



Juilliard

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JOURNAL

HP and MAP Collaborate, Beethoven at 251, Spring Dances, Honoring Earth Day, Thanking Scholarship Donors, Exploring Shanghai, Upcoming Events, and More

Juilliard Journal

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Pre-College flutist Diego Ruiz is also a MAP alumnus

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Second-year cellist Esther Chae performing with the Juilliard Orchestra

PHOTO: CLAUDIO PAPAPIETRO

Back cover:
The Percussion Ensemble gives a Wednesday at One concert on March 23

PHOTO: RACHEL PAPO

Correction:
Second-year master's pianist Joe Block's name was omitted from the *Winter Journal* cover photo caption

PHOTO: ERIN BAIANO



DIGEST

A Juilliard Chelsea Residency



Juilliard is heading downtown! From March 14 to 25, students and Creative Associates will be part of the school's two-week residency at Chelsea Factory, a new venue in a historic building on West 26th Street.

The performances, which are in person and open to the public, begin with three jazz ensemble concerts that take place March 14–16. Featuring the Duke Ellington, Betty Carter, and Dave Brubeck ensembles, they also serve as a celebration of the 20th anniversary of Juilliard Jazz. The ensembles are coached by Ben Wolfe,

Donald Vega, and Ulysses Owens Jr. (BM '06, jazz studies), respectively.

The residency continues with projects by three Juilliard Creative Associates, violinist Jennifer Koh, Nadia Sirota (BM '04, MM '06, viola), and flutist Claire Chase. Through the Creative Associates program, which is guided by a committee of artistic leadership along with the Office of the President, artists whose work exemplifies collaborative and interdisciplinary innovation engage with the Juilliard community through workshops, performances, coachings,

public discussions, and other special projects, such as the three that will be showcased as part of this residency.

On March 18, violin students whom Koh mentored will premiere works by composition students inspired by excerpts from Bach's sonatas and partitas for solo violin, which they also perform. Three days later, Sirota curates a night celebrating contemporary composers Nico Muhly (MM '06, composition), Gabriella Smith, Julia Wolfe, Marcos Balter, and faculty member Andrew Norman, with student chamber musicians playing some of their works. The residency comes to a close on March 25 with Chase and a performance inspired by her *Density 2036* project. The project commissions and premieres new work for solo flute annually for 24 years (2013–36). At Juilliard, Chase has been mentoring student flutists who will premiere works by student composers.

Juilliard students "are performers and creators, they are citizens of their communities, they are future entrepreneurs, educators, and leaders," President Damian Woetzel said. "They are the future of the arts, and our partnership at Chelsea Factory is expanding opportunities for them as it furthers our range of artistic excellence and spurs creative innovation in this dynamic new space."

Performances take place on the evenings of March 14, 15, 16, 18, 21, and 25 at Chelsea Factory. For more details and to find out how to buy tickets, go to juilliard.edu/calendar. All audience members must wear masks and show proof of vaccination to attend. ●



DIGEST

New Leaders Join Vocal Arts



Justina Lee and Adam Nielsen will play key new roles in the Ellen and James S. Marcus Institute for Vocal Arts, Brian Zeger (MM '81, piano), artistic director, announced this winter. Lee will be associate artistic director of the Bachelor of Music program and Nielsen has been named associate artistic director of the Master of Music and Graduate Diploma (MMGD) program.

In her position, pianist and coach Lee will oversee all artistic and curricular components of undergraduate education, providing an important through line for students as they pursue their bachelor's degrees. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Lee holds degrees from the University of California, Los Angeles, and the Manhattan School of Music. A principal coach at the Maryland Opera, where she's been on the faculty since 2008, she has also served as assistant conductor, pianist, and coach for many professional companies including the Met, Washington National Opera, Seattle Opera, Opera Theatre of St. Louis, and Wolf Trap Opera Company. A busy recitalist, she performs with artists



including Lawrence Brownlee, who's a distinguished visiting faculty member at Juilliard, and Lisette Oropesa.

Nielsen has been a coach, pianist, and assistant conductor at Juilliard since 2011. In his new role, he will partner with Zeger in the long-range planning and day-to-day artistic and academic operations of the department, with a particular focus on overseeing the curriculum for students in the master's and graduate diploma programs. A sought-after recitalist, he also works regularly on the music staffs of many companies including the Met, Opera Theatre of St. Louis, Chicago Lyric, Dallas Opera, American Repertory Theater, and the Brooklyn Academy of Music.

Lee and Nielsen will both play key roles in recruitment and admissions including partnering with Zeger on programming as well as coaching and advising students. Each is working in an interim capacity this spring and will become full-time in July. "Please join me in congratulating and welcoming both of these talented educators in their new roles in Vocal Arts at Juilliard," Zeger said. ●

Summer Alumni Entrepreneurship Symposium

The Juilliard Entrepreneurship Symposium, first held in 2018, aims to foster dialogue, learning, and connections among Juilliard students and alumni from all disciplines and generations. Presented by the Marks Center for Career Services and Entrepreneurship and the Office of Alumni Relations, the symposium features guest speakers, workshops, and presentations led by Juilliard alumni and other arts leaders.

The theme of this year's edition, which takes place July 20 via Zoom, is Thriving in the Arts. It will explore questions such as how we make and define our careers as artists, how we survive as artists and create success on our own terms, and how we can make space for others to thrive with us. ●

Take Part in the Symposium

Are you interested in attending the July 20 Thriving in the Arts alumni symposium? Or in proposing a virtual symposium session to be included in it? If so, please contact the alumni office at alumni@juilliard.edu as soon as possible. Also note that all presenters who are selected will receive an honorarium.

PHOTOS: MATTHEW PAYNE (LEE), DANIEL WELCH (NIELSEN)



JUILLIARD NOW

Celebrating C.P.E. Bach

BY KARIN BROOKES

In March, Juilliard's Historical Performance department will celebrate the many aspects of C.P.E. Bach's musical legacy in a series of three concerts: a vocal and keyboard recital, a concert of chamber music, and a grand symphonic program featuring Juilliard415. Carl Philipp Emanuel (1714–88) was far more famous and influential in the 1780s than his father, Johann Sebastian, thanks largely to his court position in Berlin as the accompanist to Frederick the Great. (When Mozart said "Bach is the father, and we are his sons," he was actually talking about C.P.E.) Unlike his father's primarily theological cultural sources, C.P.E.'s were more reflective of the burgeoning secular

discourse in the latter half of the 18th century and, as such, provide a critical link between his father and Handel, and Mozart and Haydn.

CPE BachFest, which runs March 22–28, is happening thanks to the generous support of the Packard Humanities Institute, which is celebrating the completion of a massive project called *Carl Philipp Emanuel Bach: The Complete Works*, a critical edition of all of C.P.E.'s works. You can explore this extraordinary undertaking at cpebach.org, where these meticulously edited and beautifully printed volumes are available as free downloads.

To start things off, the great Robert Levin, who is not only one of our great masters of pianos old and new but also the editorial chair of the *C.P.E. Bach Complete Works* project and a Juilliard guest faculty member, will deliver a master class, and Christoph Wolff, professor emeritus of historical musicology at Harvard and former Juilliard faculty member, will give a doctoral forum.

As a background to the festival, the Juilliard Library will have a special exhibit of its C.P.E.-related holdings, including several volumes that were crucial to the new critical edition.

Originally scheduled for spring 2020, this festival was first postponed to 2021, and then again to this spring. Unfortunately due to the ongoing pandemic, the festival concerts at the Boston Early Music Festival (March 26) and in Alice Tully Hall (March 28) will not be joined, as initially planned, by students from the Royal Conservatoire of The Hague (affectionately known as Koncon—for Koninklijk Conservatorium) as they are unable to travel to New York City. In April, fingers crossed, the Juilliard415 students will fly to The Hague with Paul Agnew to join their counterparts for three performances of C.P.E. Bach's rarely performed oratorio, *Die Israeliten in der Wüste*.

The various partnerships are a fitting tribute to the numerous European and American institutions and individuals who worked with the editorial board to complete this comprehensive and scholarly edition, which was itself only possible due to the 1999 discovery of the library of the Sing-Akademie in Berlin (a marvelous story in its own right, involving the restitution from Ukraine of more than 5,000 manuscripts, many of them by Bach's sons, that were thought to have been lost during World War II).

Just as *Carl Philipp Emanuel Bach: The Complete Works* is described on its website as a "living edition," so the collaboration between Juilliard HP, one of the newest historical performance departments, and the Koncon, one of the oldest, is constantly growing and evolving. Following the two institutions' initial collaboration—in 2016 to perform J.S. Bach's Mass in B Minor—they partnered in a quartet festival in 2018, and this past December, an HP quartet played at the 100th anniversary of the Netherland-America Foundation while their counterparts celebrated the same event in The Hague. ●

For festival details, see p. 9.

Karin Brookes is administrative director of Historical Performance



C.P.E. Bach's manuscript for his *Symphony in E Minor*, which will be played at CPE BachFest on March 28

PHOTO: COURTESY OF BACH DIGITAL



JUILLIARD NOW

Reif Conducts *Merry Wives*

BY JOSHUA SIMKA

In Act II of Otto Nicolai's *Die lustigen Weiber von Windsor* (*The Merry Wives of Windsor*), Fenton's romanza begins, "Horch, die Lerche singt im Hain!" The words (in English, "Listen, the lark sings in the grove!") are meant to serenade Anna Reich, whose suitors include Fenton as well as—hidden elsewhere in the garden—Spärlich and Dr. Cajus. The vocal line is sung in alternation with trilling flute and piccolo riffs meant to imitate birdcalls and evoke the British courting season and spring, making this comic opera an apt choice for Juilliard Opera's spring show, April 18–24, in the Peter Jay Sharp Theater.

Along with the overture, Fenton's aria is one of the more famous portions of the opera. *Merry Wives* is an adaptation (with a libretto by Salomon Hermann Mosenthal) of Shakespeare's play of the same name featuring the lecherous, hedonistic prankster Falstaff, who arrives in Windsor broke and so composes two identical love letters as part of a plan to woo two wealthy women in town. Verdi adored Shakespeare, having written three operas that drew on Shakespeare plays, and his *Falstaff* (with a libretto by Arrigo Boito) is performed frequently. Nicolai's setting tends to fly under the radar outside the German-speaking world—and it's an advantage to cast and audience alike that Bavarian native Christian Reif (MM '14, orchestral conducting) will conduct it in his first professional engagement at Juilliard.

"I always knew I wanted to conduct," Reif told the *Journal* in January. He was speaking from Sweden and had just wrapped a rehearsal with the Norrland Opera Symphony Orchestra. Reif, who lives in Munich, was enthusiastic to be making music and performing again following the cancelation due to COVID of three concerts with the Swedish Radio Symphony Orchestra a few weeks earlier. Reif started taking piano lessons from his mother, a piano teacher and choir director, at 5 years old. (His brother and sister are also professional classical musicians.)

Prior to Juilliard, he studied conducting at the Mozarteum Salzburg, where opera was the core of his training, but—acknowledging that "every conductor's career is different"—he eschewed the traditional German path to a conducting career. "You go to an opera house and play piano for a few years, maybe with some backstage conducting opportunities, and climb the ladder to second kapellmeister, then first kapellmeister," the equivalent of a general music director at an opera house in the U.S. A master's in conducting at Juilliard, on the other hand, offered a unique opportunity for practical experience, he realized.

A major factor in Reif's decision to come here was the opportunity all conducting students have to work regularly with the Lab Orchestra. In Lab Orchestra, weekly workshop-style sessions allow student conductors to practice in front of a full, live orchestra and provide opportunities for feedback from Juilliard's orchestral conducting faculty and guest conductors as well as the student musicians. "The main thing every conductor needs in order to improve and to learn is an orchestra. *That* is our instrument, and to be one of just three or four students and get to conduct the Lab Orchestra each week was phenomenal," he said.

After Juilliard, Reif was a conducting fellow with New World Symphony and then became resident conductor of



the San Francisco Symphony and music director of the San Francisco Symphony Youth Orchestra. He's since worked with orchestras and opera companies around the world, conducting everything from *Pagliacci* at Opera San Jose and music by Hans Zimmer with the Hong Kong Philharmonic to world premieres by Anahita Abbasi and Michael Gordon. At home in Munich during the pandemic, Reif (at the piano) and his wife, soprano Julia Bullock (Artist Diploma '15, opera studies), streamed a series of at-home recitals featuring songs by Carole King and art song by Schubert and Schumann that led to a NPR Tiny Desk (Home) Concert that made the *New York Times* classical music of 2020 list. Reif is scheduled to conduct the Kansas City and Baltimore symphonies in April and May and, this summer, Strauss' *Ariadne auf Naxos* at Lakes Area Music Festival, where he serves as music director.

Operagoers who can't immediately call to mind the sound of Nicolai might find a frame of reference in the early-romantic German style. The score, completed in 1849, makes use of a fairly large orchestra, Reif said, and Nicolai's treatment of the musical forces is very deliberate. The most powerful tutti moments evoke the rich German nationalism of Weber's *Freischütz* while the most delicate recitatives—for just woodwinds and singer—"demand as much care as Bellini." For this production, while the sung portions of each role

will be in the original German, director Tara Faircloth has prepared English translations of the spoken dialogues that interlink the scenes.

Reif sees *Merry Wives* as a great opera for students. "There are many roles and everyone gets to have their moment—it's a real ensemble piece," he said, adding that the German diction, especially for such a comedically driven piece, will make for an excellent learning opportunity. "

"I know I'm not much older than some of the students," Reif says with a modesty one might not expect of a conductor with a résumé like his, adding, "I'm excited to be back at Juilliard to work with amazing artists and give back to the community some of the knowledge and energy and love that I got there." ●

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

Jacob A. Climer's costume sketches—for Anna, Fenton, and Falstaff—reflect director Tara Faircloth's midcentury concept for *Merry Wives*



Spring Into Performance

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



JUILLIARD ORCHESTRA

Wednesdays at One:

Wind Orchestra works by Émile Bernard, Vaughan Williams, and Malcolm Arnold (Mar. 30)

👤 In-person

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

👤 In-person

▶ Livestream

Wednesdays at One:

Lab Orchestra works by Debussy, Britten, Brahms, and Wagner (Apr. 13)

👤 In-person

Jeffrey Milarsky conducts works by student composers Aidan Gold, Hannah Ishizaki, Iván Enrique Rodríguez, and Ziyi Tao (Apr. 18)

👤 In-person

▶ Livestream

Juilliard Commencement Concert

Eun Sun Kim conducts works by Texu Kim, Beethoven, and Rachmaninoff (May 19)

👤 In-person

▶ Livestream

CHAMBER MUSIC, ENSEMBLES, AND RECITALS

Ensemble Connect (Mar. 15, May 24)

👤 In-person

▶ Livestream

Faculty Recital Joseph Lin, violin; Helen Huang, piano (Apr. 2)

👤 In-person

▶ Livestream

Wednesdays at One: Music for Brass (Apr. 6)

👤 In-person

Organ Department Recital

(Apr. 7 at Brick Presbyterian Church)

👤 In-person

Juilliard String Quartet performs works by Dutilleux, Stravinsky, Eleanor Alberga, and Ravel (Apr. 14)

👤 In-person

▶ Livestream

Wednesdays at One:

Chamber Music (Apr. 27)

👤 In-person

Honors Chamber Music (Apr. 29)

👤 In-person

Lisa Arnhold Memorial Concert

Ulysses Quartet, Juilliard's graduate string quartet in residence (May 11 at Carnegie Hall's Weill Recital Hall)

👤 In-person

DRAMA

Fourth-Year Films to be released this spring

Third-year production of Shakespeare's *Troilus and Cressida*

directed by Shaun Patrick Tubbs (May 5–8)

👤 In-person

VOCAL ARTS

Wednesdays at One: Vocal Arts

Works by Schubert, Walton, Debussy, and Williams (Mar. 16)

👤 In-person

Vocal Arts Honors Recital

Singers and collaborative pianists perform works by Britten, Sviridov, Niewiadomski, Chopin, Chausson, Poulenc, and Szymanowski (March 17)

Alice Tully Vocal Arts Recital

Mezzo-soprano Samantha Hankey and pianist Brian Zeger (Apr. 4)

👤 In-person

Liederabend collaborative piano and vocal arts students (Apr. 5 and 27)

👤 In-person

Juilliard Opera: Nicolai's *Die lustigen*

Weiber von Windsor (*The Merry Wives of Windsor*) with the Juilliard Orchestra conducted by Christian Reif and directed by Tara Faircloth (Apr. 18, 21, 24, see article on p. 4)

👤 In-person

[Opposite: First-year jazz master's student Ekep Nkwelle is in the Max Roach Ensemble](#)

[Fourth-year actors Alexia Pores and Morgan Scott in Lydia Diamond's *Stick Fly*, directed by Derrick Sanders](#)





JULLIARD JAZZ ORCHESTRA

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

JULLIARD JAZZ SMALL ENSEMBLES

What We Heard:
Our Alumni Compositions
(Mar. 29)
👤 In-person
▶ Livestream

Unsung Women of Color in Jazz
(Apr. 12)
👤 In-person
▶ Livestream

Save the Dates!

Juilliard Gala
April 27

Commencement
May 20

DANCE

Juilliard Spring Dances Trisha
Brown's *Set and Reset/Reset*, Jawole
Willa Jo Zollar's *Shelter*, and Aszure
Barton's *return to patience*
(Mar. 23–26; see article on p. 16)
👤 In-person
▶ Livestream

Senior Dance Production
(Apr. 22–24)
👤 In-person; limited public tickets
available March 1

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

Senior Graduation Concert (May 16)
👤 In-person

The Dave Brubeck
and Max Roach
ensembles
pay tribute to
Unsung Women
of Color in Jazz
on April 12



PHOTOS: CLAUDIO PAPAPIETRO

JUILLIARD415/ HISTORICAL PERFORMANCE

Paul Agnew conducts Juilliard415 and Juilliard singers as part of CPE BachFest, in CPE Bach's oratorio *Die Israeliten in der Wüste* (Mar. 28; see box on p. 9)
 🧑 In-person

Tuesdays at Twelve chamber music concerts at Holy Trinity Lutheran Church, 65th Street and Central Park West (May 10)
 🧑 In-person

A MAP of the World Juilliard415 and MAP students (May 14 at St. John the Divine; see article on p. 14)
 🧑 In-person

NEW MUSIC

Wednesdays at One: Percussion Ensemble works by Baljinder Sekhon, Robert Honstein, Joseph Pereira, and John Luther Adams (Mar. 23)
 🧑 In-person

New Juilliard Ensemble Joel Sachs conducts works including

Diana Syrse's *The Invention of Sex*, Yangfan Xu's *Fantastic Creatures of the Mountains and Seas*, and Paul Frehner's *Sometimes the Devil Plays Fate* (Apr. 11)
 🧑 In-person
 ▶ Livestream

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

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

Pre-College Percussion Ensemble (April 9)
 🧑 In-person
 ▶ Livestream

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

Pre-College Youth Chorus (Apr. 30)
 🧑 In-person
 ▶ Livestream

Pre-College Opera Scenes (Apr. 30)
 🧑 In-person
 ▶ Livestream

MAP Wind Ensemble and Orchestra
 A celebration of MAP's 30th anniversary, including the world premiere of a commission by Valerie Coleman (Apr. 30)
 🧑 In-person
 ▶ Livestream

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

Preparatory Division Chamber Music (May 7)
 🧑 In-person
Pre-College High School Chorus (May 7)
 🧑 In-person
 ▶ Livestream

Pre-College Chamber Music Marathon (May 14)
 🧑 In-person

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

A MAP of the World Juilliard415 and MAP students perform a new work composed and conducted by Francisco Nuñez (May 14 at St. John the Divine; see article on p. 14)
 🧑 In-person

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

CPE BachFest (Mar. 22–28; see p. 3)

Doctoral Forum: C. P. E. Bach and the History of Music by Christoph Wolff (Mar. 22; students, faculty, and staff only)
 🧑 In-person

Master Class with Robert Levin (Mar. 23)

Lieder David Belkovski (MM '20, historical performance) directs Juilliard singers from the fortepiano (Mar. 24 at New York Public Library for the Performing Arts)
 🧑 In-person

Chamber music performed by HP students (Mar. 25 at Madison Avenue Presbyterian Church, presented by the church's St. Andrew Music Society)
 🧑 In-person

Paul Agnew conducts Juilliard415 in C.P. E. Bach's Symphony in E Minor, Cello Concerto in A Major, String Sinfonia in C Major, *Ich bin vergnügt mit meinem Stande*, and Symphony in D Major (Mar. 26 presented by Boston Early Music Festival at First Church, Cambridge, Massachusetts; Mar. 28 at Alice Tully Hall)
 🧑 In-person



JUILLIARD NOW

Earth Day and Beyond



BY SAHANA SHRAVAN, BENJAMIN DOANE,
ISABELLA BIGNASCA, AND HANNAH KIM

In a November 2019 article about the Green Club in the *Juilliard Journal*, reporter Ben Sellick closed with these words: “And so, at Juilliard, students continue to learn the Neapolitan chord. We are using reusable containers. We are writing music about it. Together we’re putting down stone walls, though the water is rising.”

How has Juilliard changed since then? We’ve all been through a lot in the past two-plus years, with the pandemic forcing us to make art over Zoom and catapulting us into experiences marked by the unknown. Learning to adapt in the face of challenges, we have returned to creating semi-live art in a pandemic-changed world with fresh eyes, seeing new potential in our role as performers.

Third-year violinist Sahana Shravan, first-year master’s violinist Emma Richman (BM ’21), Wangshu Xiang (BM ’21, cello), and first-year master’s violist Isabella Bignasca (BM, ’21) performed at the Fridays for Future global climate rally in September

In the Green Club, we have expanded our understanding of performance by taking inspiration from other art forms. Through lighting, visual and audio media, and staging, we see myriad new ways for performance to be immersive and inviting for new audiences. If we are to use our art to advocate for the earth, we must be comfortable taking our message beyond the reverent silence of the concert hall.

PHOTOS: COURTESY OF THE GREEN CLUB

In this spirit of discovery, the Green Club is partnering with Lincoln Center to present a concert in celebration of Earth Day—April 22—at the Rubenstein Atrium on Broadway at 62nd Street. Our multifaceted performance will highlight the importance of young artists acting on the climate crisis. The 60-minute program will feature works created and performed by students from Juilliard's three divisions ending with opportunities for concrete action—members of the nonprofit 350NYC will have a table in the atrium and will provide information and answer questions about their grassroots climate activism.

Recently, we have been seeking to answer what it means for us to be artists in this time. How do we bridge our roles as artists and as young people who are invested in a better future? How do we direct artistic power toward creating positive social change?

Performers have the ability to spotlight new ideas and perspectives and envision a more open, liberal, and compassionate society. By making art about our planet, we believe we can deepen audiences' appreciation of nature, celebrating the earth by rediscovering our place in it. We may not be climate experts, but we can direct attention and action to those who are doing the important work of fighting for our one home.

The Green Club
hosts a popular
succulent-planting
event every year



During Earth Week, the Green Club is hosting a series of Juilliard student events, including a trip to the Reuse, Renew, Recycle: Recent Architecture From China exhibit at the Museum of Modern Art; a respite from fast fashion with a visit to local thrift stores; Juilliard-sponsored giveaways of eco-friendly household basics; and more. And in partnership with Juilliard's facilities department, the Green Club has helped realize upgrades at the school ranging from water-bottle filling stations to additional recycling bins and reduced plastic usage in dining areas. These and other projects, some of which were chronicled in the *Winter Journal*, will continue to be covered in future issues.

On campus, the Green Club's long-term target concerns what we believe could be a wonderful continuation of Juilliard's ongoing infrastructure upgrades, a green roof. A green roof showcases the benefits of eco-initiatives: It offsets carbon emissions and reduces heating costs, serves as a much-needed point of community connection, and ties in with the recently passed Climate Mobilization Act, which aims at making New York City's skyline more sustainable.

As New York City adopts more green spaces, art will ideally be woven into those experiences; Juilliard can serve as a model for what that can be. At the Green Club, we believe in reimagining our art to meet this moment of climate crisis. Though our efforts may move the needle forward, we ultimately need our whole community to recognize what Juilliard and the arts world have to gain by spearheading art's mobilization against environmental apathy.

The Green Club would love to hear from Juilliard community members who might want to reach out or support our work at osa@juilliard.edu. ●

Third-year violinist Sahana Shravan, second-year cellist Benjamin Doane, first-year master's violist Isabella Bignasca (BM '21), and fourth-year cellist Hannah Kim are members of the Green Club

An Earth Day Concert

Among the works being performed at the April 22 concert at the Atrium are *52 Hz*, a chamber opera by Keoni Bolding (MM '21, viola); *The Pact*, a miniature opera by fourth-year composition student Katie Jenkins; and *Forest Flower* by Charles Lloyd.



JUILLIARD NOW

Beethoven@251: History and the Future of Classical Music



In October, Juilliard hosted a distinguished group of scholars for a conference originally planned for the 250th anniversary of Beethoven's birth, in 2020. Taking place a year late due to the pandemic, it was renamed Beethoven@251: From the Enlightenment to the Digital Age. Music history faculty member Edgardo Salinas convened the conference.

BY EDGARDO SALINAS

The Beethoven@251 conference addressed pressing issues about the future of classical music through the lens of Beethoven's enduring presence in Western culture. Pandemic restrictions have exacerbated the challenges facing classical music, making longstanding concerns about its future more relevant than ever. Juilliard community

members were able to attend events in person and, due to COVID restrictions, the conference was also livestreamed for remote participants, a silver lining that gave us a truly global reach. See below to find out how you can access the proceedings.

Cornell faculty member Roger Moseley opened the conference with a reappraisal of Beethoven's legendary talent for improvisation as a way of pondering how we may "revamp his music in the 21st century," closing with a virtuosic improvisation of his own. Elaine Sisman (Pre-College '68; Columbia) scrutinized the paratextual aspects of Beethoven's music to discuss how his own words complicate prevailing interpretations of his late style. Scott Burnham (CUNY Graduate Center) explored what Stravinsky called the "perpetual modernity" of the *Grosse Fuge*, leading the audience

A highlight of the conference was seeing some of Juilliard's Beethoven manuscripts

in a thrilling journey that highlighted the extreme contrasts pervading Beethoven's late works. Addressing the devastating impact of COVID on live music, I focused on the house concerts that virtuoso pianist Igor Levit livestreamed amid the global lockdown in 2020, showing how Beethoven's piano sonatas nurtured communal experiences of immediacy that cross-pollinated musical intimacy and cybernetic event.

Juilliard's president, Damian Woetzel, commenced the afternoon session by noting that the conference was itself a celebration of music as an act of persistence against adversity. Emily Dolan (Brown) discussed a well-known

PHOTO: ERIN BAIANO

portrait of Beethoven holding a lyre-guitar to question the “material turn” in music scholarship, underscoring the vital intersections between the material and the immaterial inherent in all music-making. Alexander Rehding (Harvard) centered on the space probes that have carried recordings of Beethoven’s music to speculate on their communicative potential to reach extraterrestrial life. Zooming in from Belgium, Tom Beghin (Orpheus Institute) presented a lecture-demonstration on how Beethoven’s French Erard piano shaped the composition of the “Waldstein” piano sonata.

After the presentations, attendees enjoyed a tour of Juilliard’s Beethoven Treasures, the manuscript exhibit curated for the conference by Jane Gottlieb, vice president for library and information resources. And the conference concluded with a splendid concert programmed by Aaron Wunsch (MM ’03, DMA ’08, piano), director of keyboard studies and piano curriculum, in which a dozen Juilliard piano students alternated movements of Beethoven concertos performing with a student string quintet.

Morse Hall was filled to capacity for the conference and our students eagerly participated in the Q&A sessions. More than 300 viewers from around the world watched via livestream, and several Juilliard faculty members integrated the conference into their courses, creating inventive assignments around the lectures. Above all, its success evinced the extraordinary resilience of the entire Juilliard community and the inspiring collaborative spirit that enlivens our shared, unwavering passion for art and music.

The program and abstracts of the papers can be found at juilliard.edu/beethoven251-enlightenment-digital-age; click on “Register” to request the link to the conference recordings. ●

Edgardo Salinas joined the music history faculty in 2015 after receiving his PhD in musicology from Columbia



JUILLIARD NOW



Discovering Shakespeare

From the beginning of the Drama Division’s history, starting with Group 1, every drama student has begun their journey working on a play by Shakespeare. Shared with the community in a rehearsal room without set or costumes, and always celebratory in nature, the Discovery Project is the first project the drama students create together as an ensemble. This year, the first-year students—Group 54—explored Shakespeare’s *Antony and Cleopatra*. (For information about the third-year production of *Troilus and Cressida*, which is open to the public, see the calendar on p. 6.) ●



JULLIARD NOW

Charting the MAP of the World



Francisco Nuñez rehearsing with the MAP musicians

A Unique Collaboration

One of the final concerts of Juilliard's academic year is the result of a unique musical collaboration. On May 14 at the Cathedral of St. John the Divine, students from the Historical Performance department and the Music Advancement Program Chorus will premiere MAP of the World, created for them by Francisco Nuñez, the founder and director of the Young People's Chorus of New York City. The libretto was written by Monique Truong using the words of MAP students, and the music was inspired by early musical traditions from the Americas, including from many countries represented by the families of the MAP student body. While sometimes Early Music is a term reserved only for Western European musical traditions, the May 14 MAP of the World concert is part of an effort to respectfully embrace and honor broader early musical traditions while highlighting a wonderful Juilliard collaboration.

—Adrienne Hyde

See juilliard.edu/calendar for details.

A Brainstorm Blossoms

Second-year Historical Performance cellist and gambist Adrienne Hyde's journey into early music began, she says, when "as a 12-year-old, I had the privilege to be exposed to the viola da gamba at a baroque concert. That early experience planted an interest that has become the basis of my career." A few years later, when Hyde was a first year at Eastman, her orientation leader happened to bring her to a Baroque Ensemble meeting, and she soon became obsessed with the baroque cello. It was a journey, she notes, that was made possible by access to musical opportunities as well as to ongoing scholarship support throughout her musical education. Fast-forward to Hyde's first year at Juilliard, when the combination of a sudden need for a cello graduate student to help out in the Music Advancement Program (MAP) and Historical Department conversations about issues of equity and inclusion led to another moment of serendipity as a bond grew between the departments housing the youngest and oldest students in the school.

BY ADRIENNE HYDE

Though rehearsals have only just begun on MAP of the World, some of the groundwork for this interdepartmental enterprise was laid in fall 2020, my first year at Juilliard. I had signed up to be a Morse Teaching fellow, and there was an urgent opening for a cello fellow in the Music Advancement Program (MAP), Juilliard's Saturday program for middle and high school students from backgrounds traditionally underrepresented in classical music. I was honored to join a program with such an important mission and delighted to begin my new role mentoring the fantastic cello students in the MAP String Ensemble. Also that fall, my fellow students and I were meeting with the Historical Performance (HP) faculty regularly about developing equity, diversity, inclusion, and belonging goals for our department, and in one session, I suggested we give some baroque bows to MAP for use in the MAP String Ensemble.

The Early Music community struggles with pipeline issues even more than the larger classical community. Access to early instruments, bows, and other equipment is generally

PHOTOS: ERIN BALANO



Adrienne Hyde
with MAP cellist
Ariel Alejandro



Fourth-year Deandre Desir
(Pre-College '18, tuba) with
MAP tuba student James Liu

restricted to students already pursuing music at larger universities with the resources to purchase and maintain this equipment for their students. Several organizations in the U.S. have been working to address these access and equity issues: Early Music America, the Viola da Gamba Society of America, and Inclusive Early Music among them. This support comes in many forms, including rental instruments, educational grants, and community engagement.

When I made that suggestion about the baroque bows, I didn't expect anything to come of it—in fact, I sent Rebecca Reuter, MAP's administrative director, a panicky email afterward, hoping I hadn't spoken out of turn. But then what began as a brainstorm blossomed into reality as HP lent some baroque bows to MAP, enabling the MAP String Ensemble to begin rehearsing with baroque bows in December 2020! My classmate Kako Miura (Pre-College '13; BM '17, violin), also a MAP fellow, and I held several intensives where we helped students comfortably hold the bows, explained principles of style, and discussed historical context. We also visited studio classes and coached students privately. And last spring, we developed an elective course for MAP students, *Demystifying the Baroque and Beyond*, where we guided students through basic research skills and invited them to cite what they learned from reading historical treatises in their interpretations of their solo music. These interdepartmental connections and a lot of student hard work resulted in the MAP Baroque Ensemble—an elective for 20 MAP students who wanted to dive deeper

into playing larger ensemble repertoire in a historically informed style. The students who signed up played a range of instruments—from tuba to saxophone and everything in between—many of which do not have baroque counterparts; Kako arranged music by Valentini (1582–1649) and Praetorius (1571–1621) so everyone could participate. And last June, the MAP String Ensemble performed a *Concerto Grosso* by Handel (1685–1759) at Damrosch Park, with students using baroque bows, playing solos, and showing off their historically informed style, all while performing without a conductor. This year, as the MAP String Ensemble expanded, so did our collection of bows for the students when Susan Laird Robinson (BS '62, piano; MS '64, harpsichord) graciously donated a full set for MAP's use.

MAP's mission is, in part, to broaden access by bringing students from diverse backgrounds into Juilliard while they are in the early stages of their musical development and to provide them with resources and support to succeed in their education. The greatest part of being a MAP fellow has been helping to create an environment where students never have to question whether they deserve a seat at Juilliard's table. And when we increase access to historical instruments and equipment, we likewise strengthen our early music community. ●

Adrienne Hyde is a second-year Historical Performance cellist and gambist



SPRING DANCES

Honoring Female Composers and Choreographers

This year, Juilliard Dance celebrates the 70th anniversary of our founding, by Martha Hill in 1951. Hill was a true visionary who set the standard of dance education by placing equal emphasis on ballet and modern dance forms. By doing so, she engendered the model for what I call the “hybrid” dancer, who embodies various styles and movement ideas while contributing to the work through scholastic research and discussion. Following the legacy of Martha Hill leading the field, this year’s Spring Dances—our annual repertory production, which runs March 23–26—not only demonstrates the versatility of our program, but also celebrates female-identifying, groundbreaking choreographers and composers.

This Spring Dances demonstrates the versatility of our program and celebrates female-identifying, groundbreaking choreographers and composers

Spring Dances consists of three works. Trisha Brown’s *Set and Reset/Reset* is a contemporary response to Brown’s own iconic 1983 work *Set and Reset*. The dancers who are performing it were tasked with learning Brown’s original phrases and resetting the structure of the work, making it unique to Juilliard in 2022. The second dance, *Shelter* (1988) by Jawole Willa Jo Zollar, which was premiered by Urban Bush Women, challenges the dancers to work as a collective to share stories of displacement and faith in oneself to push forward. And the final work, Aszure Barton’s *return to patience* (which premiered as part of Juilliard’s New Dances in 2015), set to music composed by another trailblazing

artist, Creative Associate Caroline Shaw, reminds us to savor the rich beauty that lies in simplicity.

At Juilliard Dance, we strive to reach a deeper understanding of the genius of these choreographers by exploring their work and movement philosophies. Thank you to Trisha Brown Dance Company, Jawole Willa Jo Zollar and Urban Bush Women, and Aszure Barton for taking such care of the education of our dancers and for trusting us with your greatest treasures.

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

Each fall, the second-, third-, and fourth-years audition for the Spring Dances pieces. A few days after rehearsals began, in late January, three dancers wrote about their experience thus far.

return to patience

By Jada German

Walk past almost any dance studio and you may hear “process over product.” In our first rehearsals for Aszure Barton’s *return to patience*, this was definitely the theme. Her rehearsal director, Jonathan “Jojo” Alsberry (BFA ’06, dance), explained how vital this mindset is and that the piece demands “scrupulous sensitivity” in the entire body. “There is an attention to detail and form, and a way of working,” he said. “With Aszure, it’s never about the end product, it’s always about being in process. The dancers will be in process constantly and learn to be patient with it. It will continue to evolve, and in that evolution is where the beauty lies.”

Although *return to patience* was made pre-pandemic, it is being molded as our cast grows into it. In the time we’re in now, everyone seems to be in a mad rush to get back to work, back to “normal,” back to creating at a rapid pace. This piece holds a vital reminder to be patient and functions as an occasion to come together, to breathe together. The performers and audience can build a collective experience, sit with each other, and return to patience.

—Jada German is a fourth-year dancer

PHOTOS: ERIN BALANO



Fourth-year Jada German (BFA '22) in an early rehearsal for *return to patience*



Set and Reset/Reset

By Lindsay Phillips

In the first rehearsals for *Set and Reset/Reset*, we began to learn Trisha Brown's choreography and explore her movement language through improvisation. I've never danced her work before, and I'm realizing her choreographic aesthetic—which has a simplistic and pedestrian approach—challenges my current movement understanding.

In most of my dance experience, I've performed works that have pushed my body vigorously, demanding a greater range of motion and use of extremities. Now I must surrender these tendencies to embrace the minimalism of Brown's work, reminding myself not to embellish or execute the movement. Rather, the movement must be experienced simply, for the volume of the work is found within us and the structural choices we'll make together as the piece builds.

Front: third-year Connor Freeman and fourth-year Nicole Leung and back: second-years Mykiah Goree and Kailei Sin in rehearsal for *Set and Reset/Reset*

After we learn the rest of the material, we will begin to rearrange the movement through an improvisational exploration. We've already begun to experiment with this, and the whole intention of the movement changes once it is shared with others. What was a simple phrase will develop into a form of communication. As we continue to immerse in this process, making ourselves available to listen and respond to one another, we will ultimately achieve a version of this work that is unique to our cast—embracing both Trisha Brown's voice and ours as dancers.

—Lindsay Phillips is a third-year dancer

PHOTOS: ERIN BALANO



Third-years Raven Joseph and Matthew Johnson in an early rehearsal for *Shelter*

Shelter

By Raven Joseph

Jawole Willa Jo Zollar's masterwork *Shelter* (1988) is the first existing piece of repertory choreographed by a Black female choreographer to be selected for Spring Dances. This is a historic moment for our school, and I am beyond humbled to take part in it. When I entered the studio to audition for *Shelter* in the fall, Jawole Willa Jo Zollar stood right in front of me and shared her motivations for creating this signature work with all of us. Her words inspired me, and I secretly hoped that I would be chosen to dance this piece!

Shelter is a response to the struggles of homelessness and displacement. It was originally set to bring awareness to the homeless who lived on the streets of New York City, but in its current iteration, *Shelter* explores the crisis of Hurricane

Katrina in New Orleans. *Shelter* was the first of the three dances I auditioned for that day, and I was anxious to see what Ms. Zollar had in store yet ready for whatever came my way. From the very start of rehearsals, with our high kicks marching forward with such power and the sound of the drums filling the room, our spines responding in unison, I knew being in this piece would be a once in a lifetime experience.

That feeling was new to me; not in life, but in the Juilliard environment, and I loved every second of it. I felt seen and represented in a way that I had not often experienced during my time at Juilliard. To be chosen to perform this work of art this spring brings me nothing but joy. There are so many elements I have yet to explore with *Shelter*, and as we continue to go through these rehearsals, I am ready to be a part of the change I wish to see.

—Raven Joseph is a third-year dancer



JULLIARD NOW

Achieving Unity Through Music

Hungarian flutist Ágnes Fehérvári is in her second year in the master's program in orchestral studies at the Tianjin Juilliard School; she also teaches in the Pre-College program. Before TJS, she taught for five years in Hungary after finishing her bachelor's and master's degrees, performed with orchestras throughout Europe, and founded the Flute Concerts in the Synagogue chamber music series in Győr, Hungary.

BY ÁGNES FEHÉRVÁRI

During our winter break, the Tianjin Juilliard international students went to Shanghai to study and perform with the students of the Shanghai Orchestra Academy (SOA) under the baton of conductor Zhang Lu. This was my first time performing outside of Tianjin since arriving at the school last year, and I was fortunate enough to play principal flute on Igor Stravinsky's *Pulcinella* Suite. In addition to my excitement though, I was also nervous. Traveling as a musician can often be intimidating, especially when one has to perform in unknown territory. I had not travelled outside of Tianjin and Beijing since my arrival, and the thought of collaborating with Asia's top conservatories was daunting.

Despite my fears, upon arrival in Shanghai, we were greeted with kindness and support and each assigned a partner who would help us become familiar with Shanghai. It was so much fun interacting with the SOA students both in and out of rehearsals. It was interesting to hear about everyone's goals and dreams, and I was touched by their professionalism, kindness, and humanity. And despite so many of us coming from all over the world, we were able to achieve real unity through music.

In addition to rehearsing and practicing, we had opportunities to explore Shanghai. We went to the World Financial Center, with its 101 floors and 492-meter height, and to the mesmerizing Museum of Art Pudong. We enjoyed the nightlife and a variety of great food. I had traditional Chinese dishes along with many international



From left: Ágnes with classmates Bethany Lawrence, Alla Sorokoletova, Ana Maria Herrera, and Trevor Mansell

dishes. Among these was a meal at a fantastic Italian restaurant that served some of the best thin-crust pizza, duck pasta, and wine that I had had since I began my studies in China. I was also fortunate to have experienced new foods, some of which I never even knew existed or had ever thought to try, such as jellyfish. I'm not sure if it will become a staple of my diet, but despite the intimidating texture, it turned out to be fine.

While at times it was challenging balancing preparation for rehearsals with having fun, there were a lot of wonderful experiences during our visit to Shanghai, and I plan on returning in the near future as there are so many parts I still want to explore. ●

PHOTO: TREVOR MANSELL



Future Stages

BY EDWARD BILOUS

The Emerging Landscape of the Performing Arts

Future Stages—a new performance series and graduate-level class—explores the emerging landscape of the performing arts. The performances feature immersive dance and theater projects, an ambisonic music installation, and a virtual reality experience. Future Stages has five components—Atrium, InterArts, Beyond the Machine, Future Stages VR, and the Art of the Score. The first three take place March 21–26 in the Willson Theater.

The Future Stages performances grew out of the Future Stages class, a fall elective for graduate students. In it, the students explored new trends in the performing arts and digital technology in art-making. It also included workshops with artists working in emerging art forms and hands-on experiences with new media and technologies.

In keeping with the spirit of intellectual and creative exploration, the premiere season of Future Stages performances is the result of a semester-long inquiry into the evolving nature of live

Maddie Hanson
(BFA '19, dance)
creating interactive
dance video images
for Future Stages

performance and class discussions of works by philosophers ranging from Plato (*Allegory of the Cave*) to Walter Benjamin and Jean Baudrillard. The performances include collaborations by music, dance, and drama students and alumni.

The Atrium

Future Stages opens with Atrium, a 360-degree ambisonic music installation with interactive projection design that features new works by composition students Liam Dietrich, Jake Safirstein, Zi Tao, and Nichagarn Chiracharasorn along with master's oboist Eduardo Sepulveda.

InterArts

This year's InterArts program, titled *Allegory*, is a collection of four theatrical experiences inspired by thematic ideas derived from Plato's *Allegory of the Cave*. All are immersive experiences in which the audience will be invited to move about the space and interact with the artists and media. The program will include *Regression*, created by violin master's student Lauren Conroy and Caroline Fermin (BFA '07, dance); *Panopticon*, created by Dion Mucciato (Group 37) with choreography and dance video by Maddie Hanson (BFA '19, dance) and choreography and live dance by Matilda Mackey (BFA '20) and Savannah Dobbs; *Critical Dependency*, created by Troy Ogilvie (BFA '07, dance); and *Verse*, created by Phoebe Dunn (Group 42) and writer and director Kai Kim. All four feature original music composed by students working in Juilliard's Center for Innovation in the Arts (CIA) studios. *Allegory* is presented through InterArts, a program we started in 1993 to support interdisciplinary collaboration. Since then, InterArts has expanded to include collaborations with artists working in diverse mediums such as video and animation,

interactive technology, virtual environments, and AI-based tools.

Beyond the Machine 22.0—Music for a Sacred Space

This musical reflection on the themes examined in class is an electro-acoustic exploration of new ways that musicians compose and perform in multidimensional sound environments. The works were developed with the unique resources available at the CIA and the Willson Theater, including interactive performance technology and an ambisonic sound system. The program includes premieres of works by Lawrence Wilde (MM '04, composition), master's student J.P. Redmond (BM '21, composition), master's violinist Lauren Conroy, master's collaborative pianist Krit Kosoltrakul, master's composer Shelbie Rassler, and Extension faculty member Rick Baitz. Begun in 2001, *Beyond the Machine* is a platform for composers and performers to present electro-acoustic music and multimedia art.

Future Stages VR

In the weeks following the launch of Future Stages, the center will present a virtual reality (VR) experience with excerpts from the performing arts series. Future Stages VR will include music and designs developed for the stage programs and adapted for virtual performance venues. It was created by students and alumni working with faculty mentors.

Art of the Score

The last program on Future Stages—which, like Future Stages VR takes place sometime later in the spring—is *Art of the Score*, a screening of independent films by young filmmakers from around the world with original musical scores by Juilliard composers. It was developed in partnership with international partners including the London and Sydney film schools, Columbia University, UCLA, American Film Institute, and the Bali Film Institute in Indonesia. ●

Faculty member Edward Bilous (MM '80, DMA '84, composition) is the director of the Center for Innovation in the Arts



FACULTY PORTRAIT

Finding Words for Complex Thoughts



BY MAX TAN

*Music historian Elizabeth Weinfield has taught courses ranging from required undergraduate history surveys to graduate-level electives in musicology since she began teaching at Juilliard in 2019. This spring, she's teaching *From Antiquity to 1700* as well as two electives: *Women Composers Before 1800* and *Music, Performing, and the Public*.*

After receiving her bachelor's in art history from Rutgers and a master's in music from Oxford, Weinfield earned a PhD in historical musicology from the CUNY Graduate Center. She has also taught at City College, Fordham, and Yeshiva. Her research explores the relationship between gender, performance, and race in the early modern period, and her interests include music by women in the crypto-Jewish communities of Antwerp, performance practice, and the early music revival in America.

In a cozy fifth-floor space shared with faculty members Fredara Hadley and Anne-Marie Reynolds, Elizabeth Weinfield hosts advisement meetings and weekly office

hours. Above her desk, updated musicological journals and a neat stack of resources for her classes are accompanied by a postcard with the adorable scrawl by her young son. A concert poster of Sonnambula—the historically informed ensemble she founded—adorns the desk. The ensemble features the viol, which Weinfield plays, and is celebrating its 10th season. It released its first CD in 2019, featuring the complete works of Flemish Jewish composer Leonora Duarte (1610–78); she is also working on a book about Duarte that investigates music's role in the convergence of business and culture.

The intersection of performance practice and music history is a recurring theme in Weinfield's courses. She has a long history at the Metropolitan Museum of Art, beginning as an intern, later in the European Paintings department performing provenance research, and ultimately as editor of the encyclopedic *Heilbrunn Timeline of Art History*. In 2018, Sonnambula had a residency at the Cloisters, which she said was the “perfect culmination of the history I had built at the institution.”

PHOTO: ERIN BAIANO

These days, Weinfield's background as performer and researcher generates new course ideas for musicians at Juilliard. In the fall, she introduced *The Stories of Music History*, a historical survey of musicology emphasizing relevant current topics and trends, among them the origins of musicology and concepts of the musical canon, music and gender, and race in music history.

Among the students piloting the first edition of *The Stories of Music History* was first-year doctoral soprano Marisa Karchin, who, like many of her classmates, had little experience studying musicology. But the topics "interacted with modern mainstream ideas relevant to all musicians, leading to many talks that often took unexpected turns," Karchin said. "We regularly lingered after class and walked out together continuing the discussion."

Angela Wee (BM '19, MM '21, violin), who took one of Weinfield's classes last year, continues to be inspired by her to relate music history to performance practice. She appreciated Weinfield's "enthusiastic encouragement and attentive care toward each individual student," saying, "she listens with sincere curiosity and empathy to further drive students along with their education."

Weinfield is driven to combine her research interests with what she believes students need and finds that performance-based research is a "vital and living critical approach to take with performers." In her early-modern seminars, she has been excited to bring together historical performance students with other music students who may not realize what or how much they share as artists. As she develops curricula for future classes, Weinfield asks: "how can we enrich our understanding of the music we value through a study of music's material culture, in other words, the objects that interact with music history?"

Throughout the many months of navigating the school's health guidance, Weinfield's kind and discerning aura has continued to spill from her office into the virtual and in-person classrooms and beyond. She even found a silver lining in the Zooms during "those otherwise isolating days, connecting despite the separation of oceans and time zones."

At the end of Weinfield's classes, which are now happily back in person, hints of a large smile can be found hugging the edges of her mask. Teaching, she says, is personal. "I want my students to work hard and read a lot because they are worth it. Language—finding words for complex thoughts—is the best gift I can give them." ●

Doctoral student Max Tan (Pre-College '03, piano; Pre-College '11, violin; MM '17, Artist Diploma '19, violin), is researching Eugène Ysaÿe's unpublished violin, piano, and organ arrangement of Ernest Chausson's *Poème*



JUILLIARD NOW

Upcoming Alumni and Membership Events

For information about the following events for members, please contact the Patrons' Desk at (212) 769-7409 or by email at patronsdesk@juilliard.edu. For alumni events, please contact the Alumni Office at alumni@juilliard.edu or (212) 799-5000, ext. 344.

March 24

Inside Look: Barbara Hannigan

Creative Associate Barbara Hannigan, who has made a name for herself as both a soprano and as a conductor, will be in residence at Juilliard in March. The residency will culminate in her conducting the Juilliard Orchestra and Juilliard singers (see calendar on p. 6). At this sneak-peek, you'll learn more about Hannigan's process and collaboration with students. Ovation Society members (\$1,250+) are invited.

April 8

Inside Look: Songs of Shakespeare

Brian Zeger talks with *Die lustigen Weiber von Windsor* (*Merry Wives of Windsor*) conductor Christian Reif (MM '14, orchestral conducting) and director Tara Faircloth ahead of the Juilliard Opera production (see article on p. 4 and calendar on p. 6).

Ovation Society members (\$1,250+) are invited.

June 13

Alumni Alexander Technique Class

Contact the Alumni Office to find out how to sign up for this virtual class. ●



GIVING BACK

New Scholarships Established

BY IRENE ELIAS

We are grateful to announce the following new scholarships that have been created since March 2021 to support Juilliard's young artists. It is through the generosity of our scholarship donors that we are able to provide meaningful financial assistance to more than 90 percent of our students each year. Thank you to these donors for their wonderful support, which is helping to make a Juilliard education possible for these actors, dancers, and musicians.

The **Nancy Symonds Scholarship** was named by Stephanie and Carter McClelland in memory of Nancy Symonds ('41, piano; '43, voice). The scholarship supports a female vocal arts student.

Richard York made a gift to endow the **Don York Scholarship in Composition** in memory of his brother, who received his composition bachelor's in 1969.

The **SHS Foundation** made a donation to launch a scholarship for dance students who are alumni of the MOVE/NYC program, a multi-pillared arts and social justice organization whose mission is to cultivate greater diversity and equity in the dance profession and beyond. The foundation is a supporter of MOVE/NYC and was inspired by its founders, Nigel Campbell (BFA '08, dance) and

Chanel DaSilva (BFA '08, dance). The **Adrienne Alford Memorial Scholarship in Voice** was endowed by a bequest from the estate of her daughter, Meleen O'Brien Bernen Harben ('55, voice).

In honor of his mother, Diana Friedman Susseles ('45 Special Program, voice), Elliot Susseles, who played the cello, made a contribution to name the **Diana Friedman Susseles Memorial Scholarship** for a female cellist in the 2022–23 academic year.

Richard and Michelle Chen of the Chenter Foundation established the **Chenter Foundation Chen Hong-Muo and Chen Fu Scholarship for Classical Music** (see p. 25).

In addition to honoring her late husband with the **Thomas Dubois Hormel Scholarship**, which supports jazz or classical piano students, Marisa Hormel also funded the 2021–22 **Marisa Ignacio Hormel Trust Scholarship** for dance.

Dominic Vaz ('59, violin) studied at Juilliard with Dorothy DeLay ('42, violin; faculty 1948–2002). Inspired by his gratitude to her, he has created the **Dominic Vaz Scholarship in Honor of Dorothy DeLay**.

Bonnie Oda Homsey (BFA '71, dance) established the endowed **Bonnie Oda Homsey Dance Scholarship**, an annual tuition scholarship to one or more Juilliard dancers, with a preference for Asian, Pacific Islander,

or Desi American students (APIDA). Homsey was a scholarship recipient as a student at Juilliard and made this contribution so that other young dancers can have the same opportunity she had to follow their dreams.

The **Robert Craft Igor Stravinsky Foundation** made a grant to launch a scholarship for composition and conducting students (see p. 27).

Rosalie A. Ciardullo has established a scholarship to benefit violin students in memory of her late father, Andrew A. Signorelli, who was a keen violinist.

Through her trust, Alison G. Tennyson made a gift to endow the **Margaret Davenport Griffith Scholarship**, in memory of her late mother. The gift is for a full-tuition and residency scholarship for string players.

The **Frederick Loewe Foundation** made a grant to launch a scholarship for composition students. The scholarship honors the Broadway composer's creative legacy and helps bring his work to the next generation of composers.

A bequest from the estate of Therese Wiedmann has endowed the **Therese Wiedmann Scholarship**. Born in Vienna, Wiedmann immigrated to the U.S. and was an amateur violinist.

Edith Kallas (MM '84, double bass), and her husband, **Joe Whatley**, have given a gift for a music scholarship with a preference for double bass student recipients.



GIVING BACK

Making Education Possible

BY IRENE ELIAS

The **Solomon Deutsch Memorial Scholarship** was endowed through a gift from Eugene Davidson and Eve Barak (Pre-College '63), in memory of his uncle Solomon Deutsch, who studied violin and conducting at the Juilliard Graduate School in the late 1920s and early 1930s.

New Yorker Joyce Eskwitt has made a gift to create the **Joyce Eskwitt Jazz Scholarship** inspired by her love of this art form.

Through his estate, dancer and dance teacher Lawrence Rhodes, who was artistic director of the Dance Division from 2002 to 2017 and who died in 2019, made a gift to Juilliard that is being used to create the **Lawrence Rhodes Scholarship in Dance**.

An anonymous donor has established an **endowed scholarship fund for dance students** in memory of his late spouse.

Scholarships have been created in memory of two beloved faculty members who each died in January, **Roger Tapping** and **Michael White**. See pp.30–32 for their obituaries and more scholarship details. ●

A La Jolla, California couple has answered the call to invest in the education of the next generation of performing artists by establishing the Chenter Foundation Chen Hong-Muo and Chen Fu Scholarship for Classical Music. The Chenter Foundation, which is dedicated to equity and inclusion in health care, education, music, and arts, is led by Michelle and Richard Chen.

Fluent in multiple languages, the Chens have lived in Athens, Bangkok, La Paz, Singapore, Taipei, Tokyo, and the U.S., and they share a love for Western classical music and spreading it to the world. "We are not able to change the world, but we are certainly able to improve the world of a child, one at a time," the couple said; they effect change through significant investments in young people around the world. One venture is Licha Stelaus, which gives promising young artists a global showcase and helps them find their voices. It also promotes culture and inclusivity through lectures and charity concerts that provide local audiences with access to classical music.

Wanting to help make a Juilliard education possible for aspiring young musicians, in 2018, the Chens established the Chenter Foundation Cathy and Tony Chen Scholarship, honoring Richard's parents. Their latest scholarship is named for Richard's grandparents, who emphasized the importance of education for their children and created the pillars for the Chenter Foundation's philanthropic work. The Chens are also founding members of Juilliard's new Global Council, domestic and international arts patrons convened to advance Juilliard's mission and global presence. ●

For more information, please contact Irene Elias, stewardship manager, at stewardship@juilliard.edu or (212) 799-5000, ext. 309.



GIVING BACK

Helping Students Achieve Their Dreams

BY SUSAN JACKSON

For the past five years, Itzel Uranga has been studying French horn in Juilliard's Preparatory Division, first at the Music Advancement Program (MAP) and now in Pre-College. "I love it," the ninth grader told the *Journal*.

In fact, it's hard for Itzel to choose what she likes best about Pre-College, which she started attending in the fall. "I like my private lessons because my teacher—his name is Javier Gonzaga and he's in the Met Orchestra—really knows how to help students improve on their instruments. He's helped me so much. I also really like orchestra—it's nice hearing other people play." As for being back in person this year, she said, "the best part is being able to see my friends and make music with them."

One of Itzel's favorite memories is when Simon Rattle, who was conducting at the Metropolitan Opera, spent the day at MAP, in fall 2019. "I will never forget that day. It was so exciting," she said. At one point, Rattle posed for a photo with all the students and faculty members. Itzel and her sister, MAP alumna Itayetz Uranga, were standing near him. "He was talking to me and my sister and asking about us and telling us about his son. He was just really nice."

Athena Allen, a 12th grade double bassist who's also majoring in voice, transitioned from MAP to Pre-College too. One of her favorite Juilliard

memories so far was her last MAP recital, in 2019. "It was really stressful at that time at school," she said, and coming to Juilliard on Saturdays was a respite. "I was really happy to be able to perform that day, but I was also sad because my dad couldn't come. But then I stepped onstage and saw him in the audience after all, and it really touched me. It made me feel my performance more."

Neither Itzel nor Athena would be able to attend Pre-College if it weren't for scholarship donors. "We're not a high-income family," explains Itzel, who receives support from the Dan J. Epstein Family Foundation Pre-College Scholarship Program. "And my mom can't work because she takes care of my brother, who has autism, full-time. So the scholarship has really helped me."

Athena also has a full scholarship as well as a scholarship grant from the Epstein Foundation, which allowed her to achieve her dream of getting her own bass. "It made me so happy when I found out I was able to purchase my own bass. It was something I really wanted to do but my family could never afford it. I was



Itzel and her sister
with Simon Rattle
at Juilliard in 2019

so excited—now I don't have to worry about summertime or being able to find a bass to rent." Saying she really appreciates Pre-College and her support from the Epstein Foundation, she added, "I'm so grateful to be able to go."

The Epstein Foundation has been helping Juilliard students achieve their dreams for decades. "I have been one of the very fortunate young musicians who received invaluable help from the Epstein Foundation," a former Epstein Scholar recipient, pianist Emanuel Ax (Pre-College '66; Diploma '70, Postgraduate Diploma '72; faculty 1990–present), told the *Journal*. "Because of their help, I was able to spend summers at music school in Maine, where I learned so much music from exceptional teachers such as Joseph Fuchs (Diploma 1920 violin; faculty 1947–97) and Artur Balsam. I will always be grateful to the Epstein family." ●



A Partnership's Legacy

One of this year's new scholarships, from the Robert Craft Igor Stravinsky Foundation, honors the individual artistic legacies and legendary partnership of Robert Craft (Diploma '44, trumpet; BS '46, music education; MS '47, orchestral conducting) and Igor Stravinsky.

After graduating from Juilliard, Craft spent "nearly a quarter-century as Stravinsky's amanuensis, rehearsal conductor, musical adviser, globe-trotting traveling companion, and surrogate son," Margalit Fox wrote in his *New York Times* obituary, in 2015. "After Stravinsky's death in 1971, at 88," she continued, Craft "was a writer, lecturer, conductor, public intellectual, and keeper of the Stravinskian flame."

Craft's association with Stravinsky began not long after he graduated from Juilliard, Fox wrote. Having founded an ensemble devoted to performing contemporary music, Craft boldly wrote to Stravinsky and asked to borrow the score of his *Symphonies of Wind Instruments*. "Stravinsky, who was just then working on a new version of the piece, replied that he would like to conduct its premiere at Mr. Craft's concert the next year. Nonplussed, Mr. Craft assented," the obituary continued. Not long after they met, Craft moved into Stravinsky's Los Angeles home. "By all accounts beloved by the composer and his second, wife, Vera, Mr. Craft remained a member of the household for the next 23 years," until Stravinsky's death.

The Robert Craft Igor Stravinsky Foundation is devoted to several core initiatives to continue and build upon Craft's work both in connection to his historic relationship with Stravinsky and his significant personal contributions to the arts. The grant the foundation made to Juilliard will be used to launch a scholarship for composition and conducting students. ●

Community News

FACULTY

In December at the Metropolitan Opera, dance faculty member [Linda Gelinas](#) stepped in with just a few hours of notice to act the role of one of the stepsisters in *Cinderella* while soprano Vanessa Becerra sang the part from the wings.

[Cynthia Hoffmann](#) (voice) is a member of the artist faculty at the Franz Schubert Institut, which will be held this summer in Baden bei Wien, Austria, in July and August.

[Kathryn LaBouff](#) (vocal arts) was on the music staff at the Metropolitan Opera in November and December preparing the family friendly holiday productions of Mozart's *The Magic Flute* and Massenet's *Cinderella*. She was also a guest coach for the Met's Lindemann Young Artist Program.

In November, faculty member [Jerome Lowenthal](#) (MS '56, piano) performed a recital of the Opus 90 works of Schubert, Fauré, and Beethoven to celebrate his 90th birthday.

Alums Connect

Last year the Alumni Office launched Juilliard Connect, a free online community for alumni to find, reach out to, and network with each other. Some 800 alumni from around the world have registered so far! If you'd like to join them, please email alumni@juilliard.edu for more information or go straight to connect.juilliard.edu to sign up.

Wendy Perron's (dance) essay "Judd and Judson" is out now in a new art book from David Zwirner Books called *Donald Judd Artworks 1970–1994*. The piece discusses Judd's work in light of Judson Dance Theater and his collaboration with Trisha Brown.

Lori Schiff, vocal arts faculty member and Alexander Technique teacher, talked about the Alexander Technique and performance energy as part of the Audition Like a Boss workshop for the New York Youth Symphony in January.

Loren Schoenberg (jazz) and Jeremy Denk (DMA '01, piano) gave a talk at Stanford University in February about J.S. Bach's abilities as an improviser, his life as a working musician, and how they relates to the artistic practice of today's jazz musicians.

Dance faculty member Bobbi Jene Smith ('06, dance) is expected to give the New York premiere *Solo at Dusk*, choreographed in collaboration with Or Schraiber, for L.A. Dance Project's residency at the Joyce May 3–15.

Gary Thor Wedow (vocal arts) conducted a *Messiah* in November with the Santa Fe Symphony Orchestra and Chorus as well as soloists from the Santa Fe Opera Apprentice Program.

Kate Wilson (drama) is the voice coach for the Broadway premiere of Dominique Morisseau's *Skeleton Crew*, directed by Ruben Santiago-Hudson, and the voice and dialect coach for the North American tour of *Moulin Rouge! The Musical*.

Edith Wiens (voice) has been awarded the 2021 Cultural Prize of the City of Neumarkt in Germany and will be giving master classes at the Hannover and Munich opera young artist programs, as well as at the Nürnberg Conservatory of Music.

STAFF

In February, Chamber Music Society of Lincoln Center announced that this year's Elise L. Stoeger Prize, which recognizes significant contributions to the field of chamber music composition, was awarded to David Serkin Ludwig (Graduate Diploma '02, composition), dean and director of the Music Division. His *Three Yiddish Dances for Piano, Violin and Cello* was performed as part of the organization's New Milestones series, also in February.

STUDENTS

Master's students Iona Batchelder (BM '20, cello) and Hannah Burnett (BM '20, viola)—who are members of the Unison Quartet with Mary Grace Johnson (MM '19, violin) and Katherine Kyu Hyeon Lim (BM '17, MM '19, violin)—received an honorary mention award at the Bartók World Competition in Budapest in October.

In January, first-year master's double bassist Nina Bernat won the first and grand prizes at the Friends of the Minnesota Orchestra Young Artist Competition. She will be soloing with the Minnesota Orchestra next season.

First-year master's violinist Claire Bourg was a semifinalist in the Joseph Joachim International Violin Competition Hannover in October.

Second-year master's double bassist Kebra-Seyoun Charles won first place in the senior division as well as the Robert Frederick Smith Prize in the Sphinx Competition in February.

In November, conducting student Anna Handler was assistant conductor to Kirill Petrenko at the Berlin Philharmonic for the opera production *Mazeppa* in Baden-Baden and Berlin.

Doctoral candidate Alberta Khoury (BM '18, MM '19, guitar) performed with Quartetto di Cremona in Tenafly, New Jersey, in collaboration with Si Yo Music Society, in February. In March,

she is scheduled to perform at the University Club for the Sofia Awards for Excellence honorees.

Fourth-year trumpeter William Leathers performed in the New York Philharmonic Holiday Brass concert.

At the Primrose International Viola Competition, second-year master's violist Natalie Loughran (BM '20) won first prize as well as a prize for best performance of a work by a BIPOC composer and the audience prize. Second prize went to fourth-year Samuel Rosenthal and third prize to first-year Nicholas Swensen. Keoni Bolding (MM '21) won the transcriptions prize.

Fourth-year clarinetist Hector Noriega Outhon was awarded third prize at the Jacques Lancelot International Clarinet Competition in October.

First-year master's student Tabby Rhee (BM '21, viola) played in the orchestra for *Michael Bublé's Christmas in the City* show at Rockefeller Center.

On June 11 and 12, Kaatsbaan Cultural Park in Tivoli, New York, will be premiering a new work at its summer festival choreographed by third-year dancer Haley Winegarden, the first recipient of the Kaatsbaan Playing Field Choreography Award. ●

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



JUILLIARD NOW

Franck Turns 200

BY DAVID CREAN



The year 2022 marks the bicentenary of the birth of César Franck. For the concertgoing public, Franck is best known for his late instrumental works like the violin sonata, symphony, and string quartet; for music theorists and historians, he is remembered as an innovator of cyclic form; for organists, however, his importance runs much deeper. Together with Charles-Marie Widor and the organ builder Aristide Cavaillé-Coll, Franck was one of the primary figures in the revival of French organ music in the late 19th century and a progenitor of the great French organ tradition that continues to the present day.

Organ playing in France had sunk to a deplorable state in the years following the Revolution and Napoleonic Wars. The most famous performers pandered to audiences with “storm fantasies,” battle pieces, and operatic pastiches, and there was little to attract a musician of Franck’s serious and refined temperament.

When Franck accepted his first organ position in 1847, he did so largely for financial reasons and few could have predicted the pivotal role he was to play in organ history. Primarily a pianist in his early years, he had enrolled in the Paris Conservatory organ class almost as an afterthought and withdrew before obtaining a *premier prix*. He never acquired the polished technique or pedal facility of his younger contemporaries Widor and Guilmant, and his repertoire was quite limited. He was, however, an acknowledged master of improvisation, and his imagination was especially fired by the new Cavaillé-Coll organ at the Basilica of Saint Clotilde, where he presided from 1858 until his death. Composed over the following 32 years, his 12 major organ works charted a new, more elevated course in French organ music and remain a cornerstone of the repertoire.

The *Six Pièces*, published in 1868, were regarded by Liszt as the greatest organ compositions since the death of Bach. Perhaps the most significant of the six is the *Grande Pièce Symphonique*, a proto-symphonic work in four interconnected movements that foreshadows both Franck’s later explorations of cyclic form and the multimovement organ symphonies of Widor and Vierne. Other notable pieces from the set include the *Pastorale*, Franck’s evocative but tasteful version of the ubiquitous “storm fantasy,” the hauntingly beautiful and often transcribed *Prelude, Fugue, and Variation*, and the introspective but intense *Prière*.

The *Trois pièces* followed in 1878, six years after Franck succeeded his teacher Benoist as professor of organ at the Paris Conservatory. Written specifically for the inauguration of the new organ at the *Palais du Trocadéro*, the set includes the popular *Pièce Héroïque*. Like the *Pastorale*, it finds Franck elevating the banal genres of his youth (in this case, battle pieces) into something much more substantial. The *Trois chorals*, perhaps the single most admired collection of 19th-century organ music, were completed shortly before Franck’s death in 1890 and have an unmistakable valedictory character. The three works share some similarities—all contain extended sections in simple chordal harmony (à la Bach chorales) and are constructed as variations on a central theme, yet each is of a totally individual character.

Juilliard organ department chair Paul Jacobs will mark the Franck bicentenary with a performance of all 12 of his major works for organ in a two-concert series at the Church of St. Mary the Virgin in Times Square. They take place March 29 and June 7. To see what the Juilliard organ students have been up to this year, check out the department recital, on April 7 (see the calendar on p. 6). ●

David Crean (DMA '14, organ) is the music director and midday host at WDPR FM and teaches organ and theory at Wright State University, both in Dayton, Ohio

Obituaries

Michael White

March 6, 1931–January 24, 2022



Michael White (BS and MS '57, composition; faculty 1978–2022) died peacefully on January 24 in New York City at 90. He had been diagnosed with a brain tumor in October but continued his life's work of teaching, composing, and learning, his family said, "for as long as his body would allow." They also wrote that his love for these pursuits—and for art, poetry, baseball, movies, and ice cream—fueled "the boyish spirit that shone bright in his genuine joy and laughter as well as his dedication to dispelling all forms of hate and standing up for creativity over commercialization."

Born Hirsch Michael White to Gerald and Beatrice (Fisher) White in Chicago on March 6, 1931, he found warmth and intellectual connection with his grandfather and mentor, Harry M. Fisher, one of Chicago's first Jewish Superior Court judges and the president of the Zionist Organization of Chicago. Defying his father's wishes, White went to Juilliard, where he studied with Peter Mennin (faculty 1947–58; president 1962–83) and Vincent Persichetti (faculty 1947–87) and received the Marion Freschl Prize.

A recipient of three Ford Foundation Fellowships, a Guggenheim Fellowship, and myriad grants and awards, White had four of his operas produced—*The Dybbuk*, *The Metamorphosis*, *Through the Looking Glass*, and *Diary of a Madwoman*—as well as many vocal and chamber works including his concerto for viola and orchestra that was premiered by Masumi Rostad (BM '99, MM '01, viola) and the Juilliard Orchestra under James DePreist (faculty 1988–2013). White also composed a series of chamber works inspired by traditional Sephardic and Ashkenazi Jewish music, which, along with others of his works, were performed at Juilliard faculty concerts for decades.

As dedicated to teaching as he was to composition, White was for many years the chairman of the Literature and Materials of Music (L&M) (now Music Theory) department, and he also taught for many years in what is now Juilliard Extension. According to his colleagues Samuel Zyman (MM '84, DMA '87, composition; faculty 1986–present) and Larry Alan Smith (faculty 1980–85), White "combined

his profound and vast knowledge of the repertoire, of composers' lives, and of the scholarly literature about music with his unparalleled love and passion for the music he taught."

White never stopped studying, reading about music, and analyzing works by many of the major composers of the Western canon, including Mozart, Monteverdi, Bach, Beethoven, Schubert, Schumann, Brahms, Chopin, Bartók, and Britten, all also among his favorite topics to teach. His boundless love for Mozart, in particular, was a constant throughout his life and his colleagues looked up to him as a guiding light and role model. Starting in 2007, White also taught students of all ages every summer at the Wintergreen Summer Music Festival in Virginia, now the repository of his compositions and papers.

John-Morgan Bush, Juilliard's director of lifelong learning, noted that White's "was the first class at the onset of the pandemic to pivot to online instruction, and he was fearless in doing so." He added, "his concern for our students, charity of heart, and the sense of community he created was a light for many. He was a colleague, teacher, and friend to so many of us and he leaves an indelible mark on Juilliard."

White is survived by his former spouse, Barbara Vaughn White; his daughter, Jessie White; his son, Charlie (Stephanie) White; his grandchildren Zula and Ezra; and his cousin Danny (Daniele) Roberts.

The family has indicated that memorial contributions can be made to the Juilliard Scholarship Fund. For information or to contribute, go to giving.juilliard.edu/MichaelWhite or contact Irene Elias, stewardship manager, at ielias@juilliard.edu or (212) 799-5000, ext. 309.

Have a memory to share?
Let us know at journal@juilliard.edu.

Roger Tapping

February 5, 1960–
January 18, 2022

Juilliard String Quartet violist and faculty member Roger Tapping died of cancer on January 18 at his home in Manhattan. He was 61 and is survived by his wife, cello faculty member Natasha Brofsky (Pre-College '83) and children, Cordelia and Eleanor.

Born in England February 5, 1960, Tapping received degrees from the University of Cambridge and moved to the U.S. in 1995 to join the Takács Quartet. While most known for his tenure with the Juilliard and Takács quartets, he also co-founded the Chamber Orchestra of Europe, and played in the Allegri Quartet and Schubert and Raphael ensembles. He left an indelible mark as a recording artist for projects including the Beethoven and Bartók quartet cycles and received three Gramophone awards, a Grammy, and three more Grammy nominations.

When Tapping joined the JSQ and the Juilliard faculty, in 2013, he told the *Journal*, "I can't believe how fortunate I am to have the chance to play string quartets again, and, incredibly, in this quartet with its great curiosity and soul and its rich and distinguished history. I'm still pinching myself."

Writing about Tapping, the other JSQ members—Areta Zhulla (Pre-College '04; BM '08, MM '10, violin), Ron Copes, and Astrid Schween (Pre-College '80; BM '84, MM '85, cello)—said he was "adored by students, colleagues, and audiences around the world" and that they would "continue to be inspired by his unstoppable energy and zeal, qualities that he brought to all his musical collaborations." They added, "The pleasure he derived from music-making was palpable and inspiring, not just for those of us who were his colleagues, but for the generations of young musicians fortunate enough to have known and worked with him."

Tapping was on the Yellow Barn, Perlman Music Program, and Tanglewood faculties and regularly appeared at the Aspen Festival and Taos School among others. Before Juilliard, he was on the faculties of the Royal Academy of Music, Guildhall School of Music, and the New England Conservatory, where he was also chair of chamber music.

There will be a public memorial for Tapping on April 20 at 4pm in the Peter Jay Sharp Theater.

The family has set up the Roger Tapping Scholarship for Juilliard viola students with financial need. Go to giving.juilliard.edu/rogertapping or contact Irene Elias, stewardship manager, at ielias@juilliard.edu or (212) 799-5000, ext. 309.

Paying Tribute

Just a few of the many tributes we received appear below; more can be found at juilliard.edu.

Provost Adam Meyer (MM '04, viola)

Late last summer, Roger Tapping called to let me know he had been diagnosed with cancer. At that point, he wanted to keep the news private and not worry people, but he also believed it was important to remain positive. As terrible as this news was, no one could have imagined the speed with which the cancer would take him away from us. We will forever miss him.

In Roger's time at Juilliard, he had a vibrant studio of talented violists and coached a large cohort of chamber music groups. He was a dependable and valued colleague, always engaged in the life of the school and always eager to listen, help solve a problem, or lend his expertise.

As a violist, I grew up listening to his recordings with the Takács Quartet. Whether in the opening Mesto of Bartók's Sixth Quartet or in the last



movement of Beethoven's Op. 59, No. 3, his expressive range and gorgeous sound always inspired me. When playing chamber music, he had a way of simultaneously leaning back and leaning in, conveying a sense that he was glued to his fellow quartet partners, always listening, always supporting. When I got to know him, I realized that wasn't just how he played chamber music, it was who he was as a person and as a teacher: always listening, always supporting. I was fortunate to benefit from his brilliant quartet coaching as a summer festival student and since watched how his students flourished. He reinforced their better instincts and gently steered them from habits or ideas that inhibited their artistic expression. As a result, he helped them become the best versions of themselves and not merely copies of someone else.

To those of us who knew him well, Roger was warm, kind, and generous. But to the broader classical music world, especially the string quartet playing world, he was a legend. At summer festivals, you could find him most nights in a studio obsessively reading chamber music with students and other faculty. An unpretentious outdoorsman, he loved to sail and be in

nature. His love of family, music, and life was infectious, and he profoundly influenced all fortunate enough to have known him. At his memorial on April 20, we will celebrate his extraordinary life and reflect on the countless ways he affected us.

***Second-year master's violist
Hannah Burnett (BM '20)***

Roger had this amazing vocabulary to describe the complexities of producing sound, always using words like swirling, tender, searching, and passionate, and he also had this infectious sense of empathy in his playing. He genuinely cared that his students experience life outside the practice room; he often talked to us about current events because he knew it was vital for us to be aware of our social, political, and cultural surroundings so we could go into the world and be upstanding artists and individuals.

One of my favorite Roger memories is from a studio class where I was struggling to play the second movement of Ligeti's Solo Viola Sonata, "Loop." Executing the technique does not equate to capturing the character of the music, and he wanted me to give the movement a jazzy sense of swing and an off-kilter feeling. After I had performed it once, he asked me to stand with one foot on a piano bench and one on the ground, so I would feel imbalanced, and had me perform it again. I felt utterly ridiculous and we all had a laugh, especially Roger.

I have been listening to recordings of Roger's playing (which he would hate—he didn't believe in idolizing recordings), trying to pinpoint what made his playing so unique. I think he truly showed his soul every time he played, and it permeated every bit of his artistic voice. His warmth and unparalleled curiosity will be missed, and his legacy lives on in everyone lucky enough to have known him.

***First-year master's student
Peter Dudek (BM '21, viola)***

Roger left such an impact on us all through his playing, teaching,

and humanity. He was the most kindhearted, charming individual I'll ever meet and the most imaginative, spirited, and inspiring violist. His encouraging, hard-working studio became a family to me quickly, and I'll cherish my moments with him, from studio class and lessons to his heartfelt performances, and warm hellos in the hallway.

***First-year master's student
Tabitha Rhee (BM '21, viola)***

During the short time I studied with Roger, I was so inspired by his musicianship and the love and support he had for everyone around him. I remember our first meeting, when he bought me coffee and we talked about our upcoming time together. I remember the studio picnic in Central Park he organized—I was so touched by how welcome he made me feel. And the time I was walking on Columbus Avenue and looked up to see Roger on a Citi Bike heading home with his viola on his back. He will forever be in my heart.

***Second-year master's violist
Natalie Loughran (BM '20)***

Roger's gracious energy made our studio a viola family throughout my six years at Juilliard. It was his expectation that we were there to encourage each other to dare greatly and imagine freely. He hadn't had much formal technical training as a young violist, and I think that's one of the reasons he taught in such a unique way. He led us through the process of discovering our own voices and encouraged us to love every note and sound we make. Many lessons consisted of him demonstrating, not to tell us how to play but rather to show how he was searching for sounds he loved. As a chamber music coach, Roger had the ability to teach people how to listen in previously unknown ways and to be more empathetic musicians. He wouldn't let up if he felt he wasn't getting 100 percent involvement from each person. It's so rare to find a person so talented, hard-working, and giving, and yet entirely humble. May we find solace knowing his generous soul will continue to inspire so many.

In Memoriam

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

ALUMNI

Otis G. Clements, Jr.
('49, composition)
Paavo J. Heininen
('62, composition)
Zoe F. Hwang
(BM and MM '87, voice)
Gwendolyn Killebrew
(MS '67, voice)
Lee Lund
(Diploma '62, dance)
Dowell B. Multer
(BS '55, piano)
Martial Roumain
(Diploma '75, dance)
Paul Verona
(MM '82, piano)

FACULTY

Roger Tapping
Michael White
(BS and MS '57,
composition)

FRIENDS

George Crumb
Naomi Freistadt
Everett Lee
(Summer School '47-'48)
Lucy Zeitlin Rowan Mann
Joyce O'Connor
Howard Solomon
Michael Spengler



ALUMNI NEWS

Q&A With My’Kal Stromile

We recently caught up with My’Kal Stromile (BFA ‘18, dance) about what he’s been up to—including dancing, choreography, and finding the time for himself and for advocacy.

What did you do after graduating?

I joined Boston Ballet, first as part of the second company and for the last two years as part of the corps de ballet. I am humbled by this opportunity and reminded that dedication and commitment are extremely important. I have choreographed on the second company three times and, in 2020, choreographed for the main company as part of a program called The Gift. Blessedly, I have performed some great repertoire and am working with incredible artistic voices.

You mentioned that not living in New York was a challenge at first.

I have finally adjusted, but Boston is a much smaller city with a more chill vibe, and I was not equipped for the slower pace at first. I felt the need to be doing something constantly, so I decided to put that extra energy into what it means to be a classical ballet dancer and understanding being an artist in a ballet company.

Tell us about your advocacy work.

The slower pace in Boston also allowed me to focus more on who I am outside of dance—finding time and space to be “normal,” meeting new people, and stepping outside of my comfort zone. In the fall, I worked as a consultant and creative director for the nonprofit 1DaySooner as part of a National Vaccine Day campaign. Vaccine advocacy was a huge shift from dance, but my experiences definitely shaped my approach to the work. I spoke with lawyers, immunologists, scientists, and doctors about effective ways to get people vaccinated and strategized with a team on



how to safely get people back to work and outside again! It was a whirlwind and a lot of work but worth it, and we produced an event in Boston in September.

What else have you been up to?

Being here has also shown me that I like wearing many hats and being a part of new initiatives that ultimately bring people together. Boston has allowed me to reconnect with artists from my past, including Juilliard, and shown me that artistic integrity is vital in everything we do. I will have a very busy spring season with Boston Ballet and will be premiering in William Forsythe’s new work *Blake Works II* on May 5.

Vaccine advocacy was a huge shift from dance, but my experiences definitely shaped my approach to the work

Has your Juilliard training had an impact on your life today?

Transitioning from student to full-time professional has heightened my curiosity about art and the impact it has on my life and that of others. The transition also taught me to trust my training, my instinct, and the power of intention—all things emphasized during my years at Juilliard but truly practiced now that I am in the “real world.” ●



ALUMNI NEWS

Class Notes

Dance

2020s

Lidia Caricasole (BFA '21) worked on projects with Ted Stoffer, Michal Mualem, and Giannalberto de Filippis that were performed in different locations in Italy.

At Dance Italia's NYC Winter Workshop, **Matilda Mackey** (BFA '20) taught her self-designed SOMA workshop, offering dancers anatomical awareness, injury prevention education, Pilates, and practical application to dance material and improvisation.

2010s

Maddie Hanson (BFA '19) has joined GroundWorks DanceTheater alongside **Madison Pineda** (BFA '21). **Antonio Brown** (BFA '07) is the company's first artist in residence this season.

This winter, **Kylie James** (BFA '19) performed with Katy Perry's Las Vegas concert residency *Play*.

Moscelyne ParkeHarrison (BFA '19), **Sean Lammer** (BFA '19), and **Mio Ishikawa**'s (BFA '19) dance collective Bodysonnet hosted the virtual event Art Tonic in January and premiered their new film, *The Mount*, set at the historic home of Edith Wharton, which received funding from the New

England Foundation for the Arts' New England Dance Fund.

Can Wang (BFA '19) earned her MFA from University of the Arts in August.

Zachary Gonder (BFA '18) and **Victor Lozano** (BFA '16) danced with Pam Tanowitz Dance in *I Was Waiting for the Echo of a Better Day* at the Bard SummerScape festival in July.

Evan Fisk (BFA '17), **Caitlin Javech** (BFA '17), **Anson Zwingelberg** (BFA '17), and **Matilda Mackey** (BFA '20) performed *The Art of the Fugue* with ZviDance at New York Live Arts in November.

Joshua Guillemot-Rodgers (BFA '17) is now with New Zealand Ballet.

Daisy Jacobson (BFA '17) performed at the Global Citizen Live concert in September at the Greek Theatre in Los Angeles.

Dana Pajarillaga (BFA '17) and **Clyde Emmanuel Archer** (BFA '01) are members of L-E-V dance company, which performed at the Joyce in February.

Kellie Drobnick (BFA '16) plays Mamie, a Jet girl, in Stephen Spielberg's film *West Side Story*, which was screenwritten by **Tony Kushner** (playwright in residence '92).

Jesse Obremski (BFA '16) has been named associate executive director of Earl Mosley's Diversity of Dance organization.

Stephanie Terasaki (BFA '16) is expected to assist choreographer Kyle Abraham in teaching at Springboard DanseMontréal this summer.

Anthony Tiedeman (BFA '15) and **Matthew Gilmore** (BFA '19) have joined Dance Aspen, which was created by former Aspen Santa Fe dancers and began performances in September of repertory by company dancers and outside choreographers.

Daphne Fernberger (BFA '14) played Romeo in one of the three Romeo and

Juliet pairs in Benjamin Millepied's new *Romeo and Juliet Suite* for L.A. Dance Project at La Seine Musicale in Paris in January.

Kamille Upshaw (BFA '11) is a swing in *MJ the Musical*, which had been scheduled to open in 2020 and finally did so in December.

2000s

Yara Travieso (BFA '09) was the panel head for the Gallim company's Moving Artist Residency program and led the selection process for Black, Indigenous, Asian, Pacific Islander, Hispanic, Latino/a/x, and people of color movement artists who are women, nonbinary, transgender and gender nonconforming, ages 18–30. **Andrea Miller** (BFA '04) is the artistic director and choreographer of Gallim.

Chanel DaSilva (BFA '08) and **Christina Spinei** (Pre-College '02, BM '06, MM '08, composition) premiered a new work for Parsons Dance Company, *On the Other Side*, at the Joyce in December.

Daniel Mayo (BFA '07) performed as a guest artist with Repertory Dance Theater as the Nutcracker prince this holiday season.

Austin McCormick's (BFA '06) Company XIV brought back its immersive *Nutcracker Rouge* this winter after presenting the work virtually for its 10th anniversary last year. The company's *Seven Sins*, which closed shortly after it opened in 2020, is slated to return this spring.

Grasan Kingsberry (BFA '03) has joined the faculty at University of Southern California as a part-time lecturer in dance for musical theater. He teaches undergraduate dance and musical theater majors and has also joined the audition and admissions committee.

Alexis Drabek (BFA '01) joined Wonderbound, a contemporary ballet company based in Denver.



Abdur-Rahim Jackson (BFA '00) presented his choreography as part of *The NEXT Experience*, a dance video exhibit presented by LDJ Productions in December.

1990s

Amy Hall Garner (BFA '99) choreographed the Baltimore-centric *The Nutcracker: A Magical Tale in Mount Vernon* for Baltimore School of the Arts in December.

The Grand Rapids Ballet's *Off the Canvas* program featured contemporary ballets exploring art in motion, including **Katarzyna Skarpetowska's** (BFA '99) *Off the Canvas* and **Adam Hougland's** (BFA '99) *Cold Virtues*. **James Sofranko** (BFA '00) is the artistic director.

Danceworks Chicago gave **Charissa Lee-Barton's** (BFA '95) *Mutter Matters* its Chicago premiere in June.

Third Bird, with a libretto by Isaac Mizrahi, choreography by **John Heginbotham** (BFA '93), and music by Creative Associate **Nico Muhly** (MM '05, composition), was presented at a residency at the Church at Sag Harbor in December. The full production of the new work will receive its premiere as part of the Guggenheim's Works & Process series June 3–5.

Ranardo-Domeico Grays (BFA '92), created a new ballet for the Jamaica Center for Arts and Learning's Making Moves Dance Festival in September. Also that month, his company, VISIONS Contemporary Ballet, premiered his *Shattered Lives*. In December, it gave a full-length concert at the Flea Theater, and in October, it was presented as part of the American Cancer Society's Making Strides Against Breast Cancer event in Central Park.

1980s

Dina McDermott ('81), a faculty member at Pacific Northwest Ballet School, has released her second book, *Birds of a Feather, a Memoir*. This tale of growing up in a family of six girls is told in flashbacks viewed through the prism of the pandemic. Her first book, *A Dancer's Diary: Around the World in Thirteen Dances*, was released in 2017.

1970s

Jack Waters ('79) starred in Stephen Winter's 2015 film *Jason and Shirley*, which is streaming on the Criterion Channel.

Early in the pandemic, **Peter Sparling** ('73) presented improvised movement

to a different movement from Bach's *Goldberg Variations* every day for a month. In November, dance students at Michigan's Crooked Tree Arts Center School of Ballet presented their interpretations of seven of Sparling's original 32 improvisations in a program called *The Goldberg Suite*.

1960s

Lar Lubovitch's ('64) *Each in His Own Time* was performed by New York City Ballet dancers Adrian Danchig-Waring and Joseph Gordon at City Center's Fall for Dance Festival and the Spoleto Festival.

Drama

2020s

Eboni Booth (Playwrights '20) and **Mike Lew** (Playwrights '13) each received Steinberg Playwright Awards.

Hayward Leach (Group 49) will appear as Stacy in the Disney+ original movie *Sneakerella*, which is set to premiere May 13. Elizabeth Allen Rosenbaum is the director.



On May 30, celebrate MAP's 30th anniversary with a world premiere artist in residence Valerie Coleman has been composing with the students (see p. 6)

In February and March, Jacob Daniel Smith (Group 49) appeared as Addis in New York Theatre Workshop's production of *On Sugarland* by Aleshea Harris; it was directed by Whitney White.

Jules Latimer (Group 49) and Grantham Coleman (Group 41) have been cast in Netflix's *Rustin*, directed by George C. Wolfe. Also appearing is Audra McDonald (BM '93, voice). The film started production in Pittsburgh in the fall.

2010s

Throughout this year, Hannah Rose Caton (Group 48) is playing Sophie Neveu in the U.K. tour of the new stage thriller *The Da Vinci Code*. Luke Sheppard directs.

Brandon Mendez Homer (Group 48) appeared in Hansol Jung's *Wolf Play*, directed by Dustin Wills. The production, co-produced by SoHo Repertory and Ma-Yi Theater Company, ran from February to early March.

Hadley Robinson (Group 47), Gillian Jacobs (Group 33), and LisaGay Hamilton (Group 18) appear in the HBO miniseries *Winning Time: The Rise of the Lakers Dynasty*, which premieres in March.

Jenny Rachel Weiner (Playwrights '18) was a finalist for Theatre J's 2021 Patty Abramson Jewish Play Prize.

FX has ordered *Kindred*, based on Octavia E. Butler's novel of the same name, to series. Branden Jacobs-Jenkins (Playwrights '14) wrote the pilot and will serve as showrunner while Mallori Johnson (Group 50) is to star alongside Gayle Rankin (Group 40).

Nina Grollman (Group 46) and Greg Keller (Playwrights '10) appeared in *Shhhh*, which was written and directed by Clare Barron, at Atlantic Theater Company in January.

Netflix's new series *Archive 81*, available to stream now, features Kate Eastman (Group 46), Gilles Geary (Group 46), and Nick Podany (Group 47).

Jen Silverman (Playwrights '15) is a 2022 National Endowment for the Arts Creative Writing Fellow for prose.

The world premiere of the Louis Armstrong musical *A Wonderful World*, with book by Aurin Squire (Playwrights '15), took place at Miami New Drama

in December. The production was directed by Christopher Renshaw and closed in January.

Vella Lovell (Group 44) appears in *As We See It*, a new Amazon Prime series that began streaming in January.

Manhattan Theatre Club premiered *Prayer for the French Republic* by Joshua Harmon (Playwrights '14) in February; it was directed by David Cromer.

Bhangin' It: A Bangin' New Musical—book by Mike Lew (Playwrights '13) and Rehana Lew Mirza—has its world premiere at La Jolla Playhouse March 8 and runs through April 17. Lew is also featured in *The First Twenty: 20 Years of Asian American Playwriting*, a documentary produced by Ma-Yi Theater Company under the direction of Ralph Peña, which is available to stream on All Arts.

In January, Sekou Laidlow (Group 41) was in Lydia R. Diamond's *Toni Stone*, directed by Tinashe Kajese-Bolden, at Milwaukee Repertory Theater.

Danielle Brooks (Group 40) appears in HBO's superhero series *Peacemaker*, which premiered in January.

Corey Hawkins (Group 40) plays Macduff in Joel Coen's *The Tragedy of Macbeth*, which can be streamed on Apple TV+.

Joaquina Kalukango (Group 40) and Jacob Fishel (Group 34) star in *Paradise Square* on Broadway at the Barrymore. Moisés Kaufman directed and Bill T. Jones choreographed the production; previews begin March 15.

2000s

Samuel D. Hunter's (Playwrights '09) *A Case for the Existence of God*, directed by David Cromer, has its world premiere April 12 at the Signature Theatre.

Oscar Isaac (Group 34) stars in the miniseries *Moon Knight*, premiering on Disney+ March 30. He can also be

seen in *The Card Counter*, directed by Paul Schrader, which can be streamed on Apple TV.

Julia Cho (Playwrights '03) is a co-screenwriter, with director Domee Shi, for Disney/Pixar's new *Turning Red*, which is streaming on Disney+.

Jennifer Carpenter (Group 31) voices Sonya Blade in the film *Mortal Kombat Legends: Battle of the Realms*, directed by Ethan Spaulding.

Stephen Boyer (Group 30) played Buddy in *Kimberly Akimbo* at Atlantic Theater Company earlier this winter. This musical adaptation of the play by **David Lindsay-Abaire** (Playwrights '98), co-director of the playwriting program, had book and lyrics by Lindsay-Abaire and music by Jeanine Tesori. It was directed by Jessica Stone.

Morena Baccarin (Group 29) stars in the film *Last Looks*, which was directed by Tom Kirkby and released in February.

Glenn Howerton (Group 29) continues his run in Netflix's *It's Always Sunny in Philadelphia*. Season 15 began in February; Howerton, a co-creator of the show, plays Dennis Reynolds and is an executive producer.

1990s

David Case (Group 28) is an executive producer on *Explant*, featuring Michelle Visage. It's available on Paramount+ after a Tribeca Film Festival premiere.

The new Apple TV+ series *Severance*, featuring **Michael Chernus** (Group 28), premiered in February. Ben Stiller directs.

Season two of Syfy's *Resident Alien*, starring **Alan Tudyk** (Group 26), premiered in January.

Robert Sella (Group 21) opened in *Flying Over Sunset*—a new musical by James Lapine, Tom Kitt, and Michael Korie—at the Vivian Beaumont Theatre at Lincoln Center in

December. James Lapine directed and Creative Associate Michelle Dorrance choreographed.

Elizabeth Marvel (Group 21), **LisaGay Hamilton** (Group 18), **Michel Gill** (Group 14), and **James Hiroyuki Liao** (Group 33) can be seen in *The Dropout* on Hulu. The series was executive produced in part by **Elizabeth Meriwether** (Playwrights '08).

The fourth and final season of Netflix's *Ozark*, featuring **Laura Linney** (Group 19), began streaming in January.

1980s

Jon Tenney (Group 17) appeared as Peter in episode seven of HBO Max's *And Just Like That ...*. **Sara Ramirez** (Group 26) and **Evan Handler** (Group 12) also appear in the show.

Elizabeth McGovern (Group 12) plays Cora Crawley in *Downton Abbey: A New Era*. The film was directed by Simon Curtis and will be released on March 18.

Jessica Drake (Group 10) serves as dialect coach on the television series *1883*, the first episode of which premiered on Paramount+ in December.

1970s

The God Committee, starring **Kelsey Grammer** (Group 6), is now available on Netflix after a theatrical release last summer.

Harriet Harris (Group 6) appears with **Nate Mann** (Group 48) in Paul Thomas Anderson's *Licorice Pizza*, released in November.

William Hurt (Group 5) and **Benjamin Walker** (Group 33) can be seen in *The King's Daughter*, directed by Sean McNamara. The film was released theatrically in January.

Mandy Patinkin (Group 5) narrates James Bruce's docuseries *Indivisible: Healing Hate*, available on Paramount+. The series explores the historical

and cultural influences that led to the January 6 attack on the Capitol.

Music

2020s

In November, **Stella Chen** (DMA '21, violin) and **Henry Kramer** (Pre-College '05; BM '09, MM '11, piano) performed a concert including works by Bartók, Schubert, Eleanor Alberga, and Strauss presented by the Foundation for Chinese Performing Arts at Jordan Hall in Boston.

Zlatomir Fung (BM '21, cello) performed Elgar's Cello Concerto with Symphony Pro Musica in November in Hudson and Worcester, Massachusetts.

Helena Macherel (Graduate Diploma '20, flute) released her album *Dances for Flute and Harp* (Orpheus) with graduate diploma harp student **Tjasha Gafner** in November.

2010s

In June, **Benjamin Hochman** (Graduate Diploma '18, orchestral conducting) performed the world premiere of *Two Canons* for solo piano by Christopher Trapani, recorded in Berlin and presented by the Charlottesville Festival.

The Heartbeat Music Project, whose founder and artistic director is **Ariel Horowitz** (BM '17, violin), was among the recipients of the Lewis Prize for Music's Accelerator Awards in the amount of \$500,000.

Miles Mykkanen (BM '13, MM '15, voice; Artist Diploma '17, opera studies) was the tenor soloist in performances of Handel's *Messiah* with the Oregon Symphony in December.

Benjamin Wenzelberg (Pre-College '17, composition) guest-conducted the Tonkünstler Orchestra in November in a program featuring works by Haydn, von Dittersdorf, and Copland.

Nicolas Namoradze (MM '15, piano) was the cover story for the January issue of *International Piano* magazine; the article discusses his study of neuroscience and performance psychology, his dissertation research, his new album, and more.

Bass-baritone **Davóne Tines** (MM '13, voice) was announced as *Musical America's* 2022 vocalist of the year.

Tenor **Jay Dref** (BM '13, voice) joined classical crossover soprano Sarah Brightman as a special guest singer on her A Christmas Symphony U.S. tour.

Renate Rohlfing (MM '12, collaborative piano) was recently appointed associate professor at Berklee College of Music, where she is teaching psychology of music and other courses in the music therapy and liberal arts departments.

In November, **Alex McDonald** (MM '08, DMA '11, piano) and **Rachel Li McDonald** (BM '12, viola) performed a concert at Amarillo College including works by Tchaikovsky, Piazzolla, and Stravinsky.

Andrew Arceci (MM '11, historical performance) was announced as the new artistic director of Arcadia Players.

Emily Daggett Smith (BM '09, MM '11, violin) has joined the Vega Quartet.

In November, **Joyce Yang** (Pre-College '04; BM '10, piano) performed Jonathan Leshnoff's piano concerto with the Tucson Symphony, which co-commissioned the piece.

In December, **Kristin Lee** (Pre-College '04; BM '08, MM '10, violin) hosted a

Chamber Music Society of Lincoln Center online event honoring longtime Juilliard faculty member **Dorothy Delay** ('42, violin). Also speaking at the event were **Itzhak Perlman** (Pre-College '63; '68, violin; faculty 1999–present), **Toby Perlman** (BS '65, violin), **Cho-Liang Lin** (Pre-College '77; Diploma '81, violin; faculty 1991–present), and **Sandra Rivers** (Pre-College '65; BS '70, MS '72, piano).

2000s

In January, **Víkingur Ólafsson** (BM '06, MM '08, piano) performed two concerts of works by Mozart and his contemporaries, J.S. Bach, and **Philip Glass** (Diploma '60, MS '62, composition) at the Schubert Club in Saint Paul, Minnesota.

In December, mezzo-soprano **Solange Merdian** (Pre-College '02; BM '07, voice) sang a solo recital at Carnegie Hall's Weill Recital Hall with pianist Joel Martin.

In November, **Elinor Frey** (MM '05, cello) was a featured soloist with the Pacific Baroque Orchestra in a program of works by four of J.S. Bach's sons.

In November, **Yalin Chi** (BM '03, MM '05, piano) performed a recital of works by Beethoven, Brahms, Rachmaninoff, Prokofiev, and Gershwin at the Church of St. James the Less in Scarsdale.

In November, **Adam Barnett-Hart** (BM '04, violin), **Ani Aznavoorian** (BM '99, MM '01, cello), and pianist Robert Cassidy performed a concert of works by Haydn, Rachmaninoff, and Schubert as part of the Santa Ynez Valley concert series in Los Olivos, California.

Reverso, a trio that includes **Ryan Keberle** (Artist Diploma '03, jazz studies), released *Absinthe*, a live album recorded in Paris in March 2021, on OutNote Records in November.



Alumna Samantha Hankey returns to give the Alice Tully Vocal Arts Recital on April 4 (see p. 7)

PHOTO: FAY FOX

Morgan James (BM '03, voice) released her new album *A Very Magnetic Christmas* in November.

1990s

In November, **Jenny Oaks Baker** (MM '99, violin) and Family Four performed a Christmas show at Tuacahn Center for the Arts in Ivins, Utah.

N'Kenge [Saron Simpson-Hoffman] (MM '99, voice) played *The Moon* in the musical *Caroline, or Change* at Studio 54 from October through January. The book and lyrics of the musical are by **Tony Kushner** (playwright in residence '92).

Janet Sung (MM '98, violin) has been appointed artistic director of the Meadowmount School of Music.

In January, **Helen Hwaya Kim** (Pre-College '91; BM '95, MM '97, violin) and **Zuill Bailey** (MM '96, cello) were the featured soloists in Brahms' Double Concerto with the El Paso Symphony Orchestra.

James Ehnes (Pre-College '91; BM '97, violin) was named artist of the year at the 2021 Gramophone Awards.

In November, **Gary Levinson** (BM '88, MM '91, violin), **Michael Klotz** (MM '02, violin, MM '02, violin and viola), **Amanda Forsyth** (BM '89, cello), and **Orli Shaham** (Pre-College '93; BCJ exchange '97, piano) performed a program of music by Franck, Debussy, Ben-Haim, and Suk as part of the Chamber Music Society of Fort Worth.

1980s

In October, **Jeffrey Biegel** (BM '83, MM '84, piano) played his *Reflection of Justice: An Ode to Ruth Bader Ginsburg* as part of a Dallas Symphony Orchestra concert that also featured the world premiere of **Ellen Taaffe Zwilich's** (DMA '75, composition) *Remembering Ruth Bader Ginsburg*, sung by mezzo-soprano and distinguished visiting faculty member Denyce Graves.



In January, members of the Four Nations Ensemble including its artistic director **Andrew Appel** (DMA '83, harpsichord) presented a concert program at the Church of the Heavenly Rest in New York City with music by Stradella, Bononcini, D. Scarlatti, Corelli, and Handel.

In January, 24 Preludes and Fugues by **Larry Bell** (MM '77, DMA '82, composition) received their New York premiere in Merkin Concert Hall by four pianists including **Carmen Rodriguez-Peralta** (Postgraduate Diploma '82, piano).

Cecelia Hobbs Gardner (Pre-College '75; BM '81, MM '81, violin) continues her work with the arts/entertainment industry and has become an independent life and health insurance agent offering free consultation and enrollment services focused on Medicare and related insurance plans. The owner of CHG Insurance Services, she is licensed in Connecticut, Florida, Georgia, New Jersey, New York, Pennsylvania, and Virginia.

In November, the Cassatt Quartet, which includes **Elizabeth Anderson**

**Pre-College flutist
Joeun June Lee and
oboist Spencer Rubin**

(BM '80, cello), performed a concert at Bargemusic that included *Blue and Green Music* by **Victoria Bond** (MM '75, DMA '77, orchestral conducting), which is based on a Georgia O'Keefe painting.

1970s

King for a Day, a woodwind quintet by **Judith Markovich** (MM '78, clarinet), has been selected to be performed at the International Composers Festival in Sussex, U.K., in May. It is part of a larger chamber work called *The Looking Glass*.

Over the past two years, **Sam Rotman** (BM '72, MM '73, piano) gave 202 all-Beethoven concerts throughout the U.S. as well as in six European countries in celebration of the 250th anniversary of the composer's birth. At most of the concerts he displayed the Fritz Kochendoerfer death mask of Beethoven, which was on loan to him from a private art collector.



Aaron Gonner and the cast of Paula Vogel's *Indecent* (Group 51); the fourth-year production was directed by Maggie Burrows

In January, **Max Lifchitz** (BM '70, MM '71, composition) conducted soprano Sandra Moon and the North/South Chamber Orchestra in a program of music by Robert Martin.

In January, **Garrick Ohlsson** (Pre-College '66; BM '71, piano) performed Rachmaninoff's third piano concerto with the Sarasota Orchestra.

1960s

In November, **Roman Rudnytsky** (BS '64, MS '65, piano) performed a recital in Homer that included works by Beethoven, Chopin, Debussy, Liszt, and his solo transcription of a Mozart piano concerto.

Peter Zaret (BS '63, MS '64, violin) has been running his violin shop Peter Zaret & Sons in Cleveland for about 40 years. ●

Alumni Giving Day: April 5

Did you know that 25 percent of all donations to Juilliard are from alumni? The generosity of our alumni really does make a difference for our musicians, dancers, and actors! During our Alumni Giving Day fundraiser, on Tuesday, April 5, you can give to the scholarship fund to support our students. Visit giving.juilliard.edu/alumni or call (212) 799-5000, ext. 278, to make a gift.

Also, the office of Alumni Relations is collecting stories of why alums are inspired to give to Juilliard. Send yours to alumni@juilliard.edu, and your story might be featured.

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

PHOTO: T. CHARLES ERICKSON



FROM THE ARCHIVES

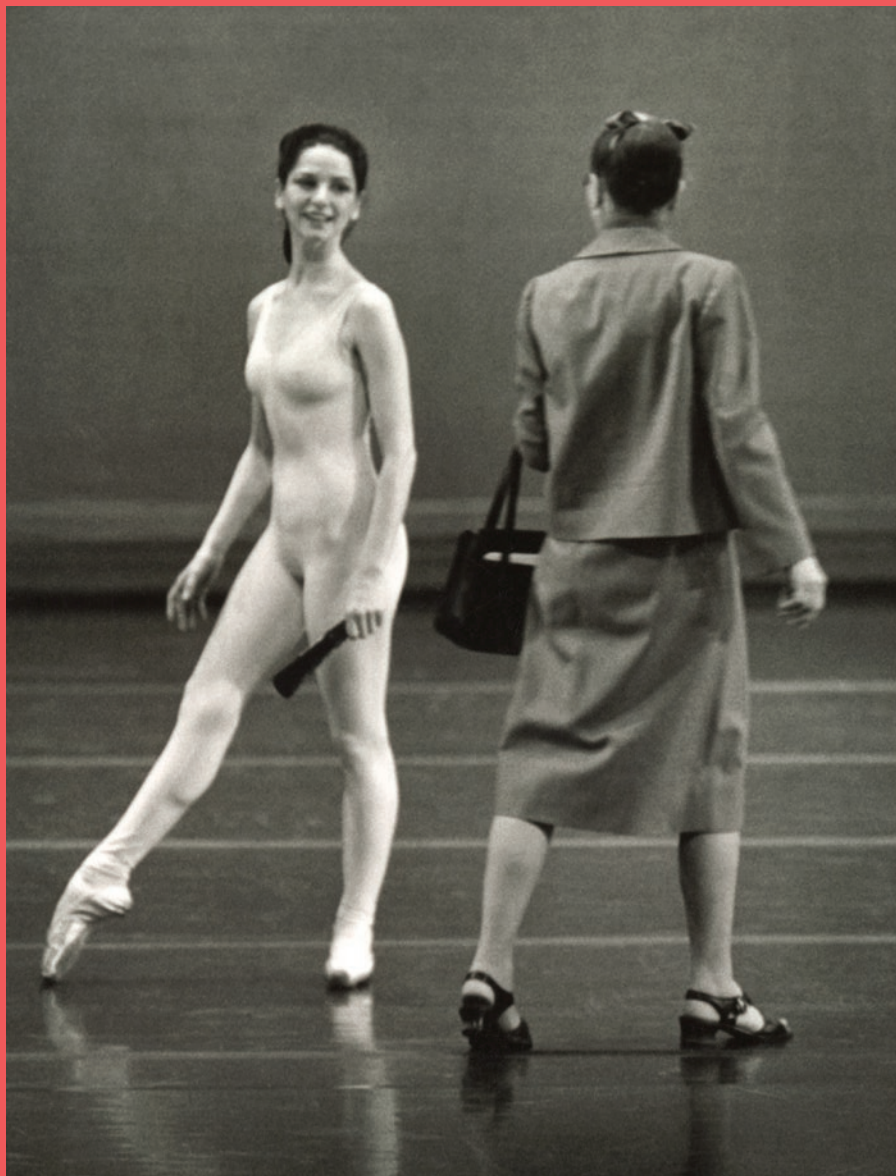
Time Capsule: March 1982

BY JENI DAHMUS FARAH

The Juilliard Dance Ensemble presented new and repertory dance works on March 18, 1982. The program included three world premieres:

- Héctor Zaraspe's (faculty 1971–2004, faculty emeritus 2004–present) *Goya Meets Granados* with pianist Daniel Horn (BM '78, MM '79, DMA '87, piano) performing works by Enrique Granados;
- Anna Sokolow's (faculty 1957–93) *Everything Must Go* with music by Teo Macero (BS '52, MS '53, saxophone);
- and Daniel Lewis' (Diploma '67, dance; faculty 1972–87) *Moments*, a tribute to José Limón (faculty 1951–72) set to music by Edgar David Grana (MM '83, composition) performed by the Juilliard Chamber Ensemble and conductor Salvatore Scecchitano (BM '78, organ; MM '82, conducting; faculty 1978–81).

In the program note, Lewis wrote, "There are moments in every dance that a dancer remembers in his body as very special. This dance is composed of such moments from the following works of José Limón: *Missa*



Brevis, The Unsung, The Traitor, The Emperor Jones, The Moor's Pavane, There is a Time, Concerto Grosso, A Choreographic Offering, Legend, The Winged, and Psalm." Also presented were Antony Tudor's (faculty 1951–71) *Soirée Musicale* (Benjamin Britten-Rossini), an excerpt from Anna Sokolow's *Odes* (Edgard Varèse), and Paul Taylor's ('53, dance) *3 Epitaphs* (American folk music) and *Aureole* (George Frideric Handel). ●

Jeni Dahmus Farah is director of the Juilliard Archives

Dance Division founder Martha Hill (back turned) with Bambie Elmaleh de Buenos (now known as Jane Shatz) (BFA '82, dance) during *Goya Meets Granados*, 1982. Elmaleh de Buenos and Douglas Vlaskamp (BFA '84, dance) performed the second section of the work, "Painting I, El Parasol," set to *Valses Poeticos* by Granados

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