



Composition/ Conducting

1970s

In October **Thüring Bräm** (Conducting '73) presented the world premiere of *Rombo*, his new triple concerto for violin, trombone, accordion, and ten-part brass ensemble, together with his violin concerto *Dirge* to celebrate his 80th birthday. Bjørn Sagstad conducted the Brass Ensemble of the Music Academy of Basel.

James Adler (Piano '73, Composition '76) released his newest album, *Reflections*, on Albany Records in June. The album features *A Curtis Reflection*, commissioned as part of the Curtis 100 for 100 centennial commissioning initiative.

1980s

Daron Hagen (Composition '84) released his album *Heike Quinto* on Naxos in May and presented his opera-based film *9/10: Love Before the Fall* at film festivals and on international streaming platforms. His tone poem *City of Light*, honoring JoAnn Falletta and the Buffalo Philharmonic, opened the orchestra's season in September.

Columbia University presented works by **Paul Brantley** (Composition '85) on its Sacred Music at Columbia series in October. The program included four premieres, with performances by cellist Laura Metcalf, classical guitarist Dan

Lippel, pianist Steven Beck, and alto flutist and soprano Alice Teyssier.

James Helgeson (Composition '86) was elected dean of the Barenboim-Said Akademie in Berlin, where he is a professor of musicology and composition. He recently defended his second Ph.D. in composition at Royal Holloway, University of London, and wrote a solo horn piece for the Curtis centennial.

1990s

Juan Carlos Lomónaco (Conducting '96) will be the new music director of the Guanajuato University Orchestra in Guanajuato, Mexico, where the Cervantino International Festival is held every year. He will assume the post in 2025.

Mischa Santora (Conducting '97), music director of Boston Ballet, premiered his own composition, *Toccata for Orchestra and Live Electronics*, with the company in May, in collaboration with Ken Ossola (choreography) and Michael Cain (electronics).

2000s



Adam Glaser (Conducting '00) was appointed visiting professor of orchestral conducting and interim director of orchestras at the Hartt School at the University of Hartford. As music director of the Juilliard

Pre-College Orchestra, this season, he conducts new works by Jeff Scott and Chen Yi.

2010s

TJ Cole (Composition '16) received a New Music USA Creator Fund grant for *TAROT*, a project with Gabriel Cabezas (Cello '13) featuring audio stories from genderqueer individuals in Louisville. The premiere is scheduled for October 2025.

In the 2024–25 season, **Conner Gray Covington** (Conducting '17) makes his debuts with the San Francisco Symphony, Vancouver Symphony Orchestra, Knoxville Symphony, and Tallahassee Symphony Orchestra.



Strings

1970s

Michael Reynolds (Cello '77) was recently appointed director of Boston University's School of Music, where he has been a cello professor since 1983. A founding member of the Muir String Quartet, he co-founded the Classics for Kids Foundation, which is in its 27th year.

1980s

Nadya Tichman (Violin '80) retired from the San Francisco Symphony in August after 44 years in its violin section. She served as associate concertmaster for 32 of those years, including three years as acting concertmaster.

1990s

Derek Barnes (Cello '91) joined the Wister Quartet, replacing founding cellist Lloyd Smith (Cello '65) and joining violinists Nancy Bean (Violin '81) and Meichen Liao-Barnes (Violin '81), and violist Pamela Fay.

Eugene Watanabe (Violin and Piano '92) was appointed executive director of the nonprofit Gifted Music School in Salt Lake City. Founded in 2009 by Mr. Watanabe and his wife, pianist Vera Oussetskaia, the school has 58 faculty members and provides music education to more than 740 students.

Jenny Oaks Baker (Violin '97) performed in and produced the multimedia Easter production, *The Redeemer: Music on the Life of Jesus the Christ* on a seven-city tour with vocal soloists, choirs, and orchestras.

Hilary Hahn (Violin '99) won Recording of the Year and the Instrumental Award at the 2024 *Gramophone* Classical Music Awards for her album of Ysaÿe's solo violin sonatas, released in 2023. The awards ceremony took place in London in October.

2000s

Julianne Lee (Violin '05) in June 2025 will leave the Dover Quartet, the Penelope P. Watkins Ensemble in Residence at Curtis, where she has served as its violist since September 2023. Citing the demands of constant touring, she says she will return to her former position as a violinist with the Boston Symphony Orchestra.



Jung-Min Amy Lee (Violin '05) was appointed to the Oberlin Conservatory faculty as associate professor of violin beginning this fall.

Teng Li (Viola '05) joined the Chicago Symphony Orchestra in September as its principal violist.

2010s

John-Henry Crawford (Cello '14) released his debut concerto album, *Dvořák and Tchaikovsky*, with the San Francisco Ballet Orchestra and conductor Martin West on the Orchid Classics label in June. The album was produced by the late Adam Abeshouse.

Katya Poplyansky (Violin '14) joined Les Violons du Roy as co-concertmaster in July.



Zachary Mowitz (Cello '19) joined the cello section of the Los Angeles Philharmonic in September.

2020s

Solomiya Ivakhiv (Violin '03) recorded a Ukrainian Christmas album with Lviv National Philharmonic, released by

Naxos in November. The dozen carols on the album, arranged by Bohdan Kryvo-pust, celebrate the Ukrainian people and their holiday traditions.

Youjin Lee (Violin '21) has been loaned the 1736 "Muntz" Guarneri 'del Gesù from the Tokyo-based Nippon Music Foundation. The foundation loans rare instruments to promising musicians under the age of 35.

Toby Vigneau (Double Bass '24) in September was appointed assistant principal bass of the Philadelphia Orchestra.



Winds/Brass

1970s

David Singer (Clarinet '71) in June published his memoir, *From Cab Driver to Carnegie Hall*, which chronicles his time as a principal member of the Orpheus Chamber Orchestra and performing at venues from the Marlboro Music Festival to Carnegie Hall, all while driving a taxi to make a living.

1980s

Richard Stout's (Trombone '87) *Songs of Correspondence*, based on the letters of Willa Cather, was released in October on the album *as we are*. The cycle was commissioned by the University of Nebraska in celebration of their newly opened digital archive of

Cather letters. Performers include mezzo-soprano Nancy Maultsby and the Poiesis Quartet in their debut recording.

Nadina Mackie (Bassoon '81) recorded Augusta Read Thomas' second bassoon concerto, *CARNIVAL* for bassoon and wind ensemble. It was released on an album of Thomas' recent compositions, *Terpsichore's Box of Dreams*, and in June was named recording of the month by *BBC Music Magazine*.

1990s

Master gunnery sergeant **Chris Clark** (Trombone '95) retired from "The President's Own" United States Marine Band in July after 25 years of service. Mr. Clark served under five U.S. presidents and performed over 1,200 full honors funerals at Arlington National Cemetery as the trombone section leader and low brass section commander. He will remain in the Washington, D.C. area, concentrating on his audio and video production business, Clark Media Productions.

2000s

Alma Maria Lebrecht (Horn '06) is featured on new recordings of Mahler's Symphonies Nos. 1–6 by the Orquestra Filarmônica de Minas Gerais in Belo Horizonte, Brazil, conducted by Fábio Mechetti. Ms. Lebrecht has been the orchestra's principal horn since 2013.

2010s

Diana Wensley (Trumpet '14) won the audition for

views, [paid] memberships, and often some sort of online training: teaching a course or lessons. Originally, the course and lessons were where I thought our main revenue model was going to go.

So, what happened?

If you have a billion views on a video that is 60 seconds and a million views on a video that is 60 minutes, the 60-minute video is going to make so much more money. The [number of] views don't directly translate to money. It's views for a longer duration of time that will translate to more money. We've got a lot of long-form content. Most of our videos are hanging out around 25 or 30 minutes. I think that's a little lucky. We got to that without doing it intentionally, and then realized it was really great for monetizing.

You also told Vince Ford's class that the average career span of a video content creator is about two years, according to one analysis. You've been at this a lot longer. How do you keep evolving?

So, this two-year metric I heard at a conference was given by people who are doing a lot more short-form content and on platforms that tend to reward creators with an instant viral moment—like TikTok—and do not necessarily reward longevity. But I don't think it applies to long-form creators. And there's a clear delineation: I think long-form will be able to last for a long time, whereas short-form is often following trends that come and go. I do think trends in music could shift, and that might affect me, and we develop with them. But we've been very careful to broaden our reach in music, and never get stuck in one particular area.

the United States Army Old Guard Fife and Drum Corps and will be stationed at Joint Base Myer-Henderson Hall as of December.

2020s

James Vaughen (Trumpet '23) joined the Detroit Symphony Orchestra as assistant principal trumpet. In December he solos with the Nürnberger Symphoniker in Nürnberg, Germany, the result of winning first prize and the audience award in the 2023 Aeolus International Competition for Wind Instruments.



Percussion

1990s



Victor Yerrid (Timpani and Percussion '92) produces two new shows this season, *Halloween Fandemonium* and *Leopold Loves Opera*, for his original family concert series with the Pacific Symphony at Segerstrom Concert Hall in Costa Mesa, Calif.

2000s

Patricia Brennan (Timpani and Percussion '08) released her septet album *Breaking Stretch* on Pyroclastic Records in September.



Piano/ Accompanying

1960s

William Dawson (Piano '65) was named professor emeritus at the New World School of the Arts in Miami. His musical drama *Refuge: The Love Story of Ruth* will be performed in March 2025 at Florida Gulf Coast University.

Lambert Orkis (Piano '65) joined his longtime recital partner, violinist Anne-Sophie Mutter, for concerts in August and October in Germany, Denmark, and Austria.

Craig Sheppard (Piano '68) performed Chopin's complete nocturnes at London's Westminster Cathedral for the Chopin Society UK in June. He held the 14th annual Seattle Piano Institute at the University of Washington alongside Dr. Robin McCabe in July.

1970s

Andrew Willis (Piano '72) has been appointed artistic consultant at the Cornell Center for Historical Keyboards.

1980s

In February, Albany Records will release *through the light*, featuring works by **Ketty Nez** (Piano '83), including the title work for string quartet.

Audrey Axinn (Accompanying '88) joined the faculty

at Manhattan School of Music and the Tianjin Juilliard School in fall 2024, teaching courses in fortepiano and performance practice. She is also on the Juilliard faculty in New York and at Mannes School of Music.



Organ

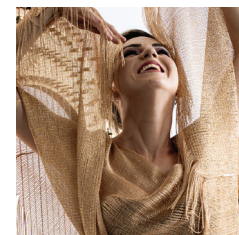
2000s

Naxos released a recording in August featuring organist **Paul Jacobs** (Organ '00) as soloist with the Nashville Symphony conducted by Giancarlo Guerrero. The album includes Charles Ives' *Variations on America* for solo organ and organ concertos by Horatio Parker, Wayne Oquin, and Christopher Rouse.



Harp

2010s



Coline-Marie Orliac (Harp '10) has been appointed solo harp of the Spanish National Orchestra in Madrid.

Milestones



→ Longtime faculty member and Philadelphia Orchestra principal bassoonist **Bernard Garfield** celebrated his 100th birthday this past May surrounded by family, friends, and former students. Guests enjoyed a program of works for bassoon choir, including a song written by Mr. Garfield himself and arranged for voice and bassoons by Michael Hope.



→ Organ student **Andy Brown** spent two weeks this summer in Japan, where he climbed Mt. Fuji. "It is certainly very difficult to climb but absolutely worth it once you reach the summit," he reports. "The view at 12,388 feet is spectacular and watching the sunrise up there is one of the most beautiful things I've ever seen."



→ Current students **Hun Choi** (Cello '23) and violist **Jiwon Grace Kim** had their wedding ceremony in South Korea on July 20. **Soyoung Cho** (Viola '24) took their wedding pictures in front of 1726 Locust St. Mr. Choi and Ms. Kim met at Curtis in 2022, and both anticipate graduating with their master's degrees in May 2025.



→ **William Miletich** (Double Bass '19) married Brigid Lucey on August 31 in West Hartford, Connecticut. In attendance were alumni **Samuel Casseday** (Double Bass '17), **Braizahn Jones** (Double Bass '18), and **Michael Sparhuber** (Timpani and Percussion '12), as well as faculty member **Harold Robinson**.



→ On July 25 in Bled, Slovenia, **Emily Pogorelc** (Opera '18) married Fabio Ghamam, a global chief operations manager for Siemens Energy.



→ Last June **Manuel Sosa** married his longtime partner, visual artist Laura Karetzky, at a ceremony in Brooklyn, N.Y. That same month Mr. Sosa took part in a residency at Yaddo, in Saratoga Springs, N.Y.

→ **Andrew Hauze** (Conducting '07) and Emily Hauze are delighted to announce the birth of their son, Rory Frederick Hauze, on September 20.



Voice/Opera

1980s

Janellen Farmer (Opera '84) has completed a master's in voice pedagogy with distinction from Westminster Choir College of Rider University. She is currently pursuing a certification in vocology at New York University. Ms. Farmer and her daughter, dancer and dance educator Sarah Vogan, are opening the Studio of Valley Forge, a studio in Devon, Pa.

2000s

Sukchul Charles Kim (Opera '02) gave the world premiere of Schubert's *Winterreise* in Müller's order with pianist Kyung Sook Lee ('67) at the Seoul Arts Center.

Jonathan Beyer (Opera '07) was appointed director of the Chautauqua Opera Conservatory in August.

2010s

Anthony Reed (Opera '15) joined the Metropolitan Opera roster for the 2024–25 season in productions of *Tosca* and *Salome*.

Emily Pogorelc (Opera '18) appeared at the Metropolitan Opera as Musetta in *La bohème* in November and as Pamina in *The Magic Flute* in December. In January she will sing Violetta in *La traviata* at the Semperoper Dresden.

Vartan Gabrielian (Opera '19) debuted at the Paris Ope-

ra in January as Dottore in *La traviata*.

Students

Julin Cheung has been named assistant principal flute/piccolo of the Vancouver Symphony Orchestra, effective April 2025.

Fátima Landa Velazquez, an oboist from Mexico, is the 2024 recipient of the ICSOM Boston University Tanglewood Institute Scholarship. Valued at \$10,000, the scholarship is designed to support musicians from historically and currently marginalized backgrounds who have a financial need.

Violist **Emad Zolfaghari** won the \$15,000 first prize at the Primrose International Viola Competition held at the Colburn School in Los Angeles in June.

Faculty/Staff

Benjamin Beilman (Violin '12) stepped in for Hilary Hahn for performances of Barber's Violin Concerto with the Chicago Symphony Orchestra in September and of Korngold's Violin Concerto with the Berlin Philharmonic in November.

At the National Competition in Organ Improvisation held in San Francisco in July, all five semi-finalists were students of faculty member **Jeffrey Brillhart** (Organ '79). Four of the students were from Yale University;

one, Alexander Leonardi (Organ '24), is from Curtis.

Mary Javian (Double Bass '99) has been appointed principal bass of the American Composers Orchestra.

In August **Don Liuzzi** presented a faculty concert at Curtis in November marking his 30 years on the faculty. Titled *Intersections II: Third Stream/Fourth Stream*, it featured several Curtis students and faculty, as well as two special guests: pianist Adam Glasser (Conducting '99) and banjo legend Tony Trischka.

The Metropolitan Opera has extended **Yannick Nézet-Séguin**'s contract through 2029–30. The extension includes a new production of Wagner's *Ring* cycle, which begins in the 2027–28 season and culminates with full cycles in the spring of 2030.

Alexander Technique teacher **Ariel Weiss** has become a teaching sponsor for Alexander Technique International and was invited to be a continuous learning presenter at the 13th International Alexander Technique Congress, to be held in Dublin in August 2025.

Jason Vieaux's 2024–25 season includes his debuts at Bravo! Vail Music Festival with Orpheus Chamber Orchestra, Detroit Chamber Strings & Winds, and Beaches Fine Art Series. Mr. Vieaux's next solo album, *JV*, to be released in 2025, will feature his original works.

Johnny Gandlesman is Music's MacArthur Winner



Johnny Gandlesman (Violin '99) in October was named one of 22 recipients of a MacArthur Fellowship, popularly known as a "genius grant." The only musician to receive the honor, he was recognized for "reimagining classical works and nurturing the creation of new music across genre and stylistic boundaries." The award is given out each year by the John D. and Catherine T. MacArthur Foundation, recognizing individuals in a variety of disciplines, and carries a grant of \$800,000.

Gandlesman is the founder of In a Circle Records, was a founding member of the string quartet Brooklyn Rider, and a former member of the Silkroad Ensemble. He recently gave a two-day marathon performance at New York's Metropolitan Museum of Art featuring music from *This Is America*, a collection of 28 pieces he has commissioned from composers of a variety of ethnic, racial, and religious backgrounds.

This is the second time a Curtis alum has received a "genius grant." The first was Leila Josefowicz (Violin '97) in 2008.

THOSE WE HAVE LOST

Carolyn Burger, a member of Curtis' board of trustees from 1999 to 2009 and a trailblazer in the regional business community, died on July 4 at age 84.

For Curtis, Ms. Burger chaired the audit committee and served on the finance and executive committees, among others. After becoming a trustee emerita in 2009, she continued to serve on Curtis' audit committee.

Born in Abington, Pa. in 1940, Ms. Burger received her bachelor's degree in 1962 from Wilson College in Chambersburg, Pa. She earned an M.B.A. from the University of Pittsburgh and a master's degree in economics from the University of Illinois. In 1962, Ms. Burger started her career at the Bell Telephone Company of Pennsylvania, rising to become president and CEO of Bell Atlantic-Delaware—the first female CEO of a telecommunication company in the United States—before her retirement in 1996.

In addition to her time with Curtis, she served on the boards of nonprofits, including the Delaware Art Museum, the Philadelphia Orchestra, and many others. An advocate for gender equity, she was a member of the Delaware and Pennsylvania chapters of International Women's Forum and a founder of the Fund for Women. In 2007, she was inducted into the Hall of Fame of Delaware Women and received Connecting Generations' lifetime achievement award for her commitment to family and children's issues. Ms. Burger's husband, Allen Burger Jr., died in 2007.



Anthony Checchia (Bassoon '51), the former administrative director to director Rudolf Serkin at Curtis, an influential cultural leader, and concert impresario, died at his home in Rittenhouse Square on September 7. He was 94.

The former general manager of Marlboro Music School and Festival, Mr. Checchia was the founder of the Philadelphia Chamber Music Society (PCMS) and artistic director of the organization for its first 28 years, noted for his vital role in helping to identify, develop, and nurture generations of leading musicians worldwide.

Born in Philadelphia in 1930, Mr. Checchia studied at Curtis from 1950 to 1951. His early career as a bassoonist included engagements with the Baltimore Symphony, New York City Ballet Orchestra, and other ensembles, while his passion for nurturing young talent began as the music director of Young Audiences in Philadelphia, presenting such artists as a young Richard Goode (Piano '64).

Mr. Checchia first attended the Marlboro Music Festival in 1956, and two years later, Rudolf Serkin, with whom he had worked at Curtis, asked Mr.

Checchia to take on the festival's administrative leadership. During his administration which, from 1960 onward, he shared with his colleague Frank Salomon, he worked tirelessly to advance its mission and ideals, engaging eminent resident artists ranging from Pablo Casals and Leon Fleisher to members of the Guarneri and Juilliard String Quartets. Following Serkin's death in 1991, Mr. Checchia and Mr. Salomon played a crucial role in steering Marlboro as it changed artistic leadership.

In 1986, Mr. Checchia created the Philadelphia Chamber Music Society and served as its founding artistic director. Over the years, Mr. Checchia and his colleague, Philip Maneval, transformed PCMS's program from a series of seven concerts to an organization respected worldwide, presenting an annual season of some 65 performances and 50 educational programs.

Mr. Checchia received a lifetime award from the Musical Fund Society of Philadelphia and an honorary doctorate from Curtis in 2001. He is survived by his wife, Benita Valente (Voice '60), son Pete, and a large extended family.

Deborah Fleisher (Harp '76), a Miami concert harpist whose six-decade career spanned classical, popular music, and Broadway, died on September 29. She was 70 years old.

A third-generation musician from a remarkable musical family, Ms. Fleisher was the eldest of five children of famed pianist Leon Fleisher. Her grandfather was Louis Druzinsky, principal second violin with the St. Louis Symphony Orchestra, and her uncle, Edward Druzinsky, was a principal harpist for the Chicago Symphony Orchestra. Ms. Fleisher attended Curtis before going on to earn an artist's diploma from the Peabody Institute of the Johns Hopkins University in Baltimore.

Over the course of her career Ms. Fleisher held principal positions with the Baltimore Opera, Delaware Symphony, Annapolis Symphony, Florida Grand Opera, Maryland Lyric Opera, and the Miami City Ballet. Outside of classical music, she accompanied an extraordinary range of singers including Frank Sinatra, Ella Fitzgerald, Tony Bennett, Lena Horne, Luciano Pavarotti, Renée Fleming, and Joni Mitchell. She performed with touring Broadway productions of *The King and I* (with Yul Brynner), *Hello Dolly* (with Carol Channing), *Phantom of the Opera*, *A Chorus Line*, and *My Fair Lady*.

The Fleisher family performed together on several occasions, notably premiering a Concerto for Four Harps and Orchestra, written for the family by another family member, composer Nicholas Jacobson, with Leon Fleisher conducting the Naples Philharmonic Orchestra. Ms. Fleisher is survived by her daughter Lena, her mother, siblings, and nephew.



Dorothy Krebill Karayanis (Voice '54), a mezzo-soprano who was active in the U.S. and Europe during the 1960s and '70s, died on August 3, in Santa Fe, N.M., at age 94.

Born in 1930 to a Mennonite family in Lee County, Iowa, Ms. Karayanis attended the State University of Iowa, where she majored in voice and piano, followed by Curtis, where she received her graduate diploma in vocal studies and met her husband, Plato Karayanis (Voice '56), the future general director of the Dallas Opera.

As Dorothy Krebill, she performed in the original Broadway productions of *The Saint of Bleeker Street* by Gian Carlo Menotti (Composition '33) and *Candide* by Leonard Bernstein (Conducting '41) and spent eight years in Germany and Switzerland with her husband singing in regional opera companies in Europe, before touring with the Metropolitan Opera National Company starting in 1965.

Throughout her career, she made appearances with numerous opera companies, performing roles with Santa Fe Opera, Lyric Opera of Chicago, Houston Grand Opera, Philadelphia Lyric Opera, San Francisco Opera, Cincinnati Opera, and San Diego Opera, as well as the Theatre de la Monnaie in Brussels. She retired from singing in 1977 but continued to serve the opera field alongside Mr. Karayanis, who became the Dallas Opera's general director that same year.

Off stage, Ms. Karayanis served as an elder at the First Presbyterian Church in Dallas and pursued her interests in calligraphy and bookbinding. She is survived by many nieces and nephews and their families.

THOSE WE HAVE LOST



Eugene Sârbu (Violin '73), a Romanian violinist who studied with Ivan Galamian at Curtis and won a series of major competitions in the 1970s, died on July 21 after a lengthy illness. He was 73.

Born in Pietrari, Romania, in 1950, Mr. Sârbu began his violin studies with his father before moving to Bucharest, Paris, and eventually, Philadelphia, where he came to study with Galamian at Curtis. He continued his studies with Galamian at the Juilliard School before moving in 1976 to London, where he studied with Nathan Milstein and Yfrah Neaman.

Mr. Sârbu began to earn a living on the violin competition circuit, winning top prizes at several contests, including the Carl Flesch and Paganini competitions in 1978, and third prize at the International Jean Sibelius Violin Competition in 1975. During this period, he also developed a passion for old instruments and auctions.

He purchased his first major Cremonese violin, a 1756 Tommaso Balestrieri, before upgrading to a Stradivari made in 1729.

Mr. Sârbu performed several times under the auspices of the BBC, and in 1977, gave the premiere of Rautavaara's Violin Concerto, which was dedicated to him. He also took up conducting and created the European Masters Orchestra, which he led at London's Royal Festival Hall. In 1981, Mr. Sârbu recorded the Sibelius Violin Concerto with the Hallé Orchestra conducted by Ole Schmidt for EMI.

"Eugene had a silvery, shimmering sound, and was most definitely a Strad player," Curtis faculty member Eric Wen writes in an appreciation on Tarisio.com. "His larger-than-life personality could sometimes appear almost theatrical. And before a live audience he had that indefinable charisma."



William H. Roberts, a Philadelphia attorney and philanthropist who served on Curtis' board of trustees for 24 years, died on August 30 after a brief illness. He was 79 years old.

A supporter of several nonprofit organizations in Philadelphia, Mr. Roberts served on Curtis' board from 1997 through 2021. Since his first gift in 1991, he was a regular donor to the school, with gifts that supported the building of Lenfest Hall and Curtis Presents programming. In 2007, he established the William H. Roberts Annual Fellowship, held as a student by now-faculty member Benjamin Beilman (Violin '12). To provide students with the opportunity to meet their fellowship donors, Mr. Roberts hosted the school's first Fellowship Luncheon in 1998—an event still held today.

After undergraduate studies at Harvard University, Mr. Roberts attended the University of Pennsylvania Law School, graduating in 1972. He joined the litigation department of Blank Rome in 1972, where he worked for nearly 50 years, specializing in antitrust litigation and dispute resolution. In addition to his support of Curtis, Mr. Roberts served on the boards of the Chamber Orchestra of Philadelphia, Philadelphia Chamber Music Society, Musical Fund Society of Philadelphia, and other organizations. Mr. Roberts is survived by a niece, a nephew, and two great-nephews.



Jude Mollenhauer (Harp '62), whose career as a harpist spanned orchestras in Philadelphia, Iceland, and Columbus, Ohio, died in Vienna, Va. on January 19. She was 85.

Born in 1939, Ms. Mollenhauer studied piano and harp in her native Quincy, Ill. During summers in high school, she traveled to Camden, Maine, to take lessons with Carlos Salzedo. At his encouragement, she successfully auditioned for the Angelaire, a professional harp quintet that toured extensively and appeared on the *Ed Sullivan Show* and other TV programs. Her studies with Salzedo continued at Curtis, where she earned her bachelor's degree. Upon graduation, she joined the Iceland Symphony Orchestra and moved with her then-one-year-old daughter, also named Jude, to Reykjavik.

Returning to the U.S., Ms. Mollenhauer held principal harp positions with Opera Company of Philadelphia, Pennsylvania Ballet Orchestra, and Chamber Symphony of Philadelphia before moving to Ohio, where she won the same role with the Columbus Symphony, and remained there for 32 years, until her retirement in 2018. She appeared as a featured soloist with many orchestras and served on the faculties of several schools, including Otterbein University and Capital University, both in Ohio.

In 2011, Ms. Mollenhauer married Rich Duesterhaus after the two reconnected at a fiftieth high school reunion. She is survived by Mr. Duesterhaus, her two daughters from a previous marriage, and an extended family.

Helen (Gay) Scott, a pianist who had close ties to Curtis and served on its board of trustees for over a decade, died on August 30 at the age of 95.

Born in Boston in 1928, Ms. Scott studied piano at the Longy School of Music in Cambridge, Mass., and later attended Radcliffe College, graduating in 1951. She resumed her piano studies as an adult, taking lessons at the Royal College of Music and Trinity College of Music while living in London during the 1960s and early '70s. After settling in Philadelphia in 1973, she joined the piano faculty at the Settlement School, remaining there for several decades and continuing to teach privately into her nineties.

Ms. Scott served on Curtis' board of trustees from 1973 to 1983, and in 1999, she established a fellowship that has supported several piano students in their education.

Active in Philadelphia's civic and cultural community, Ms. Scott was a supporter of several nonprofit organizations. She was married for 42 years to the late Robert Montgomery Scott, the longtime president of the Philadelphia Museum of Art. She is survived by her three children and seven grandchildren.



Roger Martin Janssen (Trombone '65), a United States Army veteran and trombonist, died at his home in Peoria, Ill. on May 2 at age 80.

Born in Peoria in 1943, Mr. Janssen embarked on a busy career after graduating from Curtis, performing on a tour with Eugene Ormandy and the Philadelphia Orchestra and playing in the Baltimore Symphony Orchestra during its 1965–66 season.

A trombonist in the Fifth Army Band in the late '60s, he went on to freelance with the Chicago, Cincinnati, Winnipeg, and New Orleans Symphony Orchestras. Upon his retirement, he returned to Peoria where he was principal trombonist in the Knox-Galesburg Symphony and Peoria Symphony Orchestra.

Mr. Janssen enjoyed traveling, whether by road or by rail, and he took great pride in his train lantern collection that he displayed at the Heart of Illinois Fair. A member of the Lincoln and Continental Owner's Club, he won several awards for his Lincoln automobiles. He enjoyed working on his cars, watching Indy car races, and eating cherry pie. Mr. Janssen is survived by his wife, brother, nieces, and nephews.



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