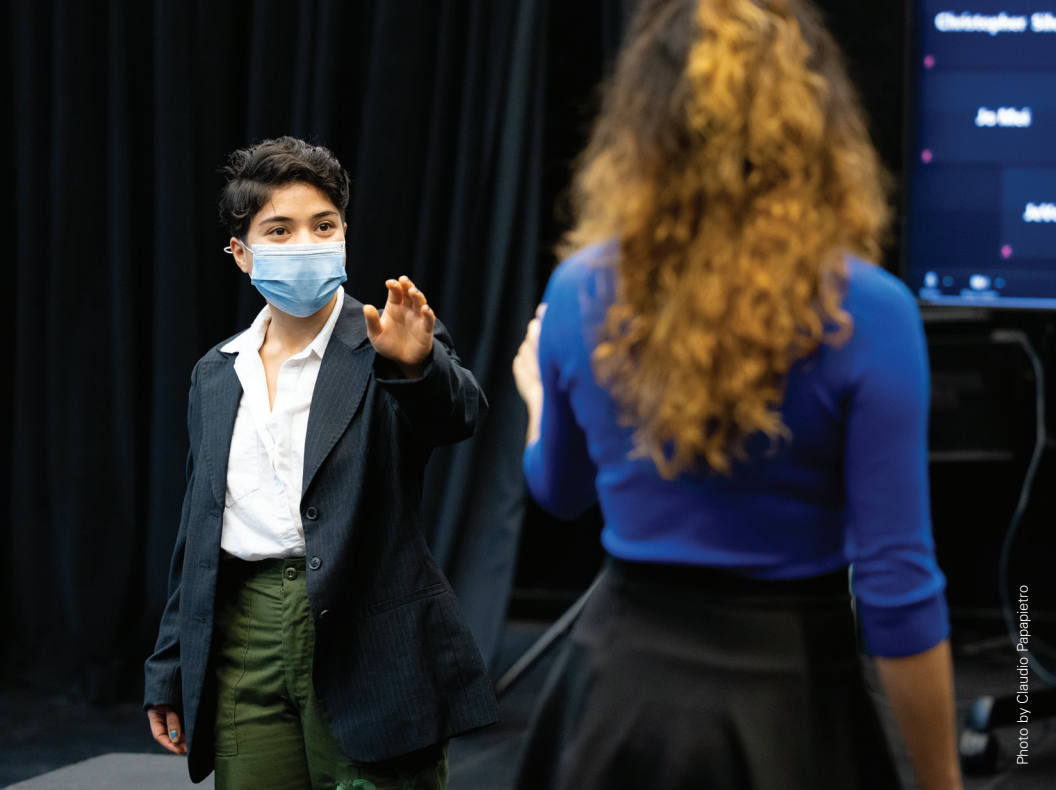


New Juilliard Ensemble



Juilliard



Support Scholarships

The Juilliard Scholarship Fund provides vital support to any student with need and helps make a Juilliard education possible for many deserving young actors, dancers, and musicians. **With 90 percent of our students eligible for financial assistance**, every scholarship gift represents important progress toward Juilliard's goal of securing the resources required to meet the needs of our dedicated artists. Gifts in any amount are gratefully welcomed!

Visit juilliard.edu/support or contact Irene Elias at ielias@juilliard.edu or (212) 799-5000, ext. 309, to learn more.

The Juilliard School
presents

New Juilliard Ensemble

Joel Sachs, Founding Director and Conductor

Monday, November 8, 2021, 7:30pm

Bruno Walter Orchestral Studio (Room 309)

URI BRENER
(USSR/Israel, b. 1974)

Metamorphosis (1990)
Roi Karni, Clarinet
U.S. premiere

ADAM KHUDOYAN
(Armenia, 1921-2000)

Sonata No. 3 for Solo Cello (1993)
In one movement
Ian Maloney, Cello

ALEKSANDER LASOŃ
(Poland, b. 1951)

String Quartet No. 4, "Of Tarnowskie Góry" (2000)
In two movements
Raina Arnett and **Lauren Conroy**, Violin
Cameren Anai Williams, Viola
Mizuki Hayakawa, Cello

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.

ROBERTO SIERRA
(Puerto Rico, b. 1953)

Near to the End (2019)
David Rockefeller Jr., Narrator
New York premiere

GABRIELA ORTIZ
(Mexico, b. 1964)

Corpórea (2014)
Air (Homage to Gilberto Bosques)
Breathing Dance
Intangible, Arising Adagio
Ritual Mind—Corporeous Pulse
New York premiere

Approximate performance time: 1 hour and 30 minutes, including an intermission

Juilliard's livestream technology is made possible by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard's global reach.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, and to see Juilliard's land acknowledgment statement, please visit our website at juilliard.edu.

Notes on the Program by Joel Sachs

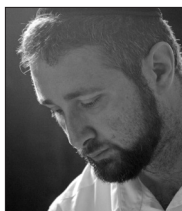
Metamorphosis

URI BRENER

Israeli composer, pianist, and arranger Uri Brener has been playing the piano since age 4. After studying and performing in Russia, Germany, and Holland, he moved to Israel, where he got his PhD *cum laude* in composition from Bar-Ilan University. His music is performed worldwide; its performers include the Israel Philharmonic Orchestra under Zubin Mehta, Jerusalem Symphony Orchestra, Israel Chamber Orchestra, Tel-Aviv Soloists orchestra, Aviv Quartet, Continuum, New Julliard Ensemble, and many soloists. His works include four chamber symphonies, three piano sonatas, two violin sonatas, three piano concertos, a violin concerto, two double concertos, *Psalms* Symphony, *Faust-Concerto*, symphonic poems, many chamber pieces, and the oratorio *Shunamit*. Among a series of national and international awards and scholarships are the 2006 and 2017 Israel Prime Minister Prize for composition and awards in 2008, 2010, and 2015 from ACUM (Society of Composers, Authors, and Music Publishers in Israel). Since 2007, Brener has served as composer in residence of the Israeli Sinfonietta. In 2016, he became music director of the Mikro Theater in Jerusalem, and the following year he was appointed director of Ron Shulamit, Israel's oldest music conservatory, in Jerusalem.

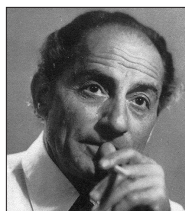
The composer—who notes that tonight's performance is the U.S. premiere—writes:

I composed this piece in 1990 at the age of 16 in Moscow. Its underlying goal is to show that behind the frontier of extreme multiplicity and variety of the world there is a very basic unity, which takes different forms through a metamorphosis. The first and the second melodies in the piece seem to be of a very different character, but at a closer look they are both basically the same idea, each one transforming into the other.



Uri Brener

Born:
Moscow, in 1974



Adam Khudoyan

Born:

Yerevan, Armenia,
in 1921

Died:

Yerevan, Armenia,
in 2000

Sonata No. 3 for Solo Cello ADAM KHUDOYAN

Armenian composer Adam Khudoyan began his studies at the Spendaryan Music School, then attended the Romanos Melikyan Music Institute, and, in 1945, graduated from the Komitas State Conservatory in the class of composer Vardges Talyan. Khudoyan went to Moscow to further refine his art, and throughout his life, he preferred administrative duties to teaching, working at the State Radio and Television Center, and serving as the general secretary of the Armenian Composers Union as well as director of relations for the Diasporan Musicians. Khudoyan's compositions have been performed in Germany, Finland, Poland, France, India, England, Austria, and the former Czechoslovakia. Among his symphonic works are *Sevan Lake* and *Mount Ara* as well as three cello concertos, three solo cello sonatas—including the single-movement work from 1993 that will be performed tonight—a sonata for two cellos, a solo violin sonata, string quartets, piano pieces, and a series of art songs based on Yeghishe Charents' poetry. Along with Edvard Mirzoyan, Arno Babajanian, Alexander Harutyunyan, and Ghazaros Sarian, Khudoyan was part of the Armenian Mighty Five group of composers. In 1965, he was named people's artist of the Armenian SSR.—**Sahan Arzruni** (*Thanks to Sahan Arzruni for sharing his knowledge of the composer.*—Joel Sachs)

String Quartet No. 4, "Of Tarnowskie Góry"

ALEKSANDER LASOŃ

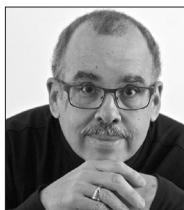
Aleksander Lasoń studied in Katowice at the Faculty of Jazz and Popular Music and at the National Higher School of Music, from which he graduated in 1979. At age 21, he began winning a series of competitions for piano, improvising pianist, and composition in Poland and abroad, including the 1980 City of Bonn Beethoven Prize for his First Symphony and three awards at UNESCO's International Rostrum of Composers in Paris. A teacher at the Silesian University and the Karol Szymanowski Academy of Music, Lasoń was named professor of music arts in 2000. He has been vice president of the Polish Society for Contemporary Music (the Polish section of ISCM) and president of the Katowice division of the Association of Polish Composers. Initially an improvising pianist, Lasoń increasingly turned to composing and conducting, establishing the New Music Orchestra at the Katowice Academy of Music. He joined Generation '51, a composers' group named for the members' birth year, whose debut was a milestone in the emergence of a new generation of Polish composers in the late 1970s. Lasoń and his colleagues became the main representatives of that new generation, which opposed the avant-garde of the '50s and '60s and defended the musical tradition previously attacked by the Polish avant-garde. Lasoń himself, however, avoided ideological discussions, preferring to stick to music itself. *(adapted from biographies supplied by the Polish Music Information Center and the Polish Composers' Union and PWM)*

Lasoń's String Quartet No. 4, "Of Tarnowskie Góry," although not explicitly depictive, is dedicated to lovers of the region around Tarnowskie Góry, an ancient, picturesque town northeast of Kraków. It was composed in 2000 on a commission from the regional association and was premiered that year by the Silesian Quartet, a distinguished Polish group known for its dedication to new music. Its first performance in the Americas took place at Juilliard's MoMA Summergarden concerts in 2013.



Aleksander Lasoń

Born:
Siemianowice
Śląskie, Poland,
in 1951



Roberto Sierra

Born:
Vega Baja, Puerto
Rico, in 1953

Near to the End **ROBERTO SIERRA**

Roberto Sierra studied composition in Puerto Rico and Hamburg (with György Ligeti) and electronic music in London and Utrecht. After returning to San Juan, he was rector of the National Conservatory until a residency with the Milwaukee Symphony launched his larger career. Sierra's music is regularly played by many major orchestras; his *Fandangos* won a prestigious place on the BBC Symphony's opening night of the 2002 BBC Proms. Principally published by Subito and recorded on many labels, he has had two Grammy and two Latin Grammy nominations. Recent projects include a commission by the BravoVail festival for the Dallas Symphony and *Concierto Virtual*, for automated piano without pianist, which was composed for the New Juilliard Ensemble and premiered in the 2017 Focus festival.

Sierra's compositions draw upon Puerto Rican popular and folkloric as well as non-referential materials and complex compositional methods, in varying proportions. His Sinfonia No. 6 premiered this month by the Royal Liverpool Philharmonic (a joint commission with the Boston Symphony Orchestra); his Violin Concerto, a work commissioned by the Rochester Philharmonic Orchestra, will premiere May 8, 2022; and there is also an upcoming commission for a concerto for electric violin for Tracy Silverman. After many years at Cornell University, Sierra recently retired as professor of composition.

Near to the End has its New York premiere at tonight's performance. The composer writes,

This collaboration between wife, Virginia, and me was motivated by our urgent desire to speak out about the potentially catastrophic consequences of global warming. Our life will change, our earth will change. Humanity will only survive if we can get past our unfocused approach to this phenomenon. The text guides the form of the work and clearly expresses what the music conveys.

VIRGINIA SIERRA

Puerto Rico-born Virginia Sierra has written many short plays and has collaborated with her husband on texts for his Sinfonia No. 5, *Near to the End*, and *Navidad en la montaña*. She holds a master's degree in economics from the University of California at Berkeley. Before retiring, she was manager of the theater department at Cornell.

Corpórea GABRIELA ORTIZ

Gabriela Ortiz's parents were musicians, members of Los Folkloristas, an ensemble that preserves and records Mexican and Latin American traditional music. After she trained with Mario Lavista and Federico Ibarra, a British Council Fellowship brought her to London's Guildhall School, where her teacher was Robert Saxton; a Mexican scholarship supported her PhD in electroacoustic music with Simon Emmerson at London's City University. Ortiz teaches composition at the Mexican University of Mexico City and is a visiting faculty member at Indiana University. She has written music for dance and theater and has collaborated extensively with poets, playwrights, and historians. Her creative work has been focused on the connection between gender issues and social justice, environmental concerns, the weight of racism, and the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. Commissions have come from the Los Angeles Philharmonic, Malmo Symphony, Mexico City Philharmonic, Simón Bolívar Orchestra, and BBC Scottish Symphony; the Kroumata, Amadinda, and Tambuco percussion ensembles; Kronos Quartet and Cuarteto Latinoamericano; Southwest Chamber Music; sopranos Dawn Upshaw and Sarah Leonard; violinist Pierre Amoyal; and many others. Awards include a Guggenheim Fellowship, Banff residency, and commission from Inroads, an Arts International program with Ford Foundation funding. Her music is published by Schott, Boosey & Hawkes, Arla Music, and Ediciones Mexicanas de Música.

Corpórea (Corporeal) was commissioned by TenFourteen LLC, an arm of the Jehediah Foundation. The composer provided the following program note, written by Alejandro Escuer:

Body and mind, matter and soul, reason and intuition: The mystery of life as we know it may lie on the continuous existence of such opposed paired components that fight to prevail, dominate. They are different in nature and yet cannot exist without the other. The friction of such contraries provokes a permanent synergy, endless movement and energy that might very well be not only the foundation of our characteristic human existence, but also the platform from which our emotional condition emerges as unique.

Our physical constitution is clearly bisectonal: Two eyes, two arms, two hands, two lungs ... connected to a central system organized by one heart, one head, one mind.



Gabriela Ortiz

Born:
Mexico City, in 1964

Corpórea describes an imaginary oscillation between our material existence, to our most spiritual as well as mental condition. Such oscillations are at times transitional, and at times confrontational, generating a contrasting music discourse that is abstract in nature but nevertheless seductively evocative, creating characteristic layers of musical significance.

The piece intercalates sonic atmospheres that are least corporeous and most idealistic and spiritual (first and third movements), with the most rhythmic, primitive and earthly aspects of life (second and fourth movements). Therefore, the composer deliberately balances and/or unbalances the predominance of either body and mind metaphors, reason and intuition representations, through a strikingly imaginative path of phrases and harmonies that are continuously describing a paradox of our inevitable ambivalence as human beings.

Corpórea is dedicated to the Mexican diplomat Gilberto Bosques Saldivar (1892-1995), who served as consul of Mexico in Marseille during the Spanish civil war (1936-39) and the Second World War. He managed to rescue hundreds of Jews and Spanish Republican exiles from being deported to the Nazi regime and/or the Spain dictatorship, risking his own life and strategic position as a diplomat. His heroism and legacy remains unknown to the world. (*Program note* © Alejandro Escuer, 2014)

Texts

SIERRA

Near to the End

Text: Virginia Sierra

Near to the End, the heavens and the earth and the waters
were there, and all was dark, as it was in the Beginning.

And the earth, enraged by centuries of abuse and neglect,
swelled its chest and vomited, sweeping away
all that was planted, and all things erected.
It trembled and it shook, and ripples of bile spewed
upon all that had once been thought to be beautiful.

And the seas, emboldened by the raging earth, also swelled
spitting enormous waves, as if tongues were licking, savoring,
chewing and swallowing islands of lore, islands no more.

And the whipping wind, which used to whisper a breeze,
blew strong and fierce, uprooting trees, suffocating birds,
and disturbing the once serene sands of the once calm seas.

And the rain, torrential and cold, illuminated by brilliant sparks
crisscrossing the heavens, could not smother the fires that quickly
spread to embrace all remnants of all that once was.

Unperturbed, the human looked as far as its eyes could see,
and closed them again in quiet reflection.
All this is of my making, it thought, and it thought it was good.

The human then screamed:
God! Nature! And Whatever Else is out there!
I have proven to have power over you!
I have had the power of destruction over your power of creation!

I reaped riches from resources, depleting them,
and negating efforts for conserving them.
I found happiness in hoarding wealth,
oblivious to the pressing needs of others ...

I found and I exercised this power.
Power and greed, power and greed!
What have I done with this power?

Now perturbed by its reflection, the human opened its eyes.
Amidst the vastness of destruction, it was surprised
by a still standing tree ... an apple tree.

It was mesmerized ... How could it be?
How could such a lovely tree survive and bloom?
How could such golden-red apples not have rotted?

I blink, blink, my eyes and I see the tree no more.
But ... I want it back! I desperately want it back!
The serpent inside me is restlessly hissing ...

Then I ask myself,
it is near to the end ... am I still human?

Meet the Artists

Joel Sachs

Joel Sachs, founder and director of the New Juilliard Ensemble, performs a vast range of traditional and contemporary music as conductor and pianist. As co-director of the new music ensemble Continuum, he has appeared in hundreds of performances in New York, nationally, and throughout Europe, Asia, and Latin America. He has also conducted orchestras and ensembles in Austria, Brazil, Canada, China, El Salvador, Germany, Iceland, Mexico, Mongolia, Switzerland, and Ukraine, and has held new music residencies in Berlin, Shanghai, London, Salzburg, Curitiba (Brazil), Newcastle-Upon-Tyne (U.K.), Helsinki, and the Banff Centre (Canadian Rockies). One of the most active presenters of new music in New York, Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus festival and since 1993 has been artistic director of Juilliard's concerts at the Museum of Modern Art. A member of Juilliard's music history faculty, he wrote the first full biography of the American composer Henry Cowell, published by Oxford University Press in 2012. Sachs often appears on radio as a commentator on recent music and has been a regular delegate to international music conferences. A graduate of Harvard, Sachs received his PhD from Columbia. In 2011, he was made an honorary member of Phi Beta Kappa at Harvard for his work in support of new music and received the National Gloria Artis Medal of the Polish Government for his service to Polish music. In 2002, he was presented with Columbia's Alice M. Ditson Award for his service to American music. He has recorded for Naxos and other labels.





Raina Arnett

Raina Arnett is a violinist originally from State College, Pennsylvania. Holding BM degrees in violin performance and music theory with high distinction from the Eastman School of Music, she is in her second year of Juilliard's MM program, studying with Lewis Kaplan. Passionate about contemporary music, Arnett has collaborated with many prominent composers including Kaija Saariaho, Charles Wuorinen, and George Lewis. Outside of music, she loves running, cooking, and doing yoga.

- *John and Mary Cufalo Violin Scholarship*
- *William R. Hearst Foundation Scholarship*



Lauren Conroy

Originally from Chicago, Lauren Conroy is a second-year master's student at Juilliard studying with Donald Weilerstein and Li Lin. Conroy performs solo and ensemble works from traditional to modern. She has extensive chamber experience under the tutelage of Pacifica, Brooklyn Rider, Borromeo, Arianna, and Jupiter string quartets. Her recent solo engagements include performing with Rachel Barton Pine and playing the Tchaikovsky and Bruch Violin Concertos in a tribute concert to activist and violinist Maud Powell.



Mizuki Hayakawa

Born in Yokohama, Japan, Mizuki Hayakawa (Pre-College '18, cello) began musical studies as a violinist. After moving to the U.S. at age 8, she switched to cello, first studying with Nicole Johnson at the Hoff Barthelson Music School in Scarsdale, then continuing at Juilliard Pre-College with Natasha Brofsky. She is in her senior year of Juilliard's bachelor's program, still with Brofsky. In the summer, Hayakawa has attended Greenwood Music Camp, the Yellow Barn young artists program, Music Academy of the West, Kneisel Hall, and the string quartet program and Young Artists Orchestra at the Tanglewood Institute.



Roi Karni

Roi Karni, an Israeli clarinetist, is a second-year master's student at Juilliard under the guidance of Charles Neidich. Before coming to Juilliard, he completed his BM at the Jerusalem Academy of Music and Dance. He started playing at age 8-1/2. Since then, he has performed at many venues in Israel and abroad. He has won several competitions and has been supported by the America-Israel Cultural Foundation since 2013.

- *Kadar Family Scholarship for Israeli Talent*

Ian Maloney

Ian Maloney, born in Hackensack, New Jersey, is a second-year undergraduate cellist and composer at Juilliard, studying with former Juilliard String Quartet cellist Joel Krosnick. He focuses on 20th-century Eastern European music as well as his own chamber music. In addition to the cello, he has performed on the piano, baritone horn, trumpet, French horn, and soprano saxophone.



David Rockefeller Jr.

David Rockefeller Jr. has been actively using his voice since he was 10 years old, singing as a semiprofessional chorister for more than 40 years with Boston's Cantata Singers and—briefly—with the Boston Camerata. More recently, Rockefeller has focused on narration, performing with the Boston Pops Orchestra (as John F. Kennedy), Lexington Symphony, and Handel & Haydn Society—all in his former city of Boston. He has appeared in New York as a narrator for Musica Viva performances at All Souls Church and at the Century Association. He has narrated three films directed by his wife, Susan Rockefeller, and he was the voice of Albert Einstein for an audiobook. He and Joel Sachs were part of the 60-member Harvard Glee Club, which made a nine-week tour of Asia in 1961.



Cameren Anai Williams

Cameren Anai Williams, from West Palm Beach, Florida, is a senior in Juilliard's BM program, studying viola performance with Carol Rodland. A recipient of the Jerome L. Greene fellowship, she also holds a MAP Fellowship, which gives her the opportunity to teach and collaborate with Juilliard's Music Advancement Program faculty in classroom and orchestral settings. Williams' own foundation, CamAnai Strings, repairs instruments for students in south Florida who are financially insecure.



• *Jerome L. Greene
Fellow*

New Juilliard Ensemble

Joel Sachs, *Founding Director and Conductor*

Curtis Stewart, *Manager*

The New Juilliard Ensemble, led by founding director Joel Sachs and in its 29th season, presents music by a variety of international composers who write in diverse styles. The ensemble appears regularly at the Museum of Modern Art's Summergarden series, was featured four times at the Lincoln Center Festival, and has premiered more than 100 compositions. In the 2019-20 season, the ensemble featured works by Julian Anderson (U.K.), Oleg Felzer (Azerbaijan/U.S.), Jacqueline Fontyn (Belgium), Deirdre Gribbin (Northern Ireland), Alexander Goehr (U.K.), Balázs Horváth (Hungary), Magnus Lindberg (Finland), Elisabeth Lutyens (U.K.), Ursula Mamlok (Germany/U.S.), Narang Prangcharoen (Thailand), Shulamit Ran (Israel/U.S.), Alfredo Rugeles (Venezuela), Ruth Crawford Seeger (U.S.), Eric Tanguy (France), and Galina Ustvoloskaya (USSR). The New Juilliard Ensemble performs the opening concert of Juilliard's annual Focus festival; the most recent edition was 2020's Trailblazers: Pioneering Women Composers of the 20th Century. Members of the ensemble have performed in Israel, Great Britain, France, Germany, Japan, and Russia. Last season, the group recorded two video concerts of music by composers from Azerbaijan, Japan, France, South Africa, and the U.S. The rest of this season's concerts are January 21, the opening of the 2022 Focus festival, in Peter Jay Sharp Theater; and April 11, in Alice Tully Hall.

ROBERTO SIERRA
Near to the End

Violin
Sophia Werner

Clarinet
William Foye

Piano
Yiqiao Wang

Cello
Elisabeth Chang

Percussion
Will Hopkins

GABRIELA ORTIZ
Corpórea

Violin
Pierce Wang

Clarinet
William Foye

Percussion
Sean Edwards

Cello
Elisabeth Chang

French Horn
Joel Rodeback

Harp
Amanda Kengor

Double Bass
Michael Banks

Juilliard Board of Trustees and Administration

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*

Joshua Black	Greg Margolies
Rondi Charleston	Stephanie Palmer McClelland
Julie Anne Choi	Christina McInerney
Kent A. Clark	Lester S. Morse Jr.
Barbara G. Fleischman	Rebecca Morse
Mary Graham	Stephen A. Novick
Joan W. Harris	Susan W. Rose
Matt Jacobson	Jeffrey Seller
Edward E. Johnson Jr.	Deborah Simon
Philippe Khuong-Huu	Sarah Billinghurst Solomon
Karen M. Levy	William E. "Wes" Stricker, MD
Teresa E. Lindsay	Yael Taqqu
Laura Linney	Reginald Van Lee
Vincent A. Mai	Damian Woetzel
Ellen Marcus	Camille Zamora

TRUSTEES EMERITI

June Noble Larkin, <i>Chair Emerita</i> (in memoriam)	Sidney R. Knafel
Mary Elin Barrett	Nancy A. Marks
Kenneth S. Davidson	Elizabeth McCormack, (in memoriam)
Keith R. Gollust	Katheryn C. Patterson

Joseph W. Polisi, *President Emeritus*

JUILLIARD COUNCIL

Michelle Demus Auerbach, *Co-Chair*
Mitchell Nelson, *Co-Chair*

Barbara Brandt	Terry Morgenthaler
Eric J. Friedman	John G. Popp
Peter L. Kend	Grace E. Richardson
Younghee Kim-Wait	Mary K. Riew
Sophie Laffont	Jeremy T. Smith
Jean-Hughes Monier	Alexander I. Tachmes

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Ciaran Escoffery, *Chief of Staff*
Ara Guzeliman, *Special Advisor*
Kathryn Kozlark, *Artistic Producer and Director for Creative Enterprise*
Christina Salgado, *Director for Equity, Diversity, Inclusion, and
Belonging Initiatives*

Office of the Provost

Adam Meyer, *Provost*
Kirstin Ek, *Associate Provost*
José García-León, *Dean of Academic Affairs and Assessment*
Amy Evans, *Assistant Dean for Academic Affairs*
John-Morgan Bush, *Director of Lifelong Learning*

Dance Division

Alicia Graf Mack, *Dean and Director of the Dance Division*
Katie Friis, *Administrative Director*
Mario Alberto Zambrano, *Associate Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Dean and Director of the
Drama Division*
Derrick Sanders, *Associate Director*
Katherine Hood, *Managing Director*
Lindsay Alexander, *Director of Artistic and Curricular Planning*

Music Division

David Ludwig, *Dean and Director of the Music Division*
Bärlü Nugent, *Assistant Dean, Director of Chamber Music*
A. Joseph Soucy, *Assistant Dean for Orchestral Studies*
Mario Igrac, *Chief Piano Technician*
Joanna K. Trebellhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director of Historical Performance*
Karin Brookes, *Administrative Director*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director of the Ellen and James S. Marcus
Institute for Vocal Arts*
Emily Wells, *Director of Administration*
Andrew Gaines, *Director of Opera Activities*

Lila Acheson Wallace Library and Doctoral Fellows Program

Jane Gottlieb, *Vice President for Library and Information Resources;
Director of the C.V. Starr Doctoral Fellows Program*
Jeni Dahmus Farah, *Director, Archives*
Alan Klein, *Director of Library Technical Services*

Preparatory Division

Weston Sprott, *Dean of the Preparatory Division*
Anthony McGill, *Artistic Director, Music Advancement Program*
Rebecca Reuter, *Administrative Director, Music Advancement Program*
Ekaterina Lawson, *Director of Admissions and Academic Affairs,
Pre-College*
Anna Roizman, *Director of Performance Activities, Pre-College*

Enrollment Management and Student Development

Joan D. Warren, *Vice President of Enrollment Management and
Student Development*
Barrett Hipes, *Dean of Student Development*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Alice Jones, *Assistant Dean of Community Engagement and
Career Services*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Vanessa Valenzuela, *Assistant Dean, International Advisement and
Student Diversity Initiatives*
William Buse, *Director of Counseling Services*
Rachel Christensen, *Administrative Director, Alan D. Marks Center
for Career Services and Entrepreneurship*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Camille Pajor, *Director of Bias Response and Title IX Coordinator*
Todd Porter, *Assistant Dean, Residence Life*
Howard Rosenberg MD, *Medical Director*
Dan Stokes, *Director of Academic Support and Disability Services*
Beth Tchow, *Administrative Director of Health and Counseling Services*

Development

Alexandra Wheeler, *Vice President and Chief Advancement Officer*
Katie Murtha, *Director of Major Gifts*
Lori Padua, *Director of Planned Giving*
Rebecca Vaccarelli, *Director of Alumni Relations*
Kim Furano, *Director of Institutional Relations*
Robyn Calmann, *Director of Special Events*
Toniya Katsarov, *Director of Development Operations*

Public Affairs

Rosalie Contreras, *Vice President of Public Affairs*
Benedict Campbell, *Website Director*
Susan Jackson, *Editorial Director*
Anna Sayer, *Design Director*
Tamara Vallejos, *Director of Marketing*
Mara Vlatkovic, *Director of Marketing, Community Relations*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Mark Shelton, *Chief of Public Safety*
Adam Gagan, *Director of Security*
Cameron Christensen, *Associate Vice President, Facilities*
Richard Mannoia, *Senior Director of Education and Strategy, K-12
Programs and Initiatives*
Thom Widmann, *Senior Director of Production*
Nicholas Saunders, *Director of Concert Operations*
Tina Martin, *Director of Earned Revenue Operations*
Kevin Boutote, *Director of Recording and Classroom Technology*

Finance

Cathy Nadeau, *Vice President and Chief Financial Officer*
Michael Kerstan, *Controller*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and
General Counsel*
Carl Young, *Chief Information Officer*
Dmitriy Aminov, *Director of IT Engineering*
Clara Perdiz, *Director of Client Services, IT*
Jeremy Pinquist, *Director of Enterprise Applications*
Katie Germana, *Director of Human Resources*
Jennifer Wilcox, *Director of Apprentice Program*



Photo by Claudio Papapietro

Members Get More!

Enhance your Juilliard experience and receive exclusive benefits for 12 months while supporting our remarkable artists.

Benefits include:

- Virtual events and special access
- Pre-show lectures
- Monthly member e-newsletter
- Subscription to the *Juilliard Journal*
- Personalized membership card
- And ticket discounts and priority access when in-person performances resume

Join today!

juilliard.edu/membership
(212) 769-7409

Gifts are tax-deductible

Attend or stream a performance
Enroll in an Extension class
Shop online at our store
Hire our performers
Support Juilliard

juilliard.edu