

THE  
NEW  
SERIES

David Serkin Ludwig, *Artistic Director*

Juilliard  
Pride Songbook

Juilliard

# Welcome Back to The New Series!

Welcome Back to The New Series!

The second season of The New Series continues our exploration of the music of our time through the lens of active interdisciplinary collaboration. I co-curate New Series performances in dialogue with guests who are among the leading artistic voices of today. We include conversations about the programs and the ever-evolving world of the arts with these highly personal, singular experiences.



Tonight's Juilliard Pride Songbook marks the final performance in what has been a thrilling second season. In October, we presented *Vox Celli*, a cello choir program in collaboration with Vocal Arts and the Center for Innovation in the Arts (CIA), featuring Julius Eastman's *The Holy Presence of Joan of Arc* accompanied with a projection installation of the 1928 film *The Passion of Joan of Arc*. In December, we had a portrait concert of the music of Ellen Taaffe Zwilich, the first woman to win a Pulitzer Prize for composition and the first to receive a doctorate in composition from Juilliard. In February, we collaborated with the Dance Division to present Alvin Singleton's complete solo *Argoru* works at the Chelsea Factory, paired with direction and choreography by Arnhold Creative Associate Caili Quan. Finally, in March, the music and drama divisions came together for the theatrical performance *The Mad King* in collaboration with Carnegie Hall, as part of its festival *Fall of the Weimar Republic: Dancing on the Precipice*.

This performance of the Juilliard Pride Songbook celebrates the school's LGBTQIA+ community of the present and past by featuring the creative work of our living and legendary LGBTQIA+ composers. We have commissioned seven alums to write pieces specifically for this concert, which you will hear performed alongside existing works by composers from Juilliard's extraordinary musical legacy. As Pride Month is in June, we are celebrating a month early, while school is still in session.

Whether this is the first New Series performance you've attended, or if you've been joining us the whole season, thank you for your participation in the vibrant performance life at Juilliard. By being with us tonight, you are playing an important part in supporting student artistry and growth—simply put, we couldn't do it without you!

Yours in music,

A handwritten signature in cursive script that reads "David Ludwig". The ink is dark and the style is fluid and personal.

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

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The Juilliard School  
presents

# The New Series: Juilliard Pride Songbook

Thursday, May 9, 2024, 7:30pm  
Paul Hall

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

JOSEPH N. RUBINSTEIN      uncoil\*  
(b. 1986)                      **Theo Hayes**, Mezzo-Soprano  
   **Jinhee Park**, Piano

THOMAS PASATIERI              From *Three Poems by James Agee*  
(b. 1945)                      How Many Little Children Sleep  
   **Colin Aikins**, Tenor  
   **Saul Ibarra Ramos**, Piano

DAVID DEL TREDICI              She Weeps Over Rahoo  
(1937–2023)                      **Shavon Lloyd**, Baritone  
   **Michał Skowronek**, Piano

DAVID DIAMOND                  Billy in the Darbies  
(1915–2005)                      **Felix Zender**, Countertenor  
   **Saul Ibarra Ramos**, Piano

ANNE QIAN WANG                  [BLANK] Slate\*  
(b. 1994)                      **Samuel Rosner**, Tenor  
   **Michał Skowronek**, Piano

NED ROREM                          Love  
(1923–2022)                      **Felix Zender**, Countertenor  
   **Saul Ibarra Ramos**, Piano

AMELIA BREY                          Sea Poppies\*  
(b. 1994)                      **Colin Aikins**, Tenor  
   **Saul Ibarra Ramos**, 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.

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LOWELL LIEBERMANN (b. 1961)	A Variation on "To Say to Go to Sleep," Op. 22, No. 3 <b>Saniyyah Bamberg</b> , Soprano <b>Jinhee Park</b> , Piano
JOHN CORIGLIANO (b. 1938)	Irreverent Heart <b>Samuel Rosner</b> , Tenor <b>Michał Skowronek</b> , Piano
LAURA KARPMAN (b. 1959)	Anticipation* <b>Saniyyah Bamberg</b> , Soprano <b>Jinhee Park</b> , Piano
NORA KROLL-ROSENBAUM (b. 1979)	Mise en Scène* <b>Theo Hayes</b> , Mezzo-Soprano <b>Jinhee Park</b> , Piano
MATTHEW AUCOIN (b. 1990)	Are we [extinct yet]* <b>Shavon Lloyd</b> , Baritone <b>Michał Skowronek</b> , Piano
MATTHEW LIU (b. 1996)	The Optimist* <b>Matthew Liu</b> , Tenor <b>Michał Skowronek</b> , Piano

*\*Juilliard commission*

Music Preparation: John Arida and Reed Woodhouse

*Performance time: approximately 1 hour and 15 minutes, without an intermission*

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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.

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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.

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, please visit our website at [juilliard.edu](http://juilliard.edu).

# Texts

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## Uncoil

Music: Joseph N. Rubenstein

Text: Rita Mae Reese

wait      said the                  grass  
and the girl  
lay down                  wait                  and the girl raised  
her arms                  above her head                  willing green  
she breathed  
  
  wait      the sky  
pressed down                  wait                  pressed down  
  
  wait  
said the girl  
  
  and the grass cried out

## How Many Little Children Sleep

Music: Thomas Pasatieri

Text: James Agee

How many little children sleep  
To wake, like you, only to weep?  
How many others play who will  
Like you, and all men, weep and kill?

And many parents watch and say,  
Where they weep, where they play,  
"By all we love, by all we know,  
It never shall befall them so."

But in each one the terror grows  
By all he loves, by all he knows,  
"Soon they must weep; soon they shall kill.  
No one wills it, but all will."

But in each one the terror moves  
By all he knows, by all he loves,  
"Soon they will weep, soon they will kill.  
No one wills it, but all will."

---

## She Weeps Over Ragoon

Music: David Del Tredici

Text: James Joyce

Rain on Ragoon falls softly, softly falling,  
Where my dark lover lies.  
Sad is his voice that calls me, sadly calling,  
At grey moonrise.

Love, hear thou  
How soft, how sad his voice is ever calling,  
Ever unanswered, and the dark rain falling,  
Then as now.

Dark too our hearts, O love, shall lie and cold  
As his sad heart has lain  
Under the moongrey nettles, the black mould  
And muttering rain.

# Texts (Continued)

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## Billy in the Darbies

Music: David Diamond

Text: Herman Melville

Good of the chaplain to enter Lone Bay  
And down on his marrowbones here and pray  
For the likes just o' me, Billy Budd.—But, look:  
Through the port comes the moonshine astray!  
It tips the guard's cutlass and silvers this nook;  
But 'twill die in the dawning of Billy's last day.  
A jewel-block they'll make of me tomorrow,  
Pendant pearl from the yardarm-end  
Like the eardrop I gave to Bristol Molly—  
O, 'tis me, not the sentence they'll suspend.  
Ay, ay, all is up; and I must up too,  
Early in the morning, aloft from alow.  
On an empty stomach now never it would do.  
They'll give me a nibble—bit o' biscuit ere I go.  
Sure, a messmate will reach me the last parting cup;  
But, turning heads away from the hoist and the belay,  
Heaven knows who will have the running of me up!  
No pipe to those halyards.—But aren't it all a sham?  
A blur's in my eyes; it is dreaming that I am.  
A hatchet to my hawser? All adrift to go?  
The drum roll to grog, and Billy never know?  
But Donald he has promised to stand by the plank;  
So I'll shake a friendly hand ere I sink.  
But—no! It is dead then I'll be, come to think.  
I remember Taff the Welshman when he sank.  
And his cheek it was like the budding pink.  
But me they'll lash in hammock, drop me deep.  
Fathoms down, fathoms down, how I'll dream fast asleep.  
I feel it stealing now. Sentry, are you there?  
Just ease these darbies at the wrist,  
And roll me over fair!  
I am sleepy, and the oozy weeds about me twist.

## [BLANK] Slate

Music and Text: Anne Qian Wang

I'm something [BLANK]\*.

*\*[BLANK] should be replaced with a one-syllable descriptor of the vocalist's choice.  
Descriptors should not be repeated throughout a single performance of the work.*



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## Love

Music: Ned Rorem

Text: Thomas Lodge

Turn I my looks unto the skies,  
Love with his arrows wounds mine eyes  
If so I gaze upon the ground,  
Love then in every flower is found

Search I the shade to fly my pain  
He meets me in the shade again  
Want I to walk in secret grove  
E'en there I meet with sacred Love

If so I bathe me in the spring,  
E'en on the brink I hear him sing  
If so I meditate alone,  
He will be partner to my moan  
If so I mourn he weeps with me,  
And where I am, there will he be

## Sea Poppies

Music and Text: Amelia Brey

Amber husk  
fluted with gold,  
fruit on the sand  
marked with a rich grain,

treasure  
spilled near the shrub-pines  
to bleach on the boulders:

your stalk has caught root  
among wet pebbles  
and drift flung by the sea  
and grated shells  
and split conch-shells.

Beautiful, wide-spread,  
fire upon leaf,  
what meadow yields  
so fragrant a leaf  
as your bright leaf?

# Texts (Continued)

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## A Variation on "To Say to Go to Sleep"

Music: Lowell Liebermann

Text: Randall Jarrell

If I could, I would sing you to sleep.  
I would give you my hand to keep  
In yours till you fell asleep,  
And take it away then, slowly.  
I would sit by you and be.  
In the world the dark would be deep.  
I would watch. And at last I would sleep.

But if rain should star the stream  
Of your sleep, I would whisper: "See  
You are asleep"; and slowly,  
Your breath would change in your dream  
Till, ages and ages deep  
In the dark, you would say to me:  
"I love you."  
I love you,  
But I am here always. Sleep now. Sleep.

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## Irreverent Heart

Music: John Corigliano

Text: Yip Harburg

My heart is like the willow  
That bends, but never breaks.  
It sighs when summer jilts her,  
It sings when April wakes.

So you, who come a-smiling  
With summer in your eyes,  
Think not that your beguiling  
Will take me by surprise.

My heart's prepared for aching  
The moment you take wing.  
But not, my friend, for breaking  
While there's another spring.

So share my summer pillow,  
Don't spare my autumn aches;  
My heart is like the willow  
That bends, but never breaks

# Texts (Continued)

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## Anticipation

Music: Laura Karpman

Text: Amy Lowell

I have been temperate always,  
But I am like to be very drunk  
(la la do do la la do do la la do da)  
With your coming.  
la da da da da da da da da la la la  
There have been times  
I feared to walk down the street  
Lest I should reel with the wine of you,  
Lest I should reel with the wine of you,  
Lest I should reel with the wine of you,  
Of you.  
I am parched now,  
woo ...  
and my tongue is horrible in my mouth,  
I am parched now,  
woo ...  
and my tongue is horrible in my mouth,  
Ah.  
in my mouth,  
But my brain is noisy  
With the clash and gurgle of filling wine -cups.  
filling wine -cups.

I have been temperate always,  
But I am like to be very drunk  
With your coming.  
With your

la da do  
la da do  
la da do  
la da do  
la da do  
la da do  
la da do  
la da do  
coming.

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### Mise en Scène

Music: Nora Kroll-Rosenbaum

Text: Amy Lowell

When I think of you, Beloved,  
I see a smooth and stately garden  
With parterres of gold and crimson tulips  
And bursting lilac leaves.  
There is a low-lipped basin in the midst,  
Where a statue of veined cream marble  
Perpetually pours water over her shoulder.

When the wind blows,  
The water-stream blows before it  
And spatters into the basin with a light tinkling,  
And your shawl—the color of red violets—  
Flares out behind you in great curves  
Like the swirling draperies of a painted Madonna.

# Texts (Continued)

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## Are we [extinct yet]

Music: Matthew Aucoin

Text: Jorie Graham

Are we

extinct yet. Who owns  
the map. May I  
look. Where is my  
claim. Is my history

verifiable. Have I  
included the memory  
of the animals. The animals'  
memories. Are they

still here. Are we  
alone. Look  
the filaments  
appear. Of memories. Whose? What was  
land

like. Did it move  
through us. Something says nonstop  
*are you here*  
are your ancestors

real do you have a  
body do you have  
yr self in  
mind can you see yr

hands—have you broken it  
the thread ...

A raven  
has arrived while I  
am taking all this  
down.

Do you remember  
despair its coming

closer says. I look

at him. Do not  
hurry I say but

---

he's tapping the stone  
all over with his

beak. His coat is  
sun.

He sees my  
loneliness. Cicadas  
begin. Is this a real  
encounter I ask. Of the old  
kind. When there were

ravens. No  
says the light. You  
are barely here. The  
raven left a

long time ago. It  
is travelling its thread its  
skyroad forever now, it knows  
the current through the

cicadas ...

But is it not  
here ...

Did it not reach me  
as it came in. Did  
it not enter here ...

& where

does it go now  
when it goes away  
again, when I tell you the raven is golden,  
when I tell you it lifted &

went, & it went.

# Texts (Continued)

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## The Optimist

Music and Text: Matthew Liu

I used to believe that if I wrote a song  
I could make this dark world bright  
And all this battered, tired world required  
Was an anthem I would write

So I wrote the very best song that I could  
Thinking the world would sing along

Doesn't that make me an optimist?  
Isn't that what this world needs?  
Someone who believes the world's evils and ills can be fixed with a song

But I wrote and wrote and nothing changed  
The world's still battered and so tired  
So I stopped, because a song? Guess I got it wrong.

I used to believe that if I sang a song  
A kinder world I could bring  
And goodness could vanquish all that's cruel and selfish  
With the message I would sing

So then I sang as loud as I could  
And I was convinced the world would listen

Because doesn't that make me an optimist?  
Isn't that what this world needs?  
Someone to believe the world's evils and ills can be fixed with a song

But I sang and sang and seems like no one heard  
The world's still selfish and so cruel  
So I stopped, because to sing? Guess that's not the thing.

I used to believe that if I loved someone  
Good things would come out of it  
And this lonely world could find its cure  
With the love that I could give

So I loved as hard as I could



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I loved as hard as I could  
I loved with all that I had!

Isn't that what this world needs?  
For me to believe this world's evils and ills can be cured with my love

But those I loved and loved only betrayed and hurt  
Looks like compassion doesn't work  
So I stopped, because love? Guess that's not—

Maybe that's not what optimism is  
Maybe that's not what this world needs  
Is all an optimist can give just a fictitious quick fix?  
Or was I tricked by a fantasy to chase a fake what-could-be?

But I have to believe that things can improve, be better than they are now  
I have to address that we can progress, be kinder and brighter somehow  
Doesn't someone need to be an optimist?

Maybe an optimist's job isn't to fix all that's wrong with the world  
Or force the cruel and unkind to change or vanquish all the evils and ills  
Could the optimist's job just be to hope  
To spark hope and keep hope  
And keep writing and singing and loving not for fantasy's sake  
But because that's what making things better will truly take?

Can I stop quitting when my struggles and strivings don't result in resounding success?  
Can I take on what's tougher: face reality and see if what I stand for still stands the test?  
No more Coney Islands or chasing hats in Piazzas  
No more brave saving knights in bright shining armor  
Or fickle fair-weathered "best friends forever"  
Or naively believing this whole world's healing is solely up to me  
Time to find something that better  
Time to find something that's true, something that's real  
I'll find that hope that's really real!

And now I'll write 'cause I have something to say, because I have something to share  
And now I'll sing when I simply can't contain how full and free my heart feels  
And now I'll love not because I think I can force this world to heal  
Now I'll love ...  
Now I love because ... because I can  
This optimist is ready for love again  
Again!

## About the Artists

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- *Toulmin Scholar*

### Colin Aikins

Tenor Colin Aikins is pursuing his master's at Juilliard under the tutelage of William Burden. Aikins received his bachelor's at the Curtis Institute of Music and recently made his role debut as Alfredo in *La Traviata* with City Lyric Opera and Gherardo in *Gianni Schicchi* with Juilliard Opera. Aikins played roles in numerous productions at the Curtis Opera Theatre, including the Beadle in *Sweeney Todd*, Mr. Upfold in *Albert Herring*, Chavalier de Danceny in *Dangerous Liaisons*, Nate in *Highway 1 USA*, and the Trio in *Trouble in Tahiti*.



### Matthew Aucoin

Matthew Aucoin (Graduate Diploma '14, composition) is an American composer, conductor, writer, and 2018 MacArthur Fellow. He is a co-founder of the pathbreaking American Modern Opera Company (AMOC), and was the Los Angeles Opera's artist in residence from 2016 to 2020. As a composer, Aucoin is committed to expanding the possibilities of opera as a genre. His operas, which include *Eurydice* and *Crossing*, have been produced at the Metropolitan Opera, LA Opera, Brooklyn Academy of Music, Boston Lyric Opera, Lyric Opera of Chicago, and Canadian Opera Company, among others. The Met's recording of *Eurydice* was nominated for a Grammy in 2023. Aucoin's newest theatrical work, *Music for New Bodies*, a collaboration with director Peter Sellars, is based on the poetry of Jorie Graham. Performances of the work are planned for Houston, New York, Aspen, and Los Angeles. Aucoin is also at work on his next full-scale opera for the Met, an adaptation of Dostoevsky's *Demons*. Aucoin's orchestral and chamber music has been performed by artists and ensembles including Yo-Yo Ma, the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, Los Angeles Chamber Orchestra, and Brentano Quartet. Last year, the Met Opera Orchestra, conducted by Yannick Nézet-Séguin, featured Aucoin's orchestral work *Heath* on its first European tour in several decades. Aucoin's recent conducting engagements include appearances with the LA Opera, Chicago Symphony, Santa Fe Opera, Houston Grand Opera, Boston Lyric Opera, San Diego Symphony, Salzburg's Mozarteum Orchestra, Philharmonia Baroque Orchestra, and Rome Opera Orchestra. His book about opera, *The Impossible Art: Adventures in Opera*, was published in 2021 by Farrar, Straus, & Giroux. Aucoin is a regular contributor to publications including the *New York Review of Books* and the *Atlantic*.

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## Saniyyah Bamberg

Soprano Saniyyah Bamberg, from Portsmouth, Virginia, is a second-year undergraduate at Juilliard, studying with Amy Burton. Through her studies in classical and jazz, Bamberg has developed a passion for both of these worlds of music. She has recently debuted her original music and performed many covers of some of her biggest influences' songs during her artist debut concert at Juilliard. Bamberg's goal is to connect people from all walks of life through her artistry.



## Amelia Brey

The works of Amelia Brey (MM '18, DMA '23, composition) have received premieres by Ensemble Dal Niente, National Sawdust Ensemble, Carnegie Hall's Ensemble Connect, and members of Ensemble Intercontemporain and the New York Philharmonic, and 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, to be presented at Cornell University. Brey's other projects include *Hymni Horatii* 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 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, Brey is a graduate of Vanderbilt and Juilliard.





### Theo Hayes

Theo Hayes (they/them) is a mezzo-soprano in the Graduate Diploma program at Juilliard studying under Amy Burton. In 2015, Hayes earned her bachelor's in vocal performance, studying with Meredith Ziegler, at the University of Connecticut, where they performed the title roles in *La belle Hélène* and *L'enfant et les sortilèges*. In 2021, Hayes began studying with Holly Bewlay, associate professor of voice at Buffalo State University, and won first place in the district, regional, and national NATS competitions for female advanced voice. They were a district competitor in the Laffont Competition and, in summer 2023, attended the Chautauqua Opera Conservatory. Hayes is directing and performing in an operatic film project, *Pants Role: Transforming Tradition*, which comments on the importance of elevating queer and trans stories in opera.



### Saul Ibarra Ramos

A native of Mexico, Saul Ibarra Ramos relocated to New York in 2019 in search of guidance for a deeper understanding of music. In 2023, he earned his bachelor's in solo piano from the Manhattan School of Music, studying under pedagogue Solomon Mikowsky (1936-2024). Ibarra Ramos is pursuing his master's at Juilliard in collaborative piano with Lydia Brown. He has received prizes in competitions including the Los Angeles International Liszt Competition and the New York Piano Festival and Competition. At Juilliard, he has participated in master classes by Julius Drake and Helmut Deutsch. Passionate about music in all genres, Ibarra Ramos is a solo pianist and collaborator with singers and instrumentalists and has performed in venues including Weill Recital Hall and Alice Tully Hall. As a soloist, Ibarra Ramos has performed with Mexico's leading orchestras including the National Symphony Orchestra and Jalisco Philharmonic.

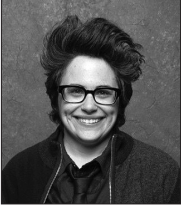
- *Kovner Fellow*

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## 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 bold, incandescent works span film, television, theater, interactive media, and live performance, reflecting an audaciously creative, prodigious fresh spirit. Karpman has collaborated with the most renowned filmmakers of our time including Eleanor, Francis Ford and Sofia Coppola; Cord Jefferson; Nia DaCosta; Alex Gibney; Misha Green; Rory Kennedy; Kasi Lemmons; Laura Nix; Sam Pollard; and Steven Spielberg. Last year was her most prolific to date, with six film and TV projects alone: *American Fiction*, written, directed, and produced by Jefferson, which earned five Oscar nominations including best picture and for which Karpman received her first Oscar nomination for original score as well as SCL, NAACP Image Award, and HMMA nominations along with inclusion in the BAFTA Longlist; *The Marvels*; *Rock Hudson: All That Heaven Allowed*; *What If?*; *Ms. Marvel*; and *61st Street*. This year promises season 3 of *What If?*, two video game projects, and a musical based on Dorothy Arzner's film *Dance Girl Dance*. Karpman was proud to have her theme from *The Marvels* performed at closing night of the BBC Proms. Karpman's scores span HBO's *Lovecraft Country*, the Oscar-nominated feature *Walk Run Cha-Cha*, and the docuseries *Why We Hate*. In concert halls, Karpman is known for her Grammy-winning album, *Ask Your Mama*, a multimedia opera based on a cycle of poems by Langston Hughes. For this Carnegie Hall commission, Karpman collaborated with the Roots, soprano Jessye Norman, singer De'Andre Aziza, and jazz vocalist Nnenna Freelon. Karpman is a fierce champion for DEI in Hollywood. After founding the Alliance for Women Film Composers, she was elected the first female governor of the music branch of the Academy of Motion Picture Arts and Sciences. During her two consecutive three-year terms, she implemented sweeping change, facilitating the admission of dozens of underrepresented voices, co-founded the Academy Women's Initiative, co-chaired the LGBTQ+ Affinity Group, helped to create the code of conduct, and updated the bylaws with more inclusive, representative language. Her leadership in creating opportunity and advocating for inclusion is unparalleled. Karpman was an advisor for the Sundance Film Institute and was on the faculty of the USC film scoring program. At Juilliard, she studied with Milton Babbitt. She lives and works in Los Angeles with her wife, composer Nora Kroll-Rosenbaum, their son, and two dogs.





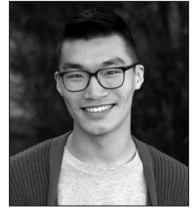
### Nora Kroll-Rosenbaum

Grammy-winning composer Nora Kroll-Rosenbaum (BM '01, MM '03, composition) collaborates with adventurous musicians and radical filmmakers on scores that 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*; and *Half the Picture* premiering at Sundance, *Powerless* and *The Cinema Travelers* premiering at Cannes; and Nancy Kates' *Regarding Susan Sontag* for HBO. Kroll-Rosenbaum has received concert 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 serves as an advisor. Kroll-Rosenbaum is co-scoring Marvel's *What If* with her wife, composer Laura Karpman, and recently conducted Karpman's score for *The Marvels* at Abbey Road Studios.

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## Matthew Liu

Matthew Liu (Pre-College '14; BM '18, MM '20, composition) is a NYC-based actor, dancer, composer-writer, and musician/music director. Having just come off a successful run as the Fiddler in *Fiddler on the Roof* at Fireside Theatre, Liu has had musical and theatrical premieres at local venues including Carnegie Hall, David Geffen Hall, and National Sawdust and internationally in Taiwan, Russia, and Hungary on tour with IMPACT. He plays 10 instruments and is a proud member of the BMI Lehman Engel Musical Theater Writing Advanced Workshop as well as a National YoungArts Foundation winner (music composition). Liu's acting highlights include the lead role of Song Liling in *M. Butterfly* (Woodstock Playhouse), Bandleader Wallace Hartley and Third Officer Herbert Pitman in *Titanic* (Fireside Theatre), *Nightclub Cantata* (the cell theatre), and Stephen Sondheim's *You're Gonna Love Tomorrow* (Theater 2020). His music directing credits include *Sound of the Silk Road* in Beijing, Anhang and Xi'an (Niederlander Worldwide Entertainment), *Bastard Jones* (the cell theatre), *Into the Woods* and *Mother Courage* (Juilliard), and *Dutch Master* with Len Cariou and Stephen Bogardus (York Theater Company). So much love to all family, friends and mentors—I couldn't have done it without you!





### Shavon Lloyd

While maintaining an active career as a baritone, music educator, conductor, and award-winning composer, Shavon Lloyd is pursuing his master's at Juilliard, studying with bass-baritone Kevin Short. Lloyd has performed in multiple productions including Handel's *Atalanta* (Nicandro cover), Purcell's *King Arthur* (Grimbald/Cold Genius), and Puccini's *Gianni Schicchi* (Betto). In 2023, Lloyd was selected to be a Gerdine Young Artist for the Opera Theatre of Saint Louis, where he performed in *Tosca* (Sacristan cover) and made his professional debut as Simon in an all-black production of Joplin's *Treemonisha*, including the world premiere of composer Damien Sneed and librettist Karen Chilton's prologue and epilogue detailing moments in Joplin's life.

- Rondi Charleston Scholarship in Memory of Ben Holt



### Jinhee Park

Jinhee Park (MM '18, collaborative piano) is a dynamic artist known for her versatility as a concert pianist, educator, and conductor. As a vocal collaborative pianist, Park, in partnership with soprano Meredith Wohlgenuth (MM '20, voice), won first prize at the Schubert International LiedDuo 2023 in Dortmund and the 2022 Concours musical international de Montréal (art song division). Park also received the best pianist awards from both competitions. As a chamber musician, Park was appointed one of the official pianists at the 2023 Concours musical international de Montréal for the violin edition. Additionally, she holds the position of official pianist at the Hudson Valley String Competition. Since 2018, Park has been a vocal coach of the Chautauqua Institution Voice Conservatory. She serves as an artist-faculty member at the Perlman Music Program, working with gifted cellists. Park is pursuing a DMA at Juilliard.



### Samuel Rosner

Tenor Samuel Rosner, a Graduate Diploma student at Juilliard under the tutelage of Elizabeth Bishop, previously attended the Harvard/New England Conservatory dual degree program, studying linguistics and voice. Rosner recently was a Wolf Trap Opera studio artist, covering Jupiter in *Semele*. He previously covered Elvino in *La Sonnambula* with Teatro Nuovo and Tonio in *La Fille du Régiment* with Saint Petersburg Opera (Florida) and was a winter apprentice artist with Sarasota Opera. At Juilliard, Rosner sang several roles in *King Arthur* and was the tenor soloist in John Musto's *The Book of Uncommon Prayer*. His additional opera roles include Tamino (*Die Zauberflöte*), Chevalier de la Force (*Dialogues des Carmélites*), and Évandré (*Alceste*). Rosner is also a composer of vocal, chamber, and electro-acoustic works as well as film scores.

- Leonie Rysanek and Lisa Della Casa Scholarship in Voice



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## Joseph N. Rubinstein

Joseph N. Rubinstein (MM '13, composition) grew up in Newport News, Virginia, and lives in New York City. His vocal music emphasizes emotional directness and vivid storytelling and his work is often inspired by American life and history, explorations of identity, and the natural world. Organizations that have presented his music include Fort Worth Opera Festival, the 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. Rubenstein has collaborated on new theatrical works and songs with librettists and writers including Mark Campbell, Jason Kim, and Melisa Tien. Rubenstein received a 2017 opera genesis grant from American Opera Projects and the Hermitage Artist Colony for developmental work on the opera *House of Legendary* as well as a 2020 repertoire development grant from Opera America for the same project. He is an alum of American Opera Projects Composers and the Voice program, New Dramatists' Composer-Librettist Studio, and the Pacific Chorale's Choral Sketches program. In addition to Juilliard, Rubenstein also studied music at Columbia University.



## Michał Skowronek

Michał Skowronek is a Polish pianist and aspiring vocal coach who is frequently engaged in chamber music and vocal recitals at venues including the Polish National Opera in Warsaw and the Wrocław Opera. In 2021, he became a staff pianist for the vocal department at the Karol Lipinski Academy of Music in Wrocław, accompanying lessons and concerts, and working as a repetiteur for opera projects. He also participated in vocal workshops with Eytan Pessen, Mariusz Kwiecień, and Aleksandra Kurzak. He received his training under Pawel Zawadzki at the Karol Lipiński Academy of Music in Wrocław. Skowronek furthered his collaborative piano training at the Opera Academy of the Polish National Opera: Teatr Wielki—Opera Narodowa in Warsaw, where he worked with artists including Helmut Deutsch, Michał Biel, Katelan Trän Terrell, Mariusz Kwiecień, Hedwig Fassbender, and Dearbhla Collins. Skowronek also participated in the Morningside Music Bridge summer program in Boston with faculty including Krzysztof Jabłoński, Golda Vainberg-Tatz, and HaeSun Paik. Skowronek is studying for his Graduate Diploma at Juilliard in the studio of Brian Zeger.



- *Kovner Fellow*



### Anne Qian Wang

Anne Qian Wang (BM '17, composition), who hails from Sydney, Australia, is pursuing her DMA in composition at Juilliard, where she studies with Melinda Wagner. Wang previously attended the Sydney Conservatorium of Music under the tutelage of Damien Ricketson. Wang is assistant director of New York Youth Symphony's Composition Program and is 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.



### Felix Zender

Felix Zender is a third-year undergraduate countertenor at Juilliard, where he studies with Amy Burton. Hailing from New Orleans, Zender is a graduate of the New Orleans Center for the Creative Arts, where he studied with Phyllis Treigle. A participant in the 2023 Respiro summer opera intensive, Zender maintains a strong passion for repertoire in the early music scene as well as more contemporary works.

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## David Serkin Ludwig

David Serkin Ludwig (Graduate Diploma '02, composition) enjoys a career of collaboration with some of today's leading musicians, filmmakers, and writers. This year, Ludwig 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 chamber award of its kind. He received the 2018 Pew Center for the Arts and Heritage Fellowship, the Independence Foundation Fellowship (two-time recipient), Theodore Presser Career Grant, and A. I. duPont Award. In 2012, NPR named Ludwig one of the Top 100 Composers Under 40. The next year, his choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. Ludwig, who holds positions and residencies with nearly two dozen orchestras and music festivals in the U.S. and abroad, was named a Steinway Artist in 2021. Ludwig was formerly at the Curtis Institute of Music, where he served as dean of artistic programs, chair of composition, director of Ensemble 20/21, and artistic director of Curtis Summerfest. In addition to Juilliard, he holds degrees from Oberlin Conservatory, Manhattan School of Music, and Curtis as well as a PhD from the University of Pennsylvania. Ludwig also studied at the University of Vienna and taught at Cheyney University of Pennsylvania while attending Juilliard. He has received commissions and 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 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 school's 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.





### 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 Adrienne 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 Adrienne 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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