

Thursday Evening, February 1, 2018, at 7:30

The Juilliard School

presents

# Juilliard Songfest

Settings of John Keats and Emily Dickinson  
by Hindemith, Britten, Moore, and Copland

Felicia Moore, *Soprano*

Charles Sy, *Tenor*

Dominik Belavy, *Baritone*

Lauren Donahue and Sam Lilja, *Actors*

Kathryn LaBouff, *Language Coach*

Brian Zeger, *Curator and Pianist*

PAUL HINDEMITH (1895–1963) **La Belle Dame sans Merci**

BENJAMIN BRITTEN (1913–76) **Sonnet, from Serenade for Tenor, Horn,  
and Strings**

CHARLES SY

BEN MOORE (b. 1960) ***Ode to a Nightingale***

My Heart Aches

O, for a Draught

Fade Far Away

Away, Away!

I Cannot See What Flowers

Darkling I Listen

Thou Wast Not Born for Death

Adieu!

DOMINIK BELAVY

*Intermission*

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office,  
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Alice Tully Hall

*Please make certain that all electronic devices  
are turned off during the performance.*

AARON COPLAND (1900–90) ***Twelve Poems of Emily Dickinson***

There Came a Wind Like a Bugle  
When They Come Back  
Dear March, Come In!  
Nature, the Gentlest Mother  
The World Feels Dusty  
Heart, We Will Forget Him  
I Felt a Funeral in My Brain  
Going to Heaven!  
Why Do They Shut Me Out of Heaven?  
The Chariot  
I've Heard an Organ Talk Sometimes  
Sleep Is Supposed to Be  
FELICIA MOORE

*Performance time: approximately 1 hour and 40 minutes, including one intermission*

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## About this Program

I am delighted to welcome you tonight to explore the genius of two great poets: John Keats and Emily Dickinson. We're fortunate at Juilliard to be able to invite superb actors to join our singers to give songs a deeper and fuller context. For this year's Juilliard Songfest, I've invited two acting alums to join three singers from the Marcus Institute for Vocal Arts. Rather than reading the verse of these two remarkable writers, the actors will read their letters. Both poets were vivid and memorable correspondents in an era when passionate friendships and loving family relations were often sustained through the mails.

Though Keats' life was tragically short, ending at age 25, he created a profound body of work, much of it under the cloud of constant illness. In the first half of tonight's concert, we'll hear three Keats settings: single songs by Paul Hindemith and Benjamin Britten and a cycle of eight songs by Ben Moore. Near the end of Keats' life he traveled on a doctor's advice with a friend to Rome, hoping that the warm climate would cure his tuberculosis. Because of this distance from his fiancée Fanny Brawne and his London circle, we are blessed with extraordinary letters, contemplating many of the same themes that illuminate his poetry: mortality, nature, time and art's role in making these abstractions real and personal.

While Keats' travels prompted the frequent exchange of letters, Emily Dickinson was the still point in a circle of family and friends. Remaining through much of her later life within her home in Amherst, Massachusetts, letters were a way to maintain powerful friendships and a forum in which she puzzled through stubborn questions of identity, religion, and the spiritual world. Roughly a century later, New York-born Aaron Copland crafted a spare and concise musical language for 12 of Dickinson's short, epigrammatic poems. Tonight, we'll perform these songs grouped thematically, surrounded by letters which echo their themes.

Thank you for joining us. I am privileged to work with these talented performers and always eager to see how their combined talents spark off one another.

—Brian Zeger

## Texts

### **La Belle Dame sans Merci**

PAUL HINDEMITH

Text: John Keats

O what can ail thee, knight-at-arms,  
Alone and palely loitering?  
The sedge has wither'd from the lake,  
And no birds sing.

O what can ail thee, knight-at-arms,  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest's done.

I see a lily on thy brow  
With anguish moist and fever dew,  
And on thy cheeks a fading rose  
Fast withereth too.

I met a lady in the meads,  
Full beautiful—a faery's child,  
Her hair was long, her foot was light,  
And her eyes were wild.

I made a garland for her head,  
And bracelets too, and fragrant zone;  
She look'd at me as she did love,  
And made sweet moan.

I set her on my pacing steed,  
And nothing else saw all day long,  
For sidelong would she bend, and sing  
A faery's song.

She found me roots of relish sweet,  
And honey wild, and manna dew,  
And sure in language strange she said,  
"I love thee true!"

She took me to her elfin grot,  
And there she wept and sigh'd full sore,  
And there I shut her wild, wild eyes  
With kisses four.

And there she lulled me asleep,  
And there I dream'd—Ah! woe betide!

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The latest dream I ever dream'd  
On the cold hill's side.

I saw pale kings and princes too,  
Pale warriors, death-pale were they all;  
Who cried—"La Belle Dame sans Merci  
Hath thee in thrall!"

I saw their starved lips in the gloam,  
With horrid warning gaped wide,  
And I awoke and found me here,  
On the cold hill's side.

And this is why I sojourn here  
Alone and palely loitering.  
Though the sedge is wither'd from the lake,  
And no birds sing.

### **Sonnet, from Serenade for Tenor, Horn and Strings**

BENJAMIN BRITTEN

Text: John Keats

O soft embalmer of the still midnight,  
Shutting with careful fingers and benign,  
Our gloom-pleas'd eyes, embower'd from the light,  
Enshaded in forgetfulness divine:  
O soothest Sleep! if so it please thee, close  
In midst of this thine hymn my willing eyes,  
Or wait the "Amen," ere thy poppy throws  
Around my bed its lulling charities.  
Then save me, or the passed day will shine  
Upon my pillow, breeding many woes,  
Save me from curious Conscience, that still lords  
Its strength for darkness, burrowing like a mole;  
Turn the key deftly in the oiled wards,  
And seal the hushed Casket of my Soul.

### ***Ode to a Nightingale***

BEN MOORE

Text: John Keats

### **My Heart Aches**

My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains

One minute past, and Lethe-wards had sunk:  
'Tis not through envy of thy happy lot,  
But being too happy in thine happiness,  
That thou, light-winged Dryad of the trees  
In some melodious plot  
Of beechen green, and shadows numberless,  
Singest of summer in full-throated ease.

### **O, for a Draught**

O, for a draught of vintage! that hath been  
Cool'd along age in the deep-delved earth,  
Tasting of Flora and the country green,  
Dance, and Provençal song, and sunburnt mirth!  
O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth;  
That I might drink, and leave the world unseen,  
And with thee fade away into the forest dim:

### **Fade Far Away**

Fade far away, dissolve, and quite forget  
What thou among the leaves hast never known,  
The weariness, the fever, and the fret  
Here, where men sit and hear each other groan;  
Where palsy shakes a few, sad, last gray hairs,  
Where youth grows pale, and spectre-thin, and dies;  
Where but to think is to be full of sorrow  
And leaden-eyed despairs,  
Where Beauty cannot keep her lustrous eyes,  
Or new Love pine at them beyond to-morrow.

### **Away, Away!**

Away, away! for I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards:  
Already with thee! tender is the night,  
And haply the Queen-Moon is on her throne,  
Cluster'd around by all her starry Fays;  
But here there is no light,  
Save what from heaven is with the breezes blown  
Through verdurous glooms and winding mossy ways.

### **I Cannot See What Flowers**

I cannot see what flowers are at my feet,  
Nor what soft incense hangs upon the boughs,  
But, in embalmed darkness, guess each sweet

Wherewith the seasonable month endows  
The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets cover'd up in leaves;  
And mid-May's eldest child,  
The coming musk-rose, full of dewy wine,  
The murmurous haunt of flies on summer eves.

**Darkling I Listen**

Darkling I listen; and, for many a time  
I have been half in love with easeful Death,  
Call'd him soft names in many a mused rhyme,  
To take into the air my quiet breath;  
Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such an ecstasy!  
Still wouldst thou sing, and I have ears in vain—  
To thy high requiem become a sod.

**Thou Wast Not Born for Death**

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn.

**Adieu!**

Forlorn! the very word is like a bell  
To toll me back from thee to my sole self!  
Adieu! the fancy cannot cheat so well  
As she is fam'd to do, deceiving elf.  
Adieu! adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades:  
Was it a vision, or a waking dream?  
Fled is that music: Do I wake or sleep?

***Twelve Poems of Emily Dickinson***

AARON COPLAND

Text: Emily Dickinson

**There Came a Wind Like a Bugle**

There came a wind like a bugle,  
It quivered through the grass,  
And a green chill upon the heat  
So ominous did pass.

We barred the window and the doors  
As from an emerald ghost  
The doom's electric moccasin  
That very instant passed.

On a strange mob of planting trees,  
And fences fled away,  
And rivers where the houses ran  
The living looked that day,

The bell within the steeple wild  
The flying tidings whirled  
How much can come  
And much can go and yet abide the world.

**When They Come Back**

When they come back if blossoms do  
I always feel a doubt  
If blossoms can be born again  
When once the art is out.

When they begin, if robins do  
I always had a fear  
I did not tell, it was their last Experiment  
Last year.

When it is May, if May return,  
Had nobody a pang  
Lest in a Face so beautiful  
We might not look again?

If I am there,  
One does not know  
What party one may be tomorrow,  
But if I am there,  
I take back all I say!

**Dear March, Come In!**

Dear March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat  
You must have walked  
How out of breath you are!  
Dear March, how are you?  
And the rest?  
Did you leave Nature well?  
Oh, March come right upstairs with me  
I have so much to tell!

I got your letter and the bird's  
The maples never knew  
That you were coming, I declare,  
How red their faces grew!  
But, March forgive me  
And all those hills  
You left for me to hue,  
There was no purple suitable,  
You took it all with you.

Who knocks? that April?  
Lock the door,  
I will not be pursued,  
He stayed away a year,  
To call when I am occupied  
But trifles look so trivial  
As soon as you have come,  
And blame is just as dear as praise  
And praise as mere as blame.

**Nature, the Gentlest Mother**

Nature, the gentlest mother  
Impatient of no child,  
The feeblest or the waywardest,  
Her admonition mild

In forest and the hill  
By traveller is heard,  
Restraining rampant squirrel  
Or too impetuous bird.

How fair her conversation,  
A summer afternoon.  
Her household, her assembly,  
And when the sun goes down



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Her voice among the aisles  
Incites the timid prayer  
Of the minutest cricket,  
The most unworthy flower.

When all the children sleep,  
She turns as long away,  
As will suffice to light her lamps  
Then, bending from the sky,

With infinite affection  
And infiniter care  
Her golden finger on her lip  
Wills silence everywhere.

### **The World Feels Dusty**

The world feels dusty  
When we stop to die  
We want the dew then  
Honors taste dry.

Flags vex a dying face  
But the least Fan  
Stirred by a friend's hand  
Cools like the rain

Mine be the ministry  
When thy thirst comes  
Dews of thyself to fetch  
And holy balms.

### **Heart, We Will Forget Him**

Heart, we will forget him  
You and I, tonight.  
You may forget the warmth he gave.  
I will forget the light.

When you have done, pray tell me,  
That I my thoughts may dim  
Haste, lest while you're lagging,  
I may remember him.

### **I Felt a Funeral in My Brain**

I felt a funeral in my brain,  
And mourners to and fro,  
Kept treading, treading, till it seemed  
That sense was breaking through.

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And when they all were seated  
A service like a drum  
Kept beating, beating, till I thought  
My mind was going numb.

And then I heard them lift a box,  
And creak across my soul  
With those same boots of lead again,  
Then space began to toll

As all the heavens were a bell  
And Being but an ear.  
And I and silence some strange race  
Wrecked solitary here.

### **Going to Heaven!**

Going to Heaven!  
I don't know when,  
Pray do not ask me how,  
Indeed I'm too astonished  
To think of answering you!  
Going to Heaven!  
How dim it sounds.  
And yet it will be done  
As sure as flocks go home at night  
Unto the shepherd's arm!

Perhaps you're going too!  
Who knows?  
If you should get there first  
Save just a little place for me,  
Close to the two I lost!  
The smallest "robe" will fit me,  
And just a bit of "crown"  
For you know we do not mind our dress  
When we are going home.

Going to Heaven!  
I'm glad I don't believe it  
For it would stop my breath,  
And I'd like to look a little more  
At such a curious earth.  
I am glad they did believe it  
Whom I have never found  
Since the mighty autumn afternoon,  
I left them in the ground.

**Why Do They Shut Me Out of Heaven?**

Why do they shut me out of Heaven?  
Did I sing too loud?  
But I can say a little "minor"  
Timid as a bird.

Wouldn't the angels try me  
Just once more  
Just see if I troubled them  
But don't shut the door.

Oh if I were the gentleman  
In the white robes  
And they were the little hand that knocked,  
Could I forbid.

Why do they shut me out of Heaven?  
Did I sing too loud?

**The Chariot**

Because I would not stop for Death  
He kindly stopped for me  
The carriage held but just ourselves  
and Immortality.

We slowly drove—He knew no haste  
And I had put away  
My labor and my leisure too  
For his civility.

We passed the school where children played,  
Their lessons scarcely done  
We passed the fields of gazing grain  
We passed the setting sun,

We paused before a house that seemed  
a swelling of the ground  
The roof was scarcely visible  
The cornice but a mound,

Since then 'tis centuries but each  
Feels shorter than the day,  
I first surmised  
The horses' heads were toward eternity.

**I've Heard an Organ Talk Sometimes**

I've heard an organ talk sometimes  
In a cathedral aisle,

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And understood no word it said  
Yet held my breath the while

And risen up and gone away,  
A more Berdardine girl  
And know not what was done to me.  
In that old hallowed aisle.

### **Sleep Is Supposed to Be**

Sleep is supposed to be,  
By souls of sanity,  
The shutting of the eye.

Sleep is the station grand  
Down which on either hand  
The hosts of witness stand

Morn is supposed to be,  
By people of degree,  
The breaking of the day.

Morning has not occurred!  
That shall aurora be  
East of Eternity

One with the banner gay,  
One in the red array,  
That is the break of day.

## Meet the Artists



LINSEY THOENG

**Dominik Belavy**

Baritone Dominik Belavy is a master's student at Juilliard where he studies with Sanford Sylvan. At the school he has been featured as L'horloge Comtoise and L'arbre in Ravel's *L'enfant et les sortilèges* and Conte Perrucchetto in Haydn's *La fedeltà premiata*. With Juilliard415, he has sung Bach's B-minor Mass led by Ton Koopman. Last season he made his professional and hometown debut in Detroit as Jim Larkens in Michigan Opera Theatre's production of *La fanciulla del West* conducted by Stephen Lord. As a fellow at the Tanglewood Music Center, Mr. Belavy has sung Ravel's *Chansons madécasses*, Schoenberg's arrangement of Mahler's *Lieder eines fahrenden Gesellen*, and premiered works by Alan Smith and Nathan Davis. He returns this summer to Tanglewood to sing Junior in Bernstein's *A Quiet Place*. *Toulmin Foundation Scholar*



**Lauren Donahue**

Lauren Donahue, currently living in New York City and a recent graduate of Juilliard's drama division, is a member of Group 46. Upon graduation she appeared on *Law and Order: SVU* (NBC) and has guest starred on *Bull* (CBS). In her time at Juilliard she played a number of roles, including Patricia in Donald Margulies' *Sight Unseen*, River in Branden Jacobs-Jenkins' *Appropriate*,

and Mrs. Tarleton in George Bernard Shaw's *Misalliance*.



JACOB SMITH STUDIOS

**Sam Lilja**

Sam Lilja is a New York-based actor and dialect coach. His stage roles include *The Importance of Being Earnest* (Two River Theater); *Acolyte* (59E59); *Clarkston* (Dallas Theater Center); and *The Winter's Tale* (Shakespeare Theatre Company, DC). His work on film includes *Lincoln in the Bardo*, *The Drowning*, and *I Didn't Come Here to Make Love*. He has also been seen on television on *Billions* and *Almost There*. He is an alumnus of Juilliard's drama division (Group 43) and a proud member of the 52nd Street Project. (samlijja.com)



JIYANG CHEN

**Felicia Moore**

Soprano Felicia Moore is an artist diploma in opera studies student at Juilliard studying with Edith Wiens. Ms. Moore was most recently seen as Mrs. Grose in *The Turn of the Screw* at Opera Columbus. This past summer, at the Merola Opera Program, she sang Agathe in *Der Freischütz* and Elisabeth in *Tannhäuser*. Last year she sang the title role in *Katya Kabanova* with Juilliard Opera. Ms. Moore has been a young artist at the Opera Theatre of Saint Louis and Des Moines Metro Opera, where she was the cover for Alice Ford in *Falstaff*, the title role of Tobias Picker's *Emmeline*, and sang Madame Lidoine in *Dialogues of the Carmelites*. She is a winner of this year's Sullivan Foundation

Award, and previous awards include being a two-time semifinalist in the Metropolitan Opera National Council Auditions, as well as being awarded the top prize from the George London Foundation. Ms. Moore is from Princeton, New Jersey. *Jerome L. Greene Fellowship, Hardesty and Beverley Peck Johnson Fund*



WILLIAM FORD

**Charles Sy**

Tenor Charles Sy is from Toronto and is an artist diploma in opera studies student at Juilliard where he studies with Marlena Malas. He is a recent graduate of the Canadian Opera Company Ensemble Studio and completed his B.M. and M.M. at the University of Toronto. He is an alumnus of several leading training programs including the Music Academy of the West, Opera Theatre of Saint Louis, Opera as Theatre program at the Banff Centre, and the Britten-Pears Young Artist Program. Mr. Sy received first prize and audience choice awards in the Canadian Opera Company's 2014 Centre Stage Competition. He is also the recipient of the 2013 Hnatyshyn Foundation Developing Artist Grant for Classical Voice after being nominated to represent the University of Toronto and competing at the national level. *Philo*

*Higley Scholarship, Hardesty and Beverley Peck Johnson Fund, Max Dreyfus Scholarship in Voice*



ROSALIE O'CONNOR

**Brian Zeger**

Widely recognized as one of today's leading collaborative pianists, Brian Zeger has performed with many of the world's greatest singers including Marilyn Horne, Deborah Voigt, Anna Netrebko, Susan Graham, René Pape, Kiri Te Kanawa, Frederica von Stade, Piotr Beczala, Bryn Terfel, Joyce DiDonato, Denyce Graves, and Adrienne Pieczonka in an extensive concert career that has taken him to the premiere concert halls throughout the U.S. and abroad. Among his most recent recordings are *All Who Wander*, a recital disc with Jamie Barton; *Preludios*—Spanish songs with Isabel Leonard; a recording of Strauss and Wagner lieder with Adrienne Pieczonka; and *Dear Theo: Three Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips, and Brett Polegato, all on the Delos label. In addition to his distinguished concert career, he serves as artistic director of the Marcus Institute for Vocal Arts at Juilliard and recently completed an eight-year tenure as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program. ([brianzeger.com](http://brianzeger.com))

## Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, Juilliard's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced artist diploma in opera studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres

of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risë Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

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## Lila Acheson Wallace Library

Jane Gottlieb, *Vice President for Library and Information Resources;* *Director of the C.V. Starr Doctoral Fellows Program*

## Enrollment Management and Student Development

Joan D. Warren, *Vice President*  
Kathleen Tesar, *Associate Dean for Enrollment Management*  
Barrett Hipes, *Associate Dean for Student Development*  
Sabrina Tanbara, *Assistant Dean of Student Affairs*  
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*  
William Buse, *Director of Counseling Services*  
Katherine Gertson, *Registrar*  
Tina Gonzalez, *Director of Financial Aid*  
Teresa McKinney, *Director of Community Engagement*  
Todd Porter, *Director of Residence Life*  
Howard Rosenberg MD, *Medical Director*  
Beth Techow, *Administrative Director of Health and Counseling Services*  
Holly Tedder, *Director of Disability Services and Associate Registrar*

## Finance

Christine Todd, *Vice President and Chief Financial Officer*  
Irina Shteyn, *Director of Financial Planning and Analysis*  
Nicholas Mazzurco, *Director of Student Accounts/Bursar*

## Administration and Law

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Joseph Mastrangelo, *Vice President for Facilities Management*  
Myung Kang-Huneke, *Deputy General Counsel*  
Carl Young, *Chief Information Officer*  
Steve Doty, *Chief Operations Officer*  
Dmitriy Aminov, *Director of IT Engineering*  
Caryn Doktor, *Director of Human Resources*  
Adam Gagan, *Director of Security*  
Scott Holden, *Director of Office Services*  
Jeremy Pinquist, *Director of Client Services, IT*  
Helen Taynton, *Director of Apprentice Program*

## Development and Public Affairs

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Benedict Campbell, *Website Director*  
Amanita Heird, *Director of Special Events*  
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Katie Murtha, *Director of Major Gifts*  
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## Juilliard Global Ventures

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Courtney Blackwell Burton, *Managing Director for Operations*  
Betsie Becker, *Managing Director of Global K-12 Programs*  
Gená Chavez, *Managing Director, The Tianjin Juilliard School*  
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