

**COMPOSITION**

In August **Jonathan Bailey Holland** (Composition '96) joined Carnegie Mellon University as the Jack G. Buncher Chair and as the new head of the School of Music.

**LIBERAL ARTS**

Routledge in August published **Uddipana Goswami's** *Gendering Peace in Violent Peripheries: Marginality, Masculinity, and Feminist Agency*. This book studies operations of gendered power in multi-ethnic, conflict-habituated geopolitical peripheries globally.

**STAFF**

In Summer 2022, **Matt Hages-tuen** celebrated five years of operatic collaborations in Germany as the head of film for the Berlin Opera Academy, working alongside colleagues from opera houses in Berlin, and teaching film and media apprentices.

**Students**

**Himari Yoshimura** (Violin) will make her NHK Symphony Orchestra subscription debut in March 2023 as a soloist with Keri-Lynn Wilson conducting.

**Emily Dawn Amos** (Organ) was elected this past summer to the National Council of the American Guild of Organists. As the councillor for young organists, she addresses the concerns of members of the guild who are 30 years old and under while encouraging future generations of organists.

In September **Michael Shaham** (Violin) placed second at the tenth annual Fritz Kreisler International Violin Competition in Vienna.



**Donor Highlight**

**Music as High-Impact Investment**

Arts patrons Allen and Judy Freedman invest in works with contemporary relevance.

BY TIM DIOVANNI

tion. The conversation eventually turned to Mr. Díaz's viola, an Amati, and the Stradivarius on which he will perform the world premiere of Bright Sheng's viola concerto, *Of Time and Love*, in January. The concerto is co-commissioned by the Allen R. & Judy Brick Freedman Venture Fund for Music.

"For us, that was nirvana," Allen says, "to be able to see this whole

→ **ALLEN AND JUDY Freedman**, who have donated to arts organizations for decades, were in Santa Fe this past summer when an alumnus of the Curtis Institute of Music asked them to bring an early 18th century violin back to Philadelphia for donation to Curtis.

The Freedmans agreed, and, after a few cancelled flights, handed it to Roberto Díaz, a violist, and the president and CEO of Curtis, at their home in Philadelphia. The violin was added to Curtis's collection of instruments available for students to play.

Mr. Díaz then talked with the Freedmans about the value of the instruments to students' educa-



thing come full circle and, not being professional musicians, to get a sense of the enthusiasm that someone has for an instrument and to distinguish between the sounds of an Amati and a Stradivarius.”

For the Freedman fund, conservatory faculty members—particularly chair of composition studies Nick Di-Berardino (Composition '18), and artistic director and provost Ed Gazouleas (Viola '84)—work together to decide who will be commissioned. Guest conductors are sometimes consulted as well for orchestral commissions. The Freedmans then attend workshops and, of course, the premiere performance.

At Curtis, the couple has funded projects ranging from a revival of Leonard Bernstein's opera *A Quiet Place* and a production of Puccini's *La rondine*, to a piece for solo violin by Alvin Singleton, Curtis's 2020-21 composer in residence, and a series of pieces for solo harp by Curtis alumni.

### Thought-Provoking Works

Whether they're supporting a new opera, orchestral work, or ballet, the couple sees their philanthropy as an investment, like venture capital. Allen has worked for decades in finance, having founded the insurance provider Assurant, and serving as director of the software firm Systems & Computer Technology Inc. (later SunGard). More recently he was principal of A. R. Freedman & Co., which provides corporate strategy and leadership development consulting.

In his early days of investing, Allen used to say that “the best investments were those



where the creators create a jewel that is really beautiful.” At a time when donors are increasingly considering social and health-related issues, what do the Freedmans prioritize when looking for artistic jewels? It's important that a work has contemporary relevance. But they tend to avoid what Allen describes as the polemic of the current political landscape.

“We're not interested in propaganda,” Judy explains. “We're interested in art that is convincing.”

An example that met their criteria was Missy Mazzoli's *Breaking the Waves*, about a woman's attempt to satisfy her paralyzed husband's desires by having sex with other men. Judy was on the board of Beth Morrison Projects, which co-commissioned the opera, and helped fund its creation. “In my view, it's the number-one opera of the 21st century,” Allen says.

Another recent success was *In a Grove*, which premiered at the Pittsburgh Opera and was underwritten by the Freedmans. Composed

by Christopher Cerrone, with a libretto by Stephanie Fleischmann, it centers on a man's mysterious death, telling the story from different perspectives. *The Pittsburgh Post-Gazette* called it “an insightful, thought-provoking exploration of the nature of truth.”

Commissions also build off relationships with composers. After previously supporting a work by David T. Little, for example, the Freedmans knew his style and had a sense of what is important to him. So, it was easy to say yes to another commission.

The Freedmans's support of classical music grew out of a search to honor Judy's father, whose passion was opera. After he died, Judy, family, and friends decided to fund a scholarship in his name for voice students at the Juilliard School.

The Freedmans have also endowed the young artist program at the Glimmerglass Festival, where Judy served on the board for years and Allen served as interim

executive director. At Hartwick College, they established the annual Freedman Prize for Experiential Research, which has benefited over 300 undergraduate students since its founding in 2002.

### Relationship Building

Allen and Judy often travel to see new works and to build relationships.

“We say we're going to Santa Fe to hear the operas,” Judy says. “But the truth of it is, we're going to Santa Fe because that's where there are so many people we know who are passionate about the same art forms as us, all in the same place at the same time. So, the music acts as a sort of a surfboard to get us to be with all those people.”

The couple applauds the efforts of the development department at Curtis, which has facilitated their access to faculty and students.

“A caring and knowledgeable development person elicits from the donor a sense of what is important to the donor,” Judy says, “and can help the donor through the bureaucracy of the particular school or organization.”

Partly because of Curtis, the Freedmans committed to Philadelphia as their home in 2016, after many years in New York City.

“We wanted to move to where there was a lot of music,” Judy says, “not just the orchestra, not just the opera, but young students. And we felt that Philadelphia certainly had a lot of it.”

---

*Tim Diovanni is a classical music critic and reporter at The Dallas Morning News.*