

THE
NEW
SERIES

David Serkin Ludwig, *Artistic Director*

Juilliard
Pride Songbook,
Vol. 2

Juilliard

Welcome Back to The New Series!

The New Series was created to present the music of our time in imaginative and inclusive ways, highlighting Juilliard's longstanding commitment to excellence in live performance. Each New Series event pairs dynamic programming with engaging discussions, aspiring to create deeply personal and memorable experiences for both our students and our audiences.



Tonight's program concludes the exciting journey of our third season, where we've presented everything from anniversary programs marking the birthdays of Arnold Schoenberg and Pierre Boulez to a spotlight concert on Juilliard alum and Arnhold Creative Associate Jessie Montgomery. Last month we celebrated 25 years of the Center for Creative Technology (CCT) with the inaugural Future Stages Festival, which featured works by living composers who incorporate interactive technology into their compositions.

This evening marks the first anniversary of a new tradition: the Juilliard Pride Songbook. This annual concert was established in May 2024 to feature works by members of the school's LGBTQIA+ community of the past, present, and future. This year, Pride Songbook, Vol. 2 honors even more of these remarkable contributions to music and the performing arts. Juilliard Vocal Arts has commissioned seven alums and one current student to write pieces for this concert. As June is Pride Month, having these annual Songbook performances allows us to recognize this extraordinary part of Juilliard's community while school is still in session.

Whether you've attended one New Series program this season or all of them, thank you for supporting the vibrant performance life at Juilliard. Your engagement with these programs and investment in the artistry of our students makes all this possible. We are delighted to celebrate with you tonight!

Yours in music,

A handwritten signature in white ink that reads "David Ludwig". The script is fluid and cursive.

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

The Juilliard School
presents

The New Series Juilliard Pride Songbook, Vol. 2

Thursday, May 8, 2025, 7:30pm
Paul Hall

6:30pm Preconcert talk with the composers, hosted by Brian Zeger,
Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts

CONRAD CUMMINGS
(b. 1948)

*Love Stories**
So He's Afraid to Say
Go to Sleep
Love, Time to Go
Colin Aikins, Tenor
Luis Villarreal Lozano, Piano

ELISE WINKLER
(b. 2001)

*Event Horizon**
Lauren Torey, Mezzo-Soprano
Michele Wong, Piano

LANCE HORNE
(b. 1977)

*Fragments**
Dream One
Dream Three
Dream Four
A Few Fragments
Colin Aikins, Tenor
Luis Villarreal Lozano, Piano

AMELIA BREY
(b. 1994)

From *The Letting Go**
I. "If pain for peace prepares,"
II. "After great pain, a formal feeling comes—"
Felix Aurelius, Countertenor
Michele Wong, Piano

Program continues



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.

JOSEPH N. RUBINSTEIN
(b. 1986)

*Queer Encounters**
Werewolf
The Head of Orpheus
Witch-Wife
Jack Hicks, Tenor
Shaobai Yuan, Piano

ANNE QIAN WANG
(b. 1994)

*Cargo of Joy**
Valentine
Ship
Lauren Torey, Mezzo-Soprano
Michał Skowronek, Piano

LAURA KARPMAN
(b. 1959)
NORA KROLL-ROSENBAUM
(b. 1979)

*I Used to Visit All the Very Gay Places**
The Rubaiyat
The Garden of Alla
Mother Clap's Molly House
The Swing Rendezvous
Club Zanzibar
Damenklub Violetta
The Very Gay Places
Scarlett Jones, Soprano
Kate Morton, Mezzo-Soprano
Amber Scherer, Piano

*Juilliard commission

Music Preparation: David Moody, John Arida, and Kayo Iwama
Dramatic Preparation: Jen Pitt

Performance time: approximately one hour, without an intermission

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

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

Bloomberg Philanthropies

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Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by the Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

Texts

Love Stories

Music and Text: Conrad Cummings

So He's Afraid to Say

So he's afraid to say he might be straight.
Let him work it out, just not on my time.
Is his embrace the kind meant to say "wait"?
Should I wait for warmth, hoping for a sign?
Best be aware your time is running out,
And you'll end up cold, whether soon or late.
His love is like conviction mixed with doubt,
Yours to hunger more, his to starve or sate.
Will you be kicked around like this,
Knowing that he will never get it?
If he cannot produce a kiss
Then you might as well say just forget it.
But on the other hand, give him a chance.
He's got lots to give, let him take his time.
Sometimes there's all of his warmth in a glance.
Fellow, just decide, there's no wall to climb.
Nobody says you have to know for sure.
Waiting for a clue, why not take the plunge.
Whether you end up high or on the floor,
Life is full of both, transcendence and grunge.
Now he's approaching with a smile.
Whoa!, now he's ... what's this arm around me?
Could this possibly last a while?
It could be that love has just found me.

Go to Sleep

Go to sleep. We made love twice today,
And scaled each peak of bliss,
But I'm too sapped to play.
I doze, I dream, I hear your breath in sleep,
And float far off, in darkness soft and sweet.
Go to sleep, you're bothering my dreams,
They always flow to you
Along the mossy streams.
I reach, you dodge, I lunge, you leap away
And plummet deep in watery depths to stay.
I'm asleep, your arm around my chest,
Your nose against my neck,
A sleep that's doubly blessed.
You cough, you squirm, your knee impacts my spine—
I'm wide awake, and you are sleeping fine.
Go to sleep, I tell myself again,
And softly count to ten,
But only think of you:
Your hands, your eyes, your arms, your lips, your thighs
My mind inflates to quite impressive size.
Still asleep? I promise you no harm
As I bring you along
To make it "Three's the charm."
I nudge your back and pinch your nose, you sigh
Awake and warm, and make me feel ... oh my!

Love, Time to Go

Love, time to go.
Sure, you could stay,
And we could while away the day—
It's nearly noon, we're still in bed—
I should be up and out instead,
And really, don't you have to work?
I hope I don't sound like a jerk.
It's time to go, it's time to go.
Well ... maybe wait.
It's just too sweet,
And we have kisses to repeat.
So, stay 'til dinner. We'll go out,
And maybe you can use your clout
To get tomorrow off, and then
We'll do exactly this again,
We'll do exactly this again.

Event Horizon

Music: Elise Winkler

Text: Lara Katz

Light takes
her time between
us. Every second hand
steps slower in your presence. Let my eyes
dilate into black.

Light moves too quickly, but I want to stay with you between
my palms. Your eyes recall
yesterday as if it's today. Mine
are closed. The less light, the more
of you I find, closer, our breaths
meeting in the dark.
The further I
am, the longer you linger just
as you are.

Fragments

Music: Lance Horne

Text: Michael Cunningham

Dream One

I dreamt that the night you told me ...

I said No.

I said I can't

I can't accept this.

I said No.

Not that I was all that surprised

But still the night you told me I said

Don't ask for my blessing,

Do what you need to do

But don't ask me to be your happy daddy,

The guy who'll go anywhere for love.

I'm not him.

No. Did you hear me say No?

You could ask your mother about that.

Don't ask your mother about that.

No. Don't ask your mother about that.

In this dream,

I'm proud of myself.

I stood my ground.

The night you told me,

and I said No,

I can't accept this

No.

It was a good dream, that one.

Dream Three

I knew that this would never heal
Not this
Not this No.
Right there in the kitchen
I was doing harm and you'd pretend it was healed,
Out of kindness for me (the kindness and the pity come later)
We'd learn to be good enough together,
Good enough
Like two people on a date
That isn't going all that well.

And the mystery, the true mystery,
Of that night
Is how powerfully I couldn't.
I was on a rant, I was on a roll,
I couldn't interrupt my own
holy roil of fury.
I was winning.
I was in love with my victory.
I was more in love with myself
Than I'd ever been with you.
And so the true mystery
As we sat together at the shaky table
Your grandfather made
And I knew I was losing you forever,
The true mystery of that night is,
Why I kept talking anyway.
Why I just kept talking. Saying No
As if I thought you might not
Understand the word.

Dream Four

Fists of rain
Battered the window glass,
There was the spice rack on the wall
And the white glass chicken full of candy
no one ever wanted.
From outside, cars jamming into their futures
and the single bleat of a sheep
Like an angel's horn declaring its own last attempt to heal the wounded before it was blown by
the wind and the rain into the nothing it had always been

A Few Fragments

A moon-sized moon
A brightness painful to see
Shining down on nobody
All that beauty revealed
I only thought of you what you thought of yourself
Too much modesty, too little shame
It's far too late for roses
Candy no one ever wanted to eat
The nothing it had always been
Now it's just you
It never tastes the same
Your mother's pearls
Not to a place I wanted to go

From *The Letting Go*

Music: Amelia Brey

Text: Emily Dickinson

I.

If pain for peace prepares
Lo, what "Augustan" years
Our feet await!

If springs from winter rise,
Can the Anemones
Be reckoned up?

If night stands fast—then noon
To gird us for the sun,
What gaze!

When from a thousand skies
On our developed eyes
Noons blaze!

II.

After great pain, a formal feeling comes—
The Nerves sit ceremonious, like Tombs—
The stiff Heart questions 'was it He, that bore,'
And 'Yesterday, or Centuries before'?

The Feet, mechanical, go round—
A Wooden way
Of Ground, or Air, or Ought—
Regardless grown,
A Quartz contentment, like a stone—

This is the Hour of Lead—
Remembered, if outlived,
As Freezing persons, recollect the Snow—
First—Chill—then Stupor—then the letting go—

Queer Encounters

Music: Joseph N. Rubinstein

Text: Richard Brautigan, Jenny George, and Edna St. Vincent Millay

Werewolf

O beautiful
was the werewolf
in his evil forest.
We took him
to the carnival
and he started
crying
when he saw
the Ferris wheel.
Electric
green and red tears
flowed down
his furry cheeks.
He looked
like a boat
out on the dark
water.

(*A Boat* by Richard Brautigan)

The Head of Orpheus

Like the bees who move violently, all at once
from the hive—
You find them suspended
from a tree in a furious ball
of low-throated humming.
They are trying to make a new body.

Witch-Wife

She is neither pink nor pale,
And she never will be all mine;
She learned her hands in a fairy-tale,
And her mouth on a valentine.
She has more hair than she needs;
In the sun 'tis a woe to me!
And her voice is a string of colored beads,
Or steps leading into the sea.
She loves me all that she can,
And her ways to my ways resign;
But she was not made for any man,
And she never will be all mine.

Cargo of Joy

Music: Anne Qian Wang

Text: Carol Ann Duffy

Valentine

Not a red rose or a satin heart.

I give you an onion.

It is wrapped in brown paper.

It promises light

like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding ring,

if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife

Ship

In the end,
it was nothing more
than the toy boat of a boy
on the local park's lake,
where I walked with you.

But I knelt down to watch it arrive,
its white sail shy
with amber light,
the late sun
bronzing the wave
that lifted it up,

my ship coming in
with its cargo of joy.

I Used to Visit All the Very Gay Places

Music: Laura Karpman and Nora Kroll-Rosenbaum

Text: Kai-Lilly Karpman

The Rubaiyat

(1970s-'80s)

"The Place for All Seasons"

102 S. First St., Ann Arbor, Michigan, USA

There was a door, I held the key.
I heard you singing through the trees.
There was a door, I held the key.
I heard you singing through the trees.

Boogie, boogie to the disco ball!
Midnight sun, midnight sun,
Boogie, boogie to the disco ball!
Midnight sun, midnight sun.

At the Rubaiyat, midnight sun,
At the Rubaiyat, pleasure as we please.

At the Rubaiyat, ten souls turn to one!
Your pain, your shame,
Have come undone,
In the garden, lifted from our knees,
Rectified sanctified,
I never was so young.

Garden of Alla

(1927-59)

Named for actress Alla Nazimova

8152 Sunset Blvd., Los Angeles, California, USA

Hollywood parties behind tall walls,
Rolls Royces and starlets, opera gloves ...
Take it all off, take it all off
In the garden of Alla
La la la la deeh dah ...

Big bands, big bands!
And sweet, slick talk—
Talk-a-talk-a-talk-a
Drink champagne, but don't you drown!
The brightest stars are all around!

Gossip, gossip fills the town,
But here, music is the only sound.

Yeah, yeah, yeah, yeah.

Mother Clap's Molly House

(1700-26)

The Great Raid (One Sunday night, February 1726)

London, United Kingdom

Mother Clap's molly house sits down,
Down, down, down, down,
On Field's lane, 'tween the old arch
And Bunch of Grapes.

A place where you can fiddle
And dance, fiddle, and dance,
Fiddle and dance, even marry.
Even marry, if you get the chance.
If you get the chance.

Till' one blue night, one of us betrays.
Coppers, coppers come 'round
In the treacherous raid.
The boys hid well and nearly,
Nearly left safe.

Damn you, rats! They stole
The love from Field's Lane.

The Swing Rendezvous

(1938-65)

aka THE SWING LOUNGE

aka THE SWING

117 MacDougal St., New York, NY 10012

Very gay places, very gay places

I used to visit all the very gay—

At the Swing Rendezvous

Jazz, swing, brass bands, jam

Kiki doesn't play by the rules ...

We built these halls,

The very gay places,

Ladies, poems, boxes boom,

Those come what may places

Stitch it shut, stitch it shut, stitch it shut!

With love's sweet jewels.

Club Zanzibar

(1885-2010)

"The Girls Never Stop"

Cannes, France

WAKE! RÉVEILLEZ!

La nuit ne fait que commencer!

temps d'aimer, pardons le Soleil,

WAKE! RÉVEILLEZ!

The night has just begun!

Time to love, time to love,

Lose the Sun!

WAKE! RÉVEILLEZ!

Zanzibar's down the street,

WAKE! RÉVEILLEZ!

The secret star of Cannes.

Waves tap dance by the moon

Singing *c'est la vie, c'est la vie,*

le temps est venu de voir la lumière.

We are rich with love, that silver spoon.

La la la la ...

Damenklub Violetta

(1926-33)

Germany's first lesbian bar, with 400 members

Lotte Hahm was the owner.

"Violetta" (Violet) was a code word for lesbian.

*At the time (during the years of the Weimar Republic)
there were 50 lesbian clubs and bars in Berlin.*

Hasenheide 52 -53, Kreuzberg, Berlin, Germany

Es ladet alle litben Damen

hierzu herzlichst ein

Lotte Hahm!

Girls, put on your good suit and tie,

Lotte Hahm cordially invites

All dear ladies to attend:

Samstag Saturday Italian night,

Sonntag Sunday, 5 p.m., coffee party

Montag Monday Moody Jazz Trio

With the famous Millionenmax,

Take Streetcar Number fünfzehn, fifty-eight,

One hundred and fifteen, fünf, und drei

Lotte Hahm, dear ladies

Liebe Damen, dear ladies

Lavender days and nights

La dee da, Dear Ladies, Dear Ladies

Dear Lotte Lotte Ladies, Dear Ladies

Dear Ladies, liebe Damen, Dear Ladies

Dear Ladies, Dear Lavender Ladies

liebe Damen, Willkommen

komm zum, Damen Klub Violetta!

Lovely Ladies Willkommen,

Schöne Damen Willkommen

And remember,

Admission always free for members!

The Very Gay Places

There was a door/there was a door,
I held the key/you held the key,
I heard you singing/you heard me singing
Through the trees/through the trees.

The very gay places,
Those come what may spaces,

Resistance, la la da da
resilience, la la da da
Uprising, la la da da
Uprising, la la da da
Uprising, la la da da

The very gay places.

About the Artists

Colin Aikins

Tenor Colin Aikins, from Pittsburgh, is pursuing his master's at Juilliard under the tutelage of William Burden. Aikins earned his bachelor's at the Curtis Institute of Music, where he studied with Julia Faulkner of the Chicago Lyric Opera. He recently debuted as Alfredo in *La Traviata* with City Lyric Opera. At Juilliard, he performed the roles of Peter Quint in *The Turn of the Screw*, Gherardo in *Gianni Schicchi*, and Jimmy O'Keefe in *Later the Same Evening*. He was also a soloist in *King Arthur* with Juilliard415 and sang in recitals including Juilliard Songfest with Brian Zeger, New York Festival of Song with Steven Blier, and Liederabend curated by Pierre Vallet. Aikins was featured in many productions for the Curtis Opera Theater, including Mr. Upfold in *Albert Herring*, Chevalier de Danceny in *Dangerous Liaisons*, Nate in *Highway 1 USA*, the Beadle in *Sweeney Todd*, and the Trio in *Trouble in Tahiti*. He also sang Fenton in *Falstaff* for the Aspen Opera Center. Aikins has received numerous awards including being named a 2023 Schwab Vocal Rising Star; and being a 2021 Hal Leonard Vocal Competition winner, a 2018 vocal finalist in the National Young Arts Competition, a 2018 NPR *From the Top* finalist, a 2017 Classical Singer Vocal Competition national first-place winner, and a first-place winner in the 2015 Schmidt Vocal Competition at the National Opera Center in New York City.



- Raymond-Cryder Fund Scholarship in Voice; Allen R. and Judy Brick Freedman Scholarship

Felix Aurelius

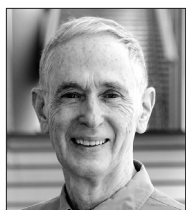
Felix Aurelius, a fourth-year undergraduate countertenor at Juilliard studying with Amy Burton, is an alum of the New Orleans Center for Creative Arts. His recent performances include the first Juilliard Pride Songbook in May 2024. He was second to perform Timothy Peterson's song cycle, *Three Encounters*, at Songfest 2024 in Pomona, California. Aurelius has been filming for *Pants Role Project*, a short-film project founded by Theo Claveles about transgender and nonbinary opera singers. Earlier this season at Juilliard, Aurelius made his debuts as Cherubino in *Le Nozze di Figaro* and as Miles in *The Turn of the Screw* and he also sang with Juilliard415 in a German baroque chamber-music concert.





Amelia Brey

The works of Amelia Brey (MM '18, DMA '23, composition)—which have received premieres by Ensemble Dal Niente, National Sawdust Ensemble, and Carnegie Hall's Ensemble Connect as well as members of Ensemble Intercontemporain and the New York Philharmonic—have been recognized with honors from BMI and the Nashville Symphony Composer Lab. Her choral music is published by Hal Leonard. In 2022, New Muses Project commissioned *All the Flowers Were Mine*, a song cycle on texts by Edgar Allan Poe presented at Cornell University. Other projects include *Hymnī Horatī* for New York Virtuoso Singers, *Time Began* for Elgin Youth Symphony Orchestras, *META-BUSKING* for Metropolis Ensemble, and *They run as rain, clear*—for violinist Marié Schwalbach. Brey's previous teaching engagements have included Luna Composition Lab (2020) and zFestival (2020-21). She serves as a data curator for the Digital and Cognitive Musicology Lab at the École Polytechnique Fédérale de Lausanne in Switzerland in addition to maintaining a private composition studio. Hailing from Tallahassee, Florida, Brey is a graduate of Vanderbilt University and Juilliard.



Conrad Cummings

Conrad Cummings (Extension faculty, 2003-present) writes operas, instrumental music, and music for amplified instruments and voices. His work is heard in venues from Carnegie Hall and the Brooklyn Academy of Music to alternative clubs (le) Poisson Rouge and the Knitting Factory. His opera productions range from the three-act, grand opera exploration of the Vietnam War, *Tonkin*, to the three-week Off-Broadway run of the electoral campaign opera, *Photo-Op*. His opera *The Golden Gate*, with Vikram Seth, was chosen by *Opera News* as one of the best operas of the 21st century. Cummings' one-act comic opera *Again and Again and Again*, with a libretto by Mark Campbell, was premiered in the fall by Opera Las Vegas.

Michael Cunningham

The operatic adaptation of Michael Cunningham's Pulitzer Prize and PEN/Faulkner Award-winning novel *The Hours* debuted at the Metropolitan Opera in 2022. The 2002 film based on his novel received nine Academy Award nominations including best picture and a win for Nicole Kidman as best actress. Cunningham's other works include *A Home at the End of the World*, *Flesh and Blood*, *Specimen Days*, *By Nightfall*, *The Snow Queen*, *Day*, and *Land's End: A Walk Through Provincetown*. He earned his bachelor's in English literature from Stanford University and his master's from the University of Iowa. He has been the recipient of a Whiting Writers Award (1995), a Guggenheim Fellowship (1993), a National Endowment for the Arts Fellowship (1988), and a Michener Fellowship from the University of Iowa (1982). Cunningham is a senior lecturer in the English department at Yale University.



Jack Hicks

Jack Hicks (Pre-College '21, voice) is a tenor from Bernardsville, New Jersey, studying with William Burden at Juilliard, where he also serves as an ear training teaching fellow. This year, Hicks sang Don Basilio and Don Curzio in Juilliard Opera's *Le nozze di Figaro*. His Juilliard concerts this season include *Touching Magic: A Juilliard-Sibelius Academy Collaboration*, Juilliard Songfest, and Tom Cipullo's *Liederabend*. Hicks previously studied voice with Lorraine Nubar at Pre-College, piano with Alice Firgau, and conducting with Oliver Hagen. Passionate about all kinds of theater, Hicks has played the roles of George Antrobus (*The Skin of Our Teeth*), Archibald Craven (*The Secret Garden*), Cinderella's Prince (*Into the Woods*), and Robert Martin (*The Drowsy Chaperone*). Hicks is a winner of the Schmidt Undergraduate Competition and the Schmidt Vocal (California) and is a recipient of the Shirley Rabb Winston Scholarship and George London Scholarship. He has performed in master classes with Denyce Graves, Craig Terry, Brian Zeger, and Carrie-Ann Matheson.



- NY Community Trust Schoen-Rene Scholarship



Lance Horne

Lance Horne (BM '00, MM '02, composition) is an Emmy-winning composer whose work has been performed in *Bent* (dir. Moises Kauffman) and at World Pride Copenhagen, ART/Harvard, Carnegie Hall, Sydney Opera House, Lincoln Center, and London's West End. His Broadway credits include *Little Women* and Regina Spektor. He has worked with many artists in recordings and live performances, including John Cameron Mitchell, Alan Cumming, Jake Shears/Scissor Sisters, Preservation Hall Jazz Band, Ricki Lake, Rufus Wainwright, Pink Martini, Liza Minnelli, Kylie Minogue, the von Trapps, Ben Folds, Chita Rivera, Justin Vivian Bond, Sandra Bernhard, Amanda Palmer/Dresden Dolls, Kelli O'Hara, Ken Page, Ana Gasteyer, Taylor Mac, the Gatlin Brothers, Boston Pops, Seoul Philharmonic, Atlanta Symphony, London/SF/LA/NY Gay Men's Chorus, Sydney Dance Company, Michael Feinstein, Carol Channing, and *Sesame Street*. Horne performed with Kristen Chenoweth for President Obama, First Lady Michelle Obama, and Queen Elizabeth. His television work includes *Each and Every Day* (HBO), *Macy's Thanksgiving Day Parade* (NBC), and *Great Performances* (PBS). Horne studied with Milton Babbitt (Juilliard), Philip Lasser (EAMA Paris), and David Del Tredici (CUNY Graduate Center). He has won Jonathan Larson, ASCAP, and Emmy awards and is a Steinway Artist. Horne is on faculty at Syracuse University.



Scarlett Jones

Welsh soprano Scarlett Jones is studying for her master's at Juilliard with Darrell Babidge. Jones earned her bachelor's from Trinity Laban Conservatoire of Music and Dance in London under the tutelage of Eamonn Mulhall and Robert Bottriell, and she studied at Chetham's School of Music in Manchester with Diana Palmerston. While at Trinity Laban, Jones performed the title role in Errollyn Wallen's *Dido's Ghost*, Waltraute in *Die Walküre* and Wellgunde in *Götterdämmerung* with the school's Postgraduate Opera Scenes, and La Contessa in an abridged version of *Le nozze di Figaro* that she also produced and directed.

- Kovner Fellow

Kai-Lilly Karpman

Kai-Lilly Karpman is a screenwriter and poet from Los Angeles. She has studied at the Iowa Writers' Workshop and holds a master's from Columbia University, where she also received a teaching fellowship. She has work published in or forthcoming in *Plume*, *The Rumpus*, *Image Magazine*, *Florida Review*, the *North American Review*, and the *New Flash Fiction Review*. She was a finalist for Georgia Review's 2024 Lorraine Williams Poetry Prize and the 2025 North American Review's James Hearst Prize, and she was nominated for a Pushcart this year. Her collection, *Life Cycle of Cruelty*, was named a finalist for the 2024 Trio House Press Louise Bogan Award and the 2025 42 Miles Press Poetry Award. Karpman's lyrics have appeared in Marvel Studios' *The Marvels* and *Captain America* soundtracks.



Laura Karpman

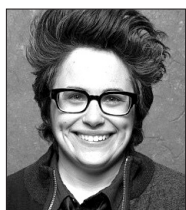
Oscar-nominated, five-time Emmy-winning composer Laura Karpman (BM '82, MM '83, DMA '85, composition) creates powerful, imaginative scores that push the boundaries of storytelling. Her works span film, television, theater, interactive media, and live performance, reflecting an audaciously creative spirit. Karpman collaborates with some of the most renowned filmmakers of our time, including Eleanor, Francis Ford, and Sofia Coppola; Cord Jefferson; JJ Abrahams; Nia DaCosta; Alex Gibney; Misha Green; Kasi Lemmons; Sam Pollard; and Steven Spielberg. The year 2023 was perhaps her most prolific to date, with six film and TV projects alone: *American Fiction* (Amazon MGM), starring Jeffrey Wright and Sterling K. Brown, and written, directed, and produced by Cord Jefferson, which earned five Oscar nominations including best picture, and for which Karpman received her first original score Oscar nomination; *The Marvels* (Disney), *Rock Hudson: All That Heaven Allowed* (Max), *What If?* (Disney+), *Ms. Marvel* (Disney+), and *61st Street* (The CW). Karpman is a fierce champion for DEI in Hollywood, founding the Alliance for Women Film Composers, and she was elected the first female governor in the music branch of the Academy of Motion Picture Arts and Sciences.





Kate Morton

Mezzo-soprano Kate Morton, a Cherokee Nation citizen from Tahlequah, Oklahoma, is studying for her master's at Juilliard with Kevin Short. Morton has performed with Opera Saratoga, Opera Montana, National Sawdust, and the Oklahoma City Philharmonic, where this season she premiered the role of Loksi' in Jerod Tate's *Loksi' Shaali'*. Morton has been a guest artist with the Seagle Festival, Alexandria Summer Nights, and the Castleton Festival. Her other credits include Clerio in *Erismena*, Stéphano in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro*, and Sor Andrea in *With Blood With Ink*. Morton is a proud recipient of the Timothy Long Award and the Cherokee Nation Trail of Tears Award.



Nora Kroll-Rosenbaum

Grammy-winning composer Nora Kroll-Rosenbaum (BM '01, MM '03, composition) is a New York City native who collaborates with adventurous musicians and radical filmmakers on music for film, television, and the concert hall. She has received commissions from the London Symphony Chorus, San Francisco Symphony, Seattle Symphony, Young People's Chorus of New York City, and Cabrillo Festival of Contemporary Music as well as fellowships from the Sundance Institute, where she has served as an advisor. Her film and television scores include Catherine Hardwicke's *Don't Look Deeper*, *Prisoner's Daughter*, and *Tell It Like a Woman*; *Bird Karma* for Dreamworks Animation; *Champaign ILL* for Sony; *Grand-Daddy Day Care*, *Delicious Little Devil*, and *The Hunchback of Notre Dame* for Universal; Saoirse Ronan's *Stockholm Pennsylvania*; Lena Dunham's *Lenny*; *Half the Picture*, which premiered at Sundance; *Powerless* and *The Cinema Travelers*, which premiered at Cannes; and Nancy Kates' *Regarding Susan Sontag* for HBO. Kroll-Rosenbaum co-scored Marvel's *What If?* with her wife, composer Laura Karpman, and conducted Karpman's score for *The Marvels* at Abbey Road.

Joseph N. Rubinstein

Joseph N. Rubinstein (MM '13, composition), who grew up in Newport News, Virginia and lives in New York City, is a composer who writes frequently for the voice. His art song, opera, and choral work emphasizes emotional directness and vivid storytelling, and his music is often inspired by American life and history, explorations of identity, and the natural world. Organizations that have presented Rubinstein's music include the New York Festival of Song, Fort Worth Opera Festival, Seagle Music Festival, American Opera Projects, Manhattan School of Music Opera Theater, American Traditions Vocal Competition, Santa Fe Desert Chorale's art song recital series, Renée Fleming's SongStudio at Carnegie Hall, and Spoleto Festival USA's Intermezzi. He has collaborated on new theatrical works and songs with librettists and writers including Mark Campbell, Jason Kim, and Melisa Tien. Rubinstein received a 2017 Opera Genesis Grant from American Opera Projects and the Hermitage Artist Colony for developmental work on his opera *House of Legendary* as well as a 2020 Repertoire Development Grant from Opera America for the same project. An alum of American Opera Projects Composers and the Voice program, New Dramatists' Composer-Librettist Studio, and the Pacific Chorale's Choral Sketches program, Rubinstein studied music at Columbia University and Juilliard.



Amber Scherer

Amber Scherer (MM '24, collaborative piano) is a Brooklyn-based pianist and educator whose work is rooted in broadening accessibility to the arts and performing underrepresented voices in classical music. In 2024, she performed in *Eros & Co.*, co-hosted by Caramoor and the New York Festival of Song at Merkin Hall. Scherer returned to Merkin Hall later that spring for Juilliard's Vocal Arts Honors Recital with soprano Kerrigan Bigelow, where they curated a collection of vocal works on history's silenced women. Scherer's 2024-25 season concludes with several collaborative projects, including an experimental art-song, dance, and theater work at Culture Lab LIC on Asian diaspora, a chamber recital with the Westside Chamber Players, and as the featured pianist in City Lyric Opera's production of *Black Water*. Scherer holds bachelor's degrees in piano performance and psychology from Oberlin and a master's from Juilliard, where she is studying for her doctorate. Her mentors include Jonathan Feldman, Lydia Brown, and Alvin Chow.





• *Kovner Fellow*

Michał Skowronek

Michał Skowronek is a Polish pianist and aspiring vocal coach who studied at the Karol Lipiński Academy of Music in Wrocław, where he earned his degree in piano performance. He was a member of the Opera Academy at the Polish National Opera in Warsaw, working with artists including Helmut Deutsch, Michał Biel, Katelan Trần Terrell, and Mariusz Kwiecień. Skowronek is pursuing a Graduate Diploma in collaborative piano at Juilliard in the studio of Brian Zeger.



Lauren Torey

Mezzo-soprano Lauren Torey, from suburban Toronto, is continuing her bachelor's studies at Juilliard under the tutelage of Elizabeth Bishop. Some notable appearances include solo recitals, concerts, liederabends, master classes, and cabaret performances at Juilliard; choral performances with the Toronto Symphony Orchestra; and a solo Off-Broadway performance with the Beginnings Workshop. Her Juilliard opera credits include *La clemenza di Tito*, *Later the Same Evening*, *Die Lustigen Weiber von Windsor*, and *King Arthur*. Select theater credits include *Shrek the Musical* (Lower Ossington Theatre), *Legally Blonde* (Innovative Arts), and *Fame* (First Act Youth Company). Torey is incredibly grateful for all of the opportunities that she has had so far.

Anne Qian Wang

Anne Qian Wang (BM '17, MM '19, DMA '24, composition), who hails from Sydney, Australia, studied at Juilliard with Melinda Wagner. Wang, who previously attended the Sydney Conservatorium of Music under the tutelage of Damien Ricketson, is assistant director of New York Youth Symphony's composition program and was on the ear training faculty at Juilliard Pre-College. She is passionate about both music education and cross-disciplinary, collaborative art and has enjoyed working with her colleagues in music, dance, film, and the visual arts. Wang's works have been performed in the U.S. (including Alice Tully Hall) and Australia and in events with Astral Artists and the Sydney International Piano Competition. Her dissertation is on video game music of the 2010s.



Elise Winkler

Elise Winkler grew up on the western coast of Washington state. From a young age, she was drawn to the piano, then soon found her way to choir and composition. Her works tap into her passions and vulnerabilities, striving to connect audiences through shared experience. Her compositions have been widely performed, and she has worked with ensembles including the Seattle Symphony, Symphony Tacoma, Trio Immersio, Seattle Opera, the Dolphins string quartet, and the Talea Ensemble as well as soloists Paul Demers and Efe Baltacigil. Her works have also been premiered at the Curtis Institute of Music's Young Artists' Summer Program, Atlantic Music Festival, and Bowdoin International Music Festival. Winkler is in the final year of her master's compositional studies with David Serkin Ludwig and Valerie Coleman at Juilliard.



- *Alan Seidler
Scholarship in
Composition, Joyce
and Barry Cohen
Scholarship*



Michelle Wong

Michele Wong, who studies at Juilliard with Lydia Brown, previously attended the Eastman School of Music and Indiana University. With a deep passion for art song, Wong has attended programs including Songfest (where she was a recipient of the Stern Fellowship), SourceSong, and Schubert Institute. She has worked with some of today's leading song scholars including Graham Johnson, Richard Stokes, Elly Ameling, Helmut Deutsch, Julius Drake, and Roger Vignoles. Wong has collaborated with some of today's most renowned composers including Jake Heggie, John Harbison, and Ben Moore. Wong has performed with members of the Juilliard and Escher string quartets and she has been featured in concert series including the Omega Ensemble, Howland Chamber Music Circle, and Long Island Chamber Music.

- *Celia Ascher*
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Shaobai Yuan

Shaobai Yuan is a Chinese collaborative pianist and vocal coach who's pursuing a Graduate Diploma at Juilliard, where he studies with Lydia Brown as well as Brian Zeger and Jonathan Feldman. Yuan graduated from Shanghai Conservatory of Music and the Manhattan School of Music, where he studied with Kenneth Merrill.

David Serkin Ludwig

David Serkin Ludwig (Graduate Diploma '02, composition) has enjoyed a career of collaboration with many of today's leading musicians, filmmakers, and writers. In 2023, he received the award in music from the American Academy of Arts and Letters. In 2022, he was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest chamber music award of its kind. He received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship, the Independence Foundation Fellowship (two-time recipient), the Theodore Presser Career Grant, and the A. I. duPont Award. In 2012, NPR named Ludwig in its list of Top 100 Composers Under 40. The following year, his 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 he was named a Steinway Artist in 2021. Before beginning his administrative position at Juilliard, Ludwig was at the Curtis Institute of Music, where he served as dean of artistic programs, chair of composition studies, director of Ensemble 20/21, and artistic director of Curtis Summerfest. In addition to Juilliard and Curtis, he also holds degrees and certificates from Oberlin Conservatory, and Manhattan School of Music as well as a PhD from the University of Pennsylvania. Ludwig also studied at the University of Vienna, and he taught at Cheyney University of Pennsylvania while attending Juilliard. Ludwig has received commissions and notable performances 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, the Dover Quartet, and the PRISM Saxophone Quartet. In addition to his position as dean and director of the Music Division, Ludwig also serves on the Juilliard faculty and is the artistic director of its collaborative contemporary music project The New Series. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.





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, Susan Graham, Anna Netrebko, Joyce DiDonato, Kiri Te Kanawa, René Pape, Frederica von Stade, Bryn Terfel, Piotr Beczala, Denyce Graves, and Adrianne Pieczonka in an extensive concert career that has taken him to the premier concert halls in the U.S. and abroad. His recent recordings include *Gathering: Songs by Ben Moore*, featuring an exceptional array of opera and Broadway stars; *All Who Wander*, a recital disc with Jamie Barton; *Preludios*—Spanish songs with Isabel Leonard; a recording of Strauss and Wagner lieder with Adrianne Pieczonka; *Dear Theo: 3 Song Cycles* by Ben Moore with Paul Appleby, Susanna Phillips, and Brett Polegato; and *A Lost World—Schubert Songs and Duets* with Susanna Phillips and Shenyang, all for the Delos label. Some of his critical essays and other writings have appeared in *Opera News*, the *Yale Review*, and *Chamber Music* magazine. He has made frequent appearances on the Metropolitan Opera radio broadcasts both on the opera quiz and as intermission host and performer and has the distinction of creating, narrating, and performing in five intermission features devoted to art song, a first in the long history of the Met broadcasts. In addition to his distinguished concert career, he is artistic director of Juilliard's Marcus Institute for Vocal Arts. He also served for eight years as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program and for many seasons was the director of the vocal program at the Steans Institute at the Ravinia Festival.

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