

The Academy

A program of Carnegie Hall, The Juilliard School, and the Weill Music Institute
in partnership with the New York City Department of Education

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TWENTY NEW MUSICIANS JOIN THE ACADEMY, A TWO-YEAR FELLOWSHIP PROGRAM COMBINING PERFORMANCE, EDUCATION, ADVOCACY, AND LEADERSHIP

**As Ensemble ACJW, Academy Fellows Perform Concerts at Carnegie Hall,
The Juilliard School, and Community Venues Throughout New York City;
Musicians Also Partner with Local Music Teachers, Working in NYC Public Schools**

**2012-2013 Concert Highlights Include Baroque Program Led by Harry Bicket and
Music by Messiaen with Conductor Robert Spano and Pianist Juho Pohjonen,
Plus World Premieres of New Works by Samuel Carl Adams and Missy Mazzoli**

**Residencies Bring Current Fellows to New York's Skidmore College, and
Academy Alumni to National & International Locations, Including
Germany, Abu Dhabi, and Hong Kong**

A new class of twenty young professional musicians will join **The Academy** at the start of the 2012–2013 season. The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute, in partnership with the New York City Department of Education—is a two-year fellowship designed to prepare the world's finest young musicians for careers that combine musical excellence with teaching, community engagement, advocacy, and leadership. It offers performance opportunities and residencies in New York City and beyond, partnerships within New York City public schools—with each fellow paired with an instrumental music teacher for a year-long performance residency—and intensive professional development.

As part of the critically acclaimed **Ensemble ACJW**, the musicians collectively perform a number of concerts throughout the season at Carnegie Hall, The Juilliard School, and other venues throughout New York City, including a series at (Le) Poisson Rouge in Greenwich Village with programs conceived by the fellows themselves. Some program highlights of Ensemble ACJW's six Carnegie Hall concerts this season include Zankel Hall programs led by early music specialist and artistic director of The English Concert **Harry Bicket** and Atlanta Symphony Orchestra Music Director **Robert Spano**. Mr. Bicket conducts the musicians in works by Bach, Gluck, and Rebel, with soprano **Lucy Crowe** as guest soloist; Mr. Spano leads the group in Messiaen's *Des canyons aux étoiles...* with guest pianist **Juho Pohjonen**. Other music to be heard on Ensemble ACJW programs in the new season ranges from Tchaikovsky, Dvořák, and Schubert to premieres of new works by Samuel Carl Adams and Missy Mazzoli, commissioned by Carnegie Hall.

The Academy's in-school residency represents one of the largest in-depth collaborations between a cultural institution and New York City public schools. Each fellow is partnered with a local public school for a performance residency that totals 25 days over the course of the year. Fellows bring mastery of their instruments as well as a professional performer's perspective to music classrooms in all five boroughs of New York City. They team up with each school's

instrumental music teacher to build students' musical skills through a tailored and creative approach, depending on the school's needs. Fellows also create, develop, and perform in interactive ensemble concerts with Academy colleagues in each of the ensemble members' schools.

Created in 2007 by Carnegie Hall's Executive and Artistic Director Clive Gillinson and The Juilliard School's President Joseph D. Polisi, The Academy supports young professional musicians in developing careers as top-quality performers, innovative programmers, and dedicated teachers who are fully engaged with the communities in which they live and work.

Introducing the 2012–2013 Academy fellows:

NAME	INSTRUMENT	HOMETOWN	EDUCATION
Doug Balliett	Double Bass	Westborough, MA	The Juilliard School (Graduate), Harvard University (Undergraduate)
Nanci Belmont	Bassoon	Spring Hill, FL	Manhattan School of Music (Graduate), Florida State University (Undergraduate)
Thomas Bergeron	Trumpet	South Hadley, MA	Yale School of Music (Graduate), University of Massachusetts (Undergraduate)
Stuart Breczinski	Oboe	Golden Valley, MN	The Hartt School/University of Hartford (Graduate), The University of Iowa (Undergraduate)
Liam Burke	Clarinet	Scituate, MA	The Juilliard School (Graduate and Undergraduate)
Gabriel Campos Zamora	Clarinet	San Jose, Costa Rica	The Colburn School Undergraduate)
Hannah Collins	Cello	Geneva, NY	Royal Conservatory of The Hague (Graduate), Yale School of Music (Graduate) Yale University (Undergraduate)
Tony Flynt	Double Bass	Alexandria, VA	New England Conservatory (Graduate), The Colburn School (Graduate), Rice University (Undergrad)
Catherine Gregory	Flute	Brisbane, Australia	Carnegie Mellon University (Graduate), The Queensland Conservatorium of Music (Graduate and Undergraduate)
Megan Griffin	Viola	Englewood, CO	The Juilliard School (Graduate and Undergraduate)
Caleb Hudson	Trumpet	Lexington, KY	The Juilliard School (Graduate and Undergraduate)
Alexandria Le	Piano	Las Vegas, NV	SUNY Stony Brook (Graduate), The Eastman School (Undergraduate)
Clara Lyon	Violin	Boalsburg, PA	SUNY Stony Brook (Graduate), The Juilliard School (Undergraduate)

Grace Park	Violin	Los Angeles, CA	New England Conservatory (Graduate and Undergraduate)
Michelle Ross	Violin	Scarsdale, NY	The Juilliard School (Graduate), Columbia University (Undergraduate)
John Stulz	Viola	Columbus, OH	University of Southern California (Undergraduate)
Ian Sullivan	Percussion	Linwood, NJ	The Juilliard School (Graduate), University of Michigan (Undergraduate)
Laura Weiner	Horn	Colorado Springs, CO	University of Wisconsin (Graduate), Northwestern University (Undergraduate)
Tyler Wottrich	Piano	Roseville, MN	SUNY Stony Brook (Graduate), University of Minnesota (Undergraduate)
Alice Yoo	Cello	Bozeman, MT	University of Southern California (Graduate), Royal Northern College of Music in Manchester, England (Graduate), New England Conservatory (Undergraduate)

The Academy's 2012–2013 Season Highlights

Performances: During the 2012–2013 season, Ensemble ACJW will perform numerous concerts at a wide variety of venues, including Carnegie Hall's Zankel Hall and Weill Recital Hall; The Juilliard School's Paul Hall; (Le) Poisson Rouge in Greenwich Village; Trinity Wall Street; in New York City community venues as part of the free Neighborhood Concert Series presented by Carnegie Hall's Weill Music Institute; and at Skidmore College's Arthur Zankel Music Center, Helen Filene Ladd Concert Hall in upstate New York.

- Monday, October 22 at Weill Recital Hall—For its first concert of the 2012-2013 season in New York City, Ensemble ACJW performs Mozart's Quintet for Clarinet and Strings in A Major, K.581; Tchaikovsky's *Souvenir de Florence* for String Sextet, Op. 70; and the New York premiere of a new work by Samuel Carl Adams, commissioned by Carnegie Hall.
- Sunday, November 11 at Our Saviour's Atonement Lutheran Church (program also performed at Paul Hall on Tuesday, November 13)—As part of Carnegie Hall's citywide festival *Voices from Latin America*, Ensemble ACJW performs two free concerts of works by great Latin American composers of the twentieth century, including Villa-Lobos, Revueltas, Piazzolla, and Ana Lara.
- Sunday, December 2 at Zankel Hall—Guest conductor **Harry Bicket** leads Ensemble ACJW in a program of Baroque-era repertoire, including Bach's Cantata No. 51: *Jauch et Gott in allen Landen* with guest soprano **Lucy Crowe**; Bach's Concerto for Oboe, Violin, and Continuo in D Minor, BWV 1060; Rebel's *Les éléments* ("The Elements"); and Gluck's Suite from *Armide*.
- Wednesday, January 9 at Paul Hall—Messiaen's *Quatuor pour la fin du temps* and Mozart's Serenade for Winds in C Minor, K.388, comprise this free program.
- Monday, February 18 at Weill Recital Hall—Ensemble ACJW performs Poulenc's Sextet for Piano and Winds; Brahms's Trio in E-flat Major for Violin, Horn, and Piano; and the New York premiere of a new work by Missy Mazzoli, commissioned by Carnegie Hall.

- Monday, March 11 at Paul Hall—This free program by Ensemble ACJW includes Bach's Brandenburg Concerto No. 6 in B-flat Major, BWV 1051; Mozart's Piano Quartet in E-flat Major, K.493; and Brahms's String Quintet No. 2 in G Major, Op. 111.
- Tuesday, March 19 at Zankel Hall—Guest conductor **Robert Spano** leads Ensemble ACJW and guest pianist **Juho Pohjonen** in a performance of Messiaen's large-scale 1974 work *Des canyons aux étoiles...*, inspired by the landscape and the birds of Utah and its Bryce Canyon area.
- Sunday, April 14 at Our Saviour's Atonement Lutheran Church (program also performed at Weill Recital Hall on Wednesday, April 17)—In a free Carnegie Hall Neighborhood Concert, Ensemble ACJW performs John Harbison's Wind Quintet, Ravel's Sonata for Violin and Cello, and Dvořák's Piano Quintet in A Major, Op. 81.
- Friday, May 10 at Weill Recital Hall—In its final Carnegie Hall appearance of the season, Ensemble ACJW performs Elliott Carter's *Triple Duo* and Schubert's Octet in F Major, D.803.
- Tuesday, June 4 at Paul Hall—To conclude the season, Ensemble ACJW performs a free concert that includes Vivaldi's Concerto in C Major for Two Trumpets, Strings, and Continuo, RV 537; Prokofiev's Quintet in G Minor, Op. 39; David Lang's *involuntary*; and Steve Reich's *Double Sextet*.

Residencies & Special Projects

Skidmore College: From October 16-20, 2012 and February 12-16, 2013 the Academy fellows will create two extended performance and education residencies in Saratoga Springs, New York. For the sixth consecutive year, fellows will give performances on the Skidmore College campus in the Arthur Zankel Music Center and in non-traditional settings, while also offering master classes and lessons to students in the Skidmore music department. Fellows will also visit Skidmore classes in other departments, work with student and area composers in composition-reading sessions, and visit community venues and K–12 classrooms in the Saratoga Springs area.

(Le) Poisson Rouge Series: Ensemble ACJW performs an annual series of concerts at the Greenwich Village nightclub (Le) Poisson Rouge with programs conceived and developed by the fellows themselves. Details on this year's series are to be announced. Past live performances by Ensemble ACJW at LPR (featuring past Academy fellows) are available to hear online at Q2 Music / WQXR. Click the Q2 tab at wqxr.org and search for "Ensemble ACJW". Repertoire has included music by Bach, Chopin, Thelonious Monk, Radiohead, Louis Andriessen, and David Lang.

Trinity Wall Street Series: For a second consecutive year, Ensemble ACJW performs a three-concert series in downtown Manhattan at Trinity Wall Street. This year's concerts are on May 2, 16, and 23, and feature repertoire featured throughout the season, including works by Bach, Mozart, Schubert, Brahms, Messiaen, Elliott Carter, Samuel Carl Adams, and Missy Mazzoli.

Musical Connections: As part of their Academy work, fellows will perform at multiple nontraditional music venues across New York City through Musical Connections—a program of Carnegie Hall's Weill Music Institute. The program is designed to bring live music to people coping with challenging social, physical, and emotional circumstances in healthcare settings, correctional facilities, senior-service organizations, and homeless shelters.

Academy Alumni Activities

Carnegie Hall has worked to maintain close relationships with program alumni, offering them a wide range of opportunities. As the reputation of Ensemble ACJW and The Academy has grown, demand for work by its alumni has developed as well. National and international residencies—each including performing, teaching, and community-engagement activities—have taken groups of Academy alumni to Mexico, Abu Dhabi, South Africa, Iceland, India, Germany, and Spain. Future residencies will take groups to Hong Kong and on return visits to Germany and Abu Dhabi. In addition, Carnegie Hall will work with The Declassified, a new artist collective created earlier this year by Academy alumni, on these and other residencies. The Declassified will also be featured this year in a Carnegie Hall Family Concert on Saturday, March 2.

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Fellows of the two-year Academy program—chosen not only for their musicianship, but also for their leadership qualities and commitment to music education—come from some of the best music schools in the country, including the Eastman School of Music, The Juilliard School, Rice University, The Colburn School, University of Southern California, New England Conservatory, and Yale School of Music.

As Ensemble ACJW, the fellows are an inspirational musical collective that has earned accolades from critics and audiences alike for the quality of its performances, as well as its fresh and open-minded approach, performing a wide range of music—from centuries past to works written days before an event—in a variety of performance venues. The group performs its own series at Carnegie Hall and regularly appears at The Juilliard School's Paul Hall.

In addition to performance opportunities at the highest level, a robust program of professional development is an essential part of The Academy. Fellows partner with New York City public schools to share their artistry with—and become central resources for—music classrooms in the five boroughs.

Visit acjw.org to learn more.

Major funding for The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—has been provided by Mr. and Mrs. Nicola Bulgari, The Diller-von Furstenberg Family Foundation, Susan and Edward C. Forst, the Maxwell H. Gluck Foundation, The Irving Harris Foundation, The Kovner Foundation, and Mr. and Mrs. Lester S. Morse Jr.

Additional support has been provided by The Edwin Caplin Foundation, Leslie and Tom Maheras, and the Edward John Noble Foundation.

Public support is provided by the New York City Department of Education, the National Endowment for the Arts, and the Bureau of Educational and Cultural Affairs of the US Department of State.

Ticket Information for Carnegie Hall

Tickets are available at the Carnegie Hall Box Office, 154 West 57th Street, or can be charged to major credit cards by calling CarnegieCharge at 212-247-7800 or by visiting the Carnegie Hall website, carnegiehall.org.

For more information on discount ticket programs, including those for students, Notables members, and Bank of America customers, visit carnegiehall.org/discounts.

Ticket Information for The Juilliard School's Paul Hall

Ensemble ACJW concerts at Juilliard's Paul Hall are free, but tickets are required and available by calling the Janet and Leonard Kramer Box Office at Juilliard at 212-769-7406; or by visiting the Juilliard website: www.juilliard.edu.

Ticket Information for Skidmore College's Arthur Zankel Music Center

Admission for Ensemble ACJW concerts at Skidmore College's Arthur Zankel Music Center is free. For more information, please visit skidmore.edu/zankel or call the college's Department of Music at 518-580-5321.

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CARNEGIE HALL

**12
13 Season**

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2012–2013 Performance Highlights

Twenty new fellows join The Academy at the start of the 2012–2013 season. As part of the critically acclaimed **Ensemble ACJW**, they will collectively perform many concerts at Carnegie Hall, The Juilliard School, and other venues throughout New York City, including a series at (Le) Poisson Rouge nightclub in Greenwich Village with programs conceived and developed by the fellows. Highlights of Ensemble ACJW's six Carnegie Hall concerts next season include programs led by early-music specialist **Harry Bicket** and conductor **Robert Spano**. Music heard in Ensemble ACJW's concerts next season ranges from Messiaen, Tchaikovsky, Dvořák, and Schubert to New York premieres of works by Samuel Carl Adams and Missy Mazzoli, commissioned by Carnegie Hall.

Partnership with New York City Public Schools

The Academy's in-school residency represents one of the largest in-depth collaborations between a cultural institution and New York City public schools. Each Academy fellow is partnered with a local public school for a performance residency that totals 25 days over the course of the year.

Fellows bring mastery of their instruments as well as a professional performer's perspective to music classrooms in all five boroughs of New York City. They team up with each school's instrumental music teacher to build students' musical skills through a tailored and creative approach, including instrumental teaching, creative projects, and performance demonstrations, depending on the school's needs. Coupled with the residency, fellows create, develop, and perform in interactive ensemble concerts with Academy colleagues in each of the ensemble members' schools.

Community Work in New York City

Throughout the season, Academy fellows participate in community-based performances at multiple non-traditional venues across New York City through Musical Connections, a program of Carnegie Hall's Weill Music Institute. This program is designed to bring live music to people coping with challenging social, physical, and emotional circumstances in healthcare settings, correctional facilities, senior-service organizations, and homeless shelters. Fellows also perform several times per year as part of WMI's free Neighborhood Concert Series.



Skidmore College Residency

This season, fellows of The Academy will create two extended performance and education residencies in Saratoga Springs, New York. For the sixth consecutive year, fellows will give performances on the Skidmore College campus in the Arthur Zankel Music Center and in non-traditional settings, while also offering master classes and lessons to students in the Skidmore music department. Fellows will also visit Skidmore classes in other departments, work with student and area composers in composition-reading sessions, and visit non-traditional venues and K–12 classrooms in the Saratoga Springs area.

Professional Development

Throughout the two-year program, Academy fellows participate in a rigorous, ongoing professional development program to ensure that they gain the necessary skills to be successful in all areas of the program and to become leaders in their field. Areas of emphasis include artistic excellence, engagement strategies both on and off the stage, advocacy, professional skills, and preparation for their work in the schools. Sessions are led by experts in the performing arts field, professional teaching artists, and Academy alumni. Coaching sessions and

private lessons are also provided to fellows, as well as access to living composers such as Thomas Adès, John Adams, David Lang, and Steve Reich.

Academy Alumni / National and International Residencies

Carnegie Hall has worked to maintain close relationships with program alumni, offering them a wide range of opportunities. As the strong reputation of Ensemble ACJW and The Academy has grown, demand for work by its alumni has developed as well. National and international residencies—each including performing, teaching, and community-engagement activities—have taken groups of Academy alumni to Mexico, Abu Dhabi, South Africa, Iceland, Germany, and Spain with future residencies in the works. In addition, many alumni perform with current fellows in Ensemble ACJW, lead professional development sessions, serve as advisors for current fellows, and perform as part of the Weill Music Institute’s Family Concert Series and Musical Connections programs.



About The Academy / Ensemble ACJW

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“They are wonderful players ... at the highest level. It makes me very optimistic about the future of music here, when you have these people who also have realized that they have to be evangelists, not high priests. So they must give out to themselves because otherwise, the art form is going to die.”

—Sir Simon Rattle on Ensemble ACJW

“Being part of The Academy has shown me the importance of being able to clearly articulate who I am and what I want to share through music. This year, I've experienced firsthand that powerful communication skills are the best tools I have.”

—Academy fellow Leelanee Sterrett (2010–2012)

“Students have attended field trips to Carnegie Hall and The Juilliard School, and have worked with an amazing fellow during classes, lessons, and rehearsals. Through workshops and insightful speakers, I have been challenged to raise my expectations for my students and myself. My teaching and our school's music program have been enriched by this partnership. Most importantly, my students have received an experience in music that they will carry with them throughout their lives.”

—Audrey Mullen, teacher at PS 21 in Queens

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SCHOOLS PARTICIPATING IN THE ACADEMY, September 2012–June 2013

School

Bronx

MS 244 The New School for Leadership and the Arts—South Bronx, NY
Pelham Academy for Academic and Community Engagement—Belmont, NY
Fordham High School for the Arts—Belmont, NY

Brooklyn

PS 207 Elizabeth G. Leary—Marine Park, NY
Fort Hamilton High School—Bay Ridge, NY
PS 112 Lefferts Park School—Dyker Heights, NY
PS 200 Benson School—Bath Beach, NY
Brooklyn High School of the Arts—Boerum Hill, NY
Edward R. Murrow High School—Midwood, NY
PS 75 Mayda Cortiella School—Bushwick, NY
PS 241 Emma L. Johnson School—Crown Heights, NY

Manhattan

PS/MS 46 Arthur Tappan School—Harlem, NY
NYC Lab School of Collaborative Studies—Chelsea, NY
City College Academy of the Arts—Washington Heights, NY
PS/MS 161 Pedro Albizu Campos—Harlem, NY

Queens

Grover Cleveland High School—Ridgewood, NY
MS 158 Marie Curie—Bayside, NY
PS 21 Edward Hart—Flushing, NY
PS 887 The 51 Avenue Academy—Elmhurst, NY

Staten Island

IS 61 William A. Morris—Randall Manor, NY

Fellow

Doug Balliett, Double Bass
Tyler Wottrich, Piano
Thomas Bergeron, Trumpet

Nanci Belmont, Bassoon
Caleb Hudson, Trumpet
Stuart Breczinski, Oboe
Gabriel Campos Zamora, Clarinet
Michelle Ross, Violin
Alice Yoo, Cello
Grace Park, Violin
Alexandria Le, Piano

Catherine Gregory, Flute
Tony Flynt, Double Bass
Megan Griffin, Viola
Clara Lyon, Violin

Laura Weiner, French Horn
Ian Sullivan, Percussion
Liam Burke, Clarinet
John Stulz, Viola

Hannah Collins, Cello

FELLOWS OF THE ACADEMY, September 2012–June 2013

Doug Balliett's prolific career spans classical performance, composition, rap, rock, spoken word, period performance, and conducting. As a bassist, he has performed with Alarm Will Sound, Ensemble Modern and Ensemble Modern Orchestra, San Antonio Symphony, and Metropolis Ensemble. He has earned fellowships at Tanglewood (principal under James Levine), Aspen (principal under Jane Glover), National Orchestral Institute (principal under Andrew Litton), National Repertory Orchestra (principal under Carl Topilow), and the Lucerne Festival Academy (principal under Pierre Boulez). Doug's compositions have garnered several awards including prizes in the Frederick Delius Competition, Leonard Bernstein Scholarship, and Harvard's first annual Artist Development Grant. His hip-hop project The Oracle Hysterical was recently the featured composer-in-residence at the Lucerne Festival, where Doug and his collaborators presented an evening of Grimm songs and a new hip-hopera based on Herman Melville's *Billy Budd*. In 2010, he composed, produced, and conducted his popera seria *Lucretia*, recently revived at

New York University. Doug graduated from Harvard University in 2007 with high honors and received a master's degree at The Juilliard School in Historical Performance. As part of his Academy program, he teaches in the Bronx at MS 244 The New School for Leadership and the Arts.

Bassoonist **Nanci Belmont** received a bachelor's degree from Florida State University, and a master's degree from the Manhattan School of Music, where she studied with Frank Morelli. A native Floridian, she has regularly performed with the Orlando Philharmonic and Tallahassee Symphony Orchestra. She is also an alumna of the Sarasota and Chautauqua music festivals, Banff Festival Orchestra, and the National Orchestral Institute. As a freelance orchestral musician, Nanci has performed in several venues throughout the New York metropolitan area, including Alice Tully Hall, The DiMenna Center for Classical Music, as well as a performance at the New Year's Eve Concert for Peace at the Cathedral Church of Saint John the Divine. An active chamber musician, Nanci has recently appeared with the Windscape woodwind quintet in a performance at the Manhattan School of Music, as well as in a performance of Stravinsky's *Histoire du soldat* at the Russian Embassy in Washington, DC. Her interest in contemporary compositions has led her to premiere chamber works in both the US and Canada. As part of her Academy program, Nanci teaches in Brooklyn at PS 207 Elizabeth G. Leary.

Thomas Bergeron is a trumpeter, educator, composer, and improviser. At home in a wide variety of genres, he is dedicated to breaking down musical boundaries between performers, students, audiences, and presenters. His debut album on Daywood Drive Records features contemporary jazz chamber music inspired by the piano compositions of Claude Debussy. He has taught jazz, classical trumpet, and chamber music at Williams College, Bennington College, Amherst College, and Yale University. Thomas holds two advanced degrees in music from the Yale School of Music, as well as a bachelor's degree in Management from the University of Massachusetts. He currently serves as principal trumpet with the Springfield Symphony Orchestra and has been a member of the Radio City Music Hall Orchestra. He has performed with The Temptations, Danish Radio Symphony Orchestra, Albany Symphony, Vermont Symphony Orchestra, Deep Purple, The Irish Tenors, Arlo Guthrie, and Byron Stripling. Thomas is a founding member of the Reveille Trumpet Collective, dedicated to expanding the contemporary music repertoire for trumpet. He has commissioned and premiered works by Lukas Ligeti, Andy Akiho, David Kechley, Jay Wadley, and Jacob Walls. As part of his Academy program, Thomas teaches in the Bronx at Fordham High School for the Arts.

Stuart Breczinski is a New York-based oboist, improviser, composer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Stuart is an original member of ensemble mise-en, Ensemble Moto Perpetuo, and The Generous Ensemble. He has also performed as a chamber musician with the Bang on a Can Summer Festival, Contemporaneous, Performance 20/20, and Tactus. As the 2009 winner of the Paranov Concerto Competition, Stuart gave the American premiere of Paul Patterson's Phoenix Concerto for Oboe and Strings with the Hartt Symphony Orchestra. Additionally, he was the 2007 winner of the Iowa Center for the Arts competition and a two-time winner of both the Lillian Fuchs Memorial Chamber Music Competition and the Midwest Oboe Competition. Stuart holds a master's degree from The Hartt School and bachelor's degrees in music and mechanical engineering from the University of Iowa, with additional study at the Manhattan School of Music. As part of his Academy program, Stuart teaches in Brooklyn at PS 112 Lefferts Park.

Clarinetist **Liam Burke** is quickly becoming a luminary in the music world. Upon graduating, The Juilliard School awarded Liam the prestigious Peter Mennin Prize for Outstanding Achievement and Leadership in Music. He was also named winner of the Juilliard Clarinet Concerto Competition and Vandoren Emerging Artist Competition in 2011. Liam has appeared as soloist with the Music for All National Festival, Aspen Music Festival, Colorado College Summer Music Festival, and Senior Boston Youth Symphony Orchestra. As an orchestral musician, he has performed with the New York Philharmonic, Mostly Mozart Festival Orchestra, Orchestra of St. Luke's, American Ballet Theatre Orchestra, New World Symphony, and New York String Orchestra. Liam received his bachelor's and master's degrees from The Juilliard School, where he studied with Jon Manasse. As part of his Academy program, Liam teaches in Queens at PS 21 Edward Hart.

Cellist **Hannah Collins** is a dynamic performer devoted to diverse forms of musical and multimedia expression. With support from The Presser Foundation, Hannah spent 2009 to 2011 in France and The Netherlands researching and performing contemporary cello repertoire. She has recently commissioned and premiered several unconventional works for solo cello. Hannah is also an active performer of early music, appearing frequently with the Quodlibet Ensemble and Sebastian Chamber Players. She served as the lead continuo player on the 2009 Naxos recording of the Bach and Mendelssohn magnificats with Yale Schola Cantorum, and studied 17th- and 18th-century chamber music with Baroque violinist Robert Mealy as a visiting fellow at the Yale School of Music. Hannah has been invited to perform at festivals throughout Europe and North America, including the Centre d'arts Orford, Kneisel Hall, Santa Fe, Aldeburgh, and Giverny music festivals. In 2011, Hannah received a master's degree from the Royal Conservatory of The Hague; she also holds degrees in biomedical engineering and music from Yale University. Her teachers have included Stefan Reuss, Ole Akahoshi, Aldo Parisot, and Michel Strauss. As part of her Academy program, Hannah will teach on Staten Island at IS 61 William A. Morris.

Bassist **Tony Flynt** performs as a solo, chamber, and orchestral musician in world-renowned venues such as Merkin Concert Hall, Jordan Hall, Sydney Opera House, Symphony Hall, Tokyo Opera City, and Teatro Colón. For three years, Tony performed and toured extensively as part of A Far Cry chamber orchestra. He has collaborated with members of the Cleveland, Takács, Juilliard, and Vermeer quartets, in addition to performances with the Peabody Trio, Borromeo String Quartet, and International Contemporary Ensemble. Tony is currently assistant principal of the Springfield Symphony Orchestra, and was previously principal of Opera Pacific and the Verbier Festival Orchestra. He has played as a substitute with the Boston, Houston, San Diego, and American symphony orchestras. Tony completed a master's degree at the New England Conservatory, where he received the prestigious Edward Hyde Cox Presidential Scholarship. He won the 2011 New England Conservatory Concerto Competition and was also a recipient of the Borromeo String Quartet Guest Artist Award. Tony completed bachelor's degrees in Music and Hispanic and Classical Studies at Rice University, and received a Professional Studies certificate from The Colburn School. As part of his Academy program, Tony teaches in Manhattan at the NYC Lab School for Collaborative Studies.

Australian flutist **Catherine Gregory** graduated with honors from the Queensland Conservatorium at Griffith University under the tutelage of Gerhard Mallon. After receiving her master's degree with high distinction, Catherine was awarded a Fulbright scholarship, Brisbane City Council's Young and Emerging Artists Fellowship, and American Australian Association's Dame Joan Sutherland Fund grant. These awards supported her pursuit of an artist's diploma at Carnegie Mellon University as a student of Alberto Almarza and Jeanne Baxtresser. Catherine has performed with the Queensland Symphony Orchestra, as well as the Paris Opera Ballet on their Australian tour. She has performed for both the Governor and Premier of Queensland, and was a featured soloist at the 60th Anniversary of the Australian-American Fulbright Commission in Washington, DC. As a major winner of the Pittsburgh Concert Society competition, Catherine was a featured recitalist and was invited to teach and perform at the 10th International Flute Festival of Chile. Catherine has won several prizes including the James Carson Flute Competition, Carnegie Mellon University Baroque and Concerto competitions, and the 2011 Golden Key Visual and Performing Arts Achievement Award. As part of her Academy program, Catherine teaches in Manhattan at PS/MS 46 Arthur Tappan.

Violist **Megan Griffin** earned a bachelor's and master's degree from The Juilliard School, where she studied with Sam Rhodes, Misha Amory, Heidi Castleman, and Hsin-Yun Huang. Awarded the Peter Mennin Award for Outstanding Achievement and Leadership in Music, Megan advocates for arts outreach and education and created an initiative that brings Juilliard students to teach underprivileged students in Arusha, Tanzania. Megan has performed at the Marlboro Music Festival and Kneisel Hall Chamber Music Festival, and has been a member of the Spoleto Festival Orchestra and the Schleswig-Holstein Festival Orchestra. She recently spent a year in Miami performing with the New World Symphony. As an alumna of the Perlman Music Program, Megan has performed chamber music concerts with Itzhak Perlman in New York, Virginia, and New Jersey, and also participated in the residency in Israel. Originally from Englewood, Colorado, Megan has performed with the Denver Young Artists Orchestra, Aurora Symphony Orchestra, and Colorado Symphony. She was a two-time winner of the Young Musicians Foundation of

Colorado “Top Performer” prize. As part of her Academy program, Megan teaches in Manhattan at the City College Academy of the Arts.

Trumpet player **Caleb Hudson** earned his bachelor’s and master’s degrees from The Juilliard School, where he studied with Raymond Mase, Mark Gould, and John Thiessen. He makes his solo debut this season with the Chamber Music Society of Lincoln Center performing Bach’s Brandenburg Concerto No. 2 in Alice Tully Hall. Caleb was soloist at the 2009 Aspen Music Festival with Vladimir Feltsman in Shostakovich’s Concerto for Piano and Trumpet, and in the New York premiere of John Adams’s *City Noir* at Carnegie Hall in 2010. He has also performed at the Verbier, Aspen, and Music Academy of the West music festivals. A native of Lexington, Kentucky, Caleb won multiple first prizes at the National Trumpet Competition in the solo division and with the Juilliard Trumpet Ensemble. He serves as principal trumpet of Symphony in C, and has performed with the New York City Ballet, New World Symphony, Hudson Valley Philharmonic, New York Trumpet Ensemble, and the American Brass Quintet. As a baroque musician, Caleb has played with historical performance ensembles including Philharmonia Baroque Orchestra, American Bach Soloists, American Classical Orchestra, and Trinity Baroque Orchestra. As part of his Academy program, Caleb teaches in Brooklyn at Fort Hamilton High School.

American pianist **Alexandria Le** enjoys a multi-faceted career as a soloist, chamber musician, and teaching artist. She is a winner of the 2011 Pro Musicis International Award, Bradshaw & Buono International Piano Competition, and the 2012 Emerson String Quartet’s Ackerman Chamber Music Competition. Alexandria frequently collaborates with members of leading orchestras and ensembles and appeared last season in concerts with Frank Morelli, Pedro Díaz, Michael Powell, Kevin Cobb, and Øystein Baadsvik. She has also served as a resident collaborative pianist at The Banff Centre. She has been a guest faculty artist at the Longy School of Music of Bard College, undergraduate chamber music coach at Stony Brook University, and guest lecturer at the Las Vegas Academy of International Studies, Performing, and Visual Arts. Alexandria earned a master’s degree from Stony Brook University, where she is currently completing her doctorate. She holds a bachelor’s degree from the Eastman School of Music. Her teachers and mentors have included Christina Dahl, Gilbert Kalish, Douglas Humpherys, Erna Gulabyan, and her mother Michelle Le. As part of her Academy program, Alexandria teaches in Brooklyn at PS 241 Emma L. Johnston.

Based in New York City, violinist **Clara Lyon** enjoys a diverse career as a soloist, chamber musician, orchestral player, and teacher. She performs regularly with the Argento Chamber Ensemble, and has been a guest artist with the Momenta Quartet, Norwalk Symphony Orchestra, and Ensemble 20-21. In addition to two performing residencies at Cornell University and a teaching residency at Ithaca College, Clara has recently participated in a performing arts residency with St. Joseph Family, a network of schools and orphanages in Haiti. She is a frequent guest of orchestras across her home state of Pennsylvania, and has also performed concertos with the Festival de la Orquesta Sinfónica Juvenil de las Américas in Puerto Rico and the Viva Vivaldi Orchestra at the Kennedy Center. Clara is the prizewinner of the 2012 Schadt International String Competition, NFAA ARTS award, and Irving M. Klein International String Competition. She earned a bachelor’s degree from The Juilliard School, as well as a master’s degree from Stony Brook University, where she is currently pursuing a doctoral degree. As part of her Academy program, Clara teaches in Manhattan at PS/MS 161 Pedro Albizu Campos.

Violinist **Grace Park** has performed as a soloist at the world’s most prestigious venues, including the Walt Disney Concert Hall in Los Angeles, Hollywood Bowl, Kennedy Center’s Millennium Stage, Rudolfinum in Prague, and Glinka Hall in St. Petersburg. As a recent winner of two concerto competitions at New England Conservatory, she made her Boston debut in Jordan Hall performing the Tchaikovsky Violin Concerto with the NEC Philharmonia under the direction of David Loebel, and the Mozart Sinfonia concertante with the NEC Chamber Orchestra. As an active chamber musician, Grace has collaborated with Roger Tapping, Paula Robison, Alan Kay, Steven Doane, Paul Katz, Boris Berman, Michael Kannen, and Anthony Marwood. She has performed at the Yellow Barn and Music@Menlo festivals, IMS Prussia Cove Open Chamber Music seminar, and Perlman Music Program’s Chamber Music Workshop. While pursuing her bachelor’s and master’s degrees at the New England Conservatory, Grace studied with Donald Weilerstein and Miriam Fried. She plays a 1719 Francesco Gobetti generously on loan from the

Colburn Foundation. As part of her Academy program, Grace teaches in Brooklyn at PS 75 Mayda Cortiella.

Violinist **Michelle Ross** enjoys a career as a soloist, chamber musician, and composer. She has been featured as a soloist with the Westchester Philharmonic, Juilliard Pre-College Orchestra, and Yonkers Philharmonic Orchestra. Michelle has also given recitals and lectures at the Neue Galerie, Old Westbury Gardens, Grand Central Academy of Art, and WMP Concert Hall. Festival appearances include performances at the Marlboro, Music@Menlo, Perlman Music Program, and Kneisel Hall chamber music festivals. She will be touring with Musicians from Marlboro in their upcoming seasons. As a composer, Michelle's works have been premiered in Lincoln Center's *Beyond the Machine* festival and at the Baryshnikov Arts Center, and her music recently went on tour with the Aspen Santa Fe Ballet. Michelle frequently collaborates with an array of exciting choreographers, visual artists, and actors. Having trained with Itzhak Perlman since age 12, Michelle went on to pursue a master's degree from The Juilliard School and a bachelor's degree in English and Comparative Literature from Columbia University. She has also studied with Dorothy DeLay, Catherine Cho, and Ronald Copes. As part of her Academy program, Michelle teaches in Brooklyn at the Brooklyn High School of the Arts.

Born and raised in Columbus, Ohio, violist **John Stulz** has gone on to live and study in Los Angeles and Boston. His artistic mentors include Donald McInnes, Kim Kashkashian, Garth Knox, Donald Crockett, and Midori. Guided by an artistic obsession with all sounds singular, John's major performances include Luciano Berio's daunting *Chemins II* with the Boston Modern Orchestra Project; West Coast premieres of works by Donald Crockett, Elliott Carter, and Krzysztof Meyer; as well as chamber music performances with Arnold Steinhardt, Joseph Silverstein, and Steven Mackey. As a musical entrepreneur, John partnered with the conductor Vimbayi Kaziboni in 2008 to found the Los Angeles-based What's Next? Ensemble. The group has since brought together more than 100 young musicians to perform the music of over 40 local composers under the auspices of their annual Los Angeles Composers Project. In addition to his viola career, John is an avid hiker, composer, and all-around enthusiast of radical aesthetics. As part of his Academy program, John teaches in Queens at PS 877 The 51 Avenue Academy.

Percussionist **Ian Sullivan** received a master's degree from The Juilliard School in 2012, where he studied with Markus Rhoten, Greg Zuber, and Daniel Druckman. While pursuing a bachelor's degree at the University of Michigan, he studied with Michael Udow, Brian Jones, Joseph Gramley, and Ian Ding. Ian has performed with Yo-Yo Ma's Silk Road Ensemble, So Percussion, Sharon Isbin, Axiom Music Ensemble, Salome Chamber Orchestra, and Mark Morris Dance Group at such prestigious venues as Avery Fisher Hall, Alice Tully Hall, and Seiji Ozawa Hall. A graduate of the Interlochen Arts Academy, Ian has performed in the Verbier Festival Orchestra. He was previously a fellow at the Tanglewood Music Center, where he performed with the Tanglewood Music Center Orchestra and the Boston Symphony Orchestra; and was also a fellow at the Pacific Music Festival in Sapporo, Japan. For three summers, Ian participated in the Aspen Music Festival, receiving the Charles Owen Fellowship in 2009. He has been awarded the Fred Hoey Memorial Scholarship and Avedis Zildjian Percussion Scholarship, and was winner of the Interlochen Arts Academy Concerto Competition. As part of his Academy program, Ian teaches in Queens at MS 158 Marie Curie.

A native of Colorado Springs, French horn player **Laura Weiner** received her bachelor's degree summa cum laude from Northwestern University and her master's degree from the University of Wisconsin-Madison on a University Fellowship. Laura has performed with musical groups as diverse as the New World Symphony, Ensemble Dal Niente, and Madison Bach Musicians. She has been a member of the LaCrosse and Beloit Janesville symphony orchestras in Wisconsin, and has played in orchestras at the Texas Music Festival, Colorado College Summer Music Festival, and American Institute of Musical Studies in Graz, Austria. As a chamber musician, she was a fellow of the Norfolk Chamber Music Festival. Her principal teachers include Gail Williams, Douglas Hill, William Barnewitz, and Daniel Grabois. As an advocate for accessible and interesting performances, Laura has co-directed the chamber music collective Classical Revolution Madison and served as the programming director for Grace Presents, an outreach concert series in Madison. For four years, she directed a weekly mentorship program for at-risk youth in Evanston, Illinois, called the Breakfast Club. As part of her Academy program, Laura teaches in Queens at Grover Cleveland High School.

Pianist **Tyler Wottrich** has developed a successful career spanning chamber music, ballet, opera, art song, and gospel. He received the Emerson String Quartet's Ackermann Prize in 2011 and has been heard on classical radio stations including Chicago's WFMT, Cleveland's WCLV, Minnesota's MPR, and Michigan's WNMU. Tyler has performed with artists such as violinist Jorja Fleezanis, the Pacifica Quartet, and Bolshoi prima ballerina Nina Ananiashvili, as well as with Grammy Award-winning African-American choral group Sounds of Blackness. Tyler appeared in Marilyn Horne's *The Song Continues* at Carnegie Hall after winning honorable mention in the 2011 Marilyn Horne Song Competition, and has been a vocal coach at the Music Academy of the West, Opera North, and Art Song Festival. Tyler graduated from the University of Minnesota summa cum laude with degrees in both piano performance and mathematics, and earned a master's degree from Stony Brook University. He has studied with Gail Olszewski and Lydia Artymiw, and is currently pursuing a doctorate from Stony Brook with Gilbert Kalish. As part of his Academy program, Tyler teaches in the Bronx at the Pelham Academy of Academic and Community Engagement.

Cellist **Alice Yoo** has performed extensively throughout the US and abroad as a soloist, recitalist, and chamber musician. She has collaborated with distinguished artists such as Itzhak Perlman, Midori, Miriam Fried, Kim Kashkashian, Ralph Kirshbaum, and Anthony Marwood. Festival appearances include performances at the Ravinia Festival's Steans Music Institute, Music@Menlo, Caramoor Rising Stars, Perlman Music Program, and The Banff Centre; as well as a residency at Yellow Barn Music Festival. Alice has won top prizes in the Cleveland Cello Society Scholarship Competition, Holland-America Music Society Competition, Schadt International String Competition, Klein International String Competition, and National Symphony Orchestra's Young Soloists' Competition. She was a founding member of the Vox Piano Trio, and is currently a member of Ensemble U-HAC and Caramoor Virtuosi. Alice has participated in master classes with Yo-Yo Ma, Steven Isserlis, Frans Helmerson, Leon Fleisher, György Kurtág, Anner Bylsma, Boris Pergamenschikow, Claude Frank, and Gary Hoffman. She earned a bachelor's degree from the New England Conservatory, studying with Paul Katz; a post-graduate diploma from the Royal Northern College of Music; and a master's degree from the University of Southern California as a student of Ralph Kirshbaum. As part of her Academy program, Alice teaches in Brooklyn at Edward R. Murrow High School.

Clarinetist **Gabriel Campos Zamora** was born in San José, Costa Rica, where he began his musical training at the Instituto Nacional de Musica as a student of Jose Manuel Ugalde Quirós. He continued his studies at the Interlochen Arts Academy and later received his bachelor's degree in music from the Colburn School in Los Angeles, where he studied with renowned professor Yehuda Gilad. A laureate of several competitions, Gabriel received first prize at the 2008 Pasadena Showcase House Instrumental Competition, in addition to winning the 2009 Aspen Music Festival, 2010 Music Academy of the West, and 2011 National Repertory Orchestra concerto competitions. He has been a participant at the Aspen, Music Academy of the West, National Repertory Orchestra, and Spoleto USA festivals. Gabriel is a versatile musician who has performed with jazz artists such as Stix Hooper and his Viewpoint ensemble, Hubert Laws, and Jim Walker's Free Flight band. An avid supporter of community engagement and arts advocacy, he was a mentor for Youth Orchestra LA, a program that models Venezuela's El Sistema in downtown Los Angeles. As part of his Academy program, Gabriel teaches in Brooklyn at PS 200 Benson School.

The Academy

A program of Carnegie Hall, The Juilliard School, and the Weill Music Institute
in partnership with the New York City Department of Education

2012–2013 Ensemble ACJW performances As of September 10, 2012

ENSEMBLE ACJW

Skidmore College
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall
815 North Broadway
Saratoga Springs, NY 12866

Friday, October 19, 2012 at 8:00 p.m.

Ensemble ACJW

SAMUEL CARL ADAMS *twenty four strings* (World Premiere,
commissioned by Carnegie Hall)
WOLFGANG AMADEUS MOZART Quintet for Clarinet and Strings in A
Major, K. 581
PYOTR ILYICH TCHAIKOVSKY *Souvenir de Florence* for String Sextet,
Op. 70

For more information: 518-580-5320, skidmore.edu

ENSEMBLE ACJW

Weill Recital Hall

Monday, October 22, 2012 at 7:30 p.m.

Ensemble ACJW

SAMUEL CARL ADAMS *twenty four strings* (NY Premiere,
commissioned by Carnegie Hall)
WOLFGANG AMADEUS MOZART Quintet for Clarinet and Strings in A
Major, K. 581
PYOTR ILYICH TCHAIKOVSKY *Souvenir de Florence* for String Sextet,
Op. 70

Lead support for Carnegie Hall commissions is provided by The Andrew
W. Mellon Foundation.

Tickets: \$30

**NEIGHBORHOOD CONCERT:
ENSEMBLE ACJW**

Our Saviour's Atonement Lutheran Church
178 Bennett Avenue (at 189th Street)

Sunday, November 11, 2012 at 5:00 p.m.

Ensemble ACJW

HEITOR VILLA-LOBOS *Bachianas brasileira* No. 6
HEITOR VILLA-LOBOS *Quinteto em forma de chôros*
SILVESTRE REVUELTAS *Homenaje a Federico García Lorca*
SILVESTRE REVUELTAS *Ocho Por Radio*
ANA LARA *Aulós*
ASTOR PIAZZOLLA *Histoire du Tango* for Flute and Guitar (arr. Caleb Hudson)

Presented by Carnegie Hall in partnership with Celebrate México Now.

Lead funding for Voices from Latin America is provided by grants from the Ford Foundation and The Andrew W. Mellon Foundation.

Sponsored, in part, by Bank of Tokyo-Mitsubishi UFJ and Mercantil Servicios Financieros.

Public support is provided by the National Endowment for the Arts and the Consulate General of Brazil in New York.

For more information: 212-923-5757, mosaconcerts.org

Tickets: Free

ENSEMBLE ACJW

Paul Hall, The Juilliard School
155 West 65th Street

Tuesday, November 13, 2012 at 8:00 p.m.

Ensemble ACJW

HEITOR VILLA-LOBOS *Bachianas brasileira* No. 6
HEITOR VILLA-LOBOS *Quinteto em forma de chôros*
SILVESTRE REVUELTAS *Homenaje a Federico García Lorca*
SILVESTRE REVUELTAS *Ocho Por Radio*
ANA LARA *Aulós*
ASTOR PIAZZOLLA *Histoire du Tango* for Flute and Guitar (arr. Caleb Hudson)

For more information: 212-769-7406

Tickets: Free; tickets available at the Juilliard Box Office beginning October 30

ENSEMBLE ACJW

Zankel Hall

Sunday, December 2, 2012 at 7:30 p.m.

Ensemble ACJW

Harry Bicket, Conductor
Lucy Crowe, Soprano
Stuart Brezinski, Oboe
Michelle Ross, Violin

JOHANN SEBASTIAN BACH Concerto for Oboe, Violin, and Continuo in D Minor, BWV 1060
JOHANN SEBASTIAN BACH Cantata No. 51: Jauchzet Gott in allen Landen!
JEAN-FERY REBEL *Les éléments* ("The Elements")
CHRISTOPH WILLIBALD GLUCK Suite from *Armide*

Tickets: \$40—\$50

ENSEMBLE ACJW

*Paul Hall, The Juilliard School
155 West 65th Street*

Wednesday, January 9, 2013 at 8:00 p.m.

Ensemble ACJW

WOLFGANG AMADEUS MOZART Serenade for Winds in C Minor, K. 388

OLIVIER MESSIAEN *Quatuor pour la fin du temps*

For more information: 212-769-7406

Tickets: Free; tickets available at the Juilliard Box Office

ENSEMBLE ACJW

*Skidmore College
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall
815 North Broadway
Saratoga Springs, NY 12866*

Friday, February 15, 2013 at 8:00 p.m.

Ensemble ACJW

MISSY MAZZOLI New Work (World Premiere, commissioned by Carnegie Hall)

FRANCIS POULENC Sextet for Piano and Winds

JOHANNES BRAHMS Trio in E-flat Major for Violin, Horn, and Piano, Op. 40

For more information: 518-580-5320, skidmore.edu

ENSEMBLE ACJW

Weill Recital Hall

Monday, February 18, 2013 at 7:30 p.m.

Ensemble ACJW

MISSY MAZZOLI New Work (NY Premiere, commissioned by Carnegie Hall)

FRANCIS POULENC Sextet for Piano and Winds

JOHANNES BRAHMS Trio in E-flat Major for Violin, Horn, and Piano, Op. 40

Lead support for Carnegie Hall commissions is provided by The Andrew W. Mellon Foundation.

Tickets: \$30

ENSEMBLE ACJW

*Paul Hall, The Juilliard School
155 West 65th Street*

Monday, March 11, 2013 at 8:00 p.m.

Ensemble ACJW

JOHANN SEBASTIAN BACH "Brandenburg" Concerto No. 6 in B-flat Major, BWV 1051

WOLFGANG AMADEUS MOZART Piano Quartet in E-flat Major, K. 493

JOHANNES BRAHMS String Quintet No. 2 in G Major, Op. 111

For more information: 212-769-7406

Tickets: Free; tickets available at the Juilliard Box Office

ENSEMBLE ACJW

Zankel Hall

Tuesday, March 19, 2013 at 6:00 p.m.

Ensemble ACJW

Robert Spano, Conductor

Juho Pohjonen, Piano

Laura Weiner, Horn

OLIVIER MESSIAEN *Des canyons aux étoiles ...*

Tickets: \$40—\$50

**NEIGHBORHOOD CONCERT:
ENSEMBLE ACJW**

Our Saviour's Atonement Lutheran Church
178 Bennett Avenue (at 189th Street)

Sunday, April 14, 2013 at 5:00 p.m.

Ensemble ACJW

JOHN HARBISON Wind Quintet
MAURICE RAVEL Sonata for Violin and Cello
ANTONÍN DVOŘÁK Piano Quintet No. 2 in A Major, Op. 81

For more information: 212-923-5757, mosaconcerts.org

Tickets: Free

ENSEMBLE ACJW

Weill Recital Hall

Wednesday, April 17, 2013 at 7:30 p.m.

Ensemble ACJW

JOHN HARBISON Wind Quintet
MAURICE RAVEL Sonata for Violin and Cello
ANTONÍN DVOŘÁK Piano Quintet in A Major, Op. 81

Tickets: \$30

ENSEMBLE ACJW

Trinity Wall Street

Thursday, May 2, 2013 at 1:00 p.m.

Ensemble ACJW

OLIVIER MESSIAEN *Quatuor pour la fin du temps*

Tickets: Free

ENSEMBLE ACJW

Weill Recital Hall

Friday, May 10, 2013 at 7:30 p.m.

Ensemble ACJW

ELLIOTT CARTER *Triple Duo*
FRANZ SCHUBERT Octet in F Major, D. 803

Tickets: \$30

ENSEMBLE ACJW

Trinity Wall Street

Thursday, May 16, 2013 at 1:00 p.m.

Ensemble ACJW

SAMUEL CARL ADAMS New Work
JOHANN SEBASTIAN BACH "Brandenburg" Concerto No. 6 in B-flat Major, BWV 1051
WOLFGANG AMADEUS MOZART Serenade for Winds in C Minor, K. 388

Tickets: Free

ENSEMBLE ACJW

Trinity Wall Street

Thursday, May 23, 2013 at 1:00 p.m.

Ensemble ACJW

MISSY MAZZOLI New Work

JOHANNES BRAHMS Trio in E-flat Major for Violin, Horn, and Piano,
Op. 40

Tickets: Free

ENSEMBLE ACJW

Paul Hall, The Juilliard School
155 West 65th Street

Tuesday, June 4, 2013 at 8:00 p.m.

Ensemble ACJW

ANTONIO VIVALDI Concerto in C Major for Two Trumpets, Strings, and
Continuo, RV 537

SERGEI PROKOFIEV Quintet in G Minor, Op. 39

DAVID LANG involuntary

STEVE REICH *Double Sextet*

For more information: 212-769-7406

Tickets: Free; tickets available at the Juilliard Box Office

Major funding for The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education—has been provided by Mr. and Mrs. Nicola Bulgari, The Diller-von Furstenberg Family Foundation, Susan and Edward C. Forst, the Maxwell H. Gluck Foundation, The Irving Harris Foundation, The Kovner Foundation, and Mr. and Mrs. Lester S. Morse Jr.

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February 19, 2011

At The Academy, A Young Ensemble Begins

By Jeff Lunden



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Jennifer Taylor/Getty Images

The Ensemble ACJW, conducted by Sir Simon Rattle (center), features musicians from the Academy, sponsored by Carnegie Hall and the Juilliard School. The violist to the right of Rattle is Nathan Schram.

A few months ago, Nathan Schram, a 23-year-old viola player, was teaching violin to elementary school kids in inner-city Brooklyn. He's a member of the Academy, a training program for young musicians, sponsored by Carnegie Hall and the Juilliard School. Now he's preparing for another facet of what the Academy has to offer.

Clive Gillinson, Carnegie Hall's executive director, says the Academy is trying to develop a well-rounded 21st century musician. When people apply, his staff looks for two things: a genuine commitment to sharing a passion for classical music and, well, an ability to play.

"First and foremost, they've got to be the best players," Gillinson says. "If these were not players of the highest standard, we wouldn't put them in an ensemble conducted by Simon Rattle."



Juilliard, Carnegie Join Together To Teach More Than Music
That's *Sir* Simon Rattle, conductor of the Berlin Philharmonic, by the way.

"When I talked to Simon Rattle about him doing this, you could talk quite openly about the fact that, you know, these guys play at Carnegie Hall," Gillinson says. "They get phenomenal reviews in *The New York Times* and lots of other places. I mean, they are fantastic players at the highest level. You will love it."

Positively Giddy

Last December, Rattle came to New York City and spent a week rehearsing with the Ensemble ACJW — the Academy's performing group — for a concert to be presented at Zankel Hall, one of Carnegie's three auditoriums. Rattle had put together a program of breadth and intensity, from the baroque to the contemporary, including Richard Strauss' hyper-romantic *Metamorphosen*.

Violist Schram, who's only about a year and a half out of Indiana University, says he was both challenged and excited by the different styles.

"I think, in a way, it's really highlighting some of the things the Academy does — we try to do everything," Schram says. "If you want to be in the profession, you kind of have to be able to do everything at least pretty well, if not excellently."

Sir Simon Rattle didn't just stand in front of the ensemble. He moved among them, coaxing and cajoling the young players. And, while the musicians played with precision and clarity at the beginning of rehearsal, by the end of the three hours, Rattle had helped them click into a higher gear, with greater emotion.

"They are wonderful players," Rattle says. "They are at the very highest level, but they're still extremely open. And there's still a lot to learn and a lot to take."

A few days later, the group got a standing ovation after the concert. Schram says he was giddy.

"This is, for me, easily the best ensemble work or concert I've ever done," Schram says. "I mean, it was just really spectacular. Everyone was at such a high level; everyone was truly committed. Certainly, as a student, coming from studying last year, you get a lot of people that kind of lag or ... you know, they're not really committed to the music. They just want to do it. They want to go practice their solo stuff. And here, everyone knows that this is the real thing."

Steam-Powered Classical

It's a couple of months later, and Schram is back at it, this time rehearsing at Carnegie's Weill Recital Hall. It's another concert designed to show off the ensemble's versatility. Beethoven is on the program, but the centerpiece is the New York premiere of composer David Bruce's *Steampunk*, a new work commissioned by Carnegie for the group. Bruce says that, right about the time he got the commission, a friend told him about a quirky science-fiction genre.

"Steampunk is a kind of an alternative reality of Victorian sci-fi, if you like," Bruce says. "So people often are kind of dressed in Victorian garb, but have these futuristic things, but there's no electricity there. It's all kind of steam-powered. The music I love is classical and folk music. Both don't usually involve electricity. It's usually just the sound of, you know, people scraping bows or puffing on their instruments."

The music is unabashedly tonal, Schram says.



"It's really lively, very accessible, and sometimes, as classical musicians, we're kind of used to [hearing] new music as, like, 'How are we gonna present this to an audience?' When this music came to us, already presentable, we just had to learn it and have fun with it," he says.

In fact, they had so much fun with it, they all dressed up in Victorian costumes, accented with bicycle gears and chains, to the delight of the audience. That kind of communication, whether in the concert hall or in the schools, is what the Academy's all about, Rattle says.

"It makes me very optimistic about the future of music here, when you have these people who also have realized that they have to be evangelists, not high priests," Rattle says. "So they must go out into the community, they must be working with people, they must be in schools, they must give out of themselves, because otherwise, the art form is gonna die."

SUNDAY, FEBRUARY 14, 2010

ANTHONY TOMMASINI

Dogma No More: Anything Goes



ROBERT CAPLIN FOR THE NEW YORK TIMES

IN its modest, underground way a concert that the young musicians of the Ensemble ACJW gave on a brisk night in December at Le Poisson Rouge, the Greenwich Village club for all kinds of contemporary music, was one of the most liberating programs I have heard in years.

The excellent players, participants of the Academy (the select training institute for post-graduate musicians run jointly by the Juilliard School, Carnegie Hall and the Weill Music Institute), impishly titled the program "ACJW Gets Extreme: The Mix Tape." The idea was to present substantive contemporary music with the trappings of a rock band's release party.

Though the performances were brilliant, it was the irreverent mixing of works that excited me. The players leapt from the experimental modernist Stockhausen's "Zodiac" to an elusive, rock-infused new chamber work, "Bow to String," by Daniel Bjarnason, a trendy young Icelandic composer; from "Semi-Simple Variations," a

spiky 12-tone piano piece by Milton Babbitt, to "Synchronisms No. 9" for violin and electronics by Mario Davidovsky. And so on. Categories be damned.

Increasingly in recent years adventurous ensembles and young artists have been drawing their programs from all camps of contemporary music, camps that were once engaged in fierce ideological battles. The biggest combatants were practitioners of complex, cutting-edge 12-tone composition who claimed the intellectual high ground and those who still wrote sonatas, symphonies and such, in essentially major and minor keys. But the Ensemble ACJW concert seemed especially emblematic of the new freedom. These musicians could not care less about the stubborn ideology that divided the camps long ago.

At one point a dazzling performance by the violinist Owen Dalby of Biber's "Sonata Representativa," a Baroque work for violin and continuo (here a string bass and a

digital keyboard in its harpsichord mode), music that humorously evoked animal sounds from tweeting birds to mewing cats, was blithely juxtaposed with Jon Deak's "B. B. Wolf." Evan Premo, sporting a wolf's ears and tail, played this musically raw and theatrical piece for solo bass while voicing a wolf's complaining monologue about the injustice of being hunted down just for chasing piggies.

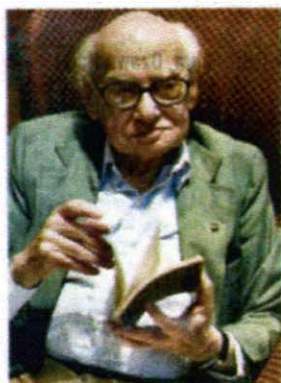
The message was clear: These musicians were simply offering works they thought were awesome, bizarre, brilliant — no matter the stylistic orientation. It is only natural that composers in the classical tradition who grew up in a world of pop would be inspired by and borrow from any style or genre: jazz, funk, rap, electronica. And performers from the new generation seem just as eager to play almost anything.

Still, the program was not all embracing. The works played here were either by complex modernists (Stockhausen, Bab-

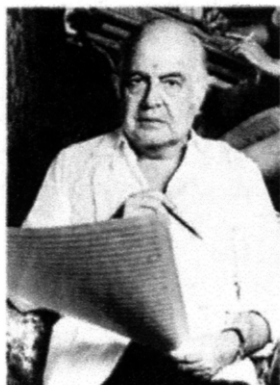
Evan Premo, top, and Brad Balliett, right, on bassoon, with Ensemble ACJW, which in December played a piece by Milton Babbitt, below. Samuel Barber, bottom, whose centennial is being celebrated this year.



ROBERT CAPLIN FOR THE NEW YORK TIMES



MICHAEL J. LUTZ FOR THE NEW YORK TIMES



JACK MITCHELL

Ensembles tend toward eclectic programs, favoring the less conventional and blurring the lines once drawn between genres.

bitt, Berio), or younger freewheeling composers of a post-modernist bent, what the critic Greg Sandow calls the "alternative classical" music of today. Missing from the roster was anything by composers of, for want of a better word, the middle ground, what John Harbison has wryly referred to as "us notes-and-rhythms composers," meaning those who more or less write pieces for conventional instruments, largely eschewing electronics, composers more concerned with thematic development than with instrumental atmospherics and sound collages.

I am thinking particularly of active American composers like Stephen Hartke, Steven Stucky, Joan Tower, Christopher Rouse, Melinda Wagner and Sebastian Currier, among others, mostly baby boomers; skilled, exciting and original creators. The best of them have been performed prominently and have won their share of Pulitzers. But are they already slipping from the view of young musicians and audiences?

That question came up for me during the Juilliard School's recent Focus! festival, directed by the conductor Joel Sachs, which ended on Jan. 30. The nine-day festival, titled Music at the Center: Composing an American Mainstream, looked at an earlier generation of composers, from the middle decades of the 20th century, figures like Copland, David Diamond, Peter Mennin, Vincent Persichetti and Walter Piston. Special attention was given to William Schuman and Samuel Barber, whose centennials are being celebrated this year.

In their day all of these composers were well regarded and regularly performed. It

is unfair to label them **mainstream**, a word that denotes middle-of-the-road, even middlebrow. Still, in comparison with the complex modernists of that era, epitomized by the intimidating Mr. Babbitt, what else could you call a Persichetti, or even a Copland, but mainstream?

I was a student at the Yale School of Music in the early 1970s when disdain toward traditionalists was rampant among many faculty and student composers. The battlefields were the tables at the pizza place next to the music building.

The arguments were mostly provoked by the work of the post-World War II modernists who believed that music had irrevocably evolved, and that systems of composition, either strictly or loosely based on 12-tone technique, represented the only viable language for the future. By the early 1970s, with Philip Glass and Steve Reich in the vanguard, the downtown scene had emerged and was winning adherents. But mainstream traditionalists who clung to tonality were treated as if they were fossils.

At Yale I felt caught in the middle. On the one hand, I was thrilled to play the piano in a student performance of Terry Riley's exuberant minimalist masterpiece "In C." At the same time I was learning the piano works of Schoenberg, and I was enthralled by Stravinsky's late-period pieces that drew upon 12-tone techniques, especially "Requiem Canticles." If I mentioned at lunch, however, that I loved pieces of a more traditional harmonic idiom, like Barber's Piano Sonata, Piston's Viola Concerto or Britten's "Peter Grimes," I would draw dismissive jibes from composers who

considered such works hopelessly dated.

The emergence of the 12-tone technique was and remains one of the most important developments in 20th-century music. But the 12-tone dogma was the problem, the idea that music had to be an evolving art form in which progress would take things to a next stage.

No camp prevailed. In time the hostilities simply dissipated. Stylistic variety was embraced. But what happened to those composers in that middle ground?

In this year of Barber's centennial, it is poignant to think of how marginalized he grew to feel. He was the polar opposite of Mr. Babbitt, who pursued composition almost as a science and did not expect the public to comprehend what he and his colleagues were up to. Barber thought that composers should connect with the public. Was that not the idea?

Something makes me worry that history is repeating itself. Are today's centrists taken for granted, relegated, especially by the young, to the outskirts of the action? That open-minded, curious and talented young musicians are fascinated by uncompromising modernists like Charles Wuorinen makes sense. In some ways Mr. Wuorinen, 71, has a lot to answer for. In his 1979 textbook, "Simple Composition," he declared that while the tonal system in an "atrophied or vestigial form is still used today in popular and commercial music" and by "backward-looking serious composers," that among the serious composers of the mainstream it has "been replaced or suc-

ceeded by the 12-tone system." This pronouncement was proven wrong long ago.

But in today's post-dogma period, without the polemics to endure, Mr. Wuorinen's arrestingly complex works have been capturing the imaginations and challenging a new generation of musicians who have never seen his composition textbook. And composers who inventively fuse world musical traditions with elements of contemporary classical and pop styles, like Tan Dun and Osvaldo Golijov, have fashioned distinctive voices and won adherents among the young.

But what about those notes-and-rhythms composers? Take Mr. Stucky, who teaches at Cornell University and has hosted the New York Philharmonic's Hear and Now series of preconcert talks with composers. Mr. Stucky had a banner day in September 2008 when the Dallas Symphony Orchestra gave the premiere of his evening-length oratorio, "August 4, 1964," and the New York Philharmonic performed the premiere of his "Rhapsodies for Orchestra."

But when will New York audiences hear Mr. Stucky's Second Concerto for Orchestra, for which he won the 2005 Pulitzer Prize?

Another example is Mr. Hartke, one of the most audaciously original and accomplished composers of today, who teaches at the University of Southern California. In 2003 Lorin Maazel conducted the New York Philharmonic in the premiere of Mr. Hartke's Symphony No. 3, a work written in

response to 9/11. And in May Gustavo Dudamel plans to conduct the premiere of Mr. Hartke's Symphony No. 4, "Organ," with the Los Angeles Philharmonic.

Yet where are his arresting chamber works on the programs of contemporary music groups in New York?

One American baby boomer composer who towers over the scene right now, embraced both as an adventurous voice and a mainstream creator, is John Adams. He retains credibility with the alternative crowd because of his early days as a minimalist. He has long since transcended that aesthetic.

I cheer the achievements and success of such composers. I only worry that pieces of more traditional excellence, like Mr. Harbison's strings quartets, will someday be heard as seldom as works by the neglected mid-20th-century Americans that Mr. Sachs championed in the Focus! festival.

How many young musicians today, including composers, have heard, say, Norman Dello Joio's pensive orchestral work "Meditations on Ecclesiastes," winner of the 1957 Pulitzer Prize? Or Barber's affecting "Hermit Songs," written for Leontyne Price?

For now this is just a passing worry. The important news is that the end of dogma is indisputable. Empowered American musicians and composers from the new generation have it in them to foster pluralism and save classical music from itself.

SUNDAY, JUNE 22, 2008

And The Band Honked On

A Professional Musician
Confronts the Real World
At a Brooklyn Junior High

By DANIEL J. WAKIN

THE classroom filled with the sounds of a band struggling to be born, a cacophony of squealing and buzzing. Middle school students in a working-class Brooklyn neighborhood were trying to produce the note F.

It was early in the school year. A young professional French horn player named Alana Vegter, a thoroughbred musician trained by elite teachers, took a handful of trumpet and trombone players into an equipment supply room. Speaking in the flat tones of the Chicago suburb where she grew up, Ms. Vegter tried to coax notes out of each player. A tall sixth-grade trumpeter named Kenny Ocean, his pants sagging around his hips, played too high, then too low. A smile spread across his face when he hit it right.

"You see, every time you do it, it gets easier," Ms. Vegter said. On her cue they all bleated together. "I'm starting to hear everybody making nice, healthy sounds," she said, half in praise, half in hope.

So began Ms. Vegter's year in Ditmas Junior High School, Intermediate School 62, in the Kensington section of Brooklyn. It was a year that would teach her the satisfaction of tiny victories in a place where homelessness means that some kids cannot take their instruments home to practice, where chronic asthma forces some to switch from wind instruments to percussion, where the roar of a lunchroom leaves a newcomer stunned.

Ms. Vegter, 25, was there as part of a well-financed experiment by some of the nation's most powerful musical institutions. The experiment is called, clumsily, the Academy — a Program of Carnegie Hall, the Juilliard School and the Weill Music Institute (the institute being an arm of Carnegie).

In its second season, which ended this month, the academy extended fellowships to 34 graduates of leading music schools to receive high-level coaching and lessons in a two-year program. They play concerts on Carnegie's stages and



ALANA VEGTER spent the school year building her credentials as a professional musician while coaching students in Brooklyn.

SUZANNE DeCHILLO/THE NEW YORK TIMES

participate in master classes. Part of the deal is a commitment to teach one and a half days a week at a New York public school, which pays the academy \$13,200 for the service.

The idea is ambitious: Mold a new kind of musician in a time of declining audiences and — seemingly — dwindling relevance for classical music. Performers focused intently on artistic development are being asked to step outside themselves and spend time away from their instruments.

"We are working to equip musicians who will continue to grow," said Clive Gillinson, the executive and artistic director of Carnegie Hall. "We're looking at the life of the musician of the future, what it could be and what it will be. If we can enable musicians to become utterly fulfilled, they will end up contributing far more to society and to music."

It is a noble goal, and maybe a tall order, given the glut of musicians who continue to pour out of music schools to face a life that has always been tough psychologically and economically — whether for a Mozart groveling before royalty or a modern-day conservatory grad struggling through orchestra auditions in the provinces.

The academy is also intended to give a concrete boost to music education, which is held to be in serious decline: both a cause and an effect of the diminishing stature of classical music.

The program had its growing pains. One fellow was asked to leave for blowing off

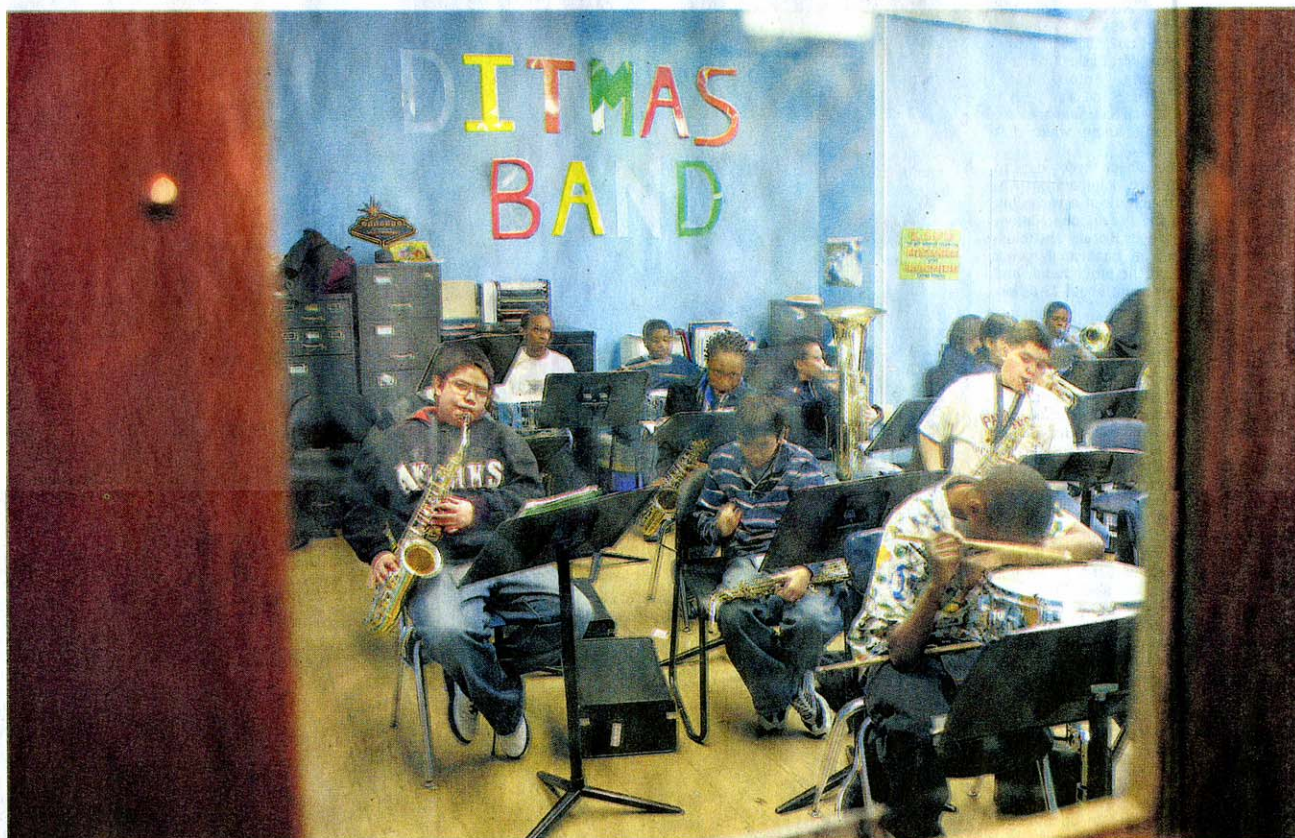
his teaching commitment. Others scoffed at the mushiness of teacher-training sessions. And a year spent following Ms. Vegter at Ditmas showed how high-minded concepts can run smack into reality.

At the same time the year demonstrated how one talented musician could be made wiser as a player and person, and how a little personal attention from an emissary of high culture could improve the lives of children.

MS. VEGTER, WITH HER AUBURN HAIR pulled back in a ponytail, has the carriage of a jock and the looks of a prom queen, which she once was. But her jock world

And the Band Honked On

Omar Butt, near right; Shayne Pierre Joseph, center; and Bryan Sanchez were among the students learning to play in the Ditmas Junior High band this past school year.



PHOTOGRAPHS BY SUZANNE DeCHILLO/THE NEW YORK TIMES

was band, and her town of 13,000 people, Lemont, Ill., is band country. It is a community where music education works.

The majority of middle schoolers are in band. Competitions begin in the sixth grade. Band boosters pay for travel, instruments and uniforms. Band alumni come back for homecoming. The Lemont High School band won the state championship in its division from 1998 to 2005, including three of Ms. Vegter's years there. Four of her classmates are professional musicians. "People respected it," she said.

She was held in awe by fellow students in high school. "She was probably one of our top one or two or three all-time that we've had," said David Nommensen, her band director.

Ms. Vegter's father owns a carpet-cleaning company. Her mother died when she was 16. Inspired by a French horn-playing baby sitter, she began the instrument at 10 and showed immediate talent.

At DePaul University in Chicago she studied with Jon Boen, the principal of the Lyric Opera of Chicago. She played in the school band and orchestra and in the respected Civic Orchestra of Chicago, a training ground of the Chicago Symphony Orchestra. She went off to Juilliard for her master's degree, one of two horn players admitted as graduate students that year, and studied with the exacting Julie Landsman, a co-principal of the Metropolitan Opera Orchestra.

On the cusp of a career Ms. Vegter displays the idealism of the young. "I am a musician simply because music is what makes me most happy in life," she wrote this spring in an e-mail message distilling her feelings. "Nothing else measures up. Not a steady paycheck, not social status."

Her instrument is fickle. Yet "when everything lines up and playing the horn feels easy," she said, "I feel so incredibly alive."

Ms. Vegter is realistic about her prospects. She wants to play in a major orchestra but knows how hard it is to win a spot. Yet she remains sunny. "People who work hard and mean well tend to have things work out," she said. Whatever happens, music will remain a large part of her life, she said.

BY LATE OCTOBER all the fellows had been assigned schools and teachers to work with. For Ms. Vegter, it would be Meghan McDevitt. She too was a 25-year-old product of a Midwestern suburb — Hudson, Ohio, near Cleveland — and a self-proclaimed band nerd.

Ms. McDevitt was hired in 2006 by I.S. 62's principal, Barry Kevorkian, to revive a moribund band program. She had her work cut out for her when she arrived that year and walked into the band room. "I opened the doors, and we had instruments from 50 years ago," she recalled. "I said, 'O.K., let's go.'" The school allotted her \$20,000 to buy new instruments. She teaches three bands and a general music class,



and gives individual instruction. The work, she said, has proved exhausting.

Ms. McDevitt is one of 958 music teachers for 1.1 million students in New York public schools.

The Education Department says it has increased the amount of arts education, including music, in recent years. It did not provide figures on how many students receive music instruction but said 69 percent of middle schools offered music during the 2006-7 year. Thirty-one percent of seventh graders and 25 percent of eighth graders received some music education. But nearly one out of five schools had no full-time arts teacher.

Music education — all arts education — was gutted during the city's fiscal crisis in the mid-1970s. Before that almost all chil-

women in head scarves.

Turning the corner, Ms. Vegter walked into a 1956 brick building formally called the Ditmas Educational Complex. It has four minischools, including one for the performing and visual arts, and a mostly black, Latino and Asian student body. Some 97 percent of the students are eligible to receive free lunches. Fliers in eight languages are posted in the vestibule.

In the afternoon she stood before the 650-750 band class, as the class for more promising sixth and seventh graders is known.

"Today we have Ms. Vegter," Ms. McDevitt said. "She's from Carnegie Hall." She asked Ms. Vegter to demonstrate her instrument.

"I'm going to play something by Mozart," Ms. Vegter said. "I'm sure you've already heard of him."

Swaying slightly with her eyes closed, she played the opening notes of Mozart's Fourth Horn Concerto. Her burnished sound filled the basement room, where a heavily scratched upright piano with a half dozen black keys broken off stood against a wall. A bass drum rattled slightly.

The children sat facing their black music stands, some of them staring at her. She stopped and smiled to sluggish applause.

"I actually do this for a living," she said, pulling a card out of her sleeve: she had recently played in the backup band for Kanye West at the BET Hip-Hop Awards. That drew a stirring of smiles and "Wows."

The questions began pouring out. Did she tour with other famous musicians? Was she famous? Were her parents musicians? How old was she? Did she want to travel as a child?

"How long do you plan to play?" asked Armani Kingsberry, a sharp-eyed boy with braids assigned to the snare drum.

"I guess for my whole life," Ms. Vegter said. "I can't really imagine my life without it."

An ambitious program puts young professional musicians alongside unskilled youngsters.

dren in the system were exposed to music, whether chorus, band, orchestra or general classes, said Richard Kessler, executive director of the Center for Arts Education, which supports arts education in the city's schools. They filled the ranks of all-borough and all-city ensembles, took private lessons and theory classes and played chamber music on weekends.

ON OCT. 16, MS. VEGTER'S FIRST DAY of school, she took the subway from an apartment on West 71st Street in Manhattan that she shares with a roommate, riding the Q train to the Cortelyou Road stop. She passed a halal butcher, a Dominican hairdresser and a Mexican restaurant in a classically hodgepodge New York neighborhood, where Orthodox Jews in long coats share the sidewalks with Muslim

After class she described her fears: "I really want to make an impact in the classroom, just as I do other things well. The scariest part is that I may not make a difference." The contrast with her upbringing was driven home. "I hate to think there are people who don't sleep on beds," Ms. Vegter said.

AT SCHOOL, MS. VEGTER WORKED to have her students produce the most rudimentary of sounds. Outside, she was near the highest technical level of her profession.

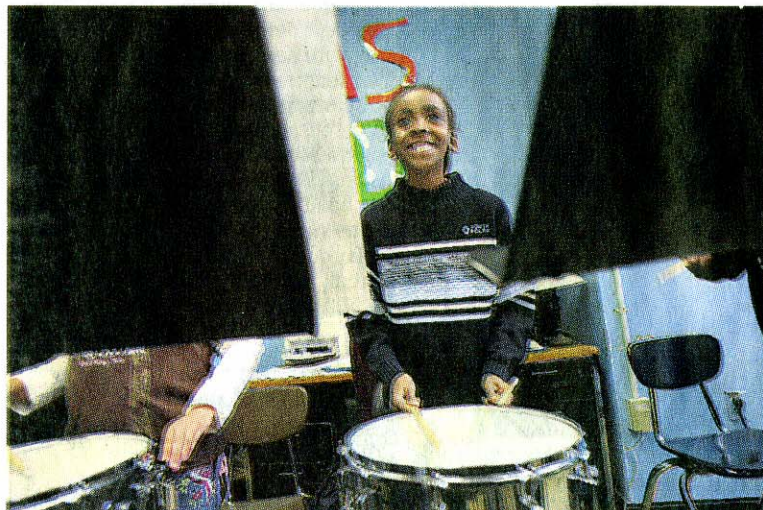
In November she performed with other fellows at Weill Recital Hall as part of an academy concert series, a perk of the program. She played one of the horn's most challenging chamber works, the Ligeti Horn Trio, with violin and piano, which had never been played at Carnegie. The piece requires extraordinary agility, the ability to play with exquisite softness both high and low (especially tough on the horn) and a mastery of complex rhythms. Ms. Vegter had practiced so hard that there was a cut inside her lower lip.

She said she felt a divide between the worlds of Ditmas and Ligeti but also knew that one allowed the other to happen, because of the fellowship.

The sizable audience included many fellows. Ms. Vegter's father, Thomas Vegter, was there too, with three other couples from Chicago. She came onstage in a sleeveless black top and black slacks, businesslike as ever.

When playing she kept the slender fingers of her left hand, which control the valves, high in the air. Her brow furrowed; her eyebrows jumped with the notes; her tone vibrated slightly. She responded to the applause with two stiff bows. She came out into the audience and greeted her father, a tall man with a rugged face, with a quiet "Hi, Dad."

For Alana Vegter, recently out of Juilliard, working with young novices like Gary Zeng on the tuba and, below, Armani Kingsberry on drums was a new experience.



"I wouldn't have missed it for the world," Mr. Vegter said. "I was almost crying."

EARLY IN THE TERM Ms. Vegter's classroom work seemed to bear little relationship to the sophisticated training offered by the academy. She was struggling just to remember names, tapping out beats, unsticking trumpet valves, showing what valve to press.

She was struggling against frustration too. "It's not going to happen overnight," she said. "I only spend so much time there, so I can't really expect a ton." Kenny, who had shown flashes of talent, had been out for a week. For the first time she found herself disciplining disobedient children.

In November her teaching grew more sophisticated. She had the trumpeters finger their notes silently. Then they played in a cacophonous unison. "I want to hear the front of the notes," she said. "We want to make sure the notes have bodies. Not only fronts but bodies." And later: "Connect your stomach to the front of your mouth."

Outside school, there had been a big development: Ms. Vegter's fiancé, Ben Gartrell, a doctor awaiting his residency assignment, had proposed after a nerve-rackingly long dinner. She said yes.

THE TIME HAD ARRIVED for the 650-750 band to perform, at the Christmas concert. It was a cold, sleety evening in mid-December. The kids wore black pants and

white tops. Bryan Sanchez, a trumpeter and one of the group's best performers, had a crisply ironed white shirt.

In a classroom before the concert, band members warmed up, practiced and goofed around, trying one another's instruments. Five of the 16 members were absent. Some of the kids were worried the other students would make fun of them.

"Don't get nervous," Ms. McDevitt said. "Do what you have to do."

With Ms. Vegter and the visiting Dr. Gartrell in the back, the curtain opened slowly. Ms. McDevitt walked onstage and conducted "Hot Cross Buns," with a bass drum thumping. After lukewarm applause, the curtain closed. When the players went to sit in the back of the theater, they wore big smiles of relief.

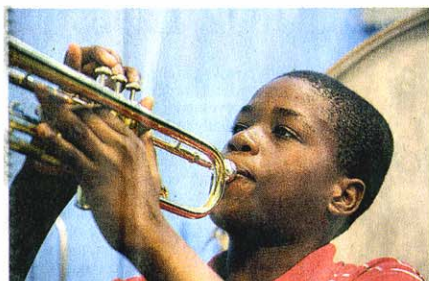
BACK AT DITMAS after the Christmas break Ms. Vegter picked up her work with Gary Zeng, a tiny sixth grader not much bigger than his chosen instrument, the tuba. Before class one day she tried to coax out a note. No luck. She had Gary sing it, then asked him match his voice to her trumpet. "Yeah!" she said when he finally did it. Then she tried to have him play the note on his tuba. Nothing doing.

"You can only say something in so many ways, and then you run out of ways," she said later.

The members of the 650-750 band drifted in and settled in their seats, including Usman Ali, with his familiar spider-web-patterned jacket, sitting next to Bryan, his fellow trumpeter. Bryan's grandmother, Sara Esperanza Ramirez, who cares for him, had given him a blue trumpet purchased on eBay for Christmas so he would not have to risk having the school instrument stolen on the way home from school. "It's a little dangerous," she said.

Playing "Bring On da Band," the group showed improvement. It was still plodding along, with notes not always coming out and intonation approximate, but there were real lines of music.

As thunder rumbled, a tired-looking Ms. Vegter sat on the end of the trumpet row and said little. She still wasn't sure whether she was helping. She also had doubts about ambitions to develop musicians in city schools. "It's unrealistic," she said.



From left, Kenny Ocean, Maria Palacio and Cartney St. Fleur, band students at Ditmas Junior High in the Kensington section of Brooklyn.

What can work for the students is to "make their lives a little bit better through music."

But little things made her feel appreciated: Gary Zeng's continuing lunchtime visits, the occasional smile at her in the hallway, a growing connection to the students. "I can tell you one personal thing about every one," she said.

MS. VEGTER HAD BEEN WAITING for the chance to take some kids to her house, Carnegie Hall. Few had heard classical music of any sort, much less been there.

Their young Brooklyn eyes took in the gold leaf and shimmering lights, shyly but intently. They clapped softly, following the audience's lead, as the concertmaster made his ritual walk through the ranks of musicians, took the A from the oboe and tuned the orchestra.

The field trip had not started spectacularly. Ms. Vegter had obtained 16 tickets from Carnegie. But only four children showed up for the trip at Ditmas. Kenny Ocean had shown up too early and left.

At least this was better than a field trip to the Apollo Theater in Harlem last fall to hear an orchestra. Then, late buses caused the students to miss all but 10 minutes of

the concert and kept them waiting 90 minutes to go home.

On this Sunday in January, the performance was a young people's concert by the Fort Worth Symphony featuring "Peter and the Wolf," with John Lithgow as the narrator. Ms. Vegter showed a sense of proprietary pride.

"I think that's Julie, one of my friends' mother, who plays flute in the orchestra," she told one student, Samantha Rhodes. To another, Jonathan Saint Surin, she said: "This orchestra is from Texas. They came all the way here to play."

Gary, the tiny tuba player, kept his coat on and leaned precipitously over the railing to watch.

The orchestra plunged into Reznicek's "Donna Diana" Overture. Jonathan, wearing an oversize white shirt, kept his hands clasped. Samantha, in white stockings and

high heels, held her program, thumbs on top. In "Peter" Samantha tapped her forefinger on the program when the flute came in. Gary leaned forward when the wolf theme reared ominously.

Afterward it was off to Starbucks for hot chocolate before the subway ride home.

ALREADY FOUR MONTHS AT THE SCHOOL, Ms. Vegter had never actually played at length for the students. Late in January she arranged for two other academy brass players to join her in a trio performance at an assembly.

Erin Lynch, the dean of students, delivered a stern warning to the auditorium. No talking, no hoods, no gum chewing. "I want you to listen and enjoy," she barked in a bullhorn voice.

Ms. Vegter talked briefly about the horn — how its coils, if stretched out, would reach 14 feet (a number she improvised) — and played some notes. The next piece came from the Renaissance period, she said. "We're talking super, super old," like an "old-school Nintendo compared to a Nintendo Wii."

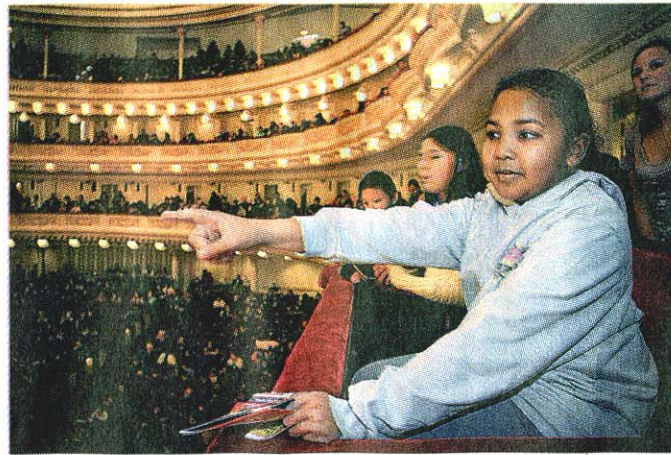
Teachers stood on the aisles, scanning the rows for miscreants. Many students sat slumped in their chairs, and the fidg-

*Noble intentions meet
urban-school realities:
sparse budgets, sometimes
indifferent students*



Alana Vegter spent the past school year alternating between coaching Ditmas students and playing French horn in concerts at Carnegie Hall and elsewhere.

PHOTOGRAPHS BY SUZANNE DeCHILLO/THE NEW YORK TIMES



Cayla Turner and other Ditmas students at a concert at Carnegie Hall in January. At left, the school's spring concert.

eting grew as the period went on. But Gary and Samantha sat attentively. The trio played music from "Star Wars," a tango and Scott Joplin's "Maple Leaf Rag."

Another batch of students came in for a second round. Ms. Lynch yanked a portable video game player out of the hands of Kelvonne Williams, an eighth grader whose jaw was wired shut. (A fellow student had punched him after a football game.) The corn-rowed Kelvonne, wearing jeans and a dark hoodie, at first looked peeved. But he watched the trio fixedly, his hands clasped in his lap. He let out a broad smile at the "Star Wars" theme.

"It was interesting, the way they played it," he said of the performance. "I was listening to the melody and stuff." The best part? "The guy over there, what was he playing? I forget." It was the trumpet.

MS. VEGTER KEPT UP HER COMMITMENT, going to Ditmas one or two days a week. She and Ms. McDevitt were still disappointed with the progress of Kenny, the tall sixth-grade trumpeter. He continued to lack focus, despite obvious talent.

Steve Garwood, a saxophone player, had been disruptive since Ms. Vegter's first day, when he took his neighbor's saxophone crook and refused to give it back, incessantly repeating, "I am a gangsta." But Ms. Vegter said his behavior improved after she gave him some personal attention. She found him crying one day. Steve, who wears a stud earring, said he was terrified of punishment at home for getting into a fight. Ms. Vegter asked an administrator to intervene. "He craves something to grab onto," she said.

Armani was flourishing, assuming leadership of the percussion section and perfecting a drumstick twirl. He hated to make mistakes. Omar Butt, a seventh grader, had recently been out with asthma, and his mother had him taken off the clarinet because of the ailment. He now played bells and said he was disappointed. "I like the clarinet," he said.

Ms. Vegter seemed more at ease, unafraid to be tough. At class on April 1 she did not let a sax student get away with playing less than the full length of the notes. "We have to work on blending," she told the saxes. "If you hear yourself, it's too loud." She chastised one student for

making fun of another's mistake. "What we need is positive encouragement," she said, later hitting on the idea of having each section applaud an individual player.

Professionally things were going well for Ms. Vegter. She was landing a lot of freelance jobs, with the Symphony in C of Camden, N.J., the Harrisburg Symphony, the Cleveland Chamber Orchestra and the Syracuse Symphony. "Things are fun," she said.

IN EARLY JUNE Ms. McDevitt's bands played in the school's year-end performance. Ms. Vegter sat in with her French horn. The hall was packed with families, mothers nursing babies and grandparents holding bouquets. The most raucous reception was reserved for the dancers.

Ms. McDevitt's bands played ably, despite a faulty sound system, interrupting school bells and a seventh-grade percussion section that got off track. Kenny failed to show up, as did a half-dozen other players in each band. Kenny said that he was sick, and that his father would not let him come. A steady hum filled the room, and the response paled in comparison with the enthusiasm for the dance numbers.

So Ms. Vegter's year at Ditmas came to an end. She said she hoped to return next year, for the kids. "They need me," she said. "They appreciate me."

But it did not look good. Financing cuts by the city, with the school losing 13 percent of its budget for next year, meant there was no money to pay for her position, said Mr. Kevorkian, the principal. "I happen to love the program," he added. "I thought Alana did a great job, not only for our children but for Meghan."

He said he still hoped enough money would be restored to bring Ms. Vegter back. Meanwhile she was beginning her new life in New York with Dr. Gartrell, who planned to spend a year working here before his residency. The week after the concert she signed a lease on a one-bedroom apartment on the East Side. Her last academy concert for the year was on June 13.

THE ACADEMY'S administrators learned some lessons: for one, it is not easy finding talented musicians willing to make the teaching commitment. Overall, Juilliard's president, Joseph W. Polisi, said he was pleased at the connection the fellows had

made with the students while keeping the artistic level of the concerts high.

Ms. Vegter, for her part, said she realized that she could never engage in Ms. McDevitt's grueling career. But she said she learned other lessons as well: how to be more patient, how to communicate better, how important a little focus can be for attention-starved children.

"It's not just about teaching them the notes," she said. The need was driven home by a question from a troublesome sixth grader, who asked out of the blue if she was going to leave. "I'm not going anywhere," she told him.

She acknowledged another surprising result, that "sharing what I love with other people sometimes is more satisfying than playing." After a concert, she said, the connection with the audience is broken.

"With kids it's sustained," she added. "It's one thing I'm doing in the world that makes me feel like I'm making a difference."



Ensemble ACJW, the performing arm of The Academy program

Jennifer Taylor

Academy Rewards

A New York-based program called The Academy helps young professional musicians merge artistic excellence with inspirational teaching and effective community engagement. Here, journals kept by two Academy participants take us behind the scenes.

Not all that long ago, arts education played a central role in the core curriculum of public schools—classes in music or visual arts were considered part of a well-rounded education. With the diminution of arts education over the years, cultural organizations such as orchestras and performing-arts centers have stepped forward to make up for the loss with a broad variety of programs and initiatives. The Academy, launched in January 2007 in New York City, is one such effort. But The Academy is an arts-education program with a tripartite twist. This innovative two-year fellowship gives gifted postgraduate musicians the opportunity to bridge the conservatory, the concert hall, and the classroom. Participants work alongside music teachers in classrooms throughout New York City; they receive advanced musical training, including coaching sessions with some of the biggest names in classical music; and, as Ensemble ACJW, they give numerous concerts at Carnegie Hall, The Juilliard School, and other venues, led by such dynamic conductors as Susanna Malkki and Matthias Pintscher. Community engagement never looked so good.

If The Academy has three primary components, it's run by four formidable partners: Carnegie Hall, The Juilliard School, and Carnegie Hall's Weill Music Institute (whose initials help form the acronym ACJW, the name of the program's performance ensemble), in partnership with the New York City Department of Education. "The program provides distinct opportunities for the fellows to explore their own potential as performers and advocates, and for students and teachers to gain invaluable classroom resources and potential role models in these extraordinary musicians," says Clive Gillinson, executive and artistic director of Carnegie Hall. Joseph W. Polisi, president of The Juilliard School, adds, "Seeing the close bonds which have been established between the fellows and children in New York City schools has shown the enormous power that the arts can have in our community. There's no question that these fellows will become future leaders in the arts."

Each year, dozens of young musicians take part in The Academy. In the journal entries here, trumpet player Liam Day, a first-year fellow, and violist Meena Bhasin, a second-year fellow, share their insider's perspective.

Liam Day

September 18, 2008

I have spent the past five days in a rehearsal room at Carnegie Hall learning about this new program that I am going to be a part of. It was a huge amount of information. Daunting at times, but overall really exciting. By the last day I am definitely ready for all the preliminary activities to be over and have an insatiable desire to start playing music with these people!

The talent in the group is immediately apparent—everyone seems to be doing so many amazing things. Usually in an “elite” musical setting like this there are a lot of quiet, socially conservative, and, frankly, awkward people. This group seems to be really talkative and outgoing. I usually am one of the talkers, but there is so much input from so many well-spoken people flying around the room...It’s hard to interject.

It is a fantastic feeling to learn about all the resources that have been so carefully laid out for us. It seems not only that these amazing resources are made available to us, but also that the staff will actively help us take full advantage of what The Academy has to offer.

The orientation has opened my mind to start thinking about the year that lies ahead and what I can do with it. It has sparked my motivation to get out there and start playing and teaching. I think any confusion I may have now will start to iron itself out as I go.

October 14, 2008

Tonight was a great experience.

It was daunting to have Elliott Carter’s Brass Quintet programmed as the first piece I would play as a member of Ensemble ACJW. This is by far the hardest piece of music I have seen written for brass instruments—maybe even the hardest thing I have seen written for any instrument.

We began preparing for this performance in July. We had fifteen rehearsals over the course of four weeks. Needless to say, it has consumed my life for the past few months. A lot of the passages in my part needed to be ingrained so rigorously that I started getting weird looks on the subway when I unwittingly found myself singing some of the metric modulations after a long practice-room session.

We’re all so wrapped up in the idea of actually playing these insane parts that when we started to think about how the audience was going to react to this work we didn’t know what to anticipate. All the chaos and foreign textures were starting to make sense for me, and it was hard to detach myself from the amount of time I had put into learning the piece to think about what it was like to listen to it for the first time.

In the end, I think that the overall musical presentation was everything we could have hoped for. We had the right audience: lots of musicians and music buffs from

First-year Academy fellow Liam Day works with young trumpet players at Intermediate School 278 in Brooklyn, N.Y.



Name: Liam Day

Instrument: Trumpet

Originally from: Summit, New Jersey

Age: 26

Education: The Juilliard School and the Cleveland Institute of Music

Ensembles I Have Played In: Former Associate Principal Trumpet, New Mexico Symphony Orchestra

Why I Selected This Program: To advance my skills as both a teacher and a player. By immersing the fellows in both a New York City public school and the highest-level playing ensembles, The Academy offered an opportunity I knew I would gain a lot from.

New York who came to the table with open minds. I was surprised to hear people say to me that it wasn’t that hard to listen to. I think Carter would have been pleased if he had been there to hear the bustle in the crowd after we played.

January 8, 2009

Today, I got the sensation of déjà vu as I was introducing myself to my new partner teacher, Tony Mazzocchi, and new principal, Debra Garofalo, at my new school—Intermediate School 278, located in the Marine Park neighborhood of Brooklyn. Incredibly, band is the symbol of the institution. There are almost 300 students in the band program—plus the school principal! Principal Garofalo is learning to play the sax by sitting in as a student with the sixth grade band every day.

I decided to simply observe on my first day. This was definitely the right way to go. I just sat in the back of the band room and watched my new partner teacher work. I thought that I would take in as much as I could, and then see where I can be the most effective.

Tony and I spoke over a couple of slices of pizza about where I would best fit in at I.S. 278. We both felt that the level is high



Shelton Cohen

enough at the school that the trumpet players can reap the full benefits of intensive trumpet instruction, and that starting off with just the trumpets is the best way to go. We also spoke about having me sit in on some band rehearsals, not only to teach by demonstration, but also for me to learn from Tony's example of a well-run band program.

January 14, 2009

Today, the brass quintet from The Academy visited two participating Brooklyn middle schools to present our interactive performance. We call ourselves The Big AAPLL Brass: A=Alana Vegter, A=Alex Reicher, P=Paul Murphy, L=Louis Bremer and L=Liam Day. We first began working on this interactive performance at orientation.

For our performance, our group took a creative approach to the idea of how to present classical music to an auditorium filled with middle-school students. Alex Reicher, our trombone player, managed to find a piece by Hans Werner Henze for brass quintet that none of us had ever heard.

Not only was our repertoire choice ambitious, but we decided to take a risk in our

presentation by exploring the theme of "expression in music." We wanted to get the kids thinking about how we use sounds to express ourselves, and about how music doesn't always have to be happy, catchy little tunes like you hear on the radio. Using the dissonant and rhythmically complex passages of the Henze, we broke down what sounds would be appropriate to express different emotions. Anger, frustration, fear, friendship, and suspense were some of the emotions that the kids came up with themselves after they heard this piece. We were all impressed at how open-mindedly they listened. As long as we stayed focused and kept things rolling along with a nice sense of humor, the kids were all ears.

To demonstrate the emotions of anger and frustration on stage, we decided to completely trash a copy of the Mona Lisa. We "expressed" our anger and frustration that way to open a discussion about art-making (and maybe get a few laughs) with the audience. However, the vandalism was not all in jest. We hired an artist friend of mine to transform the seemingly ruined painting into a magnificent sculp-

ture. In the end, our goal was to show how expressing ourselves can start out looking like a mess but can turn into art with a little teamwork and creativity.

Surprisingly enough, the connection we made between the Mona Lisa and the Henze piece seemed to go over really well with the kids. I honestly believe that they understood everything we were trying to get across. Most of the comments we got after the show were about how awesome the Henze was. We decided to bookend the performance with a couple of crowd pleasers, just in case the Henze didn't go over well. But the Henze was the favorite—even over the *Superman* theme!

Next time these kids come across an unusual piece of music (or any art for that matter), they will listen for the expression and feeling that the art is conveying.

February 10, 2009

I am starting to see excellent progress with the I.S. 278 trumpet students. Tony mentioned to me today, after our last class, that he has seen an exciting spike of interest in some of his "less-passionate" students. It

was truly rewarding to see him happy about what I have been doing. Sometimes it is hard to be patient teaching middle schoolers...ha, understatement of the century... but seriously, you can't expect miracles every day. However, quality work over a month can yield astonishing results if you are patient and keep the big picture in mind.

Reflecting on Tony's compliment, I have been thinking about the positive things I've done that may have made an impact on his students. The first thing that comes to mind is how much playing I have been doing in all of my sectionals. I've made sure that I have my trumpet in my hands at all times. Pretty much every time I speak, it is either prefaced by or concluded with me playing.

I have taken this idea of playing a lot one step further with the trumpet sectionals. I've been finding good examples in my repertoire that model the fundamentals I am trying to teach the kids. It is amazing to hear them try to copy my sound. After playing David Sampson's "Notes from Faraway Places" (flashy solo trumpet movement with tons of virtuosic scales), it is not difficult to explain why we all need to practice scales.

April 23, 2009

As the end of my first year with The Academy approaches, I have almost eight months of experience as a teaching artist. Looking at "eight months" on paper makes it seem underwhelmingly short, but reflecting on the experiences I have had makes it seem overwhelming.

The year so far has certainly not been without challenges. As a classical musician, I am used to preparing everything that I do with a vigilant, perfectionist attitude. But this year, I have found myself not only improvising on my instrument and teaching in the classroom more than ever, but also feeling comfortable doing it!

After being a teaching artist for a few months, I realize the best way to master this skill is to jump in and do it. The Academy has given me tons of experience with this. I am no longer scared of things not going exactly the way I planned, because I have had to improvise my way out of a bunch of disasters.

Nothing beats the time I took the eighth-grade trumpets for a sectional. No one had any music to play—they had all left their band music in the band room. Instead, I made up a bunch of exercises on the spot.

I found myself fumbling over what to do next at every step. Just when I thought that about forty minutes had passed, I looked at my watch. To my surprise it had only been fifteen minutes! The rest of the period went by just as slowly. I was desperately trying to get to the end of the period without looking like I had no clue. I would never call that a positive experience, but it did inspire me to create my patented "Liam Day's emergency lesson for band students." I now have an arsenal of great exercises, not only for trumpet players, but for any instrument.

This improvisation has also been a huge part of my playing in Ensemble ACJW. I can confidently say that this year, I have played three of the most challenging pieces of music I have ever come across. Elliott Carter's Brass Quintet, Thomas Adès's *Living Toys*, and Matthias Pintscher's *CHOC* all presented me with new sounds and techniques that seemed impossible when I first saw the music. To figure out how to play some of this music, I had to let myself sound worse than I have since I was in middle school: a sort of trial by error, just like in my classroom experiences. My playing has undergone a refreshingly traumatic makeover in the process. I didn't even know how good I could be at music like this, because I had never had the opportunity to play it at a level as high as that of Ensemble ACJW.

Now, not only do I feel prepared to play anything that could be put in front of me, but the standard repertoire that I have always played feels as if it has been taken out of the drawer and dusted off. My success with a recent international audition is a testament to this, as I am a finalist for a position with the Malaysian Philharmonic. I went into that audition with this new confidence, and will be playing a trial period with them for two months this summer during the hiatus until The Academy starts up again in the fall.

Meena Bhasin

September 30, 2008

We just finished the first couple of weeks of orientation; it feels different this year. I remember what it felt like to go through the first week of orientation last year. This year it feels like senior year of high school. I'm coming back to a comfortable place, and it feels like the group of fellows I have been working with for one year are now my musical family. I also find myself playing a dif-



Name: Meena Bhasin

Instrument: Viola

Age: 25

Originally from: Long Island, New York

Education: Tufts University and New England Conservatory

Ensembles I Have Played In: Received instruction and guidance from Itzhak Perlman at the Perlman Music Program, which led to engagements including an appearance with Mr. Perlman, Pinchas Zukerman, and the Israel Philharmonic at Carnegie Hall. Performances for fall 2009: U.K. & U.S. tours with Jethro Tull

Why I Selected This Program: It was a perfect fit for me coming out of a dual-degree program in international relations and music. I wanted to be part of a community that worked outside of the classical-music box, looking to find other avenues and connections for our art form. I love that the goal of The Academy is to create leaders. The program is not trying to mold us into any preconceived model, but rather to open doors and expose us to role models and leaders from diverse fields and backgrounds.

ferent role. I have shifted from feeling lost and constantly seeking advice to being in a position to offer guidance and comfort to the incoming fellows. In this role, especially, I am able to see how much I have grown in just one year at The Academy.

As I look to possibly starting my own organization or program incorporating my passions for international relations and music, I will definitely take what I have learned from being so close to the inside at The Academy. Not only does this fellowship provide us with resources and mentors, but the fellowship experience itself can be

used as a learning tool and model for the creation of other organizations.

October 31, 2008

We are nearly two months in, and I haven't performed yet with The Academy fellows in Ensemble ACJW this year. So I am looking forward to my first concert in December. I was given the opportunity, however, to perform a concert this Sunday in Zankel Hall with Dawn Upshaw, several Academy alumni, and some current fellows. I am really enjoying working with people I had established a musical relationship with last year, and it's so exciting to get the opportunity to work with Dawn as well.

One of the reasons the Academy has been such a good fit for me is that it requires us as musicians to play many different roles. We are not only expected to perform chamber music at a very high level, but we are asked to be teachers, script writers, innovators, and ambassadors of music in our surrounding communities. Growing up, I remember going to school and being picked up from lacrosse practice early to go directly to a violin lesson an hour and a half away. I thrived on that busy, multifaceted lifestyle, and it's one of the things I have struggled with most about creating a life strictly in classical music. It has always been hard for me to only focus on one thing and think about developing myself in one capacity. I admit that at times it is hard to feel the connection between teaching a second grader to put

three fingers down at once to play "Twinkle, Twinkle, Little Star" and showing up at a rehearsal with Dawn Upshaw, but the two experiences side by side are helping me to grow and keeping me humble.

I have been in my school—Public School 282 in Park Slope, Brooklyn—for a few weeks now. I feel so lucky to be in a great school working with a very supportive partner teacher. The idea is that every fellow is paired with a school music teacher, and the fellow is able to provide extra support and expertise to the teacher and existing music program. In my school it's a little different, as I am the only string teacher and basically teaching on my own. I feel a little conflicted because I want to be able to teach side by side with my partner teacher using The Academy's creative educational model, but right now I am most useful in my school teaching violin on my own.

December 12, 2008

I finally gave my first Ensemble ACJW performance of the year at Carnegie Hall's Weill Recital Hall on Tuesday of this week. We performed *Folksongs* by Luciano Berio, a very lively and interesting piece that includes folk songs from all over the world. I love that Weill Recital Hall now feels like home to me. I am not saying I don't still get nervous every time I perform, but having the opportunity to play there so often through The Academy has made me feel much more comfortable on its stage.

We also just finished an interactive performance for students at Academy fellow Caitlin Sullivan's school yesterday. These concerts are a new component of the program this season, and it felt like brand-new territory—preparing and memorizing scripts, and performing for hundreds of kids at a time to help them relate experientially to composers like Tchaikovsky and Arensky. The main challenge lies in adjusting to new settings and audiences for each performance. Each show threw us its own set of curve balls, and I think that only experience can really help us improve.

January 30, 2009

During the second year of the fellowship, Academy fellows are offered the opportunity to create their own group project, which incorporates the values of the program—creating new models for how musicians can engage and relate to their surrounding communities. My project is called The M.U.S.I.C. Exchange (Musically Uniting Students In Correspondence), which I've created with two of my colleagues, Leah Swann and Caitlin Sullivan. It's a mentorship program that unites public school students and professional musicians in concert after they have developed relationships through a series of pen-pal letter exchanges. Participants include twenty students from two Academy-affiliated New York City public schools (an elementary school in Harlem and a high school in Queens); ten refugee students participating in the International Rescue Committee (IRC) youth program; and members of the Philharmonic Orchestra of the Americas, led by its artistic director and founder, Alondra de la Parra. The final performance will take place on March 28, 2009 at the Kaye Playhouse, part of Hunter College.

We have been working at this since October 2008. I have especially been involved in our work with the International Rescue Committee. The students we work with on weekends at the IRC are mostly arrivals since 2008 from Bhutan and Burma. The kids grew up in refugee camps in Nepal and Thailand, respectively. It has taken us several months to develop a consistent group of kids to be involved in this project, but we have finally found a bunch that I am really excited about. They are enthusiastic, anxious to be involved in a musical experience here in the United States, and committed to seeing this



Second-year Academy fellow Meena Bhasin works with a young violinist at Public School 282 in Brooklyn, N.Y.

Christopher Smith

through until the end, I hope! The last time we were at the IRC, one of the teenage boys, Shiba, told us that it was the first time he felt comfortable enough to sing a Nepali song in the U.S. He said he had been worried about how he may be judged here. It was one of those moments when I knew that our work with them was making a difference. Ideally, what we want is not to go in and teach them what is comfortable to us—Western classical music—but to open up the creative channels they already have to cultivate a sense of their own artistic identity. What I finally see taking shape is what I have wanted from day one: a dialogue among us as individuals from very different backgrounds and with vastly varying experiences. We are there to teach them, but what we really want is for them also to teach us.

April 22, 2009

Although the year is not entirely over, it feels like things are really winding down. For me it's because a large part of my time and energy this year has been spent on The M.U.S.I.C. Exchange. The months-long process leading up to the performance was the most meaningful experience I have ever had. I felt like the work we did with the students affected them in many different ways. I could see the pride gleaming from their faces onstage and I could feel a sense of ownership and confidence I had never seen before. The pen-pal exchanges between members of the Philharmonic Orchestra of the Americas and the students were an overwhelming success. Many of the students are still in touch with their musician mentors. One of the things I enjoyed most was bringing together people who otherwise would never have met or worked with each other. The Nepalese and Burmese refugees had never seen the woodwind and brass instruments that played with them on stage. It was also amazing to work with a group of high school students in New York who had no familiarity with the orchestra, and then create a platform for them to not only see an orchestra, but actually interact with the musicians and perform next to them on stage.

The opportunity to do this project is like having a trial run at starting your own nonprofit, and that is exactly how we have approached it. Carnegie Hall was there throughout the year to provide resources and guidance, but we were also able to go through all the administrative steps on our own and



Participants in The M.U.S.I.C. Exchange perform together. The project, developed by Meena Bhasin and two of her Academy colleagues, fosters pen-pal exchanges between students and professional musicians and then unites them onstage in performance.

really feel what it is like to create a project and see it through from start to finish. Leah, Caitlin, and I are already talking about the next steps for The M.U.S.I.C. Exchange—post Academy. It will surely continue.

Someone asked me the other day to compare my experiences in The Academy from last year to this year. I feel like my sense of place in the world around me has shifted. When I started, I had just made a

decision to go into music, having thought I was on a career track of women's rights and international affairs. It has been the easiest transition for me back into the mindset of being a musician, because The Academy's approach is incredibly comprehensive. The Academy trains us to be leaders, first and foremost. No matter where I end up, these past two years have had a huge impact on who I am. **S**

May 2011

Redefining the 21st-Century Musician

By TONI MARIE MARCHIONI

When I tell people I am one of 20 fellows of the [Academy](#)—A Program of Carnegie Hall, the Juilliard School, and the Weill Music Institute, in partnership with the New York City Department of Education, I usually receive a puzzled look. Then, the questions follow: “Wait, what do you do?” and “What exactly *is* that?”

Admittedly, our title is complicated and requires some clarification. Yes, we perform in Carnegie Hall, but also in other venues all around New York. No, the Academy is not a Juilliard graduate program—some of us are Juilliard alumni, but many fellows have degrees from other music programs. And yes, we teach in the public schools, not as traditional band or orchestra directors, but instead as teaching artists, coaches, and mentors in both instrumental and general music programs. Even so, this description does not fully encompass our activities, interests, or our mission, which all seek to fulfill a higher purpose than one of simply performing or teaching.



Academy fellow Toni Marie Marchioni works with the woodwind section of a Queens middle school band. (Photo by Jennifer Taylor)

At its core, the Academy, founded in January 2007, aspires to redefine what it means to be a musician in the 21st century. It is a groundbreaking initiative that combines the values of artistic excellence, arts advocacy, leadership, and education, hoping to create a new generation of musicians who are as committed to engaging their communities as they are to performing.

One key element of engagement is making connections on- and off-stage—connections with each other, with our audiences, with our students, with the greater music community, and with the general public. It is our hope that fostering these relationships will cultivate a fresh or renewed love of the arts and creativity, not only to bring in new audience members, but also to show all people, young and old, the relevance of classical music to their daily lives.

As trumpet fellow Brandon Ridenour (B.M. '07) pointed out in a recent interview with *The Journal*, "Through our involvement in public schools, the Academy helps to build a foundation for the next generation of young artists and appreciators/supporters of the arts. This is important for the arts' continued growth and prosperity. It is our duty to pass the torch and inspire young music makers and enthusiasts."

Each Academy fellow is partnered with a public school in one of the five boroughs, and closely collaborates with the school's instrumental teacher. Our presence in these music programs not only aids with day-to-day musical improvement and instrumental skills, but also provides enrichment to students who might not otherwise have access to live, top-notch classical music. Through tours of interactive performances, we reach literally thousands of students, allowing them the opportunity to hear in their schools the same chamber music that we are performing in concert halls.

These interactive performances also challenge us, the fellows, to find appropriate ways to introduce this intellectually demanding music so that the students better understand and appreciate the performance. These special, individualized concerts put our communication skills, musicianship, and energy levels to the test: we often perform the same show four times in one day. I can report that once you've performed the Villa-Lobos' Wind Quintet at 8:30 a.m., playing it at a regular evening concert seems effortless!

During my school residency, my students have repeatedly demonstrated that they experience music of all centuries and genres with joy, receptivity, and hunger. They are able to find equivalent beauty, energy, and emotion in the music of Carter or Bach, Piazzolla or Puccini, as long as they're shown a point of entry into the music.

We face this same test outside the schools—how do we communicate and connect with audiences, no matter their age, perspective, background, or musical experience? French horn fellow Leelanee Sterrett said, "Being in the Academy has shown me the importance of being able to clearly articulate who I am and what I want to share through music. This year, I've experienced firsthand that powerful communication skills are the best tools I have. And just like any aspect of making music, these skills take practice and constant reconsideration to keep them honed and ready for use. I've come to really appreciate the difference that meaningful communication and interaction makes in bringing in a wider audience."

The Academy's multifaceted mission is unique among postgraduate training programs: it combines superior artistic quality and chamber music performance with outreach, education, engagement, professional development, and leadership. During any given week, the fellows may be performing with conductors Simon Rattle or David Robertson in Carnegie Hall, collaborating with guests artists such as pianist (and Juilliard alumnus and faculty member) Emanuel Ax, attending a seminar with public relations expert Mary Lou Falcone, or helping trombone students in the Bronx prepare for their spring concert. As fellows, we are provided with a plethora of career-shaping opportunities, musically and otherwise, that open our eyes to new possibilities.

As viola fellow Margaret Dyer said, “It has been difficult to balance the principles of reaching for the highest artistic product and simultaneously giving back to society. [But] backed by these incredible institutions, we have a huge amount of resources and support to help reshape the face of classical music and its effect on our community.”

As we close in on the end of the first year of our two-year fellowship, our class of fellows has unofficially adopted the mantra, “We are performers, teachers, and advocates.” It is our belief that just as our society and world are changing, so is the classical music profession. However, while many skeptics will insist that classical music is dying, the wonder, curiosity, electricity, and open-mindedness that our students display every time we walk into the classroom tell us otherwise.

In addition to her work as an oboe fellow for the Academy, Toni Marie Marchioni is a candidate for the Doctorate of Musical Arts degree.