Robert Mealy, director of Historical Performance, talks with Lionel Meunier, director of the J415 and Vocal Arts February 11 presentation of Purcell’s *King Arthur*. Members \$250+ are invited.

PHOTO: TIMOTHY TEAGUE



ALUMNI NEWS

Class Notes

Dance

2020s

Scott Autry and Eleni Loving (both BFA ’22) have joined Gibney Dance Company, where the following alums are also members: Jacob Thoman (BFA ’19), Marla Phelan (BFA ’09), Jesse Obremski (BFA ’16), and Alexander Anderson (BFA ’14).

Erin Brothers (BFA ’22) performed with Chamber Dance Project this summer.

Aaron Choate (BFA ’22), And former HSDC dancer Craig Black (BFA ’11) has been named rehearsal director. Morgan Clune (BFA ’22), and Cyrie Topete (BFA ’22) have joined Hubbard Street Dance Chicago (HSDC). Andrew Murdock (BFA ’07) and Kevin Shannon (BFA ’07) are retiring from HSDC after nine and 15 years respectively in the main company. And former HSDC dancer Craig Black (BFA ’11) has been named rehearsal director.

Holden Cole (BFA ’22), Lounes Landri (BFA ’22), and Terrance Matthews (BFA ’22) have joined Batsheva—the Young Ensemble.

Jada German (BFA ’22) performed in a Troy Schumacher/BalletCollective Project this summer.

Ellexis Hatch (BFA ’22) is performing in Disney’s *Beauty and the Beast*.

Harrison Knostman (BFA ’22) joined Complexions Contemporary Dance Company.

Jacalyn Tatro (BFA ’22) has joined Ballet BC as an emerging artist. Michael Garcia (BFA ’21), Sarah Pippin (BFA ’20), Miriam Gittens (BFA ’17) and Justin Rapaport (BFA ’16) are company members.

Cyrie Topete (BFA ’22) was featured in an ad campaign for the Swiss sports brand On in Justin Peck’s *Become a Mountain*, a piece that was originally conceived for Juilliard. Joan Dwiartanto (BFA ’22) was the assistant choreographer.

Lidia Caricasole (BFA ’21) joins Malta’s national dance company, ZfinMalta.

Payton Johnson (BFA ’21) has joined L.A. Dance Project; Daphne Fernberger (BFA ’14), Lorrin Brubaker (BFA ’17), and Daisy Jacobson (BFA ’17) are also company members.

Mackenzie Meldrum (BFA ’21) has joined Nuremburg Ballet, where Kade Cummings (BFA ’21) and Mikey Garcia (BFA ’20) are company members.

Naya Lovell (BFA ’20), company dancer with Rambert, was on its *Super Humans* podcast talking with writer Lauren Bravo about her book *How to Break Up With Fast Fashion*.

Alexander Sargent (BFA ’20) and Jesse Obremski’s (BFA ’16) Obremski/Works presented work as part of the Virtual DUMBO Dance Festival in June.

2010s

In March, Mio Ishikawa (BFA ’19) and Madison Hicks (BFA ’18) performed in the Sidra Bell Dance New York company’s Cincinnati debut.

Matthew Gilmore (BFA ’19) and cellist Erica Ogihara (MM ’21, cello) performed a work in process at the Rooftop Café of the Aspen Art Museum in June as part of a collaboration between the museum and DanceAspen.

In May, Madison Hicks (BFA ’18) curated *CONNECT* at Arts on Site, founded by faculty member Chlesea Ainsworth (BFA ’10). It featured an excerpt of Hicks’ work *Corrupt(ed)* that was performed by Hicks’ Moving Forward collective.

Casey Hess (BFA ’17) is dancing with Theater Plauen-Zwickau under the direction of Annett Göhre and was part of choreographer Christopher Williams’ Joyce Season in June.

Jesse Obremski (BFA ’16) and Loni Landon (BFA ’05) were collaborating choreographers in Buglisi Dance Theatre’s June performances at Chelsea Factory. Fourth-year Zachary Jeppsen performed and third-year Cristina Barretta was an understudy.

In May, Mark Sampson (BFA ’16) performed in *Seven Sins* with Gauthier Dance Company/TheaterHaus Stuttgart; the choreography was by Aszure Barton, Sidi Larbi Cherkaoui, Sharon Eyal, Marco Goecke, Marcos Morau, Hofesh Shechter, and Sasha Waltz.

Corey Snide (BFA ’15) is the co-founder and artistic director of the Capital District Arts Initiative in Albany County, an all-inclusive movement promoting and giving space for local performing artists to collaborate and bring a more impactful, sustainable arts community to the region.

Daphne Fernberger (BFA ’14) was featured in *Dance Magazine’s* June issue in an article about her work at L.A. Dance Project and her films *Environment as Self* and *The River Within*.

This spring, Ingrid Kapteyn (BFA ’13) performed in *Eugene Onegin* at the Metropolitan Opera in April, and premiered a new film, *Subject*, with her company, Welcome to Campfire. In June, she and Luca Fontaine (Group 51) performed in Martha Clarke’s (BFA ’65) *God’s Fool*—inspired by the story of St. Francis of Assisi—at La MaMa Experimental Theatre Club.

Bret Easterling (BFA ’10), artistic director of Be Moving, performed an hour-long solo work, *Brecht*, at the L.A. Dance Project in May.

2000s

Chanel DaSilva (BFA ’08) returns to Joffrey Ballet in October to create a second original creation. The company she founded with **Nigel Campbell** (BFA ’08), MOVE/NYC, presented **Andrea Miller’s** (BFA ’04) “Island,” a duet from *To Create a World*, at its gala in May. Third-year **Nouhoum Koita** and second-year **Kelsey Lewis**, who are Move/NYC alumni, performed the duet.

Adam Weinert (BFA ’08) and dancers performed an excerpt of Ted Shawn’s *Dance of the Ages* at the Jacob’s Pillow Dance Festival gala.

Alanna Morris (BFA ’07) was a dancer/choreographer on the work *Let the Crows Come*, which was directed by Ashwini Ramaswamy and performed at Baryshnikov Arts Center in April.

In June, **Troy Ogilvie** (BFA ’07) choreographed *Firesongs* for Bare Opera by **Tom Cabaniss** (faculty 1998-present). This song recital in motion is based on poems by Maya Angelou, W. H. Auden, Wendell Berry, Walt Hudgins, Douglas Langworthy, Evelyn Lowe, Josephine Pinckney, Tracy K. Smith, Robert Louis Stevenson, and Mark Strand.

Shamel Pitts (BFA ’07) performed his latest work, *Black Hole—Trilogy and Triathlon*, at New York Live Arts this spring and Berlin this summer.

Peter Chu’s (BFA ’02) work *A Call for Softer Landings* made its New York premiere with the company founded by the late **Paul Taylor** (’53), Paul Taylor Dance Company, in June at the Joyce Theater.

1990s

Amy Hall Garner (BFA ’99) is expected to create a new work for Paul Taylor Dance Company’s fall season as part

of its commissions program. She has also been commissioned to make a new work for Miami City Ballet’s 2022-23 season, which will be her second work for the company.

In May, **Jessica Lang** (BFA ’97) premiered a new work on American Ballet Theater’s Studio Company as part of its Spring Moves program.

In May, **Hannah Baumgarten** (BFA ’93), artistic director of Dance Now! Miami collaborated with the Limón Dance Company for a joint performance of the *Waldstein Sonata*, which was choreographed by **Jose Limón** (faculty 1951-72) and completed posthumously at the request of **Martha Hill** (dance division founder; faculty 1951-95) by Daniel Lewis, the Limón company artistic director at the time. The work received its premiere in 1975 at Juilliard. For this project, Limón company associate director **Logan Kruger** (BFA ’07) participated in a panel discussion on Limón and historic reconstructions.

Ranardo-Domeico Grays’ (BFA ’92) VISIONS Contemporary Ballet was presented in Take Root at Green Space in Long Island City in January.

Gerald Casel (BFA ’91) has been named professor and chair of the dance department at Rutgers University’s Mason Gross School of the Arts. He was previously at University of California, Santa Cruz, where he served as provost of Porter College, associate professor of theater arts, and director of graduate studies.

Choreographer **Henning Rübsam** (BFA ’91) taught a course called Discover Dance—Spring in New York City at Open Jar Studios this spring. The six-week dance appreciation course focused on New York City Ballet’s spring season and other dance performances at the time.

1980s

Peter London’s (Diploma ’87) Peter London Global Dance Company and Miami Beach Botanical Gardens

presented *Wings & Roses*, which included *Unfold*, choreographed by London, as well as **Justin Rapaport’s** (BFA ’16) *Frosties*.

Robert Garland (BFA ’83), resident choreographer for Dance Theatre of Harlem (DTH), is slated to make a new ballet for San Francisco Ballet’s 90th season; it will be his first work for the company. Choreography by Garland and **Amy Hall Garner** (BFA ’99) was featured in the Kennedy Center’s June program Reframing the Narrative: Dance Theatre of Harlem, Ballethnic Dance Company, and Collage Dance Collective. DTH presented Garland’s *Gloria* and Collage presented Garner’s *Bluff City Blues*.

Dina McDermott (BFA ’81) has published her second book, *Birds of a Feather, a Memoir*, which is available through her website. Her story traces her matrilineal line of three generations of strong women, beginning with her grandmother Rose, who emigrated from Hungary at 15.

In 2020, **Joan Karlen** (BFA ’80), celebrated 32 years of teaching at University of Wisconsin-Stevens Point, where she has chaired the department of theater and dance since 2016, been the dance program coordinator since 2005, been a teaching scholar and teaching fellow, and received the UW-Stevens Point teaching excellence award (twice) and the teaching mentor award. Her choreography was awarded a Wisconsin Arts Board Choreography Fellowship, and in November, she won the Wisconsin Dance Council lifetime achievement award.

Drama

2020s

George Anthony Richardson (Group 50) made his off-Broadway directorial debut this summer with *Hooded; Or Being Black for Dummies* by **Tearrance Arvelle Chisholm** (Playwrights ’18), a play that Chisholm began at Juilliard. Third-year **Lambert Tamin** starred

alongside **Zachary Desmond** (Group 50). It was produced by Undiscovered Works at 59E59 Theaters.

Jay Will (Group 50) is set to co-star alongside Sylvester Stallone in the Paramount+ series *Tulsa King*, which is slated to premiere November 13.

Matthew Capodicasa (Playwrights ’20) and **Alex Riad** (Playwrights ’21) were named recipients of the Atlantic Theater Company’s inaugural Judith Champion Launch Commissioning Program, which supports emerging playwrights as they develop new work.

2010s

Donja R. Love (Playwrights ’19) premiered his new play, *soft*, at MCC Theater this summer. Whitney White directed.

Ramzi Khalaf (Group 48) appeared as a fictionalized Ricky Dreyfuss in the new musical *Bruce*, which was directed by Donna Feore and had its world premiere at Seattle Rep this summer.

Jayme Lawson (Group 48) will appear as Myrle Evers in *Till*, a film about Emmett Till’s life and legacy that was directed by Chinonye Chukwu and is scheduled for release October 7.

Keshav Moodliar (Group 48) appeared in *Queen* by **Madhuri Shekar** (Playwrights ’18). The play, directed by Aneesha Kudtarkar, was presented by A.R.T. this summer.

This spring, **Brittany Bradford** (Group 47) starred as Julia Augustine and **Max Woertendyke** (Group 44) played the Bell Man in Alice Childress’ *Wedding Band*, directed by Awoye Timpo at Theatre for a New Audience.

Fala Chen (Group 47) can be seen in *Irma Vep*, a television adaptation of Olivier Assayas’ 1996 film. The series, written and directed by Assayas, premiered at the Cannes Festival in May and started streaming on HBO Max in June.

Manon Gage (Group 47) stars as Marissa Marcel in *Immortality*, a new interactive movie trilogy that allows the viewer to participate in the action in order to help solve a mystery. Created by Sam Barlow, it will stream on Netflix Games.

This summer, **Calvin Leon Smith** (Group 47) played Larry in James Ijames’ *Fat Ham*, directed by Saheem Ali at the Public Theater.

Martyna Majok’s (Playwrights ’17) Pulitzer Prize-winning play *Cost of Living* begins previews September 13. Jo Bonney directs the Manhattan Theatre Club production.

Ted Malawer (Playwrights ’17) co-wrote the book for *Only Gold*, an upcoming musical with music by Kate Nash and direction and choreography by Malawer’s co-writer, Andy Blankenbuehler. The musical will have its world premiere at MCC Theater in October.

Jessica Moss (Playwrights ’17) was the recipient of this year’s Leah Ryan playwriting prize, for *Funnie; Or, The Most Lamentable Comedie of Jane the Foole*. The prize is awarded annually to encourage and support the work of women, trans, and nonbinary playwrights.

Victoria Pollack (Group 46) has become a staff writer for *Law & Order: Organized Crime*; the third season begins this fall.

John Kroft (Group 45) and **Michelle O’Neill** (Group 22) recently appeared as Ferdinand and Gonzala in a production of *The Tempest* directed by Joe Dowling for the Guthrie Theater.

Joshua Harmon’s (Playwrights ’14) *Prayer for the French Republic*, produced by Manhattan Theatre Club, won the Drama Desk award for outstanding play. Harmon also co-wrote the book for the new musical *The Bedwetter* with Sarah Silverman, which was produced by the Atlantic Theater Company this summer.

Andrea Sygłowski (Group 42) played Bella in Neil Simon’s *Lost in Yonkers*, produced this spring by Hartford Stage and co-directed by Marsha Mason and Rachel Alderman.

Phillipa Soo (Group 41) stars as Cinderella with **Nancy Opel** (Group 9) as her stepmother in the New York City Center Encores! production of *Into the Woods*, which transferred to Broadway this summer and **Lorin Latarro** (BFA ’97, dance) choreographed.

Danielle Brooks (Group 40) will star as Bernice in a revival of August Wilson’s *The Piano Lesson* that begins previews at the St. James Theatre September 19. LaTanya Richardson Jackson is the director.

Joaquina Kalukango (Group 40) received the Tony for best performance by a leading actress in a musical for her role as Nelly O’Brien in *Paradise Square*. **Jacob Fishel** (Group 34) also appeared in the production, which was directed by Moisés Kaufman and choreographed by Bill T. Jones.

Evan Todd (Group 40) was featured in *Which Way to the Stage*, which was directed by Mike Donahue at MCC Theater this spring.

Chris Myers (Group 39) appeared in Paula Vogel’s *How I Learned to Drive*. The Manhattan Theatre Club production was directed by Mark Brokaw and ran through June.

2000s

Maechi Aharanwa (Group 38), **Gabriel Ebert** (Group 38), **Danaya Esperanza** (Group 43), **Nate Miller** (Group 39), and **Kate Sihaan-Rigg** (Group 26) were in *The Misanthrope*, directed by Lucie Tiberghien and presented by Molière in the Park in Prospect Park.

Elizabeth Meriwether (Playwrights ’08) created *The Dropout*, a new television drama streaming on Hulu that features actors **Michel Gill** (Group 14), **LisaGay Hamilton** (Group 18), **James Hiroyuki**

Liao (Group 33), and **Elizabeth Marvel** (Group 21), with writing by **Hilary Bettis** (Playwrights ’15).

Nija Okoro (Group 37) starred as Angel Allen in *Blues for an Alabama Sky*, directed by Phylicia Rashad and presented in the spring at the Center Theatre Group in Los Angeles.

Ben Snyder (Playwrights ’06) directed *Allswell*, which premiered at the Tribeca Film Festival in June.

Francois Battiste (Group 35) and **C.J. Wilson** (Group 23) starred in *Epiphany* by **Brian Watkins** (Playwrights ’19), which premiered at Lincoln Center’s Newhouse Theater this summer. Tyne Rafaeli directed the production.

Michael Arden (Group 34) is set to direct Jason Robert Brown’s *Parade*. The production will be mounted as New York City Center’s gala performance November 1-6.

Bathsheba Doran (Playwrights ’05) created and wrote a four-part television adaptation of Kate Atkinson’s novel *Life After Life* that premiered on the BBC in April.

Gillian Jacobs (Group 33) stars as Jane in *The Seven Faces of Jane*, an anthology film composed of seven shorts, one of which she directed. It premiered in June at the Bentonville (Arkansas) Film Festival.

This spring, **Craig Baldwin** (Group 31) directed Will Arbery’s *Heroes of the Fourth Turning* for the Seymour Centre in Sydney, Australia.

Adam Rapp (Playwrights ’00) wrote the book for *The Outsiders: A New Musical*, which had a workshop reading in June at the Daryl Roth Theatre that featured **Elijah Jones** and **Piper Rae Patterson** (both Group 50). Directed by Danya Taymor, it’s set to premiere at La Jolla (California) Playhouse in February.

1990s

What We Do Next, written and directed by **Stephen Belber** (Playwrights ’96), premiered at Cinequest’s Cinejoy Film Festival in April.

Viola Davis (Group 22) stars as Nanisca in *The Woman King* alongside **Jayme Lawson** (Group 48). The film, directed by Gina Prince-Bythewood, is set to be released by Sony on September 16.

1980s

David Santos Donaldson (Group 18) published *Greenland*, his debut novel, with HarperCollins’ Amistad Press.

Clint Allen (Group 16) recently played the role of Robert in *Jacuzzi*, written by Hannah Bos and Paul Thureen and directed by Matt Anderson for Dark and Stormy Productions in Minneapolis.

Wendell Pierce (Group 14) will star as Willy Loman in *Death of a Salesman*. **Chelsea Lee Williams** (Group 45) will also appear. Directed by Miranda Cromwell, the revival, which had a successful West End run in 2019, begins previews on September 19 at the Hudson Theatre.

Derek Smith (Group 13) starred in *Mr. Parker*, directed by Joe Brancato and produced at Theatre Row in June.

Jessica Drake (Group 10) worked as a dialect coach on several films in the past year, including coaching Will Smith in *King Richard* and Colin Farrell in *The Batman*. She was also the dialect coach for the cast of *The Pale Blue Eye*, set to be released on Netflix later this year, with a cast that includes **Mathias Goldstein** (Group 49), **Matt Helm** (Group 46), and **Hadley Robinson** (Group 47).

1970s

Tom Alan Robbins (Group 6) played Bert Berns in *A Beautiful Noise: The Neil Diamond Musical*, which was

directed by Michael Mayer and had a limited run at Boston’s Emerson Colonial Theatre this summer. It is set to begin previews on Broadway at the Broadhurst Theatre November 2.

Myla Lichtman-Fields (Group 3) adapted a concertized version of her stage play *Fanny & Felix*, which will debut in London November 24 at the Barbican Centre’s Milton Court Concert Hall and feature the Carducci String Quartet.

Patti LuPone (Pre-College ’67; Group 1) won a Tony—her third—for her performance as Joanne in *Company*, directed by Marianne Elliott.

Music

2020s

William Leathers (BM ’22, trumpet) has been appointed principal trumpet of the Nashville Symphony.

In her new short film, *Emergence*, **Sophia Bacelar** (Pre-College ’12; Artist Diploma ’21, cello) performed Arvo Pärt’s *Fratres* with San Francisco Ballet principal dancer Sasha De Sola.

In May, **Leerone Hakami** (BM ’19, MM ’21, violin) and **Shay Slusky** (MM ’21, piano) performed a concert at Brooklyn Music School with works by **Jessie Montgomery** (BM ’03, violin), Sergei Bortkiewicz, and Missy Mazzoli as well as the premiere of *The Condor and Woodpecker Sonata* by Leonardo Le San.

In April, **Abigel Kralik** (Pre-College ’15; BM ’19, MM ’21, violin), master’s student **Sterling Elliott** (BM ’21, cello), and pianist **Julia Hamos** (Pre-College ’09) performed Tchaikovsky’s Piano Trio at the Stissing Center in Pine Plains, New York.

In April, mezzo-soprano **Erin Wagner** (MM ’21, voice) gave a recital in Carnegie’s Weill Recital Hall, as a winner of the 2021 Naumburg competition, with **Shawn Chang**

(MM ’21, collaborative piano). The program included works by Chang, Edie Hill, Errollyn Wallen, Ravel, Fauré, and Mahler.

Jordan Bak (MM ’18, Artist Diploma ’20, viola) performed two recitals in Little Rock, Arkansas, in April.

Joey Lavarias (BM ’18, MM ’20, bassoon) appeared on the March 30 episode of *Jeopardy!*

Alan Montgomery (MM ’20, organ) has been appointed associate organist of the Riverside Church in New York City.

In April, the Cassatt String Quartet, which includes **Rosemary Nelis** (MM ’20, viola), premiered Tania León’s *Ethos* piano quintet with **Ursula Oppens** (MS ’67, piano) at the City University of New York’s Elebash Hall as part of a two-day symposium celebrating León’s music.

Rannveig Sarc (BM ’18, MM ’20, violin) and **Qi Kong** (BM ’16, MM ’18, piano) were two of the three recipients of the Luminarts Cultural Foundation Classical Music Fellowship for 2022.

2010s

Rebecca Anderson (MM ’15; Academy ’18, violin) and keyboard studies faculty member **Miika Sasaki** (DMA ’18, Academy ’18, piano) took part in a weeklong community engagement residency in Chattanooga in April. It was presented by String Theory in partnership with Lee University and the Hunter Museum of American Art.

In March, **Gabrielle Chou** (BM ’17, MM ’18, piano) performed a program of works by Rzewski, Tchaikovsky, J.S. Bach, and William Bolcom at March Is Music at the Pregones Theater in the Bronx.

In June, **Bomsori Kim** (MM ’16, Artist Diploma ’18, violin) was the soloist in Sibelius’ Violin Concerto with the Presidential Symphony Orchestra as part of a concert in Ankar celebrating the 65th anniversary of South Korea-Turkey relations.

In May, the duo ARKAI—**Jonathan Miron** (Pre-College ’10; BM ’14, MM ’18, violin) and **Philip Sheegog** (BM ’17, MM ’19, cello)—performed at Joe’s Pub.

In April, **Clayton Stephenson** (MAP ’09; Pre-College ’17, piano) performed a Gilmore Young Artist concert at First United Methodist Church in South Haven, Michigan.

In April, **Julian Schwarz** (BM ’14, MM ’16, cello) and **Marika Bournaki** (Pre-College ’08; BM ’12, MM ’14, piano) performed a selection of Jewish classical music at the Congregation Shir Shalom in Ridgefield, Connecticut.

Nicolas Namoradze (MM ’15, piano) won the U.K.-based Critics’ Circle young talent award for 2020 and 2021.

In March, **Edson Scheid** (Graduate Diploma ’15, historical performance) toured seven countries in Europe as assistant concertmaster with Il Pomo d’Oro, playing *Eden*, Joyce DiDonato’s latest multifaceted project.

In April, *With Care*, featuring music by **Matt Aucoin** (Graduate Diploma ’14, composition), and created by faculty member **Bobbi Jene Smith** (’06, dance) in collaboration with violinist **Keir GoGwilt** (Pre-College ’08), was performed by AMOC (American Modern Opera Company) at the 92nd Street Y. The performance also featured **Miranda Cuckson** (Pre-College ’90; BM ’94, MM ’01, DMA ’06, violin) and dancer Or Schraiber. AMOC was founded by Aucoin and **Zack Winokur** (BFA ’12, dance) (see box p. 39).

In June, **Ashley Jackson** (Pre-College ’04; DMA ’14, harp) performed a program titled Soulful Strings: An Evening of Harp Music as the premiere recital of the Ruby E. Crosby Alumni Series at the Hermitage Artist Retreat in Sarasota, Florida.

In April, **Michael Kaykov**’s (MM ’14, piano) album *Liszt: Unrivalled* was released on Odradek Records. He also recently accepted a full-time piano

teaching position with the Oclef music schools.

In May, **Sammy Miller** (MM ’14, jazz studies) and his band, the Congregation, performed at Dizzy’s Club.

In March, **Martin Bakari** (MM ’13, voice) was the tenor soloist in the premiere of *Mo(u)rning*, a work by B.E. Boykin for voice, cello, and piano, at the Kennedy Center.

Fitz Gary (MM ’13, viola) has been appointed the violist and co-artistic director for the Garth Newel Piano Quartet.

In February, **Nikita Morozov**’s (MM ’12, violin) electroacoustic duo, Vessels to Motherland, released its debut LP, *Machine Lieder*, which it refers to as “a song cycle for cyborgs.”

In April, the **Patrick Cornelius** (Artist Diploma ’11, jazz studies) Quartet performed at the Fiesta Jazz Festival at St. Mary’s University in San Antonio, Texas.

In June, **Natalia Kazaryan** (BM ’09, MM ’11, piano) performed a recital sponsored by the Jamestown (Rhode Island) Community Piano Association at St. Matthew’s Episcopal Church.

In March, baritone **Timothy McDevitt** (BM ’09, MM ’11, voice), **Renate Rohlfing** (MM ’12 collaborative piano), and **Matilda Sakamoto** (BFA ’16, dance) gave performances of *ERWARTUNG*/{*Expectation*}, a multidisciplinary, immersive opera recital for Metropolitan Opera Club and Park Avenue Armory members.

Molly Yeh (BM ’11, percussion) received an honorary doctor of letters degree from the University of North Dakota in May.

In May, **Artur Kaganovskiy** (BM ’08, MM ’10, violin) performed throughout Spain with the Wiener Kammerorchester, conducted by Ludwig Müller.

In April, **Alicia Lee** (BCJ exchange ’04; Academy ’10, clarinet) performed a faculty artist recital of works by Clara Schumann, Dai Fujikura, Unsuk Chin, and Brahms at the University of Wisconsin-Madison’s Mead Witter School of Music.

Ismail Lumanovski (BM ’08, MM ’10, clarinet), performed at Roulette in Brooklyn.

In March and April, **Evan Shinnery** (BM ’08, MM ’10, piano) performed the complete keyboard works of J.S. Bach at a pop-up venue in Thuringia, Germany.

Saeunn Thorsteinsdottir (MM ’08, Academy ’10, cello) was appointed as a cello professor at the University of Cincinnati College-Conservatory of Music.

In June, the Icarus Quartet, which includes **Larry Weng** (MM ’10, piano), released its album *Big Things* on the Furious Artisans label.

2000s

In March, **Adrian Daurov** (BM ’07, MM ’09, cello) performed Schubert’s String Quintet with the Euclid Quartet, which includes violinist **Aviva Hakanoglu** (Pre-College ’10), at the Munson-Williams-Proctor Arts Institute in Utica, New York.

Eliran Avni (BM ’98, MM ’00, DMA ’07, piano) and **Natasha Farny** (DMA ’03, cello) premiered **Avner Dorman**’s (DMA ’06, composition) double concerto for cello and piano at the Sewanee (Tennessee) Summer Music Festival in July.

Earl Lee (MM ’07, cello) has been appointed music director of the Ann Arbor (Michigan) Symphony Orchestra.

In June, **Solange Merdinian** (Pre-College ’02; BM ’07, voice) performed concerts of Argentinian and Armenian music in Manhattan, Queens, and Brooklyn.

In April, soprano **Erin Morley** (MM ’05, voice; Artist Diploma ’07, opera studies) made her La Scala debut singing the role of Zerbinetta in Richard Strauss’ *Ariadne auf Naxos*.

In March, **Maksim Shtrykov** (MM ’07, clarinet) and **Misuzu Tanaka** (Pre-College ’02; BM ’06, piano) performed a program of works by Schumann, Brahms, and Borne with the Fairmont (West Virginia) Chamber Music Society.

In June, **Mike Block** (MM ’06, cello) toured throughout Spain, performing and giving workshops.

Elinor Frey (MM ’05, cello) is now the artistic director of a nonprofit called Accademia de’ Dissonanti that supports research, exploration, performance, teaching, and community.

In March, Creative Associate **Nathalie Joachim** (MAP ’96; Pre-College ’01; BM ’05, flute) performed her Grammy-nominated work *Fanm d’Ayiti* with the Spektral Quartet, whose members include **Clara Lyon** (BM ’08; Academy ’14, violin), at Community Concerts at Second in Baltimore.

In March and April, **Kinan Azmeh** (MM ’03, Graduate Diploma ’04, clarinet) toured California, Indiana, and Ohio with the Silk Road Ensemble performing his 60-minute audiovisual work *Home Within*. His opera *Songs for Days to Come* was premiered in Osnabrück, Germany, in June.

Spencer Myer (MM ’02, piano) has been appointed professor of piano at the Indiana University Jacobs School of Music.

In June, **Larissa Mirru** (BM ’99, MM ’01, violin) released her single “Sadness of Summer” on iTunes. In May, the Israeli Chamber Project—of which **Assaff Weisman** (BM ’99, MM ’01, piano) is a founding member and the executive director—performed works by Korngold, Zemlinsky, Berg, and Brahms in California and New York City.

Lev “Ljova” Zhurbin (BM ’01, viola) released an album, *Enter the Fadolin*, featuring original works for solo fadolin. He also recently collaborated as an arranger on projects with the Los Angeles Philharmonic, San Francisco Symphony, and the New York Philharmonic.

In May, **Lorraine Min** (MM ’93, DMA ’00, piano) performed Tchaikovsky’s Piano Concerto No. 1 with the Salina (Kansas) Symphony.

1990s

In May, **Jenny Oaks Baker** (MM ’99, violin) premiered Kurt Bestor’s *The Redeemer* for solo violin, orchestra, and choir at the BYU-Idaho Center.

Han-Na Chang (Pre-College ’99) was appointed principal guest conductor of the Symphoniker Hamburg.

In May, **Demarre McGill** (MM ’99, flute) gave a recital with pianist Rodolfo Leone to close out the inaugural season of the Seattle Series.

In May, **Angela Wilmot** (BM ’97, MM ’99, horn) received her DMA in horn performance from the Catholic University of America, where she served as principal horn of the University Symphony for four years and was an ear training and theory teaching assistant. She will self-publish her academic research as a book about 18th-century ornamentation on modern horns.

In May, **Amy Barston** (MM ’98, cello), **Elizabeth Morgan** (BM ’01, MM ’03, piano), and violinist Elisa Barston performed as soloists in Beethoven’s Triple Concerto with the Pennsylvania Chamber Orchestra in State College. The orchestra was conducted by music director **Yaniv Attar** (MM ’03, guitar).

In May, **Evelyn Chen** (DMA ’98, piano), **Brinton Smith** (MM ’91, DMA ’98, cello), and other musicians performed works by Brahms in a Steinway Charity Concert for the Buffalo Soldiers National Museum in Houston.

In May, **Michele Wright** (MM ’98, clarinet) received her doctorate from the University of Pennsylvania’s Graduate School of Education.

Lynn Baker (MM ’91, accompanying) was the English diction coach for the New York premiere of *Eurydice* by **Matt Aucoin** (Graduate Diploma ’14, composition) at the Metropolitan Opera last fall, and for the premiere of *Intimate Apparel* by Ricky Ian Gordon at Lincoln Center Theater in February.

Gary Ginstling (MM ’91, clarinet) has been named executive director of the New York Philharmonic beginning this fall. Next summer, he will become the orchestra’s president and chief executive.

In December, **David Goldblatt** (BM ’89, MM ’91, viola) was honored for 25 years of service as assistant principal viola of Canada’s National Arts Centre Orchestra (NACO) in Ottawa.

Trent Johnson (Advanced Certificate ’91, organ) had his concerto for bass trombone and chamber orchestra premiered in April by the São Paulo State Symphony Orchestra. The work is subtitled *Across Continents* and was written for and performed by Darrin C. Milling.

Wai Mizutani (BM ’91, violin) presented Opus 4 of the Lord of the Strings concert series, called Dancing Through the Decades, in April at the O’Shaughnessy Center in Whitefish, Montana.

The first edition of Musiques et Vignes en Confluence, a chamber music festival **Bernard Zinck** (BM ’90, MM ’91, violin) founded in France, took place in July. Zinck also recently wrote an article on performing artists’ injuries for *The Strad* and is serving on the artist residency committee for the Dutilleux-Joy foundation.

In May, **Steven Graff** (BM ’88, MM ’90, piano) performed Beethoven’s *Choral Fantasy* with the Canterbury Choral Society in New York City. He also presented new recordings of John Carbon’s piano music on classical

stations WCNY, WXXI, and CKUA and his recording of Leo Sowerby’s piano suite *From the Northland* was broadcast on South Carolina Public Radio’s *Sonatas & Soundscapes*. In November, he presented a lecture-demonstration, Incorporating Improvisation Into the Classical Piano Lesson, at the University of South Carolina for the Music Teachers Association Annual Conference. And in September, he performed classical works and improvisations at the Petrie at the Piedmont concert of the Carlos Mosely Series at Converse University.

In March, **Anne Akiko Meyers** (Pre-College ’87; Certificate ’90, violin) premiered arrangements of Morten Lauridsen’s *O Magnum Mysterium* and Bach’s “Jesus bleibet meine Freude” at the Los Angeles Master Chorale’s gala. She released her album *Shining Night* in May.

1980s

Rick Benjamin (’87, tuba), conducted the Anchorage Symphony Orchestra in January for a presentation of the silent film *The Mark of Zorro*, accompanied by his reconstruction of the 1920 score. In February, he was interviewed at the NY Public Library for the Performing Arts, about his reconstruction of Joplin’s *Treemonisha*.

In June, cellist **Ben Hong** (Pre-College ’87) and **Frank Huang** (BM ’06, MM ’08, piano) performed a recital of works by Schumann, Beethoven, Debussy, and Prokofiev at the Cleveland Institute of Music.

Emi Ohi Resnick (Pre-College ’87) has been appointed concertmaster of the North Netherlands Orchestra and is a professor of violin at the North Netherlands Conservatory.

In April, the Downeast Chamber Orchestra, led by **Anatole Wieck** (DMA ’87, viola), performed symphonies by Mozart and Haydn at Hammond Hall in Winter Harbor, Maine.

Douglas Hedwig’s (MM ’76, DMA ’86, trumpet; faculty 1986-88) octet for strings and winds, *Canzoni Antifonali*, was premiered last fall by the Dèdalo Ensemble in Brescia, Italy. His other premieres in the last year include *l’Altre Stelle* for solo guitar (at the Verdi Conservatory) as well as *Worlds for trumpet*, soprano, and piano and *A Species Stands Beyond* for soprano and piano (at Lee University in Cleveland, Tennessee).

Donna Weng Friedman (MM ’83, piano) received two silver medals from the Global Music Awards for her EP *Heritage and Harmony: Silver Linings*. She also recently launched Heritage and Harmony: Her Art, Her Voice, a video series in collaboration with the National Women’s History Museum.

In December, **Glenn Sandberg** (MM ’83, trumpet) published a German to English translation of Frank Hofmann’s *How Does God Talk to Us? The Concept of the “Word of God” in Augustine, Martin Luther, and Karl Barth* (Wipf and Stock); it is available via the publisher’s website and Amazon.

In May, **Angela Cheng** (BM ’82, piano) and **Alvin Chow** (BM ’81, MM ’81, piano) performed works by Dvořák with other musicians on the grand finale concert of Vetta Chamber Music’s season in Vancouver.

John Davis (MM ’82, piano) was one of the recipients of the Rome Prize in the category of design; it’s awarded by the American Academy in Rome.

In July, **Joel Feigin** (MM ’77, DMA ’82, composition) released his CD collection *Music for Chamber Orchestra* on Toccata Classics.

In March, **Lisa Hansen** (BM ’81, flute) and her son, second-year **Dylan Hamme** (Pre-College ’21, violin), performed Music From the Soul, a livestreamed concert honoring Women’s History Month and New York City healthcare workers.

1970s

In June, **Sophia Agranovich** (Pre-College '73; BM '77, MM '78, piano) performed a recital at the Watchung (New Jersey) Arts Center featuring works by Mendelssohn, Liszt, Schubert/Liszt, and Debussy.

In June, **Randall Atcheson** (BM '76, piano; MM '78, organ) performed a concert at Christ Church Greenwich (Connecticut); ticket proceeds went to help Ukranian refugees and families.

Doug Montgomery (MM '78, piano) had a selection from his album of original compositions *A Pianist Dreams* played in episode two of the Netflix series *Halston*.

In June, **Victoria Bond's** (MM '75, DMA '77, orchestral conducting) *Japan Songs* were presented by Cutting Edge Concerts and Kyo-Shin-An Arts at the Tenri Cultural Institute in New York City.

Lee Bracegirdle (BM '75, MM '76, horn) has been appointed honorary musical director of Cuba's Orquesta Sinfónica de Oriente in Santiago. After a two-year hiatus because of the pandemic, he will return to Cuba in November to conduct that ensemble as well as the Camagüey Symphony Orchestra.

William Carr (Professional Studies '76, piano) was named one of the top music teachers for 2021 by Steinway & Sons.

In April, the Boston Modern Orchestra Project performed a portrait concert of works by **Ellen Taaffe Zwilich** (DMA '75, composition) at Jordan Hall.

In March, **Lynn Habian** (BM '73, MM '74, piano) toured Europe, giving concerts in Madrid and San Sebastián, Spain; Paris; and Delft and Wassenaar, the Netherlands. She performed Chopin's Ballades Nos. 1 and 3, Schumann's Carnival, and Liszt's Hungarian Rhapsody No. 6.

In January, the Los Angeles Master Chorale premiered *La Frontera* by

Judith Shatin (MM '74, composition) on its program City of Heaven at Disney Hall. And in February, Shatin's *Penelope's Song* for saxophone and electronics was performed at the Shockingly Modern Saxophone Festival at Augustana College in Rock Island, Illinois.

In April, **Willard White** (BM '74, voice) performed works by Wagner, Gershwin, Mozart, and Verdi at King's Hall in Ilkley, West Yorkshire.

Yo-Yo Ma (Pre-College '71; Professional Studies '72, cello) received an honorary doctorate from Columbia University in May.

The **David Oei** (Pre-College '69; Artist Diploma '72, piano) Classical Salon took place in June at St. John's in the Village and included performances by Oei, **Eriko Sato** (Diploma '74, violin), and **Chin Kim** (Pre-College '75; BM '82, MM '83, DMA '89, violin).

Glenn Dicterow (BM '71, violin; former faculty) was appointed the Jascha Heifetz Chair in Violin at the University of Southern California's Thornton School of Music.

Madeleine Hsu Forte (BM '70, MS '71, piano) recently posted to YouTube videos of her piano duo recitals with István Nádas (in 1980) and **Del Parkinson** (Postgraduate Diploma '77, piano) (in 1993).

In May, **Max Lifchitz** (BM '70, MM '71, composition) performed works by Mexican composers from the 20th and 21st centuries at the National Opera Center in May.

Judith Olson (BM '70, MS '71, piano) recently released her CD *Urban Counterpoint: The Piano Music of Ed Bland* (Cambria). In honor of Black History Month, she played a livestreamed concert of Bland's music at the Bloomingdale School of Music in New York.

In September, **Diane Walsh** (Pre-College '67; BM '71 piano) and **Martin Perry** (BM '80 piano), performed Bartók's Sonata for Two Pianos and

Percussion at Bowdoin College and at the University of Southern Maine. The program also included the premiere of *Liminal Moment* by Titus Abbott as well as piano works by Prokofiev and Gershwin.

1960s

In May, **Donald Oehler** (BM '68, clarinet), adjudicated for the International Johannes Brahms Chamber Music Competition in Gdansk, Poland.

In June, **Hector Olivera** (Diploma '66, organ) performed works by Meyerbeer, Elmore, Franck, Vierne, and other composers at the Northrop at the University of Minnesota.

Roman Rudnytsky (BS '64, MS '65, piano) played a recital on September 11 at the Cleveland Public Library. In December and January, he played three recitals on the *Queen Mary 2* on a Caribbean cruise from New York. He also played recitals at libraries in Massachusetts.

In May, **Findlay Cockrell** (BS '63, MS '64, piano) performed a concert as a part of Troy (New York) Savings Bank Music Hall's Music@Noon series.

Simon Sargon's (MS '62, composition) *Azkara, A Jewish Requiem*, for tenor solo, chorus, and orchestra, received its premiere at the Park Avenue Synagogue in November. ●

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

Obituaries

Felix Ivanov
January 28, 1950-May 14, 2022

BY MICHAEL MILLIGAN

Felix Ivanoff died May 14 after a brief battle with cancer. He was the much beloved stage combat teacher at Juilliard from 1996 to 2008, but those who studied with Felix knew him as much more. A true renaissance man, he was an accomplished movement teacher, musician, actor, director, clown, martial artist, sage, and generous mentor to many.

Born in Moscow, where he studied and taught music, drama, and movement to actors, Felix came to the U.S. with his wife, Olga, with whom he had founded the Wheel Theater, as part of a cultural exchange in 1991 and stayed for the rest of his life. He taught acting, movement, stage combat and clowning at Juilliard, North Carolina School of the Arts, the Actors Center, SUNY Purchase, and Rutgers, and many other drama schools including Syracuse University for the last 14 years. As a professional choreographer, he worked on more than 150 U.S. theater productions at top houses around the country.

I remember the day Felix revealed to me what Whitman called the “origin of all poetry,” early in my second year at Juilliard. Struggling to find myself as an artist, I was moping in the hallway and Felix drew me into an empty studio. The conversation was about acting but also about art, and somehow about everything else as well—which is to say, it was the kind of conversation that Felix seemed to dwell in.

He took my notebook and pencil, drew some stick figures, spoke about Chinese calligraphy, Stanislavsky, Michael Chekov—he pointed to the stick figures, each demonstrating some unique gesture. And he said, “You see their energy, how they feel, yes? You see the energy with which I drew them. Now watch.” And then he shifted his body subtly, but miraculously. “You see the character, yes?” He shifted again and became something else. “See? No need to ‘play’ anything. The body knows everything.” He shifted again and again to become someone else and someone else again until the mask of individuality fell away and the Universal was revealed. He continued, “You see, it’s not Hamlet, to be or not to be. You are actor. So you already choose. To be.”

No need to intellectualize, no need to write a tortured hundred-page character biography. He transmitted knowledge with the sheer power of his personality,



Ivanov, with Sara Ramirez (Group 26), in the 1995-96 school year

presence, and example. He opened the door for me as he has done for many others. I could transform like that right now, right here, in this space. The image in my mind—I can become that.

Felix was a great revealer of mysteries, a true servant of Dionysius, who, as Stanislavki said, loved the art in himself and not himself in the art. He was the greatest kind of teacher, which is to say he was a true friend.

I was fortunate to be with Felix and Olga in the last month of his life. He was sleeping a great deal, drifting in and out, when suddenly, he beckoned me: “Michael, Michael, remember.” And he started doing his movement exercises in his bed. “Impulse from the ground, move from center. Up. Down. Right. Left.” He repeated it over and over like a prayer until he became one with his teaching. The final lesson over, he took my hand and said, “From the bottom of my soul, I thank you for coming. I have to go now, but we’ll see each other soon.”

Dear Felix, I know I speak for many when I say, “from the bottom of my soul, thank you for coming and sharing all you are with us.” ●

Michael Milligan (Group 30) is an actor and playwright

PHOTO: JESSICA KATZ, COURTESY OF THE JUILLIARD ARCHIVES

Joyce McLean
November 22, 1928-January 27, 2022



Joyce McLean, who taught in what was then the Evening Division from 1989 to 2011, died in January at age 93. She is survived by her son, Alex Pociernicki; her granddaughter; and her nieces and nephews.

Born in South Mountain, Ontario, where her father was a Presbyterian minister and her mother directed the church choir and glee club, McLean grew up in Montreal, where she and her sister Jean sang with their friend Joan Fontaine as the Three Js. She studied at the McGill Conservatory of Music, the University of Toronto Opera School, and the Guildhall School of Music and Dramatic Arts in London.

In the early 1960s, McLean and her then-husband, singer and poet Daniel Pociernicki, moved from Toronto to New York, where she began teaching and where she stayed for decades. Over the years, she adjudicated for the Canadian Opera Company, ran master classes, concertized in Japan and Israel, and led the New York City

chapter of the National Association of Teachers of Singing.

As an Extension faculty member, McLean “was fierce in her beliefs and giving of heart,” recalled Myra Vassian (Extension faculty 2007-17). “We spent hours after auditions trying to do the best job we could to find a spot for everyone who loved to sing.”

One of Joyce’s Julliard students, John Gee, described McLean as a mentor and friend who “nurtured me through an encyclopedic breadth of vocal literature [and] taught me so much more than singing. We discussed Kierkegaard over sherry. She introduced me to the poetry of Pablo Neruda when we studied *canciones*. We chatted our way across Central Park to the Asian Art wing of the Met Museum, and then dined in Chinatown. We went to Yankee Stadium, enjoyed hot dogs and beer, and talked about sports. We spent evenings at the Metropolitan Opera and Carnegie Hall.” He added, “I shall forever treasure all that we shared. And I am glad I had the chance to tell her—often—how much I loved and valued her.”

After McLean retired from Julliard in 2011, she continued teaching weekly classes in her studio for former students she called the Alums, a group that would continue visiting her even after she developed Alzheimer’s and moved to a nursing home, where she continued to sing until the end of her life. ●

This obituary is excerpted from one compiled by McLean’s niece Margaret Oldfield

Mary Ellin Barrett
November 25, 1926-
July 16, 2022

Juilliard trustee emerita Mary Ellin Barrett died on July 16, 2022, at 95. She had served on the Juilliard board for 16 years, from 1989 to 2005, when she became trustee emerita.

In a tribute for the New York Times, President Emeritus and Chief China Officer Joseph Polisi called Barrett “a person of exceptional intellect and exquisite taste who possessed a true sense for how the performing arts should be taught,” adding that “she was a very important voice in how the Juilliard tradition should be strengthened for the future.” Her Juilliard board tenure included service on the development, nominating, and drama committees.

The oldest daughter of Ellin Mackay and composer Irving Berlin, Mary Ellin Barrett was born November 25, 1926 and was a lifelong New Yorker. She graduated from Barnard College in 1949 and worked at publications including *Time* magazine, as a researcher-reporter; *Cosmopolitan*, as a writer; and *Glamour* and *Vogue*, as an editor. She also wrote for *The Reporter* and *Women’s Day*. Her books include three novels and *Irving Berlin: A Daughter’s Memoir*.

n 1952, she married writer and journalist Marvin Galbraith Barrett, who predeceased her in 2006. They shared a byline for a monthly column on the arts for *Good Housekeeping*. Barrett is survived by a sister, Linda Emmet; four children, Elizabeth (Sasha) Matson, Irving Barrett, Mary Ellin Lerner, and Katherine (Benjamin) Swett; grandsons Peter and James Matson, Benjamin Lerner, and Nicky and William Swett (Pre-College ’18, double bass); and great-grandson Jude Lerner. ●

PHOTO: HENRY GROSSMAN, COURTESY OF THE JUILLIARD ARCHIVES

Denise Massé
April 2, 1948-
June 14, 2022

Former Vocal Arts faculty member Denise Massé (faculty 1998-2018) died June 14 in Montreal. A specialist in French opera and art song who coached for major companies around the world, Massé is survived by her partner, Roland Richard; siblings Louise, Francine, Paul, and Gilles; and several nieces and nephews.

In a message to the Vocal Arts community, Brian Zeger, artistic director of Vocal Arts, wrote that Massé’s “long career at the Metropolitan Opera brought her into close working relationships with the top artists in the field. She shared the same rigor and high standards with them that she brought to her work with Juilliard students. Her deep insights into the music she loved continue to influence performers and benefit audiences.”

Massé, who was born April 2, 1946, in Canada, started her career as an accompanist, later transitioning to coaching language and music. At Juilliard, she coached singers individually and also helped prepare them for productions including Offenbach’s *Orphée aux enfers* (2006), Rossini’s *Le comte Ory* (2007), Poulenc’s *Dialogues des Carmélites* (2010) and *Les mamelles de Tirésias* (2015), Gluck’s *Iphigénie en Aulide* (2015), and a concert presentation of Gluck’s *L’enfant et les sortilèges* (2017). ●

In Memoriam

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

ALUMNI

- Barbara R. Bailey (BS ’52, percussion)
- H.T. Chen (Diploma ’76, dance)
- Aymeric Dupré la Tour (DMA ’09, harpsichord)
- Lona Ann (Stoddard) Feltham (’46, harp)
- Alexander Irving (BM ’67, bassoon)
- Diana Kacso (’79, piano)
- Carl R. Korte (BS ’52, MS ’56, composition)
- Mary Stafford Page (’43, voice)
- Joel Schnee (BS ’58, dance)
- Joanne Slater (Pre-College ’49, piano)
- Jane C. Somogi (BS ’54, voice)
- John E. Welburn (BM ’65, MS ’66, trumpet)
- LaVerne H. Whitten (BS ’52, piano)
- Robert O. Wright (’49, clarinet)

FACULTY

- Felix Ivanov
- Denise Massé
- Joyce McLean

FRIENDS

- Margot Adams
- Mary Ellin Barrett
- Lois Conway
- John A. Greco
- Gilda Greenberg
- Morton L. Janklow
- Martin F. Richman
- Pamela Thomas Ward
- Miriam Warner

Share your memories
at journal@juilliard.edu

Juilliard Journal

The Juilliard School
60 Lincoln Center Plaza
New York, NY 10023

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, NY
PERMIT #6915

