

Daniel Saidenberg Faculty Recital Series

Charles Neidich, Clarinet
Robert Levin, Piano



Juilliard



Photo by T. Charles Erickson

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The Juilliard School
presents

Charles Neidich, Clarinet Robert Levin, Piano

Part of the Daniel Saidenberg Faculty Recital Series

Wednesday, January 31, 2024, 7:30pm
Morse Hall

CARL MARIA
VON WEBER
(1786–1826)

Grand Duo Concertant, Op. 48 (1815–16)
Allegro con fuoco
Andante con moto
Rondo: allegro

EDISON DENISOV
(1929–96)

Пейзаж при свете луны (Landscape by the Light of the Moon)
(1985, U.S. premiere)

ROBERT SCHUMANN
(1810–56)

Sonata for Violin and Piano in D Minor, Op. 121 (1851)
(transcribed by Charles Neidich)
Ziemlich langsam—Lebhaft
Sehr Lebhaft
Leise, einfach
Bewegt

Intermission



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

GYÖRGY KURTÁG (b. 1926)	Two Pieces for Bass Clarinet Capriccio (1984, rev. 1993) ... <i>Hozzám már hűtlen lettek a szavak ...</i> (Words Have Become Unfaithful to Me) (1985, rev. 1993)
ILSE FROMM-MICHAELS (1888–1986)	<i>Stimmungen Eines Fauns</i> (Moods of a Faun), Op. 11 (1921) Klage Schalkslaune Schwermut
CHARLES NEIDICH (b. 1953)	<i>Θρήνος (Lament)</i> for Bass Clarinet in A Major and Piano (2024, World premiere)
JOHANNES BRAHMS (1833–97)	Sonata for Clarinet and Piano in F Minor, Op. 120, No. 1 (1894) Allegro appassionato Andante un poco Adagio Allegretto grazioso Vivace

Performance time: approximately two hours, including an intermission

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Notes on the Program

By Charles Neidich

CARL MARIA VON WEBER Grand Duo Concertant

Carl Maria von Weber, composer, pianist, conductor, led a life of great intensity tragically cut short by tuberculosis while he was in London for performances of his opera *Oberon*. He was of great importance in the development of the German romantic tradition and influenced composers, most notably Wagner, who arranged in 1844 for the transfer of Weber's coffin back to Germany. On its way to the cemetery in Dresden, it was accompanied by Wagner's *Funeral Music on Themes From Euryanthe* and its internment was accompanied by the performance of Wagner's work for male chorus, *An Webers Grabe*.

Weber's later works began to push at the limits of tonality. The beginning of the third act of *Euryanthe* anticipates Wagner's use of the "Tristan chord" and may have served as an inspiration. Weber's orchestration was also quite innovative and influenced composers as diverse as Mahler and Debussy, who remarked that he realized his unique orchestral sound through the "scrutiny of the soul of each instrument."

Weber, of course, was also of critical importance for the clarinet. His Concertino, two concertos, Variations, Quintet, and Grand Duo Concertant form an essential part of our repertoire and have influenced the writing for clarinet into the 20th century. It is significant that Brahms, after spending much time during his visit to Meiningen in 1891 listening to Mühlfeld play various works, decided to program both Weber concertos in concert. It may also be that the F-minor tonality with the sudden shift to D-flat Major that Brahms heard in the F-minor concerto served as inspiration for his Op. 120, No. 1 F-minor sonata.

The clarinet was also of critical importance for Weber. His great friendship with the clarinet virtuoso (and decent composer in his own right) Heinrich Bärmann and Bärmann's masterly performances of Weber's works did much to secure Weber's reputation as a major composer. We can also see Weber's clarinet works as trial runs for his operas. In them, Weber could test his dramatic and lyrical instincts, experimenting with form and using the clarinet in a way which foreshadowed his vocal writing.

The Grand Duo, composed in 1815 and 1816, is the last of his clarinet works and the only one that does not bear a dedication to Bärmann. It has been suggested that Weber intended it for Johann Hermstedt, the other great clarinet soloist of the early 19th century, for whom Ludwig Spohr wrote four concertos. Weber had met Hermstedt in Berlin, and it is possible that Hermstedt had asked for a work. Some sources mention that Weber intended to write a concerto for him, but as far as I know while there is evidence that Hermstedt may have performed something of Weber in 1815, there is no evidence that he played any work of Weber's after that year, and Weber did not finish the Grand Duo until 1816. Bärmann, however, did play it on numerous occasions.

**Carl Maria
von Weber**

Born:
November 18, 1786,
in Eutin, Germany

Died:
June 5, 1826,
in London

An exercise in extreme virtuosity for both piano and clarinet, the Grand Duo was probably the most popular work for clarinet and piano throughout the 19th century. Mendelssohn performed it with Bärmann, while Franck and Liszt performed it with the clarinet virtuoso Joseph Blaes. In this performance, Robert Levin and I will perform the work on period instruments, a Regier copy of a Graf piano (circa 1820) and a Tutz copy of a Grenser clarinet (circa 1800). Performing the work in this way not only highlights the genius of Weber's orchestration, it shows how wonderfully he stretched the expressive and technical capabilities of the instruments of his time. This way, old music becomes new music.

EDISON DENISOV

Пейзаж при свете луны (Landscape by the Light of the Moon)

**Edison
Denisov**

Born:
April 6, 1929,
in Tomsk, Siberia

Died:
November 24, 1996,
in Paris

Edison Denisov was one of the seminal figures of the Russian avant-garde during the era of the Soviet Union. Born in Siberia, he first studied mathematics at the university in Tomsk, but with the support of Dmitri Shostakovich, he chose to continue in music. From 1951 to 1956, he studied composition and piano at the Moscow Conservatory. During his studies there, he also spent time in the Kursk, Altai, and Tomsk regions of Russia to study and record folk music. In 1959, he began teaching analysis and orchestration at the Moscow Conservatory.

Denisov's 1964 work for soprano and chamber ensemble, *Le soleil des Incas*, dedicated to Pierre Boulez, brought him international recognition. Stravinsky remarked about discovering Denisov's "remarkable talent." Denisov's continuing international success, however, led to harsh criticism in the Soviet Union and finally, in 1979, he was blacklisted at the sixth Congress of the Union of Soviet Composers by its president, Tikhon Khrennikov.

Denisov may have been an enemy of the Soviet musical establishment, but he was perhaps the most influential composer of the later Soviet era. Being blacklisted by the Soviet Composers' Union also in no way affected his compositional activity. His prolific output ranged from intimate chamber pieces to monumental works including his opera *L'Écume des jours*, his *Requiem*, and his *History of the Life and Death of Our Lord Jesus Christ*.

I had the privilege to count Denisov as a friend and a compositional influence. I met him soon after I went to Moscow in 1975 to study at the Moscow Conservatory. A composition student I befriended wanted to introduce me to him and took me to his small apartment. I found that his apartment was the meeting for young composers fascinated by what was new. His great personal connections with composers throughout Europe enabled him to be the conduit where young composers in Moscow learned about contemporary music from Stravinsky to Stockhausen. Denisov was less familiar with the musical scene in the U.S. and that's why he was initially interested in meeting me. I was deeply impressed by the originality and energy of his compositions and developed a close relationship with him

Notes on the Program (Continued)

and his students during the years I was in Moscow. The first piece of his I performed was his Sonata for Solo Clarinet, which he had composed in 1972. After my performance, he mentioned that mine was the Moscow premiere. (I don't believe this was true.) More likely, it was the first time he heard the piece to his liking. Sadly, after I left Moscow, we lost touch until 1994, when we reconnected at the Båstad Chamber Music Festival. At that time, we made plans to meet again at a festival he was going to organize in Russia. Sadly, he passed away before he could realize his plans.

It was, if I remember correctly, 1987 when I unexpectedly received a package from Denisov, from whom I had heard nothing for several years. I opened it to find the score of a piece he had composed two years earlier: *Landscape in the Light of the Moon*.

I should mention that Robert Levin also has had a relationship with Edison Denisov and gave the world premiere of *Landscape in the Light of the Moon* in Germany with clarinetist Edward Brunner. Ayako Oshima premiered the work in Japan, but this will be, I believe, its American premiere.

I end with Denisov's own words: "Beauty is one of the essential concepts of art. Nowadays many composers seem to seek for new beauty. And it is not only the question of the beauty of sound which has nothing to do with the beauty of appearance. I am talking about the beauty of thought as it is understood by a mathematician, for example, or as it was understood by Bach and Webern."

ROBERT SCHUMANN Sonata for Violin and Piano in D Minor (transcribed by Charles Neidich)

Fall 1851 was a particularly difficult time for Robert Schumann. His initial honeymoon with the city of Düsseldorf since he assumed the post of music director in September 1850 had soured amid criticism of his conducting, leadership, and increasing tensions with the officials of the Musikverein. Remarkably, despite his progressively deteriorating public situation, Schumann's creative energy never wavered. This period saw the fruition of some of his most intensely dramatic chamber compositions, including the A-minor Violin Sonata, the G-minor Trio, and the D-minor Violin Sonata.

Schumann composed the D-minor sonata in a burst of creative energy in a period of one week from October 26 to November 2, 1851, a little over a month after he had finished his first violin sonata in A Minor. He wrote to his friend Wasiliewski, "I did not like the first sonata. This is why I have written a second one, which I hope will be better." Where the A-minor sonata is a model of formal conciseness, the D-minor is a dramatic statement of symphonic proportions. The two outer movements have a passionate intensity and rhythmic relentlessness that is extreme even for Schumann. The second movement scherzo continues the drive of the first and in its

Robert Schumann

Born:
June 8, 1810,
in Zwickau,
Germany

Died:
July 29, 1856,
in Bonn, Germany

passage to B Major prepares one for the remarkably beautiful G-major slow movement (marked *Leise, einfach* “quietly, simply”).

In choosing a work for transcription, I have two major criteria. First, the work should fit well and sound good on the clarinet, and second, it should be a work that deserves more public exposure. The three Schumann sonatas (including the posthumously published third in A Minor) fit both criteria perfectly. I have loved the sonatas since I was a young boy and often wondered why violinists have found them awkward. The fact is, however, that they lie a little low for the violin and in places even seem to want to go below the violin range. For the clarinet, on the other hand, they lie perfectly, so much so that it is hardly necessary to call the version we play a transcription. The only note changes I have made involve restoring an occasional low note when Schumann has had to put the beginning of a passage up an octave as it begins below the range of the violin, simplifying a few double stops that are duplicated anyway in the piano part, and, in the slow movement of the D-minor sonata, reinterpreting the opening pizzicati in a more clarinetistic way.

GYÖRGY KURTÁG Two Pieces for Bass Clarinet

György Kurtág

Born:

February 19, 1926,
in Lugoj, Romania

György Kurtág, one of our most important contemporary musical voices, is a composer of the most personally expressive nuance. His compositions balance great calm with frightening incoherence. He often connects movements of extreme brevity to create what can only be called a journey probing the very depths of human emotion. These movements are by no means miniatures. They are more akin to X-rays into the nature of musical expressivity. Kurtág’s music also has a very physical aspect and is intimately connected with its performance. As he has noted, his notation is “intended to stimulate an interaction between abstract musical gestures, and the actual movements made by the performer.”

An essential element of Kurtág’s composition is what he calls *objet trouvé*, or found object. Kurtág scholar Rachel Beckles-Wilson has described it as a motif that exists “as a consequence of the intrinsic properties of an instrument” such as open strings, the decay of the piano sound, or the odd overtone series of the clarinet.

Kurtág was born to Hungarian parents in Lugoj, a small town in the Bánát, an area in the Austro-Hungarian Empire which had been under Hungarian administration until the end of World War I, when it was carved up by Hungary, Romania, and Serbia. Lugoj, despite its sizable Hungarian population, became part of Romania which, in retrospect, was lucky for the Kurtágs who, as Jews, may not have survived had they lived in Hungary during World War II. After the war, he moved to Budapest, adopted Hungarian citizenship and began his studies at the Franz Liszt Academy of Music.

Notes on the Program (Continued)

Bálint Varga, in his wonderful book, *György Kurtág: Three Interviews and Ligeti Homages*, writes: “Hungary may have been a poor country, but music education was a basic part of the curriculum ... and the Academy of Music was an institution of considerable prestige. It had on its staff professors of rare distinction, so that it maintained the legendary quality it had acquired in the first half of the century.” Kurtág studied there with Sándor Veress, Ferenc Farkas, and Leó Weiner, graduating first in piano and chamber music and later in composition. At the academy, he met his future wife, muse, and, as he mentioned, partner in composition, Marta. Following the 1956 Hungarian uprising and its brutal Soviet suppression, Kurtág and his wife (they were married in 1947) moved to Paris, where he spent the year in further studies with Olivier Messiaen and Darius Milhaud. These studies, however, were much less important for him than were his discoveries of the plays of Samuel Becket and the music of Anton Webern. Even more important was the crucial role the psychologist Marianne Stein played in helping Kurtág regain his creative energy. Throughout his time in Paris, Kurtág suffered from severe depression and Stein was very much responsible for his recovery and his rebirth as a composer. As recounted in the wonderful documentary *György Kurtág: The Matchstick Man*, by using creative art therapy with found objects such as matchsticks, Stein helped him, as his longtime friend, composer György Ligeti noted, develop his extraordinary ability to concentrate on the tiniest of gestures. At the end of his year in Paris, Kurtág decided it was time to go back to Budapest. Once home, he dedicated his string quartet, Op. 1 (which he considered to be his first honest composition) to Stein in gratitude for saving him from despair.

Kurtág remained in Budapest, working first as a coach and staff pianist at the Bartók Music School and the National Philharmonic and from 1967 to 1993 as professor of chamber music at the Franz Liszt Academy. With his appointment as composer in residence at the Berlin Philharmonic in 1993, he entered a more international phase with residencies in Vienna, the Netherlands, and France. After living near Bordeaux from 2002 to 2015, the Kurtágs moved back to Budapest in 2015. Marta, his wife of 72 years, passed away in 2019.

I had the great privilege to meet Kurtág in 1991 in Kuhmo, Finland. Bálint Varga, at that time the head of promotion at Editio Musica Budapest, introduced me to the great composer and gave me as a gift from Kurtág a manuscript copy of his *Homage à R. Sch* for clarinet, viola, and piano. Soon after, Varga sent me manuscript copies of *Capriccio* and *Words Have Become Unfaithful to Me*. Subsequently, Kurtág included them as part of *Signs, Games, and Messages* for clarinet, bass clarinet, and contrabass clarinet, an extended collection of solos, duets, trios, and quartets, many of which are dedicated to specific musicians including Elliott Carter and Heinz Holliger and from which performers can choose any number in any order to play. (Kurtág also published *Signs, Games, and Messages* for violin, viola, cello, double bass, string trio, and oboe/English horn).

While I'm not sure whether I gave the U.S. premieres, I did play the two works several times in the '90s, and picking them up again after an absence of years, I find them as powerful and moving as when I first played them. I should also mention that I was touched to find in the *Signs, Games, and Messages* collection that one of the B-flat clarinet pieces included one that I had not known, *Perpetuum mobile*, which is dedicated to Ágnes Vadas, a wonderful violinist with whom I played memorable performances of Bartók's *Contrasts*.

ILSE FROMM-MICHAELS *Stimmungen Eines Fauns (Moods of a Faun)*

**Ilse
Fromm-
Michaels**

Born:
December 30, 1888,
in Hamburg,
Germany

Died:
January 22, 1986,
in Detmold,
Germany

Ilse Fromm-Michaels belongs to the group of composers who have written important works for the clarinet yet are virtually unknown not only among the listening audience, but even among clarinetists. Fromm-Michaels, a child prodigy in both piano and composition, at age 8 attracted the attention of the Berlin musical public with a performance of her *Romance* for piano. She went on to study at the Königlichen Hochschule für Musik in Berlin and later in the Stern'sche Konservatorium, where she studied piano with James Kwast and composition with Hans Pfitzner.

Throughout the 1920s, her reputation grew as one of the most important exponents of contemporary music, performing her own works and those of many of the most prominent modern composers including Reger, Pfitzner, Hindemith, Busoni, Stravinsky, Schoenberg, Webern, Berg, Bartók, Kodály, and Milhaud. In this period, she also collaborated with the leading conductors in Germany, including Fritz Steinbach, Arthur Nikisch, Wilhelm Furtwängler, Hermann Abendroth, and Carl Schuricht. She also performed *Pierrot Lunaire* under Schoenberg's direction.

The rise of the Nazis and the advent of the Third Reich, however, put a sudden end to her career. As the wife of Jewish lawyer Walter Michaels, she was barred from the concert stage and all performances of her works were forbidden. In 1944, with no hope of a performance, she wrote her profoundly dark quintet for clarinet and strings, *Musica larga*. Her husband, severely traumatized, died soon after World War II ended. Fromm-Michaels was appointed to the Hamburg Academy of Music in 1945 and continued as a well-known music educator, but, as she mentioned, her compositional voice turned to silence.

Although she studied with Pfitzner, Fromm-Michaels discounted any influence he may have had over her compositional style and considered herself self-taught. *Moods of a Faun* was, I believe, very possibly the second significant work anyone wrote for unaccompanied clarinet, coming soon after Stravinsky's *Three Pieces* (1918) and before Karg-Elert's *Sonata, Op. 110* (1924). Comprising three movements, it is played without pause and is dedicated to her friend, the wonderful (and also largely forgotten) artist,

Notes on the Program (Continued)

Anita Réé, who was also banned by the Nazis and harassed until she took her own life. In this short work, Fromm-Michaels creates a world of huge emotional contrasts, as we see in the surviving art work of her friend.

I should mention that even though for much of my life I did not know of Fromm-Michaels' existence, I do have a tangential relationship with her. I knew her son, clarinetist and pedagogue Jost Michaels, with whom I had a friendly yet somewhat contentious relationship. What I deeply regret, however, is that I did not know to ask about his remarkable mother.

CHARLES NEIDICH *Θρηνος (Lament)*

I must preface my remarks with an admission. I am always uncomfortable speaking about my own compositions. Whatever meaning my work has, I feel I can express much better through performance. As a musician, however, my initial reactions to events, affairs both close and far, personal and involving the world at large, are musical—often just a gesture or even a single note. Sometimes it grows into an improvisation, and sometimes into a composition.

Charles Neidich

Born:
August 26, 1953,
in New York City

For a long time, I found it curious that I could not find a significant work for the basset clarinet. I have several works for clarinet, but even I have not ventured to write for the expanded range of the basset. In fact, the basset clarinet is an instrument still to be discovered. Mozart's friend and fellow freemason Anton Stadler worked with the instrument maker Theodor Lotz to design a vastly improved clarinet with a range below the standard E to a low written C (on the A clarinet to low concert A). This was the range of the standard basset horn which Mozart used in keys of F, G, A, and B-flat. What made Stadler's instrument different was its ability to play all the chromatic notes in the low register down to the low written C. This instrument could have become the standard from which subsequent generations would have developed, but Stadler either lost it gambling or, as he asserted, had it stolen and the instrument disappeared. It is not recorded that Stadler ever played a replacement after its disappearance and there are no instruments of that type which have survived to the current day.

We, as clarinetists, ever since the publication of the manuscript fragment Kv. 621b of 199 measures of the Mozart Concerto, showing his masterly use of the basset's extended range with all the chromatic notes, have been intrigued by the possibilities for enhanced expression the concerto had in its original version. I was, in the early 1980s, one of the first clarinetists to begin playing the Mozart concerto and quintet on a basset clarinet and I added playing on a period basset clarinet in 1990. Until now, however, I never made the jump to make use of its extended possibilities in a new composition. I hope that *Θρηνος (Lament)*, which I finished on New Year's Day 2024, will herald a new age of clarinet development as composers begin to use the basset clarinet more and more.

JOHANNES BRAHMS Sonata for Clarinet and Piano in F Minor, Op. 120, No. 1

**Johannes
Brahms**

Born:
May 7, 1833,
in Hamburg,
Germany

Died:
April 3, 1897,
in Vienna

Brahms' two sonatas, Op. 120, Nos. 1 and 2, are so well-known and so important in the clarinet repertoire that they hardly need any introduction. They are the last of the four seminal works he wrote—the others being the Trio, Op. 114, and the Quintet, Op. 115, for the brilliant clarinetist Richard Mühlfeld. Inspired by Mühlfeld's great artistry, Brahms gained a new lease on life after announcing to the musical world that he was retiring from composition. In March 1891, he traveled to the town of Meiningen, the seat of his favorite orchestra, where Mühlfeld was both the first clarinetist and an assistant conductor. He listened, entranced, to Mühlfeld while there and gained an intimate knowledge of the expressive possibilities of the clarinet.

Jan Swafford, in his book, *Johannes Brahms: A Biography*, writes: "Brahms befriended Mühlfeld and sat listening to him play for hour after hour. Maybe for the first time in his life he felt something more than pleasure in a fine musician. Now he experienced an epiphany of an instrument in itself . . . Brahms recognized another incarnation of the kind of dark, soulful voice that always seduced him."

Brahms quickly completed both the Trio and Quintet in 1891 and returned to write the sonatas in 1894. After completing them, he made an extensive tour with Mühlfeld, who had become his closest friend after Clara Schumann. After one of their performances, a reviewer in the *Leipziger Musikalisches Wochenblatt*, on February 7, 1895, wrote that "it seemed like two intimately communicating musical souls were spontaneously improvising" (from Maren Goltz and Herta Müller, *Richard Mühlfeld: Brahms' Clarinetist*).

Brahms composed both sonatas at the same time and they both emerge from the opening four bars of the first sonata, Op. 120, No. 1 in F Minor. This four-bar introduction, it has been suggested by Rudolf Mauz (in "Passion des Johannes: Verborgenes Programm in der Sonata für Klarinette und Klavier f-Moll No. 1 von Johannes Brahms," *Rohrblatt*, June 1998), is itself a paraphrase of the opening of the final chorale of Bach's *St. Matthew Passion*, the text of which begins: *Wenn ich einmal soll scheiden, so scheid nicht von mir* (loosely translated: "If I must depart, do not depart from me").

With more than an ounce of prejudice, I see the two sonatas as representing the pinnacle of Brahms' craft of composition. Every note and every rhythm in both works emerge from the opening four-bar introduction in such a transparent way that the craft becomes completely invisible and what we notice are simply works of supremely moving beauty and profundity. Together with the Trio and Quintet, these sonatas re-established the clarinet as a solo instrument and have inspired composers, performers, and listeners to this day.

About the Artists

Charles Neidich

Clarinetist and conductor Charles Neidich (faculty 1989-present) has received unanimous accolades from critics and fellow musicians both in the U.S. and abroad; but it is his musical intelligence in scores as diverse as Mozart and Carter that has earned him a unique place among clarinetists. An ardent exponent of new music and a composer himself, he has expanded the technical and expressive possibilities of the clarinet and has championed the works of many of the world's most important composers. Neidich has appeared in recital and as guest soloist and has been making his mark as a conductor praised for his dynamically expressive performances ranging from historically informed repertoire to contemporary works. An avid chamber musician, Neidich is a member of the New York Woodwind Quintet and is a member emeritus of the Orpheus Chamber Orchestra. Neidich commands a repertoire of more than 300 solo works, including pieces written, commissioned, or inspired by him, as well as his own compositions and transcriptions of vocal and instrumental works. He has also premiered works by Babbitt, Carter, Denisov, Mamluk, Schuman, Shapey, Tower, and other leading composers.



A native New Yorker of Belorussian and Greek descent, Neidich had his first clarinet lessons with his father and his first piano lessons with his mother. While in high school, he added viola to his studies, studying with Rena Robbins, the wife of cellist Harvey Shapiro. However, the clarinet won out over time and he pursued studies with Leon Russianoff. Neidich opted against attending a music conservatory in favor of academic studies at Yale University, where he graduated with a bachelor's in anthropology. While at Yale, he received the Selden Prize for musicianship and scholarship and in 1975 he became the first American to receive a Fulbright grant for study in the former Soviet Union. In 1985, he won first prize in the Walter W. Naumburg Competition for clarinet, the first major clarinet competition in the U.S. Neidich, who is on the artist faculties of Juilliard, the Manhattan School of Music, and Mannes College of Music, gives master classes around the world and has also been a mentor for the Danish ensemble Ensemble Midvest. In 2004, Neidich received the William Schuman Award for performance and scholarship at Juilliard. With his wife, Ayako Oshima, he founded the Kitakaruizawa Music Seminar (now in its 12th season); the WA Concert Series in New York; and the Artena Foundation for the promotion of music, art, technology, and the preservation of nature. In 2018, Neidich was awarded a lifetime membership in honor of his artistic achievements by the International Clarinet Association and a medal for lifetime achievement from the National Society of Arts and Letters.



Robert Levin

Pianist Robert Levin's solo engagements include the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Philadelphia, Toronto, Utah, and Vienna with conductors Semyon Bychkov, James Conlon, Bernard Haitink, Neville Marriner, Seiji Ozawa, Simon Rattle, and Esa-Pekka Salonen. His recordings include a Mozart concerto cycle for Decca/AAM with Christopher Hogwood, Richard Egarr, Laurence Cummings, and the Academy of Ancient Music; a Beethoven concerto cycle for DG Archiv with John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique (including the world premiere recording of Beethoven's arrangement of the Fourth Concerto for piano and string quintet); and the complete Bach harpsichord concertos with Helmuth Rilling as well as the six *English Suites* (on piano) and both books of *The Well-Tempered Clavier* (on five keyboard instruments) as part of Hänssler's 172-CD *Edition Bachakademie*. His recording of the complete piano music of Henri Dutilleux was issued by ECM in 2009. A passionate advocate of new music, Levin has commissioned and premiered many works including Joshua Fineberg's *Veils* (2001), John Harbison's Second Sonata (2003), Yehudi Wyner's piano concerto *Chiavi in mano* (Pulitzer Prize, 2006), Bernard Rands' *Preludes* (2007), Thomas Oboe Lee's Piano Concerto (2007), and Hans Peter Türk's *Träume* (2014).

Levin's career as a chamber musician includes a long association with violist Kim Kashkashian and regular appearances with cellist Steven Isserlis. Levin performs frequently with his wife, pianist Ya-Fei Chuang, in duo recitals and with orchestra. From 2007 to 2016, he was artistic director of the Sarasota Music Festival, where he has been an artist faculty member since 1979. A member of the Akademie für Mozartforschung, his completions of Mozart fragments are published by Bärenreiter, Breitkopf & Härtel, Henle, Carus, Peters, and Wiener Urtext Edition, and recorded and performed around the world. His completion of the Mozart C-minor Mass, commissioned by Carnegie Hall, was premiered there in 2005 and has since been recorded and widely performed. Levin is president of the International Johann Sebastian Bach Competition (Leipzig, Germany), a member of the American Academy of Arts and Sciences, and an honorary member of the American Academy of Arts and Letters. He received the Bach Medal of the City of Leipzig in 2018. From 1993 to 2013, he was the Dwight P. Robinson Jr. Professor of the Humanities at Harvard University and is a visiting professor at Juilliard, the Guildhall School of Music and Drama in London, and the Sibelius Academy in Helsinki.

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