

THE
NEW
SERIES

David Serkin Ludwig, *Artistic Director*

Théâtre
Études
Showing

Juilliard

Welcome to The New Series!

It is my great pleasure to welcome you to the first season of The New Series. We chose the name not because we ran out of ideas but because it describes well our commitment to presenting the music of our time through the lens of imaginative collaboration. I am co-curating all The New Series concerts with guests who are leading artistic voices, so that every event is highly personal and exceptional. Each concert offers onstage conversations about the ever-evolving world of performance in changing times.



Our first season concludes tonight with a workshop showcasing composition faculty Amy Beth Kirsten's Théâtre Études class. The students in the class have collaborated on projects that combine movement, music, and multimedia to make a new performance practice under Kirsten's mentorship. It is hard to imagine an artistic endeavor that's more "Juilliard," bringing together multiple disciplines to make works that provoke and inspire. We are invited to experience these pieces in media res by seeing into the young artists' creative process.

The New Series opened in January with a double bill of Stravinsky's iconic *L'histoire du soldat* and *A Fiddler's Tale* by Wynton Marsalis, director of Juilliard Jazz. In February, Terry Riley's minimalist masterpiece *In C* was presented in a simultaneous performance by musicians from Juilliard's campuses in New York and Tianjin, China, that also featured dynamic contributions by Juilliard dancers. It's available on Juilliard's YouTube channel, and I encourage you to seek it out—you've never seen (or heard) anything like it. And last month, we featured the work of Juilliard alum Reena Esmail, whose compositions—bridging Hindustani musical traditions and American contemporary classical music—address inclusivity and belonging for both performers and audiences. The audience response reflected the composer's great and compelling artistry.

Stay tuned to find out more about The New Series: We have some uniquely Juilliard programs in mind for next year that are sure to be unforgettable. As always, we are grateful to have you here—we wouldn't be here without you!

Yours in music,



David Serkin Ludwig
Dean and Director of the Music Division
Artistic Director of The New Series

Dr. Kirsten and the students of Théâtre Études would like to thank Dean Ludwig and the incredible production staff who made this evening possible.

The Juilliard School
presents

The New Series: Théâtre Études Showing

Thursday, April 13, 2023, 7:30pm
Judith Harris and Tony Woolfson Orchestral Studio (Room 543)

6:30pm Pre-performance talk with David Serkin Ludwig and Amy Beth Kirsten

Please hold applause until the end.

This event is not a concert. This event is a moment. It will not be repeated. Ever. You, the spectator, have a unique opportunity to experience something being made before your eyes, to participate in the vulnerable space in which artists continually live—one of inquiry and of not knowing. The place where play provides the oxygen needed for creativity to thrive.

Tonight's pieces are not yet finished—in some cases they are in early stages of development. They are the result of the study of pre-existing works of "composed theater" in which music, movement, sound, and visual components are approached compositionally, that is to say, *musically*. It is an entirely different way of composing that often starts with the generation of raw physical materials—movement and gesture often come before the creation of music and sound. All of these elements are entangled as they develop. In these music-driven theater fragments, the students put into practice techniques of collaboration and approaches to material inspired by the works we studied last semester. An essential element of composed theater is inviting spectators to bear witness to works-in-progress.

These works explore questions of divinity, deterioration of the physical body over time, discovery, aspiration, grief, cultural appropriation, dimensions of reality, the nature of time and narrative relating to *Little Red Riding Hood*, conventions of physical gesture in opera seria, and the challenges of authorship in the time of AI.

Collaborators

Hannah Ishizaki (composer/librettist), Marisa Karchin (vocalist)

Jonah Cohen (composer)

Ziyi Tao** (composer/Countess), Rohan Srinivasan** (composer/Helena), Google Translate rendering William Shakespeare (libretto), open AI developed by Gaëtan Hadjeres (composer), Hanchi Shi* (violin), Julie Minn* (violin), Teresa Mejias* (viola), I-Jou Yang* (cello), Daniela Lieberman (harpsichord), Boldizsár Kovács* (waiter)

Sia Uhm (composer), Ricardo Ferro Hernandez (performer), Amy Beth Kirsten (as Object)

Ricardo Ferro Hernandez (composer), Marisa Karchin (vocalist)

Theo Rockas (composer/writer/lyricist), Zachary Burrows* (movement), Forrest Eimold* (vocals/co-production of musical material), Leo Gevisser (speaker/movement), Luca Grianti* (speaker/movement), Antoinette Cheng* (movement), Amy Beth Kirsten (as Narrator)

*collaborator from outside class **Théâtre Études student/Dr. Kirsten's rehearsal assistant

About the Artists



Amy Beth Kirsten

Amy Beth Kirsten (faculty 2022–present), known primarily for her for multiyear, multimedia theatrical collaborations, has cast herself in roles as varied as composer, poet, filmmaker, vocalist, and director. Her body of theatrical work considers musicians' instruments, bodies, and voices as equal vehicles of expression. Also a composer of nontheatrical concert works, she has been recognized with awards and fellowships from the American Academy of Arts and Letters (2020), John S. Guggenheim Foundation (2010), and the Rockefeller Foundation (2009). Kirsten has created collaborative works for her ensemble HOWL, musicians of the Chicago Symphony Orchestra, New World Symphony, Peak Performances, multi-Grammy-winning ensemble Eighth Blackbird, and American Composers Orchestra, among others. An original story written by Kirsten and Timothy Leopold (trumpet) was the catalyst for her project *Jacob in Chains*, an evening-length work for Alarm Will Sound. *Jacob* is a present-day Christmas ghost story inspired by ancient myth, spiritual texts, and the character Jacob Marley from Charles Dickens' *A Christmas Carol*. In addition to her faculty appointment at Curtis Institute of Music, Kirsten is director of the artist residency at Longy School of Music of Bard College, and is one of the composer mentors for the Blueprint Fellowship at Juilliard. She has held previous teaching posts at Oberlin College and Conservatory and the Peabody Institute in Baltimore. The Toulmin Foundation, Chamber Music America, the MAP Fund, and many other generous patrons, foundations, and institutions support her work.

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David Serkin Ludwig

David Serkin Ludwig (Graduate Diploma '02, composition) enjoys collaborating with today's leading musicians, filmmakers, and writers. This year, he was the recipient of the American Academy of Arts and Letters Award in Music and, in 2022, he was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest award of its kind. He received the 2018 Pew Center for the Arts and Heritage Fellowship along with the A. I. duPont Award for significant contributions to classical music. In 2013, Ludwig's choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. He holds positions and residencies with nearly two dozen orchestras and music festivals in the U.S. and abroad and was named a Steinway Artist in 2021. At the Curtis Institute of Music, Ludwig served as dean of artistic programs, chair of composition, director of Ensemble 20/21, and artistic director of Curtis Summerfest. He also holds degrees from Oberlin Conservatory, Manhattan School of Music, and Curtis as well as a PhD from the University of Pennsylvania. Ludwig studied at the University of Vienna and taught at Cheyney University of Pennsylvania while attending Juilliard. He has received commissions from artists and ensembles including the Philadelphia, Pittsburgh, Minnesota, and National symphony orchestras as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, Imani Winds, and the PRISM Saxophone Quartet. He has scored Hollywood feature films, written for historical performance ensembles, and created new works for non-traditional and electronic instruments. Ludwig, who was appointed dean and director of music at Juilliard in 2021, serves on the faculty and is the artistic director of Juilliard's collaborative contemporary music project The New Series. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.



Juilliard's creative enterprise programming, including the Creative Associates program, is generously supported by Jody and John Arnhold.

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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.

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