



## Composition/ Conducting

### 1980s

In the past year, several pieces by **William Coble** (Composition '86) received premieres, including *Satsang* for solo double bass, which Boston Symphony Orchestra bassist Todd Seeber introduced at Tanglewood in August. This year will bring the premiere of *Spring Forward* for eight brass players, commissioned by Syracuse University.

Commemorating the 90th birthday of Arvo Pärt, in September **Paavo Järvi** (Conducting '88) and the Estonian Festival Orchestra released *Credo*, an Alpha Classics recording of the Estonian composer's music recorded at the Pärnu Festival. Mr. Järvi also conducted the ensemble in its North American debut, an all-Pärt program at Carnegie Hall in October.

### 1990s

**Juan Carlos Lomónaco** (Conducting '96) this year conducted the Orquesta Sinfónica Nacional del Perú, Orquesta Sinfónica Nacional de México, Orquesta Filarmónica de la UNAM, and the Orquesta Sinfónica de la Universidad de Guanajuato where he is artistic director.

### 2000s

The Ojai Music Festival has named **Teddy Abrams**

(Conducting '08) as its artistic and executive director, effective this September. He will continue to serve as music director of the Louisville Orchestra. He succeeds Ara Guzelimian, who concludes his tenure with the 2026 festival.

### 2010s

**Conner Gray Covington** (Conducting '17) debuted with the Chicago Symphony Orchestra in three performances of *How to Train Your Dragon* in November. The next month he made debuts with the Houston Symphony and the New Jersey Symphony.



## Winds/Brass

### 1980s

The Dallas Winds and Seraph Brass are scheduled to premiere **Steven Juliani's** (Horn '82) *The Distant Band* for brass quintet and wind ensemble in Dallas in April. Seraph Brass is led by **Mary Elizabeth Bowden** (Trumpet '04).



**Ellen Dinwiddie Smith** (Horn '87), who made history in 1991 as the Minnesota Orchestra's first female brass player, re-

tired in August after a trailblazing career that also included positions in the orchestras of Fort Worth, Texas and Charleston, S.C. In retirement, she will continue to teach horn at the University of Minnesota.

### 2010s

**Courtney Prizrenac** (Horn '10) has been named second horn of the Canadian Opera Company Orchestra.

### 2020s



**Victoria Knudtson** (Horn '20) joined the Philadelphia Orchestra as assistant principal/utility horn in the 2025–26 season. Ms. Knudtson comes to Philadelphia from the St. Louis Symphony Orchestra, where she has been playing since 2020.

In August, **Alan Tolbert** (Trumpet '22) was named acting principal trumpet of the Louisiana Philharmonic Orchestra in New Orleans for the 2025–26 season.

**James Vaughn** (Trumpet '23) will join the Philadelphia Orchestra as its principal trumpet in 2026. He returns to Philadelphia after holding the principal trumpet position in the Minnesota Orchestra.

Last spring, **Derek Gullett** (Trombone '24) was named

principal trombone of the Indianapolis Symphony Orchestra, a position that had been vacant since 2018. He previously served as acting second trombone of the Sarasota Opera Orchestra.



## Piano/ Accompanying

1960s



In April, **Lambert Orkis** (Piano '65) toured the U.S. with Anne-Sophie Mutter, performing in New York, San Francisco, Ann Arbor, Urbana, and at the Library of Congress, where they also recorded a video interview titled *Manuscript Encounters*. In August, Mr. Orkis and cellist David Hardy gave a concert on period instruments for the Cornell Center for Historical Keyboards' Forte | Piano conference in Ithaca, N.Y.

1970s

**Jeffrey Chappell** (Piano '74) released a solo piano album in May on the Centaur Records label with music by Samuel Barber (Composition '34), Alberto Ginastera, and Charles Griffes.

1980s

**Audrey Axinn** (Accompanying '88) was appointed to the solo piano major faculty at Mannes School of Music this fall. Dr. Axinn also teaches at the Juilliard School, Manhattan School of Music, and the Tianjin Juilliard School.

1990s

In April, **Benjamin Loeb** (Accompanying '92) conducted Ukraine's Lviv National Philharmonic in Verdi's *Requiem* to honor the soldiers and civilians who died in the war with Russia. That same month, Mr. Loeb conducted the Dallas Symphony Orchestra and Chorus in a performance of Murry Sidlin's *Defiant Requiem: Verdi at Terezin*.

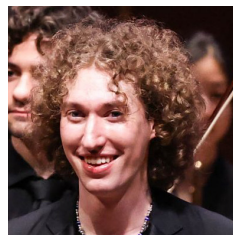
2000s

**Jonathan Biss** (Piano '01) was appointed to the piano faculty of the Glenn Gould School at Toronto's Royal Conservatory of Music in September. Mr. Biss intends to uphold the legacy of his late mentor, Leon Fleisher, who taught at the conservatory.

2010s

In October, **George Xiaoyuan Fu** (Piano '16) received *Gramophone's* 2025 Concept Album Award for *Colouring Book*. The album features Mr. Fu's performance of Debussy's *Études*.

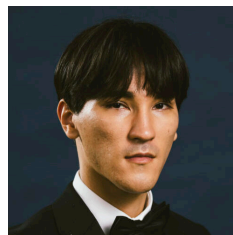
**Ying Li** (Piano '19, Community Artist Fellow '22) won first prize and the audience award at the New York Franz Liszt Piano Competition in October.



**Michael Davidman** (Piano '19) was the classical winner of the 2025 American Piano Awards and the Christel DeHaan Fellowship last April. He performed Rachmaninoff's Piano Concerto No. 3 in the finals with JoAnn Falletta and the Indianapolis Symphony Orchestra. The prize package includes a recording for the Steinway label.

2020s

**Eric Lu** (Piano '20) won first prize at the International Chopin Piano Competition, held in Warsaw in October. **Zitong Wang** (Piano '22) won third prize and the best performance of a sonata prize, and **William Yang** (Piano '23) received sixth prize. The competition is held every five years in Warsaw and is devoted entirely to the works of Chopin.



**Elias Ackerley** (Piano '24) won second prize at the 74th ARD International Music Competition, held in September. He played in the second prize winner's concert with the Munich Chamber Orchestra.



## Voice/Opera

1990s

Last April, **Rinat Shaham** (Voice '95, Opera '98) appeared on a new recording of Bartók's *Bluebeard's Castle* for the Pentatone label, featuring the Netherlands Radio Philharmonic Orchestra conducted by **Karina Canellakis** (Violin '04).

2000s

**Matthew Rose** (Opera '03) appeared in stagings of Mozart's *The Magic Flute* at London's Royal Opera House and at the Metropolitan Opera this fall. Last summer, Mr. Rose co-directed the Spoleto Vocal Arts Workshop in Italy with Jeremy Carpenter.

**Laura Reyes** (Opera '05) became the alto section leader and cantor at St. Joseph Church at Bronxville, N.Y. in September.

2010s

**Anthony Reed** (Opera '15) in September made his Opera Philadelphia debut as Don Prudenzio in *Il viaggio à Reims*. He recently joined the chorus at the Metropolitan Opera.

**Emily Pogorelc** (Voice '18) made her debut at the Vienna State Opera in November in Verdi's *Falstaff*. In May, she is scheduled to make her house and role debut as Susanna in

Mozart's *The Marriage of Figaro* at Dutch National Opera .

## 2020s

**Kylie Kreucher** (Opera '25) was selected as a winner of the Lyric Opera of Chicago's Ryan Opera Center auditions in September and received the audience favorite award. She will join the Ryan Opera Center Ensemble for the 2026–27 season.



## Percussion

### 2000s

**Denis Petrunin** (Timpani and Percussion '06) joined the Charlotte Symphony Orchestra as its acting principal timpanist for the 2025–26 season.



## Strings

### 1960s

**Zina Schiff** (Violin '69) in July released her 17th album on Naxos featuring Alan Hovhaness' Violin Concerto No. 2 and the composer's works for violin and piano. Ms. Schiff's daughter, Avlana Eisenberg, conducted the Salzburg Chamber Soloists for the orchestral portion of the album.

### 1980s

**Emmanuel Feldman** (Cello '88) recently patented his TekPin cello endpin, which is designed

to support the instrument at a vertical angle and reduce the weight the cello puts on a player's body. He is also the inventor of the TekStand cello stand, which allows him to perform while standing.

### 1990s

**Heather Miller Lardin** (Double Bass '96) joined the faculty of Juilliard's Historical Performance program this year.

### 2000s

**Solomiya Ivakhiv** (Violin '03) has received the Outstanding Faculty Award from the University of Connecticut, where she is a professor of violin and viola and head of strings. In May, Ms. Solomiya performed Viktor Kosenko's 1928 Violin Concerto with the Lviv National Philharmonic, and completed recording *Music of Resilience*, a collection of works by Ukrainian composers for violin and orchestra scheduled for release on Naxos this summer.

In September, **Adrian Anantawan** (Violin '06) received a 2025 Brother Thomas Fellowship from the Boston Foundation. Seventeen fellows each received an unrestricted grant of \$20,000 intended to support their professional endeavors.

**Bella Hristova** (Violin '08) performed the Dvořák Violin Concerto at Carnegie Hall in December with the New York String Orchestra conducted by **Jaime Laredo** (Violin '59), in his final concert leading the

## Curtis' 2026 Grammy Nominees

The nominations for the 68th annual Grammy Awards were announced on November 7. Below is a list of Curtis-affiliated nominees. The awards ceremony will take place on Sunday, February 1. Congratulations to all the Curtis alumni and faculty who were nominated.

### BEST ORCHESTRAL PERFORMANCE

**Yannick Nézet-Séguin**, Curtis' head of conducting, and the Philadelphia Orchestra were nominated for *Still & Bonds*.

### BEST OPERA RECORDING

Visiting faculty member **J'Nai Bridges** (Opera '12) received a nomination for her role in Houston Grand Opera's recording of *Heggie: Intelligence*.

**Yannick Nézet-Séguin**, conductor, and the Metropolitan Opera Orchestra and Met Opera Chorus were nominated for *Tesori: Grounded*.

### BEST CLASSICAL INSTRUMENTAL SOLO

**Yuja Wang** and the Boston Symphony Orchestra were nominated for *Shostakovich: The Piano Concertos; Solo Works*.

### BEST CLASSICAL SOLO VOCAL ALBUM

**Benjamin Loeb** (Accompanying '92) received a nomination as the conductor of *Alke – My Mother's Dream* with the National Symphonia Orchestra.

### BEST CONTEMPORARY CLASSICAL COMPOSITION

Curtis' former composer in residence and honorary degree recipient **Tania León** was nominated for *León: Raíces (Origins)*.

The 2024–25 composer in residence, **Gabriela Ortiz**, was nominated for *Ortiz: Dzonot*.

### BEST ARRANGEMENT, INSTRUMENT OR A CAPPELLA

**Addison Maye-Saxon** (Trombone '19) received a nomination for his arrangement of the song "Fight On" with fellow members of The Westerlies: Andy Clausen, Riley Mulherkar, and Chloe Rowlands.

seminar. Taking place on her 40th birthday, this marked her sixth appearance as soloist with NYSOS.



This spring **Elena Urioste** (Violin '08) is scheduled to debut with the Academy of St Martin in the Fields, leading Florence Price's Violin Concerto No. 1 from the violin. She makes her Concertgebouw Kleine Zaal debut with the Kaleidoscope Chamber Collective, coinciding with the May release of a Chandos album featuring piano quartets by Johannes Brahms and Dora Pejačević.

## 2010s

Last spring, **Anastasia Agapova** (Violin '13) was appointed principal second violin of the Atlanta Symphony Orchestra.

**Timothy Chooi** (Violin '17) was promoted to associate professor of violin and the head of strings at the University of Ottawa. He joined the faculty in 2021.



**Abigail Kent** (Harp '17) has been appointed principal

harpist of the Baltimore Symphony Orchestra, starting in the 2025–26 season. She was previously a harp fellow at the New World Symphony.

## 2020s

**Eric Tsai** (Violin '20) this fall joined the Callisto Quartet as their new first violinist. The ensemble was founded in 2016 at the Cleveland Institute of Music and has since won top honors at the 2018 Fischhoff Competition and second prize at the 2019 Banff International String Quartet Competition. Mr. Tsai replaces Cameron Daly.



**Matthew Hakkarainen** (Violin '22) this fall joined the Toronto Symphony Orchestra as associate concertmaster.

In May, **Yizilin Liang** (Viola '25) won one of three first prizes at the Washington International Competition for Strings. She took home \$10,000.

## Students

In June, organ student **Daniel Colaneri** was a winner of the American Guild of Organists' Regional Competition for Young Organists in Phoenix, Ariz. He will perform at the AGO's national

convention in St. Louis next summer.



In October, opera student **Nikan Ingabire Kanate** won first prize and the audience choice award at the Canadian Opera Company's Centre Stage: Ensemble Studio Competition. The finals took place during COC's annual gala in Toronto, and Nikan sang "Depuis le jour" from Charpentier's *Louise*. Winners receive cash prizes, performance opportunities, and invitations to join COC's Ensemble Studio program.

Opera student **Jennifer Robinson** won third prize at the Gerda Lissner Foundation's 2025 Art Song Competition, held in New York in October. A winners concert is scheduled to take place at Carnegie Hall on April 29.

## Faculty/Staff

**Bryan Lee** (Violin '11, String Quartet '14), second violinist of the Dover Quartet, has joined the Escher Quartet in the same role, the Escher announced in October. Mr. Lee continues to perform with the Dover Quartet, Curtis' Penelope P. Watkins Ensemble in Residence.

**Joel Link** (Violin '11, String Quartet '14) last July became the new concertmaster of the Cleveland Orchestra. He continues in his role as first violinist of the Dover Quartet. In August, the quartet released its latest album, *Woodland Songs: Music of Jerod Impichchaachaaha' Tate, Pura Fé, and Dvořák*.

**Steven Mackey's** new saxophone concerto *Ane-mology* was premiered by the saxophonist Timothy McAllister and the Monterey Symphony in October, followed by performances with the Utah and Seattle Symphony Orchestras.

In October, **Midori** won the Pablo Casals Award from the Kronberg Academy in Germany in recognition of her commitment to social and educational projects. The award followed a performance of Mendelssohn's Violin Concerto with the Frankfurt Radio Symphony Orchestra conducted by Michael Sanderling.

In November, pianist **John Mortensen** performed his improvisations at the ImproVision Festival in Hannover, Germany. The festival showcases artists who specialize in period-appropriate improvisation across different musical eras. Mr. Mortensen also led a master class on the art of historical improvisation.



# THOSE WE HAVE LOST



The bassoonist **Bernard Garfield**, a pillar of the Philadelphia Orchestra's woodwind section during the late 20th century and a bassoon teacher at Curtis for nearly 30 of those years, died on April 29 at his home in Haddonfield, N.J. His passing at age 100 occurred just as Curtis was concluding its own centennial year.

Mr. Garfield was the Philadelphia Orchestra's principal bassoonist from 1957 to 2000, a stretch that saw its woodwind section rise to the world's top rank. Alongside John de Lancie (Oboe '40), Anthony Gigliotti (Clarinet '47), Murray Panitz, and other prominent members, Mr. Garfield helped define the Philadelphia sound—one that had a darker, richer hue than was common at the time.

Mr. Garfield taught at Curtis from 1975–80 and again from 1985–2009, during which time he became known as a perceptive, straight-talking teacher who challenged students to cultivate a personal voice rather than simply imitate their teacher's playing. In 2009, Curtis awarded him an honorary doctorate.

Born on May 27, 1924, Mr. Garfield studied the piano while growing up in Brooklyn, N.Y. Upon entering New York's High School of Music and Art, he was assigned the bassoon, and quickly formed a reed club with fellow bassoonists, his first foray into what would be a lifelong technical passion. After graduation in 1942, he spent a summer at Tanglewood and studied privately in New York with Simon Kovar, known for bringing

Russian conservatory methods to the U.S. (and who taught at Curtis from 1939–42).

Mr. Garfield played bassoon in the U.S. Army's 70th Infantry Division Band during the final months of World War II and subsequently studied at the Royal College of Music before earning degrees from NYU and Columbia. An ambitious freelancer, he co-founded the New York Woodwind Quintet, performed with major ensembles, and was appointed principal bassoonist of the Philadelphia Orchestra in 1957 after meeting with Music Director Eugene Ormandy.

Mr. Garfield's clean but rich tone was partly the product of his reed-making methods, which involved trimming the cane to produce varying degrees of edginess or mellowness. A 1963 *Gram-*

*ophone* review of Mr. Garfield's recording of the Mozart Bassoon Concerto lauded his "alert sense of rhythm and a tone that manages to have a well-ground cutting edge to it without anything that could be called a buzz."

Also in Philadelphia, Mr. Garfield taught at Temple University (1957–2004) and played in the Philadelphia Woodwind Quintet. As a composer, he aimed to fill holes in the bassoon repertoire, writing woodwind trios, quartets for bassoon with string trio, and solo works, including his 32 *Etudes for Bassoon*. After retiring from the Philadelphia Orchestra in 2000, Mr. Garfield was succeeded by a former student, Daniel Matsukawa ('92), who also followed him as a bassoon teacher at Curtis.

"By the time I studied with him, he was in his late 60s," says Mr. Matsukawa, who was initially drawn to Garfield's sound. "I was always told that he was a demanding, even tough, teacher. I didn't see that at all. By the time I got to him, he was always very mellow, very kind, and such a gentle soul."

"He put a lot on the students. So, when I asked him, 'How does one do vibrato in their instrument?' He would say, 'What do you mean? Just vibrate.' I appreciated that because it really made me sit down and become a good problem solver. I think that's how he himself was."

"I don't think he ever took a day off from playing," says Mr. Matsukawa. "His work ethic was bar none."

Mr. Garfield is survived by his four sons and six grandchildren. He was predeceased by Betty, his wife of nearly 70 years.

**Nina Libove** ('46), a pianist and chamber musician who toured widely as one-half of the Libove-Lugovoy Duo, died in New Jersey on December 17, 2024, at the age of 94.

A mainstay of international chamber music series and festivals for more than five decades, Ms. Lugovoy, as she was known professionally, was also a teacher and arts advocate, serving as an adjunct professor of music at New York University.

Ms. Libove's most celebrated role was in the Libove-Lugovoy Duo, which she formed with her husband, the violinist Charles Libove (Violin '40), during their studies at Curtis. The duo's tour-

ing career flourished during the 1960s and '70s, with television appearances (including on PBS, CBS, and the BBC), and on recordings. In 1980, the duo recorded the complete works for violin and piano by Ravel, an album that included the first recording of his recently discovered *Sonate posthume*.

Together with cellist Alan Shulman, the couple founded the Philharmonia Trio in 1962, a group that recorded trios by Henry Cowell and Alexander Semmler.

Ms. Libove was born on January 27, 1929, in the Bronx, N.Y., to Ukrainian immigrant parents who worked as furriers on Manhattan's Lower East Side. She took up the



piano at age four and at age eight, performed at Carnegie Recital Hall (now Weill Recital Hall) and Town Hall under the auspices of the Music School Settlement. She moved to Philadelphia at age 12 to study with Isabelle Vengerova at Curtis. During her studies, she

met Mr. Libove, with whom she performed until his death in 2008.

In 2011, Ms. Libove returned to Curtis to perform in a tribute recital to Karen Tuttle (Viola '48). She is survived by her nieces, June and Marina Lugovoy, as well as friends and extended family.



**Carolyn Beatrice Stanford Adams** (Voice '58), a mezzo-soprano and educator with deep Philadelphia roots, died on June 15 at the age of 96.

Ms. Adams was active on concert stages throughout the 1960s and '70s, appearing with the Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, and London's Philharmonia Orchestra. Philadelphia's music director Eugene Ormandy hired her on several occasions, and she premiered Bartók's posthumously published Op. 15 songs with the orchestra in 1964.

Born on May 9, 1929, in Darby, Pa., Ms. Adams attended the Philadelphia Conservatory of Music. The young mezzo,

then known as Carolyn Stanford, had one of her earliest breaks in 1957–58 as a chorus member in Broadway's *Jamaica* with Lena Horne and Ricardo Montalban. The show's producer granted her a day off to attend commencement exercises at Curtis, where she received her bachelor's degree. "Then, in the true spirit of the show-must-go-on-business," reported the *New York Times*, "Miss Stanford will return to New York in time for tomorrow night's performance."

After further studies in Vienna, Ms. Adams gave recital tours of North America, Europe, and the Soviet Union. She made her New York City Opera debut in 1968 as Tituba in Robert Ward's *The Crucible* and her

Metropolitan Opera debut in 1973 as Commere in Virgil Thomson's *Four Saints in Three Acts*. Around this same period, Ms. Adams honored her African American roots by performing with Opera Ebony in Philadelphia and on a recital series devoted to Black singers at the Philadelphia Public Library.

From 1978–94, Ms. Adams taught at the University of Miami School of Music, where she chaired the voice department and created a noted musical theater program. In retirement, she actively served her church in various leadership and musical roles. Ms. Adams was preceded in death by her husband, Lawrence E. Adams, Sr., and is survived by her sister and extended family.

# THOSE WE HAVE LOST



**Barbara (Bobbie) Moskowitz** (Voice '50), a soprano whose career bridged the worlds of opera and Yiddish song, died on June 11 at age 97.

Born in Philadelphia on January 13, 1928, Ms. Moskowitz was a gifted vocalist from an early age and studied at Curtis with contralto Marion Szekeley Freschi. After graduation, Ms. Moskowitz made her professional debut as Lucy England in Menotti's opera *The Telephone* with the St. Paul Civic Opera Company.

Ms. Moskowitz went on to tackle a wide range of operatic repertoire, but by the early 1970s, her focus turned to the music of her Jewish faith. Building on studies with cantor Sidor Belarsky, a bass-baritone, she gave recitals of Yiddish, Hebrew, and classical art songs for Jewish organizations along the East Coast. Much of her work is archived in the Jewish Music Archive at the

University of Pennsylvania and the Recorded Sound Archive Judaic Collection at Florida Atlantic University.

Ms. Moskowitz later returned to school and earned a master's degree in music therapy from Hahnemann Medical College. While working at Friends Hospital in Philadelphia, assisting seniors with the transitions in their lives, she continued to take part in Yiddish theater performances. After retiring in 1992, she served as a Curtis trustee and wrote several self-published books of poetry and humorous reflections on aging.

Ms. Moskowitz's legacy endures through the Barbara Moskowitz Fellowship at Curtis, established in her honor to support promising young vocalists. She is predeceased by her first husband, Herbert Moskowitz, and second husband, Harry Goldberg. She is survived by her two children.

**Yumi Ninomiya Scott** (Violin '67), a longtime faculty member and violinist in the Philadelphia Orchestra, died on September 10 at age 82. Ms. Scott was a dedicated member of Curtis' violin faculty for 46 years, training dozens of young musicians—several of whom would go on to play by her side as colleagues in the Philadelphia Orchestra.

Born in 1943 in Japan, Ms. Scott started her violin studies at age four. Following training at Toho Gakuen School of Music in Tokyo, she came to Curtis in 1961 to study with violin pedagogue Ivan Galamian.

In 1966, she made her solo debut with the Philadelphia Orchestra performing Bruch's First Violin Concerto as a winner of the Senior Student Competition—now the Albert M.

Greenfield Student Competition. The following year, she joined the Chamber Symphony of Philadelphia, and from 1969 to 1982, she was a member of the Curtis String Quartet, succeeding Geoffrey Michaels as second violin.

Ms. Scott returned to Curtis in 1970 as a member of the violin faculty, and in 1984, she joined the Philadelphia Orchestra. During her career, she was also concertmaster of the Main Line Symphony, a member of the Chamber Orchestra of Philadelphia, and participated in the Casals Festival. In 2016 she retired from Curtis, and she and her husband, double bassist Henry Scott, retired from the Philadelphia Orchestra.

Ms. Scott is survived by her husband and their sons, Kenji and Kohji.





Lyric soprano **Benita Valente** (Voice '60) died on October 24 at her home in Philadelphia at age 91.

Praised for her pure and effortless voice, Ms. Valente performed opera, chamber music, and lieder—a genre in which she was among America's great recitalists—on the world's leading stages for nearly four decades.

Born Oct. 19, 1934, in Delano, Calif., Ms. Valente entered Curtis in 1955, studying with French baritone Martial Singher. In 1958, while still a student, she debuted with the Philadelphia Orchestra.

Her connection to Curtis extended beyond music: In 1959, she married Anthony Checchia (Bassoon '51), who would later lead the prestigious Marlboro Music Festival. The pair became one of "classical music's power

couples," according to the *Philadelphia Inquirer*, until Checchia's death in 2024.

Ms. Valente's professional career quickly blossomed. She made her formal debut at the Marlboro Music Festival with pianist Rudolf Serkin in 1960 and debuted with the Metropolitan Opera in the fall of 1973, singing Pamina in *The Magic Flute*. She appeared more than 70 times with the Met, singing leading roles in *Rigoletto*, *The Marriage of Figaro*, *Idomeneo*, *Rinaldo*, and *Falstaff*.

She also garnered wide acclaim for her work as a recitalist and chamber musician, winning a Grammy Award for her recording of Schoenberg's String Quartet No. 2 with the Juilliard String Quartet, and a Grammy nomination for Haydn's *Seven Last Words of Christ*.



Benita Valente in a 1960 class photo at Curtis (back row, third from right).

In 1999, she became the first vocalist to receive the Richard J. Bogomolny National Service Award from Chamber Music America—the organization's highest honor for contributions to chamber music.

After retiring from singing in 2000, Benita devoted herself to teaching, leading master classes at Marlboro, at the European Mozart Academy in Poland, and at the Cincinnati Conservatory's program in Lucca, Italy, among others. In 2001, she received an honorary degree from Curtis alongside Mr. Checchia. Ms. Valente is survived by her son Pete Checchia and her "daughter by choice" Eliza Battle.