

The New Season Begins
Touching Magic: A Juilliard Vocal Arts-
Sibelius Academy Collaboration

Juilliard



Festival

September 12–21, 2024

Welcome to Juilliard's Inaugural Fall Festival!

This 10-day series kicks off Juilliard's fall performance season, showcasing every facet of the school, both individually and in collaboration. Building upon Juilliard's foundation of excellence, our Fall Festival sets the stage for the upcoming year's artistic innovations. Throughout this series, you will encounter the future of artistic expression, the enhancing fusion of disciplines, and the boundless energy of young artists pushing at the frame of their craft as they prepare to make the new world of the arts.

The Fall Festival is a unique opportunity for our community to share work that reflects both the rigorous training and deep commitment to artistic curiosity that define both a Juilliard education and the work that Juilliard alumni have pioneered for more than a century. Whether through music, dance, drama, or interdisciplinary work, each performance is a testament to passion-driven learning, creativity, and dedication. As our students perform at Juilliard and Lincoln Center throughout this festival and the year ahead, we hope you will join in cheering them forward on their journeys as they grow into the future champions of the performing arts.

We are so grateful for your presence here today. Please enjoy this performance, and I hope to see you at many others throughout the season.

Onward!



Damian Woetzel
President
The Juilliard School

Campus Public Art Project

Ellen Reid SOUNDWALK Lincoln Center and Central Park, Presented by Juilliard

This GPS-enabled work of public art uses music to illuminate the natural environment. Created by Pulitzer Prize-winning composer and sound artist Ellen Reid, SOUNDWALK is user-guided: The path you choose dictates the music you hear, and no two visits will be exactly the same.



Learn more and download the free SOUNDWALK mobile app to get started. The newly commissioned Lincoln Center and Central Park SOUNDWALK is available to experience through 2025.

The Juilliard School
presents

Touching Magic: A Juilliard Vocal Arts-Sibelius Academy Collaboration

Abla Benzemroun, Soprano
Jack Hicks, Tenor
Gabriel Kivivuori Sereno, Baritone
Adelia Spångberg, Mezzo-Soprano
Francesco Barfoed, Piano
Kiia Nordlund, Piano

Friday, September 13, 2024, 7:30pm
Paul Hall

JEAN SIBELIUS
(1865–1957)

Tanken
Abla Benzemroun, Adelia Spångberg

SIBELIUS

Våren flyktar hastigt, Op. 13, No. 4
Gabriel Kivivuori Sereno

SIBELIUS

Flickan kom ifrån sin älsklings mote, Op. 37, No. 5
Abla Benzemroun

SIBELIUS

Säv, säv, susa, Op. 36, No. 4
Jack Hicks

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.

TALES OF YOUTH

JOHN MUSTO
(b. 1954)

From *Recuerdo*
Recuerdo
Adelia Spångberg

CHARLES IVES
(1874–1954)

The Circus Band
Jack Hicks

EINOJUHANI RAUTAVAARA
(1928–2016)

Vårvis
Adelia Spångberg, Gabriel Kivivuori Sereno

GRIEF, FAREWELL, COMFORT

BEN MOORE
(b. 1960)

From *So Free Am I*
Orinda Upon Little Hector Philips
Abla Benzemroun

IVES

Mists
Adelia Spångberg

RAUTAVAARA

From *I min älsklings trädgård (In My Lover's Garden)*
Mellan gråa stenar
Abla Benzemroun

ECSTASY, PAIN, DEATH

IVES

The Housatonic at Stockbridge
Gabriel Kivivuori Sereno

SIBELIUS

Vårtagen, Op. 61, No. 8
Jack Hicks

SIBELIUS

En slända, Op. 17, No. 5
Abla Benzemroun

MOORE

From *This Heart That Flutters*
Darkling, I Listen
Gabriel Kivivuori Sereno

SIBELIUS

Näcken, Op. 57, No. 8
Jack Hicks

AARON COPLAND
(1900–90)

From *Twelve Poems of Emily Dickinson*
There came a wind like a bugle
Abla Benzemroun

HETA AHO
(b. 1992)

From *Three Songs to Poems by Edith Södergran*
Revanche
Adelia Spångberg

SIBELIUS

Svarta rosor, Op. 36, No. 1
Jack Hicks

ACCEPTANCE, LOVE, PERSPECTIVE

NED ROREM
(1923–2022)

From *Evidence of Things Not Seen*
The Rainbow
**Abla Benzemroun, Jack Hicks,
Gabriel Kivivuori Sereno**

LIBBY LARSEN
(b. 1950)

From *Three Love Songs*
How Many Roads to Reach a Kiss
Gabriel Kivivuori Sereno

LARSEN

From *Love After 1950*
I Make My Magic (Isadora's Dance)
Adelia Spångberg

RAUTAVAARA

I de stora skogarna
Jack Hicks

SAMUEL BARBER
(1910–81)

In the Dark Pinewood
Adelia Spångberg

MUSTO

From *Viva Sweet Love*
as is the sea marvelous
Gabriel Kivivuori Sereno

SIBELIUS

Var det en dröm? Op. 37, No. 4
Abla Benzemroun

Running time: approximately 1 hour and 20 minutes, without an intermission

Texts and Translations

Tanken

Music: Jean Sibelius

Text: Johan Ludvig Runeberg

Tanke, se, hur fågeln svingar
Under molnet lätt och fri;
Även du har dina vingar
Och din rymd att flyga i.

Klaga ej att du vid gruset
Som en fånge binds ännu;
Lätt som fågeln, snabb som ljuset,
Mer än båda fri är du.

Är det glatt på jorden, vila
Bland dess fröjder glad också;
Är det sorgligt, ila, ila
Bort till högre världar då.

Våren flyktar hastigt

Music: Jean Sibelius

Text: Johan Ludvig Runeberg

Våren flyktar hastigt,
Hastigare sommarn,
Hösten dröjer länge,
Vintern ännu längre.
Snart i sköna kinder,
Skolen i förvissna
Och ej knoppas mera.
Gossen svarte åter:
Än i höstens dagar
Gläda vårens minnen,
Än i vinterns dagar
Räcka sommarns skördar.
Fritt må våren flykta,
Fritt må kinden vissna,
Låt oss nu blott äska,
Låt oss nu blott kyssas.

The Thought

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance* (Boydell Press, 2023)

Thought, look how the bird swings
Light and free beneath the cloud;
You, too, have your wings
And your space, in which to fly.

Don't complain, that like a prisoner
Bound to earth you still remain
Light as the bird, fast as the light,
You are freer than both.

If your life is joyful, rest
Merrily amidst its delights
If it's sad, then hurry,
To a higher world beyond.

Spring Flees Fast

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

"Spring flees fast,
Summer even faster,
Autumn lingers long,
Winter even longer
Soon, fair cheeks,
You will fade
And bud no more."
The boy replied:
"Even on autumn days
Memories of spring bring joy,
Even on winter days
Summer's harvest will suffice.
Let spring flee,
And cheeks fade
Let us now just love,
Let us now just kiss."

Flickan kom ifrån sin älsklings mote

Music: Jean Sibelius

Text: Johan Ludvig Runeberg

Flickan kom ifrån sin älsklings möte,
kom med röda händer. Modern sade:
"Varav rodna dina händer, flicka?"

Flickan sade: "Jag har plockat rosor
och på törnen stungit mina händer."

Åter kom hon från sin älsklings möte,
kom med röda läppar. Modern sade:
"Varav rodna dina läppar, flicka?"

Flickan sade: "Jag har ätit hallon
och med saften målat mina läppar."

Åter kom hon från sin älsklings möte,
kom med bleka kinder. Modern sade:

"Varav blekna dina kinder, flicka?"

Flickan sade: "Red en grav, o moder!
Göm mig där och ställ ett kors däröver,
och på korset rista, som jag säger:

En gång kom hon hem med röda händer,
ty de rodnat mellan älskarns händer.

En gång kom hon hem med röda läppar,
ty de rodnat under älskarns läppar.

Senast kom hon hem med bleka kinder,
ty de bleknat genom älskarns otro."

The Girl Came From Her Lover's Tryst

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

The girl came from her lover's tryst,
Came back with red hands. The mother asked:
"Why are your hands so red, my girl?"

The girl replied: "I have been plucking roses
And pricked my hands on the thorns."

Again she returned from her lover's tryst,
Came back with red lips. The mother asked:
"Why are your lips so red, my girl?"
The girl replied: "I have been eating raspberries
And painted my lips with the juice."

Again she returned from her lover's tryst,
Came back with pale cheeks. The mother
asked:

"Why are your cheeks so pale, my girl?"
The girl replied: "Prepare a grave, mother!
Hide me there and set up a cross,
And on the cross carve these words:

Once she came home with red hands,
For they had turned red between her lover's
hands.

Once she came home with red lips,
For they had turned red beneath her lover's lips.
The last time she came home with pale cheeks,
For they had blanched at her lover's betrayal."

Texts and Translations (Continued)

Säv, säv, susa

Music: Jean Sibelius

Text: Gustaf Fröding

Säv, säv, susa,
Våg, våg, slå,
I sägen mig hvar Ingalill
Den unga månde gå?
Hon skrek som en vingskjuten and,
När hon sjönk i sjön,
Det var när sista vår stod grön.
De voro henne gramse vid Östanålid,
Det tog hon sig så illa vid.
De voro henne gramse för gods och gull
Och för hennes unga kärleks skull.
De stucko en ögonsten med tagg,
De kastade smuts i en liljas dagg.
Så sjungen, sjungen sorgsång,
I sorgsna vågor små,
Säf, säf, susa,
Våg, våg, slå!

Sigh, Rushes, Sigh

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

Sigh, rushes sigh,
Swell waves, swell!
Please tell me whither
Young Ingalill did go?
She cried like a wounded duck as she
sank. into the lake
Last year when spring was green.
They were envious of her at Östanålid
She took it deeply to her heart.
They begrudged her for her worldly goods
And for her young love.
The pierced a jewel with a thorn,
They sullied a lily's dew.
So sing your dirge
Sad wavelets,
Sigh, rushes, sigh,
Swell, waves, swell!

TALES OF YOUTH

From *Recuerdo*

Recuerdo

Music: John Musto

Text: Edna St. Vincent Millay

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable—
But we looked into a fire, we leaned across a table,
We lay on a hill-top underneath the moon;
And the whistles kept blowing, and the dawn came soon.
We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
And you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.
We were very tired, we were very merry,
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and pears,
And we gave her all our money but our subway fares.

The Circus Band

Music: Charles Ives

Text: Charles Ives

All summer long we boys
dreamed 'bout circus joys!
Down Main Street comes the band,
Oh! "Ain't it a grand and glorious noise!

Horses are prancing, knights advancing
Helmets gleaming, pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not."

Vårvise

Music: Einojuhani Rautavaara

Text: Olof von Dalin

Bort med höga ting!
Låt man månans ring
Över vårt begrepp sig vända!
Kom, du ljuva vår,
Som nu råda får
Och på vintren gör en ända!
Gumma, dräng och piga,
Oxe, ko och kviga,
Kalv och lamm i glädje hoppa;
Tuppen med sin fru
Har förgätit nu,
Att han en gång skall bli soppa.

Sel! hur stuten går
Och med hornen slår,
Geten krummar sig för bocken;
Tackan, yr och vill,
Uppfylld av April,
Roar all den ludna flocken.

Dock, min Marjo, kom!
Bästa egendom
Är du mig i nöd och nöje.

Spring Song

Translation: Jaakko Mäntyjärvi

Lofty things be gone!
Let the world roll on,
Woe and care and sorrow vanished.
Spring is in the air,
Wafting everywhere,
Winter far away is banished!
Lad and lass and gaffer,
Bull and cow and heifer,
Calf and lamb cavort in clover.
Happy cock and hen
Have forgotten then:
They'll be ate when summer's over.

Bullock shakes its horn
In the merry morn
Nan and billy-goat do frolic.
And the romping ewe
In the April dew
Skirts the herd in mirth bucolic.

Come, my love, to me!
All I give to thee,
Thou art mine in joy and sorrow;

Har jag dig och bröd,
Femton kalvars död
Vill jag då se an med löje;
Femti höns och flera,
Tretti gäss och mera,
Skulle jag för dig ej akta:
Själva katten vet
Med vad kärlighet
Mina ögon dig betrakta.

And with food but by
Fifteen calves might die,
Yet I'd not fret for tomorrow.
Thirty geese or more,
O, poultry by score
O, for thy sake I'd be refusing
All the world may hear
That I hold thee dear
And behold thee in sweet musing.

GRIEF, FAREWELL, COMFORT

From So Free Am I

Orinda Upon Little Hector Philips

Music: Ben Moore

Text: Katherine Philips

Twice forty months of Wedlock did I stay,
Then had my vows crown'd with a Lovely boy,
And yet in forty days he dropt away,
O swift Visissitude of humane joy.

I did but see him and he dis-appear'd,
I did but pluck the Rose-bud and it fell,
A sorrow unforeseen and scarcely fear'd,
For ill can mortals their afflictions spell.

And now (sweet Babe) what can my trembling heart
Suggest to right my doleful fate or thee,
Tears are my Muse and sorrow all my Art,
So piercing groans must be thy Elogy.

Thus whilst no eye is witness of my mone,
I grieve thy loss (Ah boy too dear to live)
And let the unconcerned World alone,
Who neither will, nor can refreshment give.

An Off'ing too for thy sad Tomb I have,
Too just a tribute to thy early Herse,
Receive these gasping numbers to thy grave,
The last of thy unhappy Mothers Verse.

She is passing but she sees me not.

Mists

Music: Charles Ives

Text: Charles Ives

Low lie the mists; they hide each hill and dell;
The grey skies weep with us who bid farewell.
But happier days through memory weaves a spell,
And brings new hope to hearts who bid farewell.

From *I min älsklings trädgård* Mellan gråa stenar

Music: Einojuhani Rautavaara

Text: Edith Södergran

Mellan gråa stenar
ligger din vita kropp och sörjer
över dagarna som komma och gå.
Sagorna, du hört som barn,
gråta i ditt hjärta.
Tystnad utan eko,
ensamhet utan spegel,
luften blånar genom alla springor.

From *In My Lover's Garden* In Between Grey Stoned

Translation: Jaakko Mäntyjärvi

In between grey stones
Thy white body lieth still and mourneth
For the fleeting days that come and go.
Fairy-tales, in childhood heard,
Weeping in thy heart.
Silence without echo,
Loneliness without mirror,
How the air is shining blue through all the
openings between the stones.

ECSTASY, PAIN, DEATH

The Housatonic at Stockbridge

Music: Charles Ives

Text: Robert Underwood Johnson

Contented river! In thy dreamy realm
The cloudy willow and the plummy elm:
Thou beautiful!
From ev'ry dreamy hill
what eye but wanders with thee at thy will,
Contented river!
And yet over-shy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Ah! there's a restive ripple,
And the swift red leaves
September's firstlings faster drift;
Wouldst thou away, dear stream?
Come, whisper near!

Texts and Translations (Continued)

I also of much resting have a fear:
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

Vårtagen

Music: Jean Sibelius

Text: Bertel Gripenberg

Nu susar vår genom solblå luft,
och kådiga barrträn ånga,
och skymningens tystnad blir gåtfullt varm
i tränande kvällar långa.

Jag är förtrollad, jag är förbytt,
jag blivit mig själv en gåta,
jag ville leva, jag ville dö,
jag ville skratta och gråta.

Jag ville rida till strid, till slag,
där susande svärdshugg ljunga—
jag ville ensam på skogssjöns strand
om längtan och saknad sjunga.

Jag ville kyssa till blods en mun
i darrande vällustvala,
jag ville trycka en helgonkyss
på händer vita och smala.

Och solen sjunker och allt blir tyst.
Blått vårliga bäckar brusa—
min själ blir sorgsen, min själ blir glad
i tränande kvällar ljusa.

The Spell of Springtide

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

Spring is soaring through sun-filled air,
The scent of resin wafts from the pines,
The twilight silence is strangely warm
In yearning long evenings.

I am bewitched, I am transformed,
I am to myself an enigma,
I would live, I would die,
I would laugh and cry.

I would ride to battle, to war,
Where blazing swords are branded—
I would alone by the forest lake
Of mourning and yearning sing.

I would devour a mouth
In trembling, lustful languor,
I would press a chaste kiss
On bands, so white and slender.

And the sun sets, the silence falls.
The springtide brooks alone are heard—
My soul grows sad, my soul grows glad
In yearning white evenings.

En slända

Music: Jean Sibelius

Text: Oscar Levertin

Du vackra slända, som till mig flög in,
när tyngst min längtan öfver boken drömde,
du kom med hela sommarn till mitt sinn.

Du kom och jag allt gammalt svårmod
glömde.

Blott dig jag såg, min dag jag lycklig dömde,
du vackra slända.

Men bäst jag jublade, att du var min

och lifvets skänk i sång på knä berömde,
du flög den samma väg som du kom in,
du trolska slända.

All afskedsgråt i välgångsord förrinn!
Ej beska fauns i bågarn, som vi tömde.
Att du var sol, jag skugga blott vi glömde.

Flyg ljus, flyg blå, än sommarlycka finn,

välsignade, som en gång varit min,
min vackra slända.

A Dragonfly

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

You, beautiful dragonfly that flew in to me
In deepest longing, dreaming over book,
You brought my soul the warmth of summer.
You came and I forgot all my old sorrow,

Just seeing you, my day I deemed happy,
You, beautiful dragonfly.
But when I was most jubilant that you were
mine

And praised life's gift on my knees,
You flew the same way you came in,
O bewitching dragonfly.

May parting tears run into words of farewell!
No bitterness was in the cup we emptied.
We forgot that you were sun and I was only
shadow.

Fly, light one, blue one, may you find summer's
joys,
You, blessed one, who were once mine,
My beautiful dragonfly.

From *This Heart That Flutters*

Darkling, I Listen

Music: Ben Moore

Text: John Keats

Darkling I listen; and for many a time
I have been half in love with easeful Death
Called him soft names in many a mused rhyme
To take into the air my quiet breath;
Now more than ever seems it rich to die
To cease upon the midnight with no pain
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod

Texts and Translations (Continued)

Näcken

Music: Jean Sibelius

Text: Ernst Josephson

Djup stod färgen på fura på sten,
Furor och stenar, de kasta skuggor hän
I skummande silver och gull.

Sitter på stenen i skuggans breda famn,
Svartlockig gosse, så bleknad som en hamn,
Och trevar med stråke på sträng.

Neckens gullharpa spela opp en dans,

Gigan går efter och mistar all sin sans
För elvkung med silver i skägg.

Gossen var blott min egen fantasi—
Necken var forsen, som brusade förbi
Och stänkte sitt skum på min kind.

The Watersprite

Translation by John Atkinson

Fir tree and rock stood in gloom
Casting shadows
In foaming silver and gold.

On a rock in the shadows' broad embrace
Sits a black-haired boy, as pale as a wraith,
Drawing a bow over his string.

The watersprite strikes up a dance on his
golden harp;

The fiddler joins in and loses his senses
At the sight of the silver-bearded elf-king.

The boy was my own fantasy—
The sprite was the waterfall, tumbling past,
Which dashed my cheek with spray.

From *Twelve Poems of Emily Dickinson*

There came a wind like a bugle

Music: Aaron Copland

Text: Emily Dickinson

There came a wind like a bugle;
It quivered through the grass,
And a green chill upon the heat
So ominous did pass
We barred the windows and the doors
As from an emerald ghost;
The doom's electric moccasin
That very instant passed.
On a strange mob of panting trees,
And fences fled away,
And rivers where the houses ran
Those looked that lived—that Day—
The bell within the steeple wild
The flying tidings whirled.
How much can come
And much can go,
And yet abide the world!

**From *Three Songs to Poems*
by Edith Södergran**

Revanche

Music: Heta Aho

Text: Edith Södergran

Skall det icke lyckas mig att störta
tornet uti verklighetens stad,
vill jag sjunga stjärnorna från himlen
såsom ännu ingen gjort.
Jag skall sjunga att min längtan stannar,
hon som ännu aldrig hållit rast,
att hon skjuter lyran bort ifrån sig
som om vore sångens uppgift löst.

Svarta rosor

Music: Jean Sibelius

Text: Ernst Josephson

Säg, varför är du så ledsen i dag,
du, som alltid är så lustig och glad?
Och inte är jag mera ledsen i dag
än när jag tyckes dig lustig och glad;
ty sorgen har nattsvarta rosor.

I mitt hjärta där växer ett rosendeträd,
som aldrig nånsin vill lämna mig fred,
och på stjälkarna sitter det tagg vid tagg,

och det vållar mig ständigt sveda och agg;
ty sorgen har nattsvarta rosor.

Men av rosor blir det en hel klenod,
än vita som döden, än röda som blod.
Det växer och växer. Jag tror jag förgår,
i hjärträdets rotter det rycker och slår;
ty sorgen har nattsvarta rosor.

Revanche

Translation: Katrine-Marie Burmeister

If I don't succeed in bringing down
the tower in the town of reality,
I will sing the stars from the sky
like nobody has yet done.
I will sing till my longing stops,
the one that has never yet calmed,
so that it pushes away the lyre
as if the calling of the song had been brought
to an end.

Black Roses

Translation: Gustav Djupsjöbacka, *The Songs
of Jean Sibelius: Poetry, Music, Performance*

Tell me, why are you so sad this day,
You, who are always so happy and bright?
I am not sadder upon this day than
When I seem happy and bright
For sorrow's roses are black as night.

A rose tree is growing in my heart
Which will never leave me in peace
And its stems are covered with innumerable
thorns
And it causes me endless pain and grief;
For sorrow's roses are black as night.

But it brings forth a treasure of roses,
Some white as death, some red as blood.
It grows and it grows. I think I will die:
The roots of my heart's tree are pulled and
wrenched;
For sorrow's roses are black as night.

ACCEPTANCE, LOVE, PERSPECTIVE

From *Evidence of Things Not Seen*

The Rainbow

Music: Ned Rorem

Text: William Wordsworth

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

From *Three Love Songs*

How Many Roads to Reach a Kiss

Music: Libby Larsen

Text: Gustavo Escobedo, after Pablo Neruda

Love, how many roads to reach a kiss
What wand'ring solitude until your company
The lonely trains go on rolling with the rain
In Taltal spring has not dawned yet
But you and I, my love, are together
Together from our clothes to our roots
Together through fall, through water, through hips,
Until it is only you, only me together.
To think it took so many stones carried in the river,
The mouth of the water of Boroa.
To think that separated by trains and nations
You and I had simply to love each other,
With all the confusion, with men and women
With the earth that brings forth and teaches the carnations.

From *Love After 1950*

I Make My Magic (Isadora's Dance)

Music: Libby Larsen

Text: Muriel Rukeyser

I make my magic
of forgotten things:
night and nightmare and the midnight wings
of childhood butterflies—
and the darkness, the straining dark
underwater and under sleep—
night and a heartbreak try to keep
myself, until before my eyes
the morning sunlight pours
and I am clear of all the chains
and the magic now that rains
down around me is
a sunlight magic,
underwater and under sleep—
I come to a sunlight magic,
yours

From *I min älsklings trädgård*

I de stora skogarna

Music: Einojuhani Rautavaara

Text: Edith Södergran

I de stora skogarna gick jag länge vilse,

jag sökte sagorna, min barndom hört.
I de höga bergen gick jag länge vilse,

jag sökte drömslotten, min ungdom byggt.
I min älsklings trädgård gick jag vilse,
där satt den glada göken, min längtan följt.

From *In My Lover's Garden*

In the Great Wild Woodlands

Translation: Jaakko Mäntyjärvi

In the great wild woodlands astray I often
wandered,
I sought the fairy-tales my childhood heard.
In the great high mountains astray I often
wandered,
I sought the dream-castles my youth did build.
In my lover's garden astray I never wandered,
There sat the merry cuckoo which my yearning
followed.

Texts and Translations (Continued)

In the Dark Pinewood

Music: Samuel Barber

Text: James Joyce

In the dark pine-wood
I would we lay,
In deep cool shadow
At noon of day.

How sweet to lie there,
Sweet to kiss,
Where the great pine-forest
Enaïsled is!

Thy kiss descending
Sweeter were
With a soft tumult
Of thy hair.

O unto the pine-wood
At noon of day
Come with me now,
Sweet love, away.

From *Viva Sweet Love* as is the sea marvelous

Music: John Musto

Text: E.E. Cummings

as is the sea marvelous
from god's
hands which sent her forth
to sleep upon the world

and the earth withers
the moon crumbles
one by one
stars flutter into dust

but the sea
does not change
and she goes forth out of hands and
she returns into hands

and is with sleep ...

love,
the breaking

of your
soul
upon
my lips

Var det en dröm?

Music: Jean Sibelius

Text: Josef Julius Wecksell

Var det en dröm, att ljuvt en gång
jag var ditt hjärtas vän?
Jag minns det som en tystnad sång,
då strängen darrar än.

Jag minns en törnros av dig skänkt,
en blick så blyg och öm;
jag minns en avskedstår, som blänkt.
Var allt, var allt en dröm?

En dröm lik sippans liv så kort
uti en vågrön ängd,
vars fågring hastigt vissnar bort
för nya blommors mängd.

Men mången natt jag hör en röst
vid bittra tårars ström:
göm djupt dess minne i ditt bröst,
det var din bästa dröm!

Was It a Dream?

Translation: Gustav Djupsjöbacka, *The Songs of Jean Sibelius: Poetry, Music, Performance*

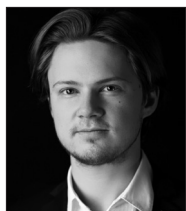
Was it a dream that once, in bliss
I was your heart's true friend?
I recall it as a silent song
And strings that vibrate still.

I recall a rose received from you,
A glance so shy and tender,
A glistening tear at parting—
Was ail this just a dream?

A dream, as brief as anemones' lives
In meadows, green in spring,
Whose beauty quickly fades away
Replaced by hosts of brighter blooms.

Many a night I hear a voice
Along with bitter tears;
Hide its memory deep inside—
It was your best dream!

About the Artists



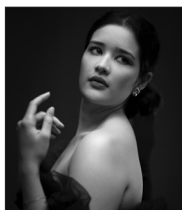
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Francesco Barfoed

Francesco Barfoed (MM '22, collaborative piano) is a Danish-Italian pianist born and raised in Copenhagen. A young artist on the rise, he frequently collaborates with singers and has twice won the Young Concert Artists International Auditions: with mezzo-soprano Megan Moore (2020) and baritone Joseph Parrish (2022). Moore and Barfoed, who also won first prize in the Copenhagen Lied-Duo Competition and second prize at the Naumberg Foundation International Vocal Competition, have performed throughout the U.S. including in Birmingham, Alabama; Des Moines, Iowa; the Kennedy Center; and Merkin Recital Hall. Recently, Barfoed performed song recitals at the Usedomer Musikfestival in Germany and Berkshire Opera Festival in Massachusetts, partnered with Carnegie Hall Citywide in NYC, and was broadcast on WQXR-FM. Recent highlights include song recitals in New York and South Carolina and performances with the principal string players of the Austin Symphony Orchestra in Texas. Barfoed works extensively in opera and has assisted Juilliard with the productions of Donizetti's *L'elisir d'amore*, Stravinsky's *The Rake's Progress* (which he co-arranged and performed for two pianos), and Puccini's *Gianni Schicchi* and *Suor Angelica*. He also assisted Aspen Music Festival with Mozart's *Don Giovanni* and has been on the coaching faculty at Saluzzo Opera Academy in Italy and Canto Vocal Programs in Virginia. Barfoed has participated twice in Renée Fleming's SongStudio at Carnegie Hall (2021 and 2022) as well as in Juilliard Songfest as a fellow, as well as performing in master classes with pianists Martin Katz, Roger Vignoles, Malcolm Martineau, and Leif Ove Andsnes. Barfoed is continuing his Juilliard studies by pursuing a doctorate, and he holds degrees from the Royal Danish Academy of Music and Rutgers University, where he won the concerto competition. Barfoed's doctoral area of focus is Danish songs, and he specializes in coaching singers in Danish. He is a passionate promoter of cultural exchange between Denmark and the U.S. In addition to collaborating with the Museum of Danish America in Iowa, Barfoed's studies in the U.S. have been supported by prizes and scholarships from organizations including Denmark-America Foundation, Bikuben Foundation, and the Victor Borge Scholarship.

Abla Benzemroun

Hailing from Rabat, Morocco, soprano Abla Benzemroun is a fourth-year undergraduate student at Juilliard, where she studies with Darrell Babidge. At the École Normale de Musique de Paris, Benzemroun performed as Micaela in *Carmen* and Violetta Valery in *La Traviata*. In 2021, she performed in the Spazio Musica Festival's production of *Cavalleria Rusticana*. This season, she performed the title role in *Suor Angelica* with the Saluzzo Opera. In March, she sang in Juilliard Songfest. She attended the Academy in Italy and covered Contessa Almaviva in *Le nozze di Figaro*. Benzemroun made her debut as Leonora in the Spazio Musica Festival's production of *Il Trovatore*. She has also participated in the Institute for young dramatic voices under the guidance of Dolora Zajick. In November, Benzemroun will debut as Mimi in *La Bohème* with Opera on the James.



Jack Hicks

Jack Hicks 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 at Juilliard, Hicks sings the roles of Don Basilio and Don Curzio in *Le nozze di Figaro*. His Juilliard performances last season included NYFOS @ Juilliard: Ned at 100, Sheldon (Cover) in *Later the Same Evening*, and the Vocal Arts Cabaret. Hicks previously studied voice with Lorraine Nubar (Juilliard Pre-College), piano with Alice Firgau, and conducting with Oliver Hagen. Hicks is passionate about all kinds of theater, and his recent roles include George Antrobus (*The Skin of Our Teeth*), Archibald Craven (*The Secret Garden*), Cinderella's Prince (*Into the Woods*), and Robert Martin (*The Drowsy Chaperone*). He is a winner of the Schmidt Undergraduate Competition and the Schmidt Vocal Competition (California) and is a recipient of the Shirley Rabb Winston Scholarship and the George London Scholarship. Hicks has performed in master classes with Denyce Graves, Craig Terry, Brian Zeger, and Carrie-Ann Matheson.



- NY Community Trust Schoen-Rene Scholarship



Kiia Nordlund

Kiia Nordlund studies piano at the Sibelius Academy under Tuija Hakkila. She previously studied at the Helsinki Conservatory, the Sibelius Academy's youth training, and, during the 2022–23 academic year, at the Freiburg Music Academy on an Erasmus exchange. Nordlund has participated in several master classes in Finland, Europe and America, and she finds it particularly meaningful and enriching to get to know new musicians and different cultures. She has a broad interest in different styles of music and enjoys playing chamber music, lied, and contemporary music in addition to solo repertoire. She has been a finalist in the Narva International Chopin Competition (2020) and the Nordic Junior Piano Competition (2019) as well as a prizewinner with violinist Aino Yamaguchi in the Ilmari Hannikainen Chamber Music Competition (2020). Nordlund has performed as a soloist with Narva City Orchestra and Helsinki Concordia Orchestra and has participated in the Helsinki City Orchestra's contemporary music workshop, playing Maleena Linjama's Piano Concerto in 2022. The Pro Musica Foundation, the Martin Wegelius Memorial Foundation, and the Sibelius Academy Support Foundation have kindly supported Nordlund's music studies.



Gabriel Kivivuori Sereno

Gabriel Kivivuori Sereno is a Mexican-Finnish singer, composer, and pianist who has quickly established his position among the young leading musicians of Finland. He is in the third year of his bachelor's studies in vocal arts at the Sibelius Academy with Petteri Salomaa and Keval Shah as well as composition with Tapio Tuomela. Kivivuori Sereno has won prizes in Finnish national competitions for both singing and composing. His colleagues range from pianists including Janne Mertanen, Ilmo Ranta, and Kirill Kozlovski in song recitals to a wide variety of city orchestras as a composer and soloist. With a few opera roles in his repertoire, he has performed the male leads in Bernhard Henrik Crusell's *Den Lilla Slavinnan* and César Cui's *Puss in Boots*. Kivivuori Sereno will perform in the Turku Music Festival's Christmas concert with the Luciano Pavarotti Foundation in December.

Adelia Spångberg

Adelia Spångberg is a versatile singer who studies classical singing at the Sibelius Academy under Jenni Lähtilä and Ulla Raaskio. In 2021, Spångberg graduated from the Helsinki Conservatory, where she studied with Hanna-Leena Haapamäki. Spångberg sang rhythm music at the pop and jazz line of the Espoo Music Institute before starting classical singing lessons at the Espoo Music Academy in Helsinki. She also has a background in piano accompaniment for classical and popular music. Spångberg sang in the Sibelius Academy production of Bach's *Christmas Oratorio* as the alto soloist in 2023. Spångberg made her debut in the role of Third Lady in *Die Zauberflöte* in the Sibelius Academy opera class in 2022. In 2023, she was a voice cover in Lennox Berkeley's opera *A Dinner Engagement* and sang the alto role in Mendelssohn's *Paulus Oratorio* in Kuopio in 2022. She has also sung the role of Olga in the Helsinki Conservatoire's production of *The Merry Widow*. Spångberg has sung in Angelika Kirchschlager's master class and has also received tuition from Soile Isokoski and Reetta Haavisto. Spångberg, who participated in the Bach cantata masterclass in Riga in 2023, has sung in the Savonlinna Opera Festival Choir since 2022.



With many thanks to our colleagues at the Sibelius Academy

Markus Lehtinen
Tuovi Martinsen
Joonas Mikkilä
Martina Roos

This collaborative project and the realization of this concert have been supported by Svenska Kulturfonden (Swedish Cultural Foundation in Finland) and Finlandia Foundation National.

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One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risë Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

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

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.

Juilliard gratefully acknowledges the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation, for its generous support of Juilliard Jazz.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

Juilliard Historical Performance is grateful for endowment support from the Sidney J. Weinberg Foundation.

Additional support was provided in part by the Muriel Gluck Production Fund.

To the many members of the Juilliard community who worked to bring the Fall Festival to life—thank you!

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Juilliard Fall Festival

Thursday September 12	Opening Night Juilliard's opening 2024-25 performance features artists from the music, dance, drama, and preparatory divisions. Peter Jay Sharp Theater, 7:30pm Also livestreamed
Friday September 13	Touching Magic: A Juilliard Vocal Arts-Sibelius Academy Collaboration Paul Hall, 7:30pm Also livestreamed
Saturday September 14	Juilliard Outdoors <i>*In case of inclement weather, this event will take place on Sunday, September 15, at noon.</i> Lincoln Center, Noon The New: Celebrating Charles Ives and American Experimentalism in Music, Dance, and Drama Directed by Arnhold Creative Associate Pam Tanowitz Peter Jay Sharp Theater, 7:30pm Also livestreamed
Sunday September 15	An Afternoon of Groundbreaking Piano and Chamber Music Paul Hall, 2pm Also livestreamed
Monday September 16	Juilliard Orchestra Conducted by David Robertson Works by Juilliard alum Katie Jenkins (World premiere, commissioned by Juilliard), Schoenberg, and Beethoven Alice Tully Hall, 7:30pm Also livestreamed
Tuesday September 17	Juilliard415: Baroque Indulgence Directed by Rachel Podger Works by Telemann, J.S. Bach, Handel, Vivaldi, and Reichenauer Alice Tully Hall, 7:30pm Also livestreamed
Wednesday September 18	Juilliard Singing This night of musical theater songs features a tribute to the late Juilliard alum Marvin Hamlisch on the 80th anniversary of his birth. Rosemary and Meredith Willson Theater, 7:30pm
Thursday September 19	Terry Riley's <i>The Holy Lifftoff</i> (Density 2036: part xi) With Arnhold Creative Associate Claire Chase and Juilliard students Rosemary and Meredith Willson Theater, 7:30pm
Friday September 20	A Night of Groundbreaking Piano and Chamber Music Rosemary and Meredith Willson Theater, 7:30pm
Saturday September 21	Juilliard Jazz Orchestra: Jazz Inspired by Visual Art and Architecture Conducted by Ted Nash Peter Jay Sharp Theater, 7:30pm Also livestreamed

For more information or to buy tickets, visit juilliard.edu/fallfestival.