

# The Juilliard Journal

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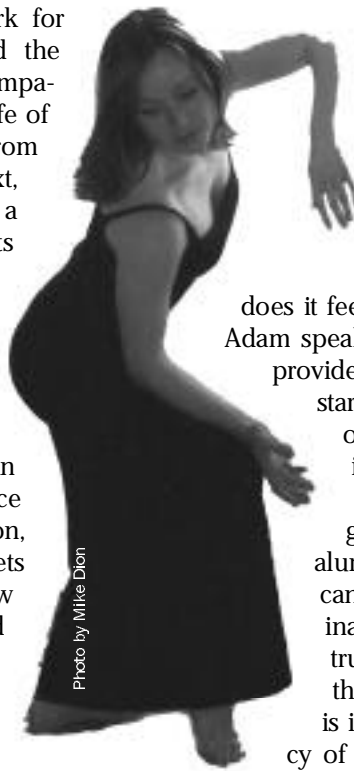
## The Return of the Natives

By ELIZABETH KEEN

THIS month in the Juilliard Theater, the Juilliard Dance Ensemble will dance its collective heart out in works of Jiri Kilian, internationally celebrated choreographer and co-founder of the Netherlands Dance Theater, and two recent graduates of the Dance Division, Charlotte Griffin (B.F.A. '97) and Adam Hougland (B.F.A. '99). How did these two comparative unknowns find themselves in such august company, and what has it been like to return to the scene of their undergraduate studies?

After graduation, Adam's and Charlotte's paths diverged somewhat. Adam spent two years primarily as a dancer who also managed to choreograph. He began at Toronto Dance Theater, a company dedicated to the vision of its artistic director, Christopher House. This was followed by a stint with Buglisi/Foreman Dance and a year with the Limón Dance Company, a group with a varied repertory as well as works by modern master José Limón. Adam's list of choreography credits began to grow with requests for *Beyond*, created in his senior year here, notably by Les Grands Ballets Canadiens, Ballet Met, the Cincinnati Ballet, and the Louisville

Ballet and continued with new work for Introdans in Arnhem, Holland, and the Limón Dance Company. During a comparable time period, Charlotte led the life of a freelance choreographer, moving from one short-term project to the next, some of which were combined with a heavy teaching load. Her credits include commissions from Princeton University, Rutgers University, and small companies such as Avodah in New York City and Chrysalis in Houston, Tex. She choreographed and taught at the American Dance Festival in Durham, N.C.; was an emerging choreographer-in-residence at the Bates Dance Festival in Lewiston, Me.; recreated solo work for Les Ballets Jazz de Montréal; and created new work for Eliot Feld's Kids Dance and the New York City Ballet's Choreographic Institute. Both choreographers acknowledge how much they benefited from recommendations that have come down the Juilliard pipeline, including major



Charlotte Griffin

support from the late Benjamin Harkavy, who continued to showcase their dances on the Juilliard stage in presentations that succeeded their graduation.

Having been thrown out into the proverbial cold, cruel world, what lessons were gleaned from their subsequent experiences and how does it feel to return to the proto-nurturing nest? Adam speaks of the pleasure of an invitation that provided a reason to return, though he finds it startling to realize he no longer knows any of the students. In that sense, he feels he is here to "do a job." No longer working with his friends, he is all the more grateful to have as his assistant fellow alum Elisa Clark (B.F.A. '01), someone he can "goof around with" trying out preliminary choreographic ideas, someone to trust, who knew him before and will be there after this particular creation. Adam is impressed with "the technical proficiency of the Juilliard dancers and their level of maturity." He notes that, when he was a stu-

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## Jazz in Four/Four Time

### February Features a Quartet of Events

By LOREN SCHOENBERG

THERE is an explosion of jazz at Juilliard this month. An ambitious set of performances and a truly historic conversation with one of jazz's prime movers cumulatively show that not only is jazz alive, but it

Ain't Got That Swing," this is anathema. There are those who relished the sheer sonic weight and lack of ambiguity in the music Kenton's band played. To others, it was too bombastic, with Kenton becoming a sort of jazz version of Richard Wagner. But these sort of analogies do an injustice



Portrait of Stan Kenton, 1947-48.

is thriving within the walls of this particular institution.

#### It Ain't Got That Swing? It Don't Matter!

Stan Kenton's music has long been both extremely popular in certain segments of the jazz world, and quite controversial in others. Some state that it rarely swung—and for a music whose motto is "It Don't Mean a Thing If It

to both parties. In the two decades since his passing in 1979, it has become clear that Kenton strove above all for an original voice in American music and was clearly willing to risk quite a bit of his commercial cachet in his search for self-expression. But even those on both sides of the Kenton controversies agree that his bands of the

Continued on Page 20

RENE DIAMOND, a major supporter of medical research and the arts and longtime benefactor of The Juilliard School, died on January 21 at her home in Manhattan at the age of 92. Over the years, her love of the arts and groundbreaking support for AIDS research were inspirational and touched the lives of thousands, including many Juilliard students.

An obituary appears on Page 4.



Photo by Graham MacInnes, courtesy of AirFAR

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LETTERS TO THE EDITOR

A SENSIBLE SOLUTION

WHEN the San José Symphony declared bankruptcy recently (“Requiem for an Orchestra” by David Dubal in the November 2002 issue), many of the musicians started taking jobs elsewhere and looking to move to other parts of the country. Ballet San José Silicon Valley uses many of the musicians from the Symphony in our own ballet orchestra. (We have had a separate contract with them for several years.) The management of our ballet company decided that we had to do something to keep these treasured artists here... so we started our own symphony: Symphony San José Silicon Valley.

This just made sense for us. We already had a staff of marketing people, a box office, a music librarian, a contract with the musicians, a relationship with them, a board of trustees that is committed to the performing arts. We are expanding the classical product we can offer to the community, but have not expanded our infrastructure or governance structure. (This is more common in Europe than in our own country—one set of management operating two or more performance groups.) Right now, we have only scheduled four concerts, but the first one on November 23 was a huge success.

LEE KOPP  
Publicist,  
Ballet San José Silicon Valley

BRAHMS, VIBRATO, AND  
ROGER NORRINGTON

ONE should not eat cherries with great men,” Brahms once wrote in a letter to Richard Wagner, and what he meant by the German proverb was, “I know I shouldn’t tangle with powerful people....” But he did so anyway, because he had

*The Juilliard Journal welcomes letters to the editor. Please send letters to: Senior Editor, Publications, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023. Or e-mail your letter to journal@juilliard.edu; write “letters” in the subject heading. Letters may be edited for content or length.*

something on his mind.

I see a bowl of cherries before my eyes as I write to take issue with Roger Norrington, after reading his claims that a Brahms symphony should be played without vibrato (Daniel Wachs’s interview with Roger Norrington, “One Brahms Symphony, Hold the Vibrato,” December/January issue). “That is how Brahms would have expected his symphony to sound,” Maestro Norrington is quoted as saying. Cherry in hesitant hand, I venture to say that it is not as simple as that.

For one thing, Brahms is the very last person in the musical world to insist that there was only one “correct” way to play his music. This is the man who said that his blood and a metronome didn’t go well together, and who once offered to provide a friend, for a goodly sum of money, a weekly subscription for tempo markings, “because with normal people they cannot remain valid for more than a week.” This is also the man who wrote piano and chamber music with a little Graf or even a beautiful Erard at hand, but as soon as he had the clout, insisted on performing those works in public only on American Steinways (yes!) and Bechsteins. As a composer, Brahms was a man who welcomed new possibilities, so long as they were genuinely felt.

I agree wholeheartedly with Maestro Norrington when he says that “the scholarship is simply there to sort out the problems.” In the case of Brahms, recent scholarship, consisting of a close study of his letters, newspaper reviews, and the memoirs of his friends, provides a great deal of information about performing his music, without offering support for Maestro Norrington’s conclusions.

Several years ago, I asked Felix Galimir about vibrato and Brahms’s music. After all, Felix grew up and was educated in Vienna, where many people were still alive and performing who had known Brahms and had heard his music performed during the composer’s lifetime. What did Felix think about the idea of playing Brahms without vibrato? “Are they meshuggah (crazy)?!” broke out of him in an outraged tone. “But of course,” he added quickly, “they did-

n’t play with as much vibrato as we do now.” Felix was a member of the Vienna Philharmonic in the 1930s, something worth remembering in the discussion at hand here.

We know for sure, too, that some of Brahms’s favorite instrumentalists—David Popper and Robert Hausmann come to mind immediately—played with vibrato, Popper in particular using it much as it is used today. This was true of his playing even in the 1860s, something documented in an amusing contemporary newspaper controversy. Popper, by the way, was appointed solo cellist at the Court Opera in Vienna in 1868, and it is hard to believe that he gave up his vibrato for the occasion. By his later years, Brahms himself was asking for vibrato in his music, neatly and specifically documented by an eye- and ear-witness to a run-through of his C-Minor Piano Trio with his friends, the great violinist Joseph Joachim, and Hausmann. Joachim too—whose name often comes up in “no-vibrato-in-Brahms” conversations—was altering his conception of violin playing; see his directions for one of the Hungarian Dances arranged by him for violin and piano. The violinist Bronislaw Huberman was Joachim’s last great pupil, and played Brahms’s concerto for him while still a lad. Brahms so approved he promised a new piece for the youngster, but died before he could turn intention into reality. A recording by Huberman, made almost directly after Brahms’s death, clearly displays vibrato.

The point to be made, I think, is that music-making was changing, and Brahms was not rigidly opposed, but, rather, interested in new possibilities. What Brahms expected or heard at one time or other in his life is not an especially useful indicator of how we should (or may) play his music now. Brahms required intelligence, education, and excellence from his ideal performer; after that, he left you on your own. Play the Symphony without vibrato? Well, why not, for a change (although how do you justify no vibrato at all on the C after the gorgeous, resonant, open-string G up-beat for the opening of the main theme in the last movement of the First Symphony?)—

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Voice Box / Malina Rauschenfels  
In Search of the Total Artist

WHY does everyone like going to movies? Why does a majority of the population watch music videos but not attend classical music concerts? What do popular and popular music have that make them so easily accessible and readily likeable to so many? Is it just content? Is “high art” only understandable by a select few? I



Malina Rauschenfels

don’t think so. Perhaps a great part of the appeal of pop culture is that it engages far more than just the ear. In this day of modern technology, we can sit at home and order note-perfect CDs of our favorite pieces, performed by our favorite musicians and orchestras, directed by our favorite conductors, without leaving our chairs. So how do we keep enticing audiences to live perform-

ances? I believe that one answer is by offering collaborative art or so-called performance art. These are forms of art that are not so easily bought and brought home, and that involve a number of senses. Hence, they must be attended to be appreciated. Here at Juilliard we have some of the best emerging artists in dance, music, and drama—as well as the ultimate chance both to learn from each other and to create with each other, making new and different kinds of works. I think learning from each other, enabling us to stretch beyond our own tiny boxes (i.e. practice rooms), is critical. Dancers already understand that a greater knowledge of music leads to better interpretation of choreography and helps with the creation of their own dance pieces. Actors seem to understand that music can teach them something about voice inflection and rhythm, leading to more effective recitation of lines. They also know that being comfortable with movement and their bodies is essential for good acting. In my experience at the School, dance students have access to classes in music and drama, and actors have access to dance and music classes—but musi-

cians are seldom encouraged to step outside of their area. I have heard more than one dancer or actor say that they can tell if a musician will perform well and convincingly just by watching them walk onstage. From their observations and comments, it would seem that being truly comfortable within one’s body may go a long way toward a better performance. I also wonder how many injuries would be prevented if musicians knew their bodies better, and availed themselves of some of the movement classes that dancers and actors consider essential to their craft.

Certainly one of the easiest ways to begin learning from other art areas is to collaborate with people in them. Undergraduate dancers have projects in which they team up with musicians and choreograph a piece. My own experience with this taught me so

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*Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column, e-mail it to journal@juilliard.edu with “Voice Box” in the subject heading; include a phone number where you can be reached. Essays should cover topics of interest to the Juilliard community, and be around 600 words.*

# In Flagrante Delightful

## Restoration Comedy Explores 17th-Century Mores

By MAHIRA KAKKAR

IN a time when women were just beginning to grace the stage with their presence, a woman named Aphra Behn was making her way into the world of Restoration theater in England (1660 to about 1700 A.D.) as a playwright. Her plays demonstrated all the qualities of Restoration comedy, a reflection of the time that cast away morality and replaced it with the virtues of wit, elegance, and passion. This period of theater will always be remembered for its shocking and hysterical representation of England's high society. (Though popular in their time, Behn's plays were purposely repressed for hundreds of years afterwards, because they were thought to be too lascivious.)

To do Behn justice (and to showcase Group 32's entire scintillating range of talent), the current graduating class of the Drama Division will be presenting her *Sir Patient Fancy* in February. Brendon Fox, associate director of the Globe Theater in San Diego, is directing the play. This is one of Behn's lesser-produced plays (with only one American production in Syracuse in the early 1980s and no professional productions), but crucial to the canon nonetheless for its sparkling humor and the picture that it paints of the upper classes.

*Sir Patient Fancy* is a response to the spirit of the Restoration age. The period preceding the Restoration was one of strict moral repression, during which theaters were closed, actors caught performing were imprisoned,

brought with him an interest in and respect for the arts that playwrights and actors took full advantage of. Those who had remained in England during his exile had faced years of ethical subjugation; those who had fled to France had acquired some of the decadence bred across the channel. In combination, these two forces created a nation of witty, amoral hedonists. Thus was born both the Restoration tragedy and the comedy of manners.

While the tragedies were broad, sweeping tales of great heroism, it was in the Restoration comedies that the audience got a true picture of themselves. This world of class and manners is peopled by stock characters; the rake, the fop, the country gentleman, bitter ex-mistresses, randy young men, and witty young women are all present in most Restoration comedies, moving within a world of debauchery covered by a veneer of decorum. The language is sharp and witty, the story lines multiple and convoluted, combining to hilariously cynical effect. Later to be condemned for its flagrant lack of morals, Restoration comedy remains today a popular form of entertainment.

*Sir Patient Fancy* is no exception. The plot revolves around two neighboring households: the Fancy and Knowell families, and their attendants. Thick with intrigue and sex, the story involves a pair of young lovers who face various obstacles; a beautiful, youthful wife out to cuckold her old, rich, hypochondriac husband; a country-bumpkin wooer who is gulled the most often; and, of course, doctors in sundry shapes, sizes, and accents to provide a dash of farcical humor.

The director, Brendon Fox, states that this lesser-known work has a lot in common with other Restoration pieces: the city characters, the young people pitted against the old people, wanting to marry whom they like rather than whom their parents like.

"Aphra Behn puts her female characters front and center. They are not a prize to be gotten; they are three-dimensional and complicated," says Fox, who adds that Behn reminds him

in many ways of a well-known, contemporary female playwright, Caryl Churchill, in her use of language. "Both are strong women and funny

play that was not archaic but relevant from a playable point of view.

"There are many plots in the play and the challenge is to keep the audience on track with what's happening," observes Fox. "Although the play borders on a sex farce, it is rigorous in its mental and emotional ability to stay on top of the story. It therefore forces the actors to be bold in their acting choices and to flirt with stereotypes. Since Aphra Behn allows moments of subtlety to occur, the players have to walk a tightrope between farcical elements and complexity."

In the play, Lady Fancy gets away with deceiving her husband. "Behn has a real knowledge of men and women and their interactions," says Fox. "The women are aware of the men's faults, but still decide to believe in their relationships. In this, Behn shows a great deal of compassion. Not a lot of plays—especially comedies—deal with this, and so, in a way, Behn has her cake and eats it too. She makes her points and makes people laugh at the same time."

In her preface to *Sir Patient Fancy*, titled "To the Reader," Aphra Behn says that she was "forced to write for Bread and not ashamed to own it." A later writer, Virginia Woolf, said about Behn: "It is she—

shady and amorous as she was—who makes it not quite fantastic for me to say to you tonight: Earn five hundred a year by your wits."

It is fitting that homage should be paid to this gutsy playwright at Juilliard by a company of dedicated, highly trained actors recognized for their courage and great heart. □

*Mahira Kakkar is a third-year drama student.*



A costume sketch by Ann Houldward for the character Isabella in *Sir Patient Fancy*.

writers who are not interested in judging men or women."

The journey of this particular production has been an interesting one. Fox, who has a passion for classical plays, worked with dramaturge Dakin Matthews to adapt and cut the play to a manageable size. Matthews sat in on rehearsals with the actors, providing them with contemporary glosses, helping the text come to life, and assisting the actors in developing a vision of the

*Sir Patient Fancy*  
Drama Theater  
Wednesday-Sunday, Feb. 12-16

For time and ticket information,  
please see calendar on Page 32.

and enormous fines were levied against any daring to sit in an audience. When the rightful heir to the throne, Charles II, made his way back from exile to England in 1660, he



Drawing by Les Dreyer

### JUILLIARD SUMMER PROJECT GRANTS AVAILABLE

Juilliard financially supports, in full or part, the summer activities of a small number of students who engage in structured summer projects outside their regular professional artistic studies. The projects should be designed both to expand students' professional versatility and to strengthen their sense of social responsibility as artists. Preference will be given to projects that have not only educational value to the student beyond conventional artistic or academic studies, but also potential benefit to others, especially those in underserved areas of the United States. Students are encouraged to apply for summer grants by submitting a written description of their project and proposed budget, including contributions by the applicant and other funding sources, to the Dean's Office by **March 17, 2003**.

## OBITUARIES

## Irene Diamond, Philanthropist and Longtime Juilliard Benefactor, Dies

**I**RENE DIAMOND, president of the Irene Diamond Fund, a major supporter of AIDS research and the arts, and a longtime benefactor of The Juilliard School, died on January 21 at her home in Manhattan. She was 92.

Irene Diamond and her husband, Aaron Diamond, a prominent New York real estate developer, established the Aaron Diamond Foundation in the 1950s. As the country's largest supporter in the fight against AIDS, the foundation was best known for creating the Aaron Diamond AIDS Research Center for the City of New York, affiliated with Rockefeller University. (It was there that the breakthrough discovery of protease inhibitors was made.) In the early 1980s, the Diamonds made the decision to distribute the foundation's entire and considerable wealth over the next 10 years, allocating 40 percent for medical research, 40 percent for minority education, and 20 percent for cultural causes. Upon Mr. Diamond's sudden death in 1984, his wife of 42 years stepped in to carry out the foundation's goal as more than \$220 million was given away to about 700 New York City institutions.

Continuing her own philanthropic work as president of the Irene Diamond Fund, Mrs. Diamond provided major gifts that supported the work of cultural institutions including The Juilliard School, New York City Ballet, Jazz at Lincoln Center, Dance Theater of Harlem, and the New York Public Library. She also aided causes such as gun control and AIDS programs for public schools.

As an institution where the arts and

education intersect, Juilliard—which she called “probably the greatest school of its kind in the world”—was



Irene Diamond

a particular beneficiary of her generosity. Her first \$10 million gift to the School in 1992, the largest in Juilliard's history at the time, established a fund providing support for student scholarships, faculty salaries, and special projects, including those aimed at increasing minority representation in the Juilliard community. An additional \$10 million given through the Irene Diamond Fund in 2001 was a major component in the plan to increase financial aid for master's degree students. Her dedication to Juilliard has been honored for the past 11 years with an annual concert at the School bearing her name. She also recently gave \$1.2 million for a new home for Jazz at Lincoln Center, which is near-

ing completion on Columbus Circle.

In 1999 President Bill Clinton honored her philanthropic efforts with the National Medal of Arts. At that ceremony, he said: “It has been said that discovery consists of seeing what everyone has seen, and thinking what no one has thought. We are all far richer for the vision, the insight, and the discoveries of this most precious Diamond.” Mrs. Diamond also received the Andrew Carnegie Medal of Philanthropy in 2001. She was a

career as a story editor and talent scout in the film industry. She worked with Warner Brothers, Samuel Goldwyn, and Hal Wallis (both independently and at Paramount Pictures). She recognized the potential of an unproduced play that became the script for *Casablanca*, and gave actors Burt Lancaster, Kirk Douglas, and Robert Redford their first breaks. After she returned to New York and married in 1942, she continued to work in show business until 1970.

President Joseph W. Polisi expressed profound sadness upon learning of Mrs. Diamond's death, and spoke for the entire Juilliard community when he said: “The Juilliard School deeply mourns the death of Irene Diamond. With beauty, determination, creativity, wisdom, and wit, Irene made our world a better place. Her achievements stand as a model for those who strive to realize a life well-lived. Irene's legacy will lastingly enrich

us, and she will forever hold a special place in our hearts.”

Irene Diamond is survived by her daughter Jean, and two grandsons.

A memorial celebration for the Juilliard community will take place on Monday, February 24, at 5 p.m., in the Juilliard Theater. □



Left to right: Irene Diamond, June Noble Larkin (then Juilliard's chairman of the board), and President Joseph W. Polisi in 1992, the year Mrs. Diamond presented the first of her two major gifts to the School.

board member of Human Rights Watch, the Film Society of Lincoln Center, and Young Concert Artists.

Interested in the arts from an early age, Irene Diamond (née Levine) was born in Pittsburgh and studied theater in New York before heading to Hollywood, where she developed her

## Edward Newhouse

**E**DWARD NEWHOUSE, who had been a staff writer for *The New Yorker* and was married to Dorothy DeLay, died on November 11 of cardiac disease. He was 91.

Born in Budapest, Newhouse emigrated to the U.S. in 1922 at the age of 12. He attended Townsend Harris High School in New York City. He joined the writing staff of *The New Yorker* shortly after its beginning, working with Harold Ross, the magazine's founding editor. More than 50 of Newhouse's short stories were published in it over a 25-year period, and he was recognized as one of the best contributors of fiction of the early years of the magazine. Many of the other writers of that time—including John Cheever, William Maxwell, Carson McCullers and James Cozzens—were his colleagues and friends.

Newhouse continued to write for *The New Yorker* through World War II, during which he was a major on the staff of General Henry H. “Hap” Arnold, the commander-in-chief of the Army Air Force in the Pentagon (and wrote his reports and speeches). He attended the Big Three Conference (F.D.R., Churchill, and Stalin) in Teheran in 1943. Having met Stalin there, Newhouse—himself born in a country behind the Iron Curtain—was

summoned to Washington after the war to answer charges of Communist sympathizing; the charges were subsequently dropped.

In 1941, he was married to Dorothy DeLay, who taught violin at Juilliard and was widely recognized as the world's preeminent violin teacher for decades until her death last March. Among DeLay's students were many of the current violin soloists, including Itzhak Perlman, Midori, Cho-Liang Lin, Nadja Salerno-Sonnenberg, Robert McDuffie, and Sarah Chang. Newhouse managed a large part of her career and was essential in the development of many of her students, who regarded him as a friend and advisor for years following their formal training.

DeLay and Newhouse had met on a cross-country train en route to New York in late 1940—she was returning from playing with Stokowski's All-American Youth Orchestra, he from visiting his younger brother in Houston. He actually proposed on the train, and they were married four months later, while she was still a student at Juilliard.

Newhouse is survived by his son, Jeffrey Newhouse of Bronxville, N.Y., and his daughter, Alison Dinsmore of Boston, as well as four grandchildren. □

Elizabeth Bishop Gilmore  
1906-2002

**E**LIZABETH BISHOP GILMORE, who taught voice at The Juilliard School from 1945 until 1982, died on November 30 in Sarasota, Fla., at the age of 96.

Gilmore was born July 12, 1906, in Almont, Mich., the daughter of Genevieve Thomas Bishop and Frank L. Bishop. She enjoyed a lifelong career in music, studying in the U.S. and Europe at an early age, and later at the Juilliard Graduate School and Columbia University Teachers College, where she received her M.A. Her singing career included recital, radio, concert, and oratorio performances in Europe and the U.S.

She married Kenneth Gilmore in 1937; they lived in New York and both taught at The Juilliard School and the Manhattan School of Music. She was active in the Associated Music Teachers League of New York, serving as vice president, and also was a member of the executive board of the New York Singing Teachers Association. In 1980 Elizabeth Bishop was invited by the Chinese government to be the first Western teacher of singing to teach

in China since the beginning of the Cultural Revolution. She and her husband taught for nine months in Beijing, where they gave master classes at the Philharmonic Society and the Central Conservatory.

In 1987 the Gilmores moved to Sarasota, where she continued her teaching until recently. Her goal was always to help singers of all ages develop their voices to their full potential, and she took a special interest in the development of younger singers. She is the author of *The Urge to Sing and How It Grows*, a book dealing with the development and care of the singer's voice. Teaching was Gilmore's passion, and her many former students can attest to her precision and dedication.

She is survived by a sister-in-law, three nieces, and four nephews. Those wishing to honor her memory are asked to consider the Associated Music Teachers League of New York Young Musicians Concerts (c/o Joyce Liu, 25 Ada Place, Staten Island, N.Y. 10301) or the U.S. fund for UNICEF (333 East 38th Street, New York, N.Y. 10016). □



OBITUARIES

Josef Raieff: 1906—2002

JOSEF RAIEFF, pianist and long-time teacher to musicians at both The Juilliard School and Mannes College of Music, died on December 11 at the age of 96.

Born in Kharkov, Russia on July 29, 1906—the son of a paper-box maker, Harry Raieff, and his wife, Anne—Josef came to the U.S. at the age of 10, which also is when he began studying piano. He studied at the American Conservatory in Chicago (1920-24) and received a diploma from the



Josef Raieff

Juilliard Graduate School in 1932 before continuing his studies in Europe. Raieff studied with some of the most famed pedagogues of the piano in what was called by him the “golden age of teaching”—among them Alexander Siloti, Josef Lhévinne, Artur Schnabel, Eduard Steurman, Harold Bauer, Rubin Goldmark, and Bernard Waagenar.

Josef Raieff began his career in

1923 by making several piano rolls for Steinway in New York, prior to his Chicago debut in 1924 at Studebaker Theater and a subsequent performance with the Chicago Symphony in Kimball Hall. His well-reviewed New York debut at Town Hall took place in 1938, and he had returned for six more recitals at Town Hall by 1952.

Juilliard still was located on East 52nd Street when Raieff began studying with Siloti and first began teaching secondary piano there from 1926 until 1929, until he left to study with Steurman in Vienna and Schnabel in Berlin. Among his fellow classmates were Sascha Gorodnitzki, Adele Marcus, and Risè Stevens. He studied with Josef Lhévinne when he returned to Juilliard in 1932, and began performing frequently in New York and throughout the United States. He was naturalized as a citizen of the U.S. in 1938. Raieff interrupted his teaching career to join the army during World War II, but continued to concertize extensively for army and civilian personnel. In 1945 he resumed his regular concert career and returned to Juilliard to teach, continuing through the 2000-01 academic year, after which he gained emeritus status. (He was particularly proud of the fact that he had taught during the tenures of all six presidents who have led the School.) Raeiff served as chairman of the piano faculty in 1970-71. Among his pupils are the pianists John Bayless and Kenneth Merrill.

His wife, Mary Elisabeth Raieff (also a Juilliard-trained pianist), died in February 2000. Josef Raieff is survived by two daughters and one granddaughter. □

Master Teacher’s Memory Honored With Premiere

By SAMUEL RHODES

THE Quartet No. 4 by Gunther Schuller, which the Juilliard String Quartet is performing on February 11 for the first time in New York, is dedicated to the memory of Felix Galimir. Mr. Galimir is vividly remembered by so many of us in the New York area and the Juilliard community as a violinist, quartet leader, and master teacher. He was born in Vienna in 1910, and his early studies were with Adolf Bak and Carl Flesch. In the late 1920s he formed a string quartet with his three sisters, which very quickly built up a successful concert career touring throughout Europe. The Galimir Quartet dedicated itself to the music of its time—particularly to the composers of the second Wiener Schule: Schoenberg, Berg, and Webern. The quartet studied the *Lyrical Suite* with Alban Berg and made the very first recording of that work. It also recorded the Ravel Quartet under the composer’s supervision. Mr. Galimir was a member of the Vienna Philharmonic until 1938, when the political situation which sanctioned persecution of the Jews forced him to leave first the orchestra and then

Austria. He emigrated to Palestine (as it was called under the British Mandate) before arriving in the U.S. later that year, settling in New York (where he joined the NBC Symphony under Arturo Toscanini). He continued his quartet in New York, with new members gradually replacing his sisters.

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Felix Galimir in 1991.

‘Raiefflections’

By LOUIS NAGEL

JOSEF RAIEFF, my teacher at Juilliard from 1962 to 1969 and my friend until the day of his death, would probably not have objected to the pun—since, along with music, he loved words and used them with virtuosity.

I had called him this past Thanksgiving Day; he sounded frail, but was mentally as sharp as ever. I assured him I would visit on my trip to New York in January—but fate had something else in store. Perhaps these reflections on a friendship of 42 years will serve as my substitute for a visit.

Before I began my work with Josef Raieff, I knew some of his students, and they were all very enthusiastic about him. (One in particular was a lovely girl from Virginia, a soft-spoken, indefatigable worker and a fine pianist.) Thus it was that, one morning in September 1962, I knocked not at all bravely on the door of Room 505. A surprisingly short, very well-dressed gentleman opened the door and invited me in. We chatted for a while, then he asked me to play—after which I glumly waited for the tepid comments I anticipated. Instead, Mr. Raieff looked at me very seriously and said, “Louie, you are talented and musical. You need to gain confidence, develop a repertoire, and play as often as possible. I want to help you. Let’s go to work.” I vividly remember thinking, “The sun has come out!” (I also remember leaving his studio and running into that lovely, soft-spoken girl, whose name was Julie, in the cafeteria.)

Mr. Raieff wisely began by assigning me some very standard repertoire, such as the Beethoven Sonata in E-flat, Op. 31, No. 3, a difficult piece. (It was, I later learned, a sonata he played often on his concerts.) To my credit, I got a large percentage of the right notes. He worked me intensely on the Chopin E-Major Nocturne, trying to teach me about phrasing, legato, and, above all, beautiful tone. (His was a truly exquisite tone... but at that time, I was unable fully to appreciate what

beautiful tone was, and our work was only partly successful.)

In my second term, I discovered the Tchaikovsky G-Major Sonata and learned all of it quickly. I can only imagine how Mr. Raieff felt upon my presenting him with a half-hour of brilliant but often vapid music. Undaunted, he began to work with me, and this time what he offered began to sink in. We worked on producing the big orchestral sound the opening demands. We worked on finding the phrasing that could help the un pianistic and somewhat discursive second movement sound sensible. And he showed me some facilitations to ease the knotty technical problems of the finale. He taught me about tone production, about pedaling. And it was not too long

“He was my ‘tonic’ amid the modulations of my career. With his passing, I feel a personal sense of atonality.”

before I was championing this clumsy work in recitals at Juilliard. To my surprise, I was receiving compliments for my performance, even as I was being questioned for my choice of

repertoire!

Having regained a measure of confidence, I took on more ambitious repertoire—including Mussorgsky’s *Pictures at an Exhibition*. We plunged headlong into it; his ability to convey in words how he wanted me to think about a passage was remarkable. Over a period of several weeks, the music was shaped from a series of individual vignettes into a cohesive whole. He showed me radiant coloristic effects, and again, some ways around the not-so-comfortable piano writing. In this area, he was a genius! Finally, there came a lesson at which I was to play the entire piece, uninterrupted. He sat quietly through the music—until I got to the climax of “The Great Gate.” To my utter astonishment, I saw Mr. Raieff literally running around the room, waving a handkerchief, yelling, “Flags waving, Louie; trumpets blaring—louder—faster—festive!” I have played *Pictures* many times, and never fail to reimagine that moment as I get to the climax of the last piece.

Three years ago, I came to New York and was to present an all-

Continued on Page 10

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Faculty

Elizabeth Bishop-Gilmore ('29, voice)  
Josef Raieff ('32, piano)

Richard W. Fields (BM '72, piano)  
Stephen E. Kates (DIP '69, cello)  
Jonathan M. Schwartz ('89, French horn)  
Walter Stein ('46, bassoon)

Alumni

Essy Barmat Beeber ('32, piano)  
Robert Berg ('70, saxophone)  
Helen Berlin ('30, violin)  
John S. Browning (BS '56, piano)  
Mark S. Dodson (BM '74, composition)

Friends

Irene Diamond  
Agnes Eisenberger  
Sylvia R. Ellstein  
Edward Newhouse  
Otto L. Walter

# Lie Back and Think of England

## Love Explored in Three English Masques

By CHRISTOPHER MOSSEY

In recent years, the Juilliard Opera Workshop has presented under-explored repertory in simple yet affecting productions that feature undergraduates in Juilliard's Department of Vocal Arts. The Juilliard Opera Workshop (J.O.W.) enhances the education of undergraduate singers by offering vocal students a rare opportunity to develop and perform operatic roles in their entirety, complete with staging and acting. With recent productions of Purcell's *Dido and Aeneas* and Eccles's *Semele*, J.O.W. is quietly emerging as a vital venue for intriguing performances of Baroque music at The Juilliard School.

This month, under the musical direction of Kenneth Merrill and the stage direction of Ed Berkeley, J.O.W. presents "Love Times Three," a trio of English masques that spans 68 years of the English Baroque. The three one-act works, performed together in a single evening, are *Venus and Adonis* (1683) by John Blow; *The Judgement of Paris* (1701) by John Eccles; and William Boyce's *The Shepherd's Lottery* (1751). The production features 20 undergraduate vocal arts students; Juilliard's resident string quartet, the Avalon Quartet, joins Ken Merrill (who conducts from the harpsichord) to provide vibrant instrumental accompaniment.

Though called masques or "afterpieces" in their own time, *Venus and Adonis*, *The Judgement of Paris*, and *The Shepherd's Lottery* are far from traditional, courtly English masques that mixed speech, singing, and dancing. Each work is a fully formed, completely sung musical drama with thoughtfully drawn characters, inventive vocal melodies, and a mix of lighthearted and serious situations all touching, in one way or another, on the subject of love. Through-composed in a virtually continuous, measured arioso and perhaps the most originally conceived opera in J.O.W.'s trio, Blow's *Venus and Adonis* portrays the shattering of Venus's love for Adonis after the hero is fatally gored by a wild boar. In Eccles's *The Judgement of Paris*, also based upon mythology, three goddesses compete in a beauty contest, judged by the shepherd Paris, who ultimately picks the goddess offering him the love of Helen

In J.O.W.'s production, the three operas are distinguished visually by means of costumes and sets, with *Venus and Adonis* set in ancient Greece, *The Judgement of Paris* transferred to modern dress, and *The Shepherd's Lottery* employing a country Baroque look.

### Love and Fate in *Venus and Adonis*

A prolific composer of church music for Westminster Abbey and the Chapel Royal, John Blow (1649-1708) was persuaded to compose *Venus and Adonis* for private performance in the court of King Charles II in 1683. The masque, Blow's only



Costume designer Kim Sorensen's sketches for Phillis and Daphne in *The Shepherd's Lottery*.

fully sung drama, remains the earliest surviving English opera and is widely believed to have served as a model for *Dido and Aeneas*, written by Blow's pupil and friend, Henry Purcell. Organized in a prologue and three brief acts—each separated by evocative dances—the work calls for six solo voices and chorus. The anonymous libretto draws its story from Ovid's *Metamorphoses*, and in its poetry draws parallels between the mortal dangers of hunting and the emotional dangers of love.

Blow's *Venus and Adonis* presents with clarity and little excess, especially because the composer's setting of the text displays a near total absence of arias. After an overture in French style, the prologue comically explores the tensions between sexual desire and faithful love. Cupid (Venus's son) strikes a familiar pose as arbiter of human love for an audience of shepherds and shepherdesses, and eventually advises the youths to give in to their lustful desires. Act 1 begins with Venus (the goddess of love) and Adonis (a youth of remarkable beauty) about to make love. Their pleasure is interrupted by Adonis's huntsmen,

who suddenly draw him away from Venus with the promise of fame in the hunt of a wild boar. While Adonis perilously hunts his prey, Venus and Cupid provide comic relief in Act 2, when mother instructs son in the art of love. When Venus asks Cupid how to make her lover Adonis more faithful, Cupid advises her to scorn him. Act 3 is fully tragic, as it opens with Adonis having just been mortally wounded by the boar. Adonis blames his death on Fate, and Venus engages little cupids to begin a solemn procession. Her own love suddenly taken away, as if also by Fate, Venus vows to mourn his death until she is "fall'n into as cold a sleep."

The rapid changes of emotion in *Venus and Adonis*—a scene of tragedy on the heels of a comic episode—embody a common Baroque aesthetic of drastic contrast. The same can be said of Blow's musical setting. His recitative style employs pungent harmonic juxtapositions and spontaneous passages of florid melodies to emphasize individual words or feelings in the poetry. This style obviates the need for lengthy exposition of character, exemplified by our first encounter with Venus and Adonis in Act 1. In that scene, simple repetitions of lovers' names over pleasing harmonic patterns make the couples' intense passions and desires immediately clear. Blow's gift for text setting is evidenced also in the several contrapuntal choruses interspersed throughout the opera. The most inspired of these is the minor "Mourn for thy servant," the opera's final tragic chorus. The chorus's delicately exposed major harmonies, especially on the word "weep," and artfully placed melodic suspensions seem to evoke the sun glinting through the forest in the forsaken grove in which the tragedy unfolds.

### Love and Persuasion in *The Judgement of Paris*

The organizers of a 1701 London composition contest from which John Eccles's *The Judgement of Paris* was born were an ironic bunch. Written by William Congreve, the libretto chosen for the contest takes as its subject a contest from mythology: that of Paris and the golden apple. Visited by Mercury, messenger of the gods, the shepherd Paris is given the unenviable task of determining the most beautiful among three goddesses—Juno (queen of all gods), Pallas Athene (goddess of war), and Venus (goddess of love)—and is to award a golden apple as the prize. One after another, each goddess makes her case to Paris: Juno offers the shepherd the opportunity to be ruler of all Asia; Pallas Athene offers victory in all future combats; Venus promises him the love of Helen of Sparta, the essence of mortal beauty. Persuaded by the assurance of future love, Paris chooses Venus as the prizewinner.

Already house composer at Lincoln's Inn Fields Theater, John Eccles (1668-1735) sharpened his own powers of musical persuasion in a quest to win the contest for which the prize was not a golden apple but 100 guineas. No expense was spared for the contest: the submissions by Eccles and his three competitors—

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JUILLIARD  
PORTRAITS

Suzanne Daone

Dance Division, Administrative Assistant

*Like many Juilliard staff members, Suzanne Daone has a “performing past.” She grew up in Denver and headed out to California after high school to join the San Francisco Ballet. She came to New York in 1959 to join the Joffrey Ballet. Her office skills were honed at several organizations and companies before a telephone call from former dance faculty member Maria Grandy brought her to Juilliard.*

**How long have you worked at Juilliard, and what do you remember about your first day?**

I have worked in the Dance Division for 12-and-a-half years. My first day on the job was July 9, 1990. It was summer, and the School was quiet as a tomb. I was glad my computer was the same one I had learned to operate on my previous job—but much to my chagrin, it had more advanced software than I was familiar with. Fortunately I had time to familiarize myself with it over the summer. Needless to say, when September came, it was like the storm after the calm!

**What’s the strangest job you’ve ever had, and what made it strange?**

My very first job was working for a dental research clinic in San Francisco. I mounted colored slides picturing case histories of the most horrendous conditions of the teeth and gums. I had to wear a white lab coat and nurse shoes. The job was part-time and I could choose my hours, as long as I put in four hours a day—which gave me the freedom to attend dance classes and rehearsals. The people I worked with were extremely nice and supportive of my dance career. And those Red Cross nurses shoes were the most comfortable I’ve ever had!

**When did you start dancing, and why did you stop?**

I began ballet and modern dance training at age 8 and embarked on my professional career at 18, performing with the San Francisco Ballet. Soon thereafter I was invited to come to New York and join the Joffrey Ballet. In my 13-year career, I also danced with the Harkness Ballet. I retired from the stage soon after I married, to devote my attention to being a wife and mother.

**What kind of performances do you prefer to attend and why?**

Naturally, I enjoy dance of all kinds; I also like plays. I most enjoyed dancing dramatic roles, and I admire

wonderful acting on stage, film, or TV. I also like to watch figure-skating because it is artistic as well as athletic—like dance but with the extra dimension that gliding on the ice gives to the movement.

**What other pursuits are you passionate about?**

I am in the final throes of renovating my apartment and anxious to get to the more creative aspect of redecorating. I am interested in interior design and decorating, and also enjoy taking tours of the elegant interiors of landmark buildings that were once homes of the rich and famous, back in the early days of New York. I have a fascination for period films, books, and plays, as well.

**What was the best vacation you’ve had?**

I have never gone on a vacation per se, where I’ve traveled for pleasure to some place I wanted to see. But I traveled extensively during my career, touring with the ballet companies I was with. I went to places I might never have gone to otherwise in Europe, India, the Middle East, Afghanistan, Sudan, and Russia, as well as across the United States. Believe it or not, I’ve never been to England. I hope to go sometime as a real vacation.

**What is your proudest accomplishment in life?**



Suzanne Daone and her son Edward.

My son, Edward. He was just 10 years old when I found myself widowed and a single parent. Having brought him up and put him through college on

my own, and knowing him to be the fine young man and devoted son he is today, makes me feel very blessed and proud.

**What might people be surprised to know about you?**

Our new Dance Division director, Lawrence Rhodes, and his wife, Lone Isaksen (as well as Helgi Tomasson, who received an honorary degree from Juilliard last May, and his wife, Marlene Rizzo) were all former colleagues of mine, when we were dancers with the Joffrey Ballet and the Harkness Ballet more than 30 years ago. I was known then as Suzanne Hammons. Small world, isn’t it? (Certainly the dance world!) Those with whom I shared that time in my life are like family, and nothing gives me greater joy than when we are reunited—as my job here at Juilliard has made possible in so many instances.

**Next issue: Mary Gray, associate dean for admissions, and Ralph Zito, drama faculty member.**

*If you would like to be featured in the Juilliard Portraits column, contact Lisa Yelon at ext. 340. Current and previous months’ Portraits can be found on the Web at [www.juilliard.edu/portraits](http://www.juilliard.edu/portraits).*

Mike LeDonne

Jazz Piano Skills Faculty

*A faculty member since 2001, Mike LeDonne graduated from the New England Conservatory. He has performed with artists such as Benny Goodman, Art Farmer, Sonny Rollins, Bobby Hutcherson, and Milt Jackson, and has accompanied singers such as Ernestine Anderson and Etta Jones. He currently works with Benny Golson.*

**What’s the most satisfying aspect of teaching?**

Getting paid. (Just kidding.) Of course, it’s when you hear that your teachings have resulted in someone becoming a better player. I like seeing the light bulb go on when an idea finally clicks in a student’s mind. I also find that the process of trying to explain these things really cements my own knowledge in place.

**When and how did you first know that you wanted to be a musician?**

I grew up around music. My father was a jazz guitarist and owned a music store, which is where I spent most of my time. I had access to every kind of instrument but zeroed in on the piano when I was 5. I always liked the blues. My first memories are of sitting at the piano and playing boogie-woogie bass lines and improvising the blues in my right hand. I loved the feeling of the groove this created. I was addicted right there.

**Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?**

Originally, I’d have to say it was my father. We used to sit around and play together, which is where I learned about harmony and taste. But the teacher who was most influential on me was Jaki Byard. I had the good fortune of studying with him at the New England Conservatory. He exposed me to the complete history of jazz piano. He showed me that only with a complete understanding of that history would you come up with something of substance that’s your own. He taught me to be open to all aspects of music in general, and showed me the value of not taking yourself too seriously.

**What was the first recording you ever bought? What was its significance to you?**

It was “Cold Sweat” by James Brown, a 45-rpm single with part 1 on side A and part 2 on side B. I remember listening to it over and over again. I loved the way the different parts for the instruments went together to create a groove that wouldn’t let me stand still. It was a thrill I felt inside my body. Later I heard that same feeling in a jazz recording my father had called *Miles Davis Live at the Blackhawk*. The music was more sophisticated, but the power of the swing was the same. This continues

to be what attracts me to great jazz.

**What’s the most embarrassing moment you’ve had as a performer?**

I was performing at the Molde Jazz Festival in Molde, Norway. It was one of my first trips to Europe and I was part of a 10-piece ensemble that was performing the music of people like Duke Ellington, Count Basie, and Jimmy Lunceford. The Modern Jazz Quartet was also performing in another part of the festival, and Milt



Mike LeDonne

Jackson and John Lewis (who loved the music of these bands) took a shine to us and came in to check us out each night of that week. The first night I spotted them in the audience, I was understandably nervous. I guess I didn’t take notice of how close the piano bench was to the edge of the stage. We had just hit the first tune and over I went, winding up with my feet where my head should have been. Luckily it wasn’t a very high stage and I didn’t get hurt, but I do remember wishing I could disappear. As life would have it, I later wound up working with Milt Jackson for 11 years.

**If you could have your students visit anyplace in the world, where would it be, and why?**

Right here—New York City. There’s no place on earth more important for jazz music.

**What are your non-music-related interests or hobbies?**

I like putting things together, like puzzles. I also enjoy reading, movies, eating good food, playing cards, and getting exercise.

**What is your proudest accomplishment in life?**

My long relationship with vibes legend Milt Jackson. I’m not only proud to have played with him, but that he grew to trust my taste to the point where he made me musical director of the quartet. I’m proud that someone like him was my close friend.

**What words of wisdom can you offer young people entering the field today?**

Enjoy the journey. Don’t rush it. Music takes a lifetime to try to master and there aren’t any shortcuts. Learn the truth from the masters and don’t worry about imitating them. Try to diversify your interests and experiences. It’s what you are as a person that’s the most important thing of all.

# Medieval Meets Modern Manhattan

By KEVIN KELL O'DONNELL

THE Drama Division's upcoming third-year (Group 33) production, opening February 19, has all the elements of an exciting, gritty, contemporary American drama. There's a scene in Central Park, where a woman finds she's been betrayed by someone she loves (and tells him to go to hell... really); a scene on the Lower East Side, where an angry young woman kills her sister in a fit of rage; a scene in Madison Square Garden, where a father comes dangerously close to killing his son; and a scene in post-apocalyptic Manhattan, where three doormen are led by a supernatural presence across the river to Brooklyn.

However, *The New York Play: An Adaptation of Four Plays From the Wakefield Mystery Cycle*, written by Anne Phelan and directed by Michael Butler, has a twist: the woman betrayed in Central Park is God. Her betrayer? Lucifer. The angry young woman on the Lower East Side? Cain. The man in Madison Square Garden? Abraham. And the three doormen? The three shepherds who were led by an angel to witness Christ's birth. *Creation*, *Cain and Abel*, *The Sacrifice of Isaac*, and *The Second Shepherd's Play* are getting a makeover, Nueva-York style.

Medieval mystery plays, dating back to the late 1200s, were the first plays to be written in the English language. Based on stories from the Old Testament, they were written and performed by members of local craft guilds at the annual spring Feast of Corpus Christi, the celebration of Christ's presence in the Host taken during the sacrament of communion. Thirty-six plays were performed in one day, from *Creation* to *The Last Judgement*.

Beginning as early as the ninth century, the stories first appeared strictly as liturgical drama, performed and written in Latin by members of the church. This was the first recorded drama since the Dark Ages began some 400 years earlier. According to *The Bedford Introduction to Drama* by Lee A. Jacobus, the purpose of the performances in the church is debatable. Was the church answering the needs of the congregation or simply following their own? Either way, the impulse to dramatize is a universal human characteristic. Over time, the productions moved from the inside of the church to the outside (possibly because of increased production values, as Jacobus speculates). Once outside, they were seen by the general public, and with the later papal encouragement of Corpus Christi, the religious establishment in effect started the rebirth of live theater in Europe. Ironical, Jacobus points out, when you consider that the church officially banned all theater prior to the 1200s as a dangerous, even evil, activity.

By the 1400s, Corpus Christi and the plays had spread throughout Europe, with guilds from almost every town participating. According to Jacobus, "mystery" in Medieval times actually meant "trade" or "skill" and referred to those who had mastered their particular craft; it also refers to religious mysteries.

In the late 13th century, if you could read, you were either very lucky or very rich. Although most of the common people could understand some spoken Latin, their primary means of communication was in the vernacular, an early version of the English language. People truly made the mystery plays their own by replacing Latin with English.

"I think the best way to present these stories is by using the language we hear all around us every day," says Phelan. "The four plays were originally written by someone called the Wakefield Master. His poetry is good, but it's not Shakespeare. I felt that the stories would be more immediate to today's audience if they were written in today's language. After all, that's what people were doing when they were performing them hundreds of years ago."

So don't be surprised during the show if you hear God (played by Damali Scott) complain how "the Holy Ghost is a spirit and a bird—she doesn't really lend herself to a bitch session," or Adam (played by Ben Davis) say to Eve, when he's discovered that she's eaten fruit from the tree of knowledge, "What did you do?! Are you whack? You've got to be crazy—maybe I can check you into Bellevue for observation and God won't go too ballistic."

Michael Butler, artistic associate at San José Repertory Theater and an alumnus of the Drama Division (Group 8), is very excited about the freshness of the adaptation: "I acted in a production of the original mystery cycle many years ago at Yale Rep. There were so many people involved—dramaturges and specialists on Medieval theater. We all became fascinated by this world, and we really immersed ourselves in Medieval culture. We thought we really had something that was going to excite the audi-

ence. But it really didn't seem to land with them. It struck me later that, in order for these plays to work, they needed to be infused with new blood."

To find a truly New York aesthetic, scenic designer Troy Hourie spent some time visiting construction sites and various other urban locales. "I liked the idea of the foreman on a construction site up above the other workers. I thought that would be a neat God-and-man relationship," he explains.

Rather than having separate performing areas for each play, Butler wants to have one space for all four stories, allowing the plays to exist in the audience's imagination. "The best way to describe the set is as a semi-apocalyptic, de-constructed, urban construction

site/art installation mutant hybrid. It's metaphorically site-specific to the past, present, and near future. Things are being built, and these plays are about creativity and the act of creation," he says.

Butler is also very enthusiastic about incorporating contemporary music into the piece. Many members of Group 33 are current and former members of diverse musical groups, and many play at least two instruments very well. After all, this is a New York play, and it has to sound like New York, with all sorts of styles represented.

*The New York Play*  
Studio 301

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A very limited number of free tickets are available through the Drama Division Office.

Despite the excitement now, Phelan was originally hesitant about the project. "A good friend of mine—a director, Mary Lisa Kinney—gave me the idea. We were out at a bar one night, and she told me that I should really look at these plays and write an adaptation of them. I thought it sounded crazy at the time. I had no interest in writing about religious themes or anything. But when I started to look into the plays, I became truly interested in these dense, evocative stories of human nature as pure drama, not religion."

Of course, it's hard to avoid the subject of religion or spirituality when talking about these plays, whether they're written in old English or hip-hop. Take the story of *The Sacrifice of Isaac*, for instance. God asks Abraham to sacrifice his son, Isaac. Abraham, at first hesitant, yet fearing God's wrath, prepares the sacrifice without further questioning. When Abraham holds the knife to Isaac's throat, God intervenes and tells him to stop; he has proven his faithfulness to God. Whether one is religious or not, there is at the core of this story the issue of faith—how far a human being will go on blind faith alone. Those of us in the arts, especially the performing arts, put a great deal of blind faith in our teachers and talent. Our passion for the work can fulfill some of us spiritually, and there is a certain "religion of art" that is undeniable in a place like Juilliard. These plays operate on many levels, and it will be interesting to see how the cast deals with the important, often uncomfortable questions of spirituality, faith, and sacrifice in this production.

Although part of the play was written prior to September 11, the tragedy has indeed shaped the final outcome of the piece. Audiences will find it difficult to hear a character say, "How many people have died on this island? Smallpox, Dutch and British imperialism, natural disasters, H.I.V. ....," without thinking of the events of that day. Even more chilling, though, is Isaac's plea to an angel, "Something horrible's going to happen in New York, isn't it? Worse than anything we can imagine." The angel coolly pretends not to hear him. □

Kevin Kell O'Donnell is a third-year drama student.



Photo courtesy of Anne Phelan

Playwright Anne Phelan

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All of us who attended Juilliard have a treasured personal library of our recorded performances. Most likely these cherished recitals and concerts are on different media formats – Reel to Reel tape, DAT, Cassette, Mini-Disc – and are not easily accessible. Finally, you can easily organize your library, and transform it onto the universal, permanent medium: the CD.

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The Career File / Derek Mithaug

Juilliard Hosts First Volunteer and Internship Fair

JUILLIARD will host its first Volunteer and Internship Fair on Friday, February 28, from noon to 5 p.m. The fair is part of a broad new career-development initiative to begin an experiential learning component of a student’s career education at Juilliard. The 2003 Volunteer and Internship Fair will connect students and faculty to organizations that provide opportunities for artists to share their talents with communities in need, as well as organizations that provide short-term experiential internships within the performing arts.

The Office of Career Development receives numerous calls from organizations requesting performers for special events. Normally, these calls are mostly for happy occasions: weddings, anniversaries, birthdays, bar mitzvahs, etc. Immediately after the tragic events of September 11, 2001, however, those calls became a dirge of requests for musicians for memorial services—a constant reminder of the epic loss of human life.

The days and weeks after September 11 also saw an unprecedented flood of volunteerism. Even those not normally caught up in the spirit of community activism were inspired to find personal ways of contributing. The event left many of us wondering about the meaning of our own lives, the purpose and value of our roles in a community.

Many Juilliard students—feeling a need to do something—found innovative ways to contribute their time and talents. One wrote in the October 2001 *Juilliard Journal* about his experience performing at the Armory for soldiers returning from rescue efforts. Other students involved themselves

The urge to be more active, more aware and supportive of those less fortunate, still lingers after September 11.

by performing on the streets for rescue workers, and lending a helping hand with food and water at Ground Zero. At Juilliard, a student-initiated volunteer list was organized and distributed throughout the School. That list became a beacon of hope for our office; as requests for student performers came in, we forwarded them to students on that list.

Juilliard students, of course, were not the only people who felt moved to contribute in some way. The response here was but a microcosm of a mass feeling that spread across the nation and even internationally.

Though the memory of the events surrounding September 11 has been slowly receding, the urge to be more active, more supportive, and more aware of those less fortunate still lingers. Charitable organizations that had struggled to recruit compassionate people for their causes before that day have been inundated with new recruits. The events of September 11 began a renaissance in community volunteerism.

Performing artists who have played for the sick, the elderly, and others shouldering great burdens are no strangers to the healing, comforting, and inspiring effects of their art. There are literally hundreds of opportunities for performers to donate a small amount of their time and talent to communities in need in the New York metropolitan area. A simple search through online databases such as volunteermatch.com and idealist.org will yield many of these opportunities.

We are excited to invite to Juilliard the larger organizations that manage and distribute lists of volunteer opportunities for artists. Among them are Art Start, Life Beat, Community Service Society of New York, the International Partnership for Service and Learning, Big Brothers and Big Sisters of New York City, the Mayor’s Voluntary Action Center, the Peace Corp, Mentors Inc., and many more. We are also including those organizations which offer internships for students interested in exploring aspects of the arts outside performance. These include WQXR, New York Theater Workshop, WNET of New York, the American Dance Festival, Lincoln Center, Actor’s Equity, and others.

I hope that you can join us on February 28 for the first Juilliard Volunteer and Internship Fair. This is a unique opportunity to learn about the different ways that you might contribute a little of your time and talent to make a difference in the world—and in yourself.

Please e-mail any comments, questions, or ideas for future columns to careerfile@juilliard.edu. □



Derek Mithaug is Juilliard’s director of career development and an alumnus of the School.

The Return of the Natives

Continued From Page 1  
dent, there seemed to more of a separation between dancers with classical leanings and those who considered themselves contemporary. Now the dancers in his cast don’t seem to “compartmentalize” in this manner.

They view choreography as information to be learned—“a movement is a movement,” he says. This stands in contrast to many professional ballet dancers, who may have to be taught “how to roll their heads.” He is grateful for the deepening understanding of Limón technique that he acquired while with that company; advanced tutelage from artistic director Carla Maxwell and Nina Watts, a senior company member, has enabled him to better help those coming from pure balletic training to cross the threshold into contemporary stylistic demands.

Charlotte’s view of her return to the Dance Division is somewhat different, as she doesn’t really feel she ever left. Besides sharing a December stage workshop with Adam in 2000, she has provided dances for Senior Showcase and two Summer Dance Intensives and remounted *In Time Taken*, *Practising Joy*, and *Too Much*, all choreographed as an undergraduate, for subsequent Juilliard Theater performances. Still, she discovered that, in her current rehearsals, she is acquainted with only a few of the dancers—a situation she describes as being “in a room full of strangers that’s like home.” What hasn’t changed, she observes, is the degree of talent and the diverse skills of her cast. “You know that all 25 will look great onstage.”

She goes on to say, “the more exposure I have to other pre-professional venues, the more I appreciate

the quality and value of all the enhancing elements available at Juilliard that go into a production beyond the actual dancing”—referring to lighting, costume, and scenic design; the opportunity for original music played live; and stage manage-



Adam Hougland

ment. She “adores” the chance to collaborate again with composer Milica Paranosic (manager of Juilliard’s Music Technology Center), a partnership that began her junior year in the Composers and Choreographers workshop and has continued more than a dozen times since. “And where else,” she says, “do you have someone like Keith Michael [the Dance Division’s production coordinator]?” She enthuses about his ability to get things done “now” as he works with all those (herself included) who wish to postpone things till “later.” The opportunity to interact once more with independent artists such as Marion Williams (costumes) and Clifton Taylor (lighting and

sets) adds to her joy, along with additionally appreciated support from Bärli Nugent (director of chamber music), Traci-Ann DiGesú (costume shop supervisor), and Caroline Pallister-Kulic (dance costume coordinator). All this contrasts with on-the-road experiences, where the hard lesson is “when to be flexible and when to stand one’s ground.” She muses on the time when one presenter, not caring for the avant-garde nature of her music, changed it without bothering to ask permission.

In her current project (the working title is *Between the Shoes*), Charlotte is excited to try a new approach, partially necessitated by the demands of her teaching schedule at Marymount Manhattan College. Ordinarily, Charlotte’s modus operandi is to walk into rehearsal with every detail planned—though she may make adjustments while rehearsing. This time around, she is creating more intuitively and reactively, on the spot, which she hopes will result “in more honesty and less calculation.”

Adam is using this opportunity to choreograph “the most extended and intricately woven piece in terms of spatial patterns” that he has attempted so far. The title, *Intarsia* (which refers to mosaic woodwork inlay), aptly reflects his interest in complicated layering of movement. He greatly appreciates the time to explore different ways of inventing and putting phrases together, as opposed to “doing what works because it’s safe and the time is limited” (which is often the case in short gigs with busy repertory companies). He is using Tchaikovsky’s *Souvenir de Florence*, to be played by the Juilliard Orchestra, conducted by

David Briskin.  
While both choreographers are Juilliard-trained, their styles diverge. Charlotte is interested in idiosyncratic movement, often using isolated body parts and drawn from gesture. Her

Spring Dance Performances  
Juilliard Theater  
Thursday-Sunday, Feb. 20-23  
  
For time and ticket information,  
please see calendar on Page 32.

zany, dead-pan naturalism has a spunky feel that she has labeled “theatrical-pedestrian.”

Adam’s stylistic preference is for a balletic-contemporary fusion that emphasizes lyrical yet energetic flow of movement, advanced partnering, and a near-symphonic deployment of the dancers in space. The movement phrases he has invented are not found in the vocabularies of traditional ballet and modern techniques, but they could not be executed without a full command of these disciplines.

Both Adam Hougland and Charlotte Griffin used the word gratitude to express their feeling for this opportunity to create for the Juilliard Dance Ensemble. They are grateful to the division’s new artistic director, Lawrence Rhodes, who chose to follow through on his predecessor’s plan to commission new work from these two especially talented choreographers. They are putting the finishing touches on their dances now. If their past creations are any guide, all those who come to see for themselves will not be disappointed. □

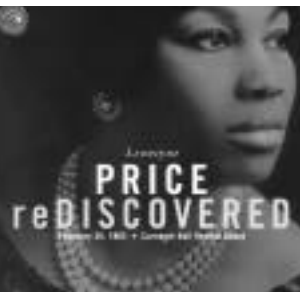
Elizabeth Keen, a faculty member since 1989, teaches dance composition.

Discoveries / Michael Sherwin

Leontyne Price’s Carnegie Hall Recital Debut

*Leontyne Price Rediscovered: 1965 Carnegie Hall Recital Debut. Works by Handel, Brahms, Giordano, Poulenc, Barber, Hoiby, Puccini, Gershwin, Cilea; and spirituals. Leontyne Price, soprano; David Garvey, piano. (RCA 63908)*

LEONTYNE PRICE, one of America’s greatest and most beloved singers, made her Carnegie Hall recital debut 38 years ago this month (February 28, 1965) at the age of 38. Already a mature artist, she had debuted at the Met Opera four years earlier, in 1961. Although the Carnegie concert was recorded, it was never issued, languishing forgotten in the vaults until its current release in RCA’s “Rediscovered” series.



Price attended Juilliard for four years (1948-52) as a scholarship student of Florence Page Kimball. She has frequently returned to the School to give master classes (most recently in October 1999), was commencement speaker in 1973 and 1989, and was awarded the honorary degree of Doctor of Music in 1987.

Price’s Carnegie debut finds the soprano in prime form. Her voice is light, with a rapid vibrato and a free and easy top, as well as a plangent lower register. Particularly notable are her magisterial Handel arias, the playful Brahms *Zigeunerlieder*, a gripping and passionate “La mamma morta” from *Andrea Chénier*, an authoritative group of songs by Barber and Hoiby, and an idiomatic set of spirituals. The recital is capped by four electrifying operatic encores, concluding with a dramatic “Vissi d’arte” from *Tosca* that brings the house down.

Additional early Leontyne Price CDs that should not be overlooked include *A Program of Song*, taped at Town Hall in 1959 (RCA 61499); a 1961 Rome Opera disc of Verdi and Puccini arias (RCA 68883); *Porgy and Bess* highlights from 1963 with the late baritone William Warfield—to whom she was married at the time (RCA 63312); and *Price Sings Barber*, which documents the world premiere of the *Hermit Songs*, with the composer at the piano, at the Library of Congress in 1953 (RCA 61983).

Price’s 1982 concert appearance with the Montreal Symphony under Dutoit can be viewed on video cassette (VAI 69433). She also heads a “dream cast” vocal quartet (with Cossotto, Pavarotti, and Ghiaurov) in a new DVD of Karajan’s inspired 1967 La Scala Verdi Requiem (DG 073022-9).

Other CDs in RCA’s distinguished “Rediscovered” series comprise unpublished recordings by Jorge Bolet (63748), Sviatoslav Richter (63844), and Jascha Heifetz (63907).

Ilya Gringolts Plays Two Violin Concertos

*Tchaikovsky: Violin Concerto in D Major, Op. 35; Shostakovich: Violin Concerto No. 1 in A Minor, Op. 99. Ilya Gringolts, violin; Israel Philharmonic Orchestra, Itzhak Perlman, conductor. (DG 471616)*

IYA GRINGOLTS, a 20-year-old Russian-born violinist, studied at Juilliard with Itzhak Perlman for three years (1999-2002). First-prize winner of the 1998 Paganini Competition, Gringolts had already recorded four acclaimed CDs for the Swedish BIS label, including a Paganini concerto (BIS 1051) and solo sonatas by Hindemith, Schnittke, and Ysaÿe (BIS 999).

Before graduating from Juilliard, Gringolts was signed to a recording contract by DG, and in December 2001, his teacher, Itzhak Perlman, paid him the tribute of conducting the Israel Philharmonic for Gringolts’s recording sessions of concertos by Tchaikovsky and Shostakovich, both of which Perlman had recorded as soloist with the very same orchestra.

Gringolts’s Tchaikovsky is rhapsodic and improvisatory; contemplative and intimate rather than heaven-storming. His Shostakovich First is also highly personal and amply virtuosic. Perlman conducts with the insight that only a soloist who knows these works from the inside-out could bring to them; he has recorded the Tchaikovsky concerto no fewer than four times! Perlman’s first recording as conductor of the Berlin Philharmonic—an all-Mozart program including the “Jupiter” Symphony—will be issued this month (EMI 57418).

Mention this column at the Juilliard Bookstore to receive a 5-percent discount on this month’s featured recordings. (In-store purchases only.)



*Michael Sherwin is marketing manager of the Juilliard Bookstore (bookstore.juilliard.edu). He has held Rockefeller Foundation and Fromm Foundation Fellowships in music criticism, and has written for High Fidelity and Musical America.*

SPRING 2003 CAREER DEVELOPMENT SEMINARS

Once again, The Juilliard School is pleased to offer a series of FREE Tuesday-night seminars designed to help alumni and current Juilliard students improve their professional development skills. Come to all or just one or two sessions, and get valuable advice from industry experts that will let you take control of your career path. All seminars take place in the 11th-floor lounge of the Rose Building, from 6 to 8 p.m. (Students: You can attend these seminars for Horizons credits! Call the Office of Residence Life at ext. 7400.)

Feb. 4: How to Book Your Own Concert

It is a myth that concert presenters only hire artists with management; indeed, the majority are willing to work directly with artists, and many prefer it. Take a practical look at the process of finding and communicating with concert presenters: learn how to make one’s work interesting to them and their audiences, negotiate fees, draw up contracts, and see events through to a conclusion, so that artist and concert presenter alike are happy. Interactive role-playing will allow students to gain practical experience. *Speaker: Robert Besen.*

Feb. 11: Recording Studio Production Techniques

This session gives an overview of what actually goes on in a professional recording session. Directed by J.R. Guerrieri, executive producer at Uptime Studios, the seminar includes tips on time management, equipment use, working with engineers, and what to expect from the experience of producing your own CD. *Speaker: Derek Wieland.*

Feb. 18: Entrepreneurship for the Professional Performer

Performers are often “accidental entrepreneurs,” approaching careers with eyes shut and fingers crossed. We hope someone will discover us and make our dreams come true. Learn how to develop an entrepreneurial spirit and apply it to your artistic passion! Join us for a practical and lively discussion about how to make a living doing what you love. *Speaker: Catherine Fitterman.*

Feb. 25: Technology in Performance

Technology plays an ever-increasing role in the creation and performance of new works of art. Many new career opportunities have developed for creators and performers, as well as artists interested in interdisciplinary and interactive art forms. Edward Bilous and members of the Juilliard Electric Ensemble will discuss the use of new technology. Musicians and dancers will share their experience in preparation for the premiere concerts of the Juilliard Electric Ensemble on April 3-5. The demonstration will include both electronic instruments and interactive technologies. *Speaker: Ed Bilous.*

Space is limited, so please contact the Alumni Affairs Office, (212) 799-5000, ext. 344, as soon as possible to reserve a space in any of the seminars.

‘Raiefflections’

Continued from Page 5  
Schumann evening at Steinway Hall. Mr. Raieff was no longer able to attend concerts, so I visited him the next day, after the performance. “Play some of it for me,” he demanded. After about six of the *Papillons*, he stopped me. “Very good, Louie. Now go over to my drawer there and bring me my score.” I did. It was falling apart; there was a 1934 date on it. “Louie, why are you phrasing number five that way?” he asked, and began to gesture and conduct—singing with all the vigor of the 50-year-old whom I had met in 1962. He made me play it a third and even a fourth time before he cantankerously admitted it was improved. Then, uncharacteristically, he said: “I hope you don’t mind my doing that!” I told him, “I cherish your doing that.”

A year ago, Julie and I visited him. By now he was very frail, unable even to come to the door to greet me. But again, he wanted to hear me play. After the Haydn F-Minor Variations—one of his signature pieces during his career—he told me: “Louie, you are making a lovely rubato in the fourth or fifth bar, but it sounds artificial to me. The music has barely begun and you are *doing* something to it. It does not flow, and it seems to be manufactured. You are not being true to the music, nor to yourself as an artist when you graft artificiality onto the music.” I thought about that a long time—and still do. It was the last teaching he did for me,

and I cannot think of a more profound thought by which I can remember him. It changed my thinking about the opening of the Haydn, and it forced me to listen more deeply to my own playing of everything.

I could share other memories—like turning pages as he accompanied Julie in the Franck *Symphonic Variations* in one of his studio recitals. Or walking blocks and blocks, up and down Broadway, on a quest for the cigars he wanted. Or the time one of his students played cocktail music at a party in his apartment for more than three hours, Mr. Raieff complaining all the while that the piano sounded curiously muffled. When he finally lifted the lid to investigate, his Persian cat Tosca hopped out. But I think this is a good place to end. Josef Raieff remained for me the “tonic” amid all the modulations of my 40-plus-year career of performing and teaching. And with his passing, I feel a personal sense of atonality.

Oh, yes—one final observation. The lovely, soft-spoken girl I mentioned? Julie Jaffee and I were married in 1966, the year we both received our master’s degrees from Juilliard. Although she was a fine pianist, she modulated to the field of psychology and is a recognized authority on the subject of stage-fright. She shares my feelings in these “Raiefflections.” We both will miss Josef Raieff very much. □

*Louis Nagel (D.M.A.’73) is professor of piano at the University of Michigan School of Music*

# Celebrating—And Understanding—Freedom

By CEDRIC HARRIS

THE Reverend Dr. Martin Luther King Jr. was martyred in 1968 for the cause of freedom. Current events have forced this dormant cause to the front of our awareness. Sometime between the death of Dr. King 35 years ago and today, we have developed a prevailing lack of interest in the cause of freedom. I believe this lack of “freedom consciousness” is at the root of all our civic failures. I worry that we have lost the ability to see or diagnose our systemic ills and implement timely treatment, as evinced by our last presidential electoral process, or the way in which three brothers in New Jersey were allowed to slip through the

think wanting something for ourselves and achieving it completes the process of freedom. On the contrary: I should know why I want this “thing,” whatever it is; I should know whom I affect in its pursuit. I must be accountable for any effect (fair or unfair) of my pursuit. I must be as diligent in the correction of an unfair act as I was in the pursuit that caused it. This makes my pursuit of freedom both a personal and social cause. Further, it illuminates the difference between tyranny and freedom. The notion of freedom as something encompassing responsibility must be taught. No one is born with the innate ability to complete this process. It is not just my responsibility to learn this lesson, but also to make sure my educational system represents



Guest artist Julius Tennon (foreground) with ensemble in “We Shall Overcome.”



Dancers Tiffany Vann and Michelle Smith in the student-choreographed piece “Open My Heart.”

cracks of our child welfare system, or the inability of our courts to uphold the law in the interest of justice and freedom.

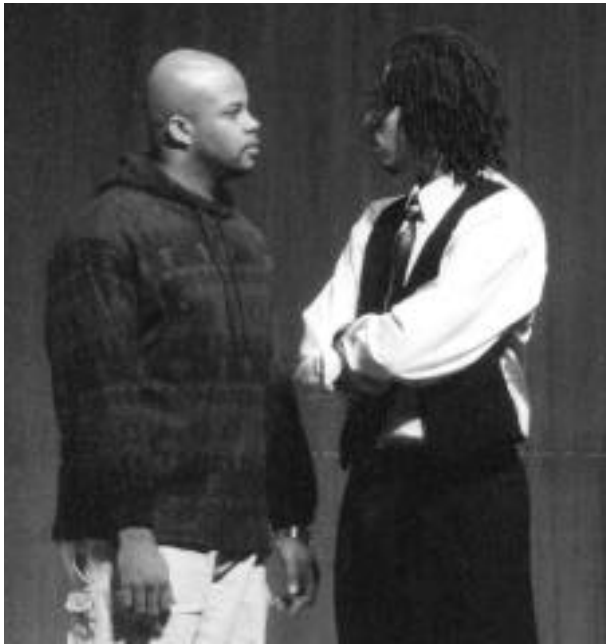
I hold the opinion that freedom has been reintroduced to us in a fragile state. Never was this made more painfully clear to me than as I cowered in my apartment on September 11, 2001, and a year later as I worried for my brother and his family in Maryland during the sniper attacks last October. As we struggle to maintain national security, our leaders are asking us to relinquish more of our freedom of privacy. I am more aware of the exorbitant personal price I pay for these failures. In the interest of freedom for all, all are responsible for the system that we have created. “Out of sight, out of mind” will not sustain freedom. My freedom is not beyond my control; there is no mythical “someone” to take care of it. Thus, from my perspective, freedom was the most logical and tangible unifying theme for this year’s Martin Luther King Jr. Celebration at Juilliard, which took place on January 20.

What is freedom? Dr. King defined freedom this way: “It is, first, the capacity to deliberate or weigh alternatives.... Second, freedom expresses itself in decision.... A third expression of freedom is responsibility. This is the obligation of the person to respond if he is questioned about his decisions. No one else can respond for him. He alone must respond, for his acts are determined by the centered totality of his being.”

At first glance, this quote appears to release me from any social responsibility. Indeed, many of us

the practice of freedom. We look to education to improve our view of what is available. Schools should hone the skills we will need to express and carry out our freedom, as education is the foundation of a rational social order. But it must be careful not to dictate what is worthy of our expression.

By making resources available for the annual student production that is the M.L.K. Celebration, Juilliard has provided a platform from which



Will Pailen (right) as Martin Luther King Jr. and Keith Chappelle as Malcolm X in Jeff Stetson’s “The Meeting.”

students may exercise their freedom. Writing in the 1790s, the great education reformer Wilhelm von Humboldt states: “Whatever does not spring from a man’s free choice, or is only the result of instruction and guidance, does not enter into his very being, but remains alien to his true nature; he does not perform it with truly human energies, but merely with mechanical exactness.”

As the director who oversaw and coordinated this



“At this celebration of freedom I am amazed by the community, peace, and creativity united in a way I have never experienced before.”  
Annedore Oberborbeck,  
second-year violin student

“We all must understand that life would not be the same without this courageous man. I hope that his dream will always stay alive, and that he is never forgotten.”  
Julietta Curenton,  
fourth-year flute student



“We need a voice; someone should speak. Why not me?”  
Diego E. Ribiero,  
first-year drama student

“It was marvelous hearing the different definitions of what freedom meant to individuals varying in race, gender, and cultural experience. The consensus is that the glory in life is enjoying the liberty of one’s freedom and the freedom of liberty. The M.L.K. Celebration always reminds us that we still have to work on making it accessible to all.”  
Nels’on Ellis,  
third-year drama student



year’s M.L.K. Celebration, the application of the theme of freedom was simple. The celebration, in its truest nature, is an expression of the freedom of speech and assembly. However, as the earlier quote of Dr. King states, the process of freedom is completed by responsibility. In the spirit of “Speaker’s Corner” in Hyde Park in London, I created three sections of the program titled “Freedom Is.” The performers in these sections (representing a cross-section of the Juilliard community, including faculty, students, alumni, and staff) were completely responsible for its content. “Freedom Is” served as the spine from which all other pieces were hung. I did not assert the power of directorial veto—and in not doing so, have personified the true practice of freedom.

We salute Dr. Martin Luther King Jr. not only for his strength of character and moral fortitude, but also for the cause of freedom for which he died. The theme of freedom not only unified this year’s celebration—but will also give us much-needed perspective on our current social challenges. It is my hope that at least one voice each audience member heard during this celebration will move him or her to act for the cause of freedom. If so, we will have added much-needed soldiers in the fight for equality. □

*Drama alumnus Cedric Harris is a member of Group 22; this marks his second time directing the annual M.L.K. Celebration at Juilliard.*

# New ‘Encounters’ Set the Stage For Artistic Exploration

By ANDREA MILLER

JUILLIARD is well on its way in developing inspiring, creative forums that contribute toward an environment in which artistic energies can fuse and cross-fertilize. Some of these include the new Mentoring program, which pairs students with a faculty mentor outside their own division. This spring will also see the debut of the Juilliard Electric Ensemble, a crossover of composers, choreographers, musicians, and dancers brought together under the leadership of Edward Bilous to produce works featuring advancements in music technology. (The ensemble’s first performances are scheduled for April 2-5 at the Clark Theater.) What’s next for the Juilliard community?

At one of the recent, inspiring student luncheons hosted by President Polisi (the next one is scheduled for February 24 at noon), I suggested a sort of “performance club,” similar to a book club. Dr. Polisi urged me to polish the idea and get back to him. As I considered what sort of activity would encompass the objective of the freshman Colloquium but also attend to the interests of students heading into the professional world—a world where the word “collaboration” is heard more often than not—the idea for Juilliard Encounters began to take shape in my head. And the idea will become a reality this semester.

Juilliard Encounters aims to bring the multi-disciplinary relationships developed early on in student life a step further, by bringing students outside the Juilliard “bubble” and exposing them to wide variety of performance and visual art (including film, dance, theater, music, installation art)—and in so doing, to help develop a discriminating and sophisticated audience for the contemporary arts. Beginning this semester, Juilliard Encounters will take four groups of roughly 20 students on a first-come, first-serve basis (that means *free tickets!*) to attend an event of major artistic/cultural significance in New York City, including those at cutting-edge venues such as the Brooklyn Academy of Music, the Joyce Theater, and the Public Theater. After each performance, the students and an invited fac-

ulty member will gather at a nearby coffee shop (that means *free coffee!*) for an in-depth discussion of the work in its entirety: the technique, the experience, and the humanistic and social value of the performances. Ideally, we hope to be joined by artists directly involved in the production itself—from choreographers and composers to lighting designers and critics—in the hope that their expertise will enlighten the students and pave the way for relationships as colleagues and mentors.

The Encounters experience will encompass programs such as New York’s latest artistic hot potato, Baz Luhrmann’s controversial take on Puccini’s *La Bohème*, currently showing at the Broadway Theater; *Talk To Her*, Pedro Almodóvar’s newest film, featuring choreography by Pina Bausch; and the sobering play *The Exonerated*, written by two lawyers, playing at 45 Bleeker Theater.

Luhrmann’s *La Bohème*, for example, presents many controversial points for discussion. In his popularized conception of Puccini’s score, has Luhrmann revitalized Puccini’s masterpiece for the 21st century, or has he merely trivialized the piece, pitching it to an undiscerning audience?

It is my hope that Encounters will bring students together for good times, good coffee, and exciting art while provoking critical thought and discussion, enhanced through the guidance of experienced professionals and critics. I am delighted that President Polisi has chosen to support this venture and I hope, with your help, it will be a valuable addition to the Juilliard experience.

To participate in any Juilliard Encounters group, either e-mail faculty advisor Bärli Nugent (bnugent@juilliard.edu), or respond to any Juilliard Encounters announcement e-mails. Space will be allocated on a first-come, first-serve basis—so sign up soon! Programs are still in formation, so be in touch with me for schedule updates. Encounters also invites any students who have suggestions for future events or are interested in helping me develop ideas for the program to e-mail me at amiller@juilliard.edu. □

Andrea Miller is a third-year dance student.

Exposure to cutting-edge performances and conversations with artists will pave the way for new relationships with colleagues and mentors.

## EXCHANGE PROGRAM

The Juilliard School has an exchange program with the Royal Academy of Music in London. A returning Juilliard music student will be selected to spend the 2003–04 academic year at the Royal Academy and a student from the Royal Academy will spend the year at Juilliard.

This is not a funded program, but both students will be eligible for financial aid packages at their respective home institutions. Any student who wishes to be considered for this program should contact Dean Clapp’s office by **Friday, February 28, 2003.**

# BOWDOIN SUMMER MUSIC FESTIVAL

Lewis Kaplan, Director

Extraordinary performance opportunities  
Intensive instrumental study program — solo and chamber  
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Fellowship programs in woodwinds and vocals

June 21–August 2, 2003

## 2003 Faculty

### Violin

Yehonatan Berick (*U. Michigan*)  
Zakhar Bron (*Hochschule für Musik, Cologne, Germany*)  
Lewis Kaplan (*Juilliard, Mannes*)  
Yair Kless (*Rubin Music Academy, Tel Aviv*)  
Wen Zhou Li (*Royal Northern College, Manchester*)  
Petru Munteanu (*Hochschule für Musik, Rostock, Germany*)  
Irina Muresanu (*New England Conservatory*)  
Muneko Otani (*Columbia, Mannes*)  
Itzhak Rashkovsky (*Royal College, London*)  
Paul Roczek (*Mozarteum, Salzburg, Austria*)  
Kazuki Sawa (*Geidai University*)  
Maria Schleuning (*Dallas Symphony*)  
Ani Schnarch (*Royal College, London*)  
Chikashi Tanaka (*Geidai University*)  
Nobu Wakabayashi (*Geidai University*)  
Janet Ying (*Eastman*)  
Timothy Ying (*Eastman*)  
Chan Ho Yun (*Colburn School of Performing Arts*)

### Viola

Martha Strongin Katz (*New England Conservatory*)  
Claude LeLong (*Geidai University*)  
Graham Oppenheimer (*Royal Welsh College, Cardiff*)  
Jurgen Weber (*Principal, Bavarian Radio Orchestra*)  
Ira Weller (*Mannes College of Music*)  
Phillip Ying (*Eastman*)

### Cello

Steven Doane (*Eastman*)  
Rosemary Elliot (*Eastman*)  
Andre Emelianoff (*Juilliard*)  
Peter Howard (*St. Paul Chamber Orchestra*)  
Marc Johnson (*Vermeer Quartet*)  
Nicholas Jones (*Royal Northern College, Manchester*)  
Tsuoyoshi Tsutsumi (*Indiana U.*)  
David Ying (*Eastman*)

### Double Bass

Jeremy McCoy (*Metropolitan Opera Orchestra, Columbia University*)

### Guitar

Ricardo Iznaola (*Lamont School of Music, University of Denver*)

Application Deadline: January 31, 2003

For a brochure and application, write or call:

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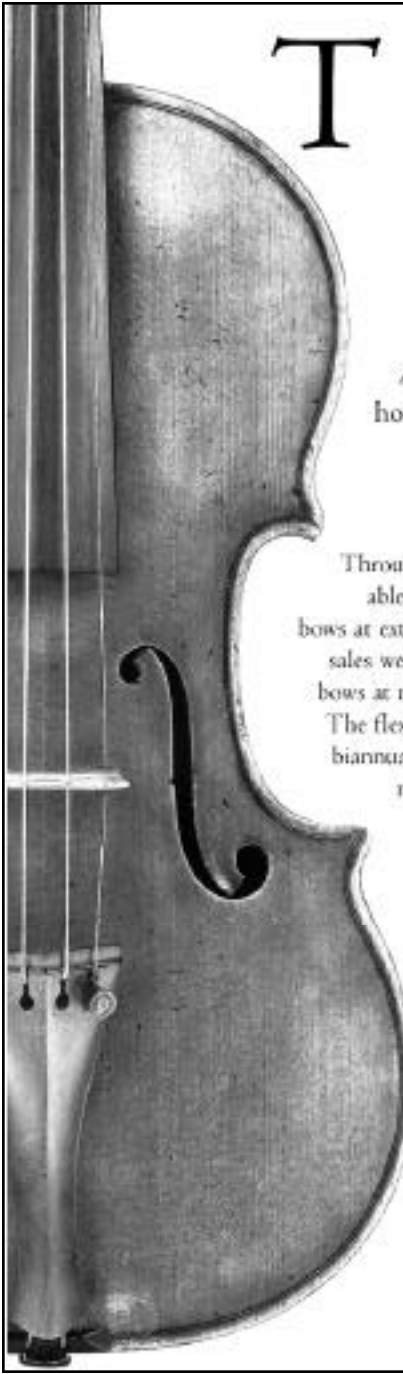
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# center stage

A special alumni section of *The Juilliard Journal*

**J**UILLIARD alumni are remarkable and inspiring individuals—people whose varied talents have taken them in many different directions. This special section of *The Juilliard Journal* focuses the limelight on just a few of them, including a bona-fide Scrabble champion, an alumna whose publishing company helps ensure that the music of women composers gets heard, and several rising young stars in Hollywood. Our aim is twofold: We want not only to showcase the success of our alumni, but also to enlighten current students about the wide range of opportunities for professional life after Juilliard. We hope that Center Stage will be recurring periodically in the future, and we welcome your comments on our first issue. Let us know what you think by e-mailing us at [alumni@juilliard.edu](mailto:alumni@juilliard.edu).

## Giving a Voice to Women Composers

By ALYSSA K. MIKSIS  
AND JANE RUBINSKY

**W**HEN Sylvia Foodim Glickman (B.S. '54, M.S. '55) left Juilliard with two degrees in piano performance, she didn't know it was with a mission to champion the works of women composers. The advice of her teacher and mentor, Beveridge Webster, to "find your own voice" was to inform her choices throughout her life, but discovering that voice was a process that

looks for an all-around school," she explains, "but when you consider conservatories, you look for a master teacher." Beveridge Webster, she says, was "the kind of teacher who taught you to *think*. All of his students played differently, and he encouraged that." Webster's influence was with her when, as a Fulbright scholar at the Royal Academy of Music in London, she decided to take a composition course with Harold Craxton. Her first work, a suite for cello and piano, won the Hecht Prize in Composition.



Sylvia Glickman

took years and continues today.

Glickman's time at Juilliard, and specifically her training with Webster, had a profound effect on her career beyond performance. "A young person looking at colleges generally

After her studies, Glickman performed internationally, continued to compose, and added teaching and research to her list of accomplishments. She has held positions at the New

Continued on Page CS 4

## The Road to Hollywood

By SARAH J. ROTH

**W**E all know their names so well: Robin Williams, Kevin Kline, Laura Linney (just to mention a few of the high-profile alumni of Juilliard's Drama Division). But what does it take to become a star these days? Hard work, perseverance, and a little of what we all wish for in life—lucky breaks. And of course, coming from Juilliard certainly helps.

Juilliard does not have any formal ties to Los Angeles, and can only help its graduates by connecting them to

Mackie was spotted by the prominent New York-based Gersh Agency, which signed with him soon after. (Mackie has recently switched to another agency called Endeavor.)

But Mackie's speedy entree into Hollywood is not the norm, according to Christian Camargo (Group 25), who says that his own experience is probably more typical of Juilliard actors. It took Camargo five years to break into film; his most recent big role was Pavel in *K-19: The Widowmaker*, in which he starred with Harrison Ford.



Photo courtesy Paramount

Christian Camargo in a scene from Paramount Pictures' *K-19: The Widowmaker*.

alumni in the area or to good New York agents with bicoastal offices. According to Kathy Hood, the administrative director of Juilliard's Drama Division, the School is hoping to put together an L.A. showcase in the future, providing fourth-year students with an opportunity to perform in front of agents looking for new talent. (Currently, New York-based agents are invited to attend such events at the School.)

Some drama students do manage to break into Hollywood quickly after graduating. Anthony Mackie (Group 30) credits his Juilliard training for much of his recent success as an actor. Mackie's most recent brush with stardom was his role as Papa Doc in the film *8 Mile*. "I had auditioned for the role of Future, but [director] Curtis Hanson decided to create another role for me. Because this film was about hip-hop, which Curtis knew nothing about, he let us write our own rhymes and original music for the film. It was great to have gone to Juilliard, and do rap!" Mackie has also finished shooting a film with Harrison Ford called *Hollywood Homicide*, scheduled for release this June.

His role as rapper Tupac Shakur in Juilliard playwright Michael Develle Winn's *Up Against the Wind* (presented at Juilliard in 2000 and at the New York Theater Workshop the following year, when Mackie was a fourth-year student) helped him get noticed quickly. It was during this show that

Camargo—a lacrosse jock and art history major in college, who had had little acting experience prior to entering Juilliard—believes the way to get into Hollywood is to be noticed in New York. Therefore, he was not in a rush to go to L.A. After graduating from Juilliard, he was fortunate to get leading roles in the Public Theater's summer productions of Shakespeare in the Park and in David Hare's *Skylight* on Broadway. He then moved to England and worked with the inaugural Globe Theatre for a year and a half. Upon returning to New York, he did four or five independent films. While each of these roles was a wonderful experience, five years of low pay took their toll, and he decided it was time to try his talent in Hollywood. By this point, he had a bicoastal agent, so making the transition was fairly easy.

**T**HE decision to head for Los Angeles soon after graduating from Juilliard was a natural one for Robyn Cohen, who earned her B.F.A. in dance in 2001 but knew she wanted to be an actress. She moved to L.A. after starring in several musicals on the East Coast. "I wanted a clean slate, since everyone around New York knew me as a musical-theater person, and I didn't want to be pigeon-holed," she explains. Cohen says that "L.A. is like a mysterious

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SPOTLIGHT ON  
**LISA TOWNSEND**

## Steps Toward Greater Confidence

*Immersing an inner-city kid in a regimented, seven-year dance instruction program may not be easy—for either student or teacher—as Lisa Townsend (B.F.A. '82, dance) well knows. But the path is one that can bring great rewards for both.*

LISA TOWNSEND is the program director of Dance—The Next Generation, an educational program affiliated with the Sarasota Ballet of Florida that was recently awarded a \$10,000 grant by the Presidents' Committee on the Arts and the Humanities. Started in 1991, D.N.G. (as participants refer to it) provides free dance lessons to students chosen from

four local elementary schools in the disadvantaged areas of Sarasota for a period of seven years, beginning with two classes a week and progressing to three times weekly. The 100 or so students in the program come from diverse ethnic backgrounds and range from grades 3 through 8. Between 35 and 50 new students are admitted each year. This year, for the first time



Lisa Townsend

in the program's history, there is a special class for 12 boys (the largest number ever enrolled). The funding for the program comes from private grants and individual donations, and the cost per student is approximately \$1,500 per year (including dancewear and transportation from school to dance classes).

Though she has danced most of her life, it was not until she starting working with Dance—The Next Generation that Townsend found her true calling. After dancing with a Biblical research ministry in Ohio, where she also taught dance to children, Townsend and her husband lived in Hawaii (where she danced with a company) before settling in Sarasota. Townsend began taking classes at the Sarasota Ballet School and hoped to find an outlet for her choreographic skills in their performing group that visited local schools. Her affinity for working with younger dancers was quickly noticed.

The success of Dance—The Next Generation is a credit to Townsend's talent as an artist and an administrator, according to Jennifer Gemmeke, director of education at the Sarasota Ballet. Mrs. Gemmeke helped develop this program and recommended that artistic director Robert de Warren hire Lisa to direct it. "Lisa is very knowledgeable and has a wonderful feeling with children. She is a perfectionist, and the kids really love her. They always give her a hug after class."

Hugs aside, there are days when Lisa acutely feels the challenge of working with students who must first master the discipline of being quiet and standing still before they even get to the complications of dance steps. Some students come from unstable families or are emotionally disturbed, and some even lash out during class. Thus, when attempting to teach a complicated pattern to adolescents with such problems, Lisa admits the situation can get trying. But she never gives up, and students rise to the occasion when it really counts: at performance time. (They participate annually in *The Nutcracker* and other productions.)

Townsend says she draws on her Juilliard experience every day: "Juilliard taught me to be open-minded and to listen to what a choreographer wants, which may not be what you, the dancer, want to do," she admits (recalling the challenge modern dance presented her when she arrived at Juilliard with mostly classical training). "One of the big things I'm trying to get my students to see is how they have to

focus on their task. You can't just look at something once and go, 'O.K., no problem; I can do it' and then go mess around—or not pay attention when the combination is given and then expect to do it." The hard work required in dance classes pays off in increased confidence and self-esteem—and, for many students, improved grades in school.

Clearly, Townsend's high standards have made an important impression on many of the students in the program. One youngster recently told her that the program "taught her how to finish what she started." D'Andrea Joyelle Green, a D.N.G. graduate and current dance major at Mercyhurst College in Pennsylvania, is incredibly grateful to Townsend and the other instructors. "It was a tough seven years," Green recalls, "but it changed my life." Green says she would not be pursuing such a high level of dance training had it not been for Dance—The Next Generation. She wants to be a performer and eventually go into arts administration.

Students like Green are part of why Lisa loves what she does. The dedication required from both students and teachers is significant, and Dance—The Next Generation is a model for educators trying to help youngsters focus on their art, regardless of what else they may be struggling with in their lives.

—Sarah J. Roth



Lynn Cushman

## Where Thought and Feeling Meet

By LYNN CUSHMAN

At first glance, music, Scrabble, and the legal profession don't have obvious connections. But having been actively involved in all three for many years, I find there is more in common among them than I had first imagined. Whenever someone expresses surprise that all three pursuits can figure prominently in one person's life because they are so "different" from one another, my response is: "Not really!"

My family loved the arts, and I was introduced to classical music at a

**"Scrabble was more about thought; music was more about feeling—but both were beautiful and unlimited in the kinds of creativity they allowed."**

young age. As a toddler, I heard a family friend playing the piano—and I knew that I just had to do that, too! After champing at the bit for several years, I started piano at age 8 (these were pre-Suzuki days, at least in the United States!) and flute at 11, studying both instruments through high school. I loved them both, but flute "won out" because there seemed to be more opportunities to play with other people in bands, orchestras, and the like. There was also something about the sound of the flute itself, growing out of the breath, that was hauntingly beautiful, almost magical, to me.

I majored in music and minored in literature, graduating from Queens College, CUNY, in 1968. I then entered

Juilliard as a master's degree candidate in flute. At Juilliard, I was dazzled by the level of performance and raw talent among the other students and grew tremendously during my time there. Among other things, I really learned how to listen to a sound and how to blend in and fit into a musical group. I learned about intense competition and how to survive and thrive in that kind of atmosphere.

After graduation, I taught flute privately and in local music schools, freelanced a bit, and performed for 10 years with a woodwind quintet, the Pentaphonic Winds. Working with four other people over that length of time on our own creation was a very enriching experience, both musically and personally.

I loved working as a musician, but began to crave the involvement with words and concrete ideas that I had had throughout my school years. Then in 1980, I came across a world I had never known existed—that of Scrabble clubs and tournaments. I had been fascinated by this game of words and logic since childhood but never had the time or opportunity to fully explore it. I found my way to the Scrabble world through a friendship with another Juilliard graduate, pianist Maris Brody Greenwald, the only other person I knew up till then who was as passionate about the game as I was. After we had played Scrabble together a couple of times, Maris excitedly informed me of her discovery that there were so many others who liked to play that there was actually a thriving subculture to play in. What serendipity, what great stuff! I eagerly delved in. Scrabble seemed a natural complement and contrast to my musical life. It was more about thought; music was more about feeling—but both were beautiful and unlimited in the kinds of creativity they allowed.

As a Scrabble player, I studied high-probability word lists and learned board strategy, trying it all out in the

Continued on Page CS 5

# Lend Me Your Ears

## Focus on Mary Anthony Cox

By MEREDITH GORDON

FINDING Mary Anthony Cox is difficult. An extremely busy woman who favors face time over cell phones and e-mail, she works a hectic three days per week at Juilliard before flying home to northern Vermont, where she lives with her husband. But finding her is well worth the effort; she is a true delight. As Juilliard’s head ear-training faculty member, she has made a remarkable contribution to the School, bringing immense wisdom and vitality, as well as a fascinating personal history both in the United States and abroad.

Cox hails from Alabama and a strong heritage of educated, musical women. Her maternal great-grandmother taught all of the grandchildren how to play the piano as soon as they were able, and ran a boarding school. “She was a strong woman,” says Cox, “and anyone I have ever met who worked with her was of the highest quality.” Cox’s own piano studies began with her mother when she was 5. “It was something I did without thinking about it. I was getting over being sick and was bored and asked to be taught,” said Cox, “so she taught me.” Her mother, the overseer of a Birmingham school music program, was an able teacher, having studied piano in France in the 1920s with Isidore Philipp and Robert Casadesus.

When Mary Anthony Cox was 10 years old, she and her mother began sojourning annually to a summer music school in Great Barrington, Mass., run by the French duo-pianists and teachers, Robert and Gaby Casadesus. During World War II, the couple kept their school alive by moving it from France to the United States. After the war, when the Casadesuses returned home, Cox and her mother

Sharpening the  
aural skills  
of music students  
for nearly  
four decades.

traveled every summer to Fontainebleau in Paris to study with them. Cox eventually stayed in France to study harmony and analysis at the Conservatoire National Supérieur de Musique in Paris, at the invitation of Nadia Boulanger. She was only 15. “It was quite an adjustment,” she recalls,

“to go from having daily assignments in high school to preparing for one lesson per week. I had to produce enough work to keep Ms. Boulanger busy for an hour, so she wouldn’t run out of something to look at.” While she was in Paris, Cox also studied solfège with Annette Dieudonné and continued her piano studies with Robert and Gaby Casadesus.

After studying for nearly 10 years in Paris, Cox returned to the United States for good. She attended the Aspen Music Festival, where she met Rosina Lhévinne. At Mrs. Lhévinne’s suggestion, she auditioned at Juilliard and subsequently studied for six years with Mrs. Lhévinne, earning both her bachelor’s and master’s degrees. In her second year of the master’s program, she earned a teaching fellowship, and her years studying harmony, analysis, and solfège in France paid off. “My mother,” Cox says, “had a definition of luck: she said it was ‘being in the right place at the right time, with the right skill.’ As luck would have it, I started teaching ear training [solfège] when it was just being established as a separate class at Juilliard.” Cox enjoyed the work so much that she has been at Juilliard ever since, sharpening the aural skills of music students for nearly four decades.

Cox attributes her longevity in ear training to the social dynamic between the students and the teacher. “Classes are groups of people,” she explains, “and groups of people have personalities. I’m a reasonably gregarious person, so by nature, it’s a good fit.” That does not mean, however, that an ear-training class with Mary Anthony Cox is a social occasion. She is known for a highly disciplined teaching style. “I am responsible for someone learning something,” says Cox, “so I have to appear stricter than I am by nature. Our class is not where you discuss philosophy, but where you do it.” Accordingly, Cox maintains a classroom atmosphere conducive to learning, meaning there is no talking, no

slouching, and no sleeping. Some students appreciate her methods, some do not—but few have less than deep respect for her. “She’s this school’s most magnificent educator,” says master’s student Gary Gatzke (who earned his bachelor’s degree last May). “She



Mary Anthony Cox

gets you to work and is all about getting it done. But she’s that teacher who wants everyone to succeed. She really cares,” says Gatzke. Cox hesitates to remark upon changes she has witnessed in Juilliard students over the years, but does say, “The real pleasure is seeing someone doing something in April that they couldn’t do in September. That has not changed.”

Cox has made Juilliard her professional home, a choice that includes a four-and-a-half-hour commute to and from her Vermont residence every week. She explains that commuting has been a part of her life for more than 30 years, so she’s used to it. While teaching at Juilliard, she has also shared her skills (at various times) with the Curtis Institute of Music, Dartmouth College, and the University of Montreal, necessitating countless hours on planes and trains between New York, Montreal, and Philadelphia. She was forced to trim her commitments, however, when she met her husband. “It became clear,” said Cox,

“that I was going to marry a man from Vermont, a man with cows and fields and farm machinery, so I opted to stay at Juilliard.”

PRACTICALITY aside, Cox deems Juilliard different from other institutions in what it can offer students: “There is the stimulation of the city and the availability of people who can contribute to the educational environment at Juilliard.” She also cites Juilliard’s remarkable and esteemed older faculty. “There are faculty members here,” she says, “who are 80 and 90 years old. We can’t afford to lose them—they know too much,” adding, “Juilliard is a special place in that way.”

In the small pockets of time her schedule allows, Cox also directs an ensemble called the Craftsbury Chamber Players, named for its location in her resident town of Craftsbury, Vt. The group consists of nearly 25 musicians, many of whom are Juilliard alumni, and they perform in groups of 7 to 10 people during the summer. For practicality and entertainment’s sake, Cox hosts many of the musicians at her own house. “By an accident of fate, I have a rather large house, and my husband doesn’t mind cooking,” she says wryly. She finds satisfaction in organizing the ensemble because it is a different kind of work. “Putting the programs together,” says Cox, “puts me in touch with new music, so the process is always new and exhilarating.” Cox says that she ultimately favored chamber music over a life as a solo performer because she likes to collaborate. “Traveling as a pianist is too solitary, too lonely.”

In the few remaining moments the year will allow her (i.e., during jury week), Cox and her husband fly to France for a week, which they have done for 13 years. There she reunites with old school chums and joins friends on expeditions around the countryside. Though brief, the trip is a vital part of Cox’s year. “It gives me the energy to get through the rest of the year, the summer, and fall,” she explains.

Though commitments fill her life, Mary Anthony Cox gives the impression of someone who has only one: to be doing what she is doing at that very moment. And for that, her students, colleagues, and friends are extremely lucky. □

Meredith Gordon is a development associate in the Office of Alumni Affairs.

### 2002-03 C.V. STARR DOCTORAL FORUMS

Juilliard students, faculty and staff are invited to attend the 2002-03 Doctoral Forums. The schedule for the forums, which take place in Morse Hall from 5 to 6 p.m., is as follows:

**February 4:** Alan Walker: “Liszt and the Beethoven Symphonies.”

**February 25:** Dr. Karen Painter (Harvard University): “*Carmina Burana* and Music in Nazi Germany.”

**March 25:** Dr. Joel Sachs (The Juilliard School) on Henry Cowell and his music.

Seating is on a first-come, first-serve basis. Alumni who wish to attend should reserve in advance by calling the library, (212) 799-5000, ext. 265.

LOST ALUMNI

Do you recognize any names on this list? They are alumni whose whereabouts are unknown to us. We would love to get in touch with them again, so if you have any information, please contact the Alumni Affairs Office at (212) 799-5000, ext. 344. Any assistance will be greatly appreciated!

Anderson, Christine	1970	Violin
Barnett, Cynthia Ray	1965	Voice
Belkin, Alan	1983	Composition
Calechman, Berta Dee	1965	Voice
Carpenter, Elizabeth	1979	Dance
Christie, Olga Helen	1942	Voice
Coffey, John Pickens	1976	Piano
Coleman, Robert M.	1951	Viola
Conventry, Jacqueline C.	1945	Voice
Crisolog, Ernestina Lim	1949	Piano
Cushman, Georgia Day	1956	Dance
Dexter, Betty Barbour	1939	Cello
Dinner, Rose-Marie	1953	Flute
Fields, Richard Justin	1974	Piano
Frederick, Raymond Thomas	1973	Drama
Galloway, Henreitta Farmer	1945	Piano
Garvin, Myrna Macklin	1941	Piano
Gitlow, Gertrude Klein	1947	Violin
Goetz, Jeanne	1942	Piano
Gregory, William David	1978	Trombone
Grossman, Steven Mark	1970	Saxophone
Hamill, Nancy June	1963	Voice
Hanulik, John Michael	1981	Oboe
Haussler, William Henry	1933	Music Education
Jacob, Claire	1968	Double Bass
Kantner, Kathryne	1946	Composition
Kierstead, Jean Blanchard	1943	Piano
Kimelblot, Dona	1948	Piano
Klein, Joyce Ellen	1962	Dance
Knitzer, Joseph H.	1935	Violin
Kutin, Irene	1980	Piano
Lao, Josephine Evangeline	1953	Voice
Lee, Janet Jakyung	1986	Piano
Llorca, Adolfo Andres	1986	Voice/Opera
MacDowell, Winifred Leone	1927	Voice
Marusak, Mary	1946	Voice
Mattioli, Flora Jean	1945	Voice
McKinney, William B.	1956	Clarinet
Moore, William Howard	1964	Piano
Morrison, Nancie Elizabeth	1945	Piano
Nishikawa, Shusuke	1971	Viola
Powell, Claudia	1983	Voice/Opera
Richardson, Diane	1963	Piano
Rink, Ruth Helen	1942	Violin
Robilliard, Virginie	1993	Violin
Ruas, Laura Maria	1987	Double Bass
Russell, Dean Alan	1972	Voice
Schlesinger, Muriel Marcia	1935	Voice
Sklut, Aaron	1948	French Horn
Smith, Elizabeth Anne	1953	Flute
Stone, Christopher Alysious	1970	Composition
Swails, Wesley Lincoln	1950	Voice
Tirabassi, Shila Fresia	1999	Dance
Vanin, Teresa M.	1954	Violin
Wardlaw, Elizabeth Ransom	1929	Piano
Weinstein, Milton	1928	Violin
Wheeler, Michael Bock	1985	Violin
Widenor, David Kenneth	1920	Organ
Willey, Sybil Elaine	1948	Voice
Worth, Donald L.	1947	Music Theory
Yelin, Augusta	1939	Piano

Giving a Voice to Women Composers

Continued From Page CS1  
England Conservatory of Music, Franklin and Marshall College, and Haverford College (where she was pianist-in-residence and directed the chamber music program). She also married political science professor Harvey Glickman and raised three children. (They met en route to London for fellowships—hers in music, his in economics—and were married in 1956.) Glickman encouraged her children to find their own voices: all three studied music and have a deep appreciation for it, but made diverse career choices: sculptor/painter, lawyer, and doctor.

Glickman’s focus on the music of women composers came about gradually, but seems inevitable; in many ways it is the culmination of all her interests. As a performer, she became curious about compositions by women and interested in playing them. As a composer, she came to understand the obstacles women face as they try to earn recognition in the industry. Her schooling had never shed any light on the subject: “Only one woman composer, Amy Beach, was even mentioned while I was at Juilliard.”

Glickman came to realize that

“There has been a historical ‘old-boy’ network, whereby older composers promote younger (traditionally male) composers. There is a way to go before women can link into this.”

women got “short shrift” as composers—and with her family grown, discovered she had the time and inclination to do something about it. She learned to use a computer, took a series of four sessions on starting a small business offered at the Wharton Business School, and proceeded to found Hildegard Publishing (named for the 12th-century German composer, nun, writer, and visionary Hildegard von Bingen) on a shoestring budget from her home. Two years went into the preparation and planning: deciding what to publish and how, and compiling direct mailing lists (her only method of advertising at the beginning).

The first seven titles were printed in 1990—and 800 pieces of music were sold in the first three months. (Those included three antiphons of Hildegard von Bingen; a sonata by 18th-century pianist Marianna d’Auenbrugg; two sets of teaching pieces by Amy Beach; a volume of 17 piano pieces by American women composers from 1865-1915; works by 19th-century Polish pianist Maria Szymanowska; and Marcia Kravis’s *The Velveteen Rabbit*, a children’s musical play geared to the lower grades.)

Glickman herself prepared the masters for the initial print run, rented a

duplexing copier, and bought a GBC binder. Finding herself swamped after “a few hairy weeks,” she began sending out the masters to a copy shop that could save files and reprint on demand. (She still uses the original shop but has switched to staple binding, preferred by the libraries that form a large part of her customer base.)

It soon became apparent that the company filled a great need. Twelve new works were added the second year, including a few more contemporary composers. Hildegard’s catalog today contains more than 500 entries (encompassing solo music for piano and other instruments; chamber music; choral music; and orchestral music) and is still growing. In October 2002, the Theodore Presser Company took over distribution for Hildegard Publishing, yet another mark of Glickman’s success.

As dedicated as she is to helping women composers, Glickman is careful to publish music of only the highest quality. Doing otherwise, she says, would be a disservice to the music world (and the composers themselves). She receives about 100 unsolicited proposals each year, from living composers and from musicologists researching historical ones. Glickman and her senior editor (a musicologist) evaluate all music together, looking for well-crafted and memorable pieces: “For historical composers, we look for someone who was important in her period, practiced her craft well, and had an influence on others. The fact that her music survived indicates that she had contemporary supporters. For contemporary composers, we don’t have the luxury of ‘the test of time,’ but we look for a connection to the history of the discipline, as well as something that stays with us after the initial hearing, demanding to be heard again.”

Glickman says her ultimate goal is “to do [herself] out of a job,” as more women composers’ work enters the mainstream. Although there has been much progress, a great deal more needs to be made: “Lots of women study composition, but they have difficulty getting the promotion they need. There has been a historical ‘old-boy’ network, whereby older composers promote younger (traditionally male) composers. There is a way to go before women can link into this.” Glickman is doing what she can to help. A recent offshoot of Hildegard Publishing is the Hildegard Institute, a nonprofit organization that sponsors research and concerts by the Hildegard Chamber Players (founded by Glickman in 1991). The institute is also sponsoring a recording featuring three pieces composed by Glickman commemorating the Holocaust.

Sylvia Glickman’s advice to young artists is the same she received from Beveridge Webster in her student days. “If you want to try something, go for it. When you are in an artistic field, that is what you have to do and, if you fail, it is an experience you call upon as you grow.” Glickman has found her own voice—and, in the process, has helped many other women find theirs. □



# The Road to Hollywood

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machine—and you just have to dive in and figure out how it works.” She has been there for the past year, and has recently signed with a prominent agent whom she hopes will open doors for her in film and television.

Los Angeles can be an overwhelming place. Even though Candace Edwards-Holub (Group 27) had lived there for 10 years prior to attending Juilliard, she still felt slightly lost when she moved back after school. “You have to hustle: be on top of every contact you make, every piece of mail you receive—even stay in touch with all your fans,” she observes.



Candace Edwards-Holub

In addition to keeping on top of contacts, Cohen recommends continuing to take classes and performing as much as possible. She has taken non-paying parts and short-term gigs for the exposure. When she isn’t working on stage, she studies at a local acting school, which also hosts workshops with casting directors. Basically, she says yes to almost everything that comes her way.

The importance of being seen is critical, and showcases are the best places to get noticed: writers, producers, and directors are in the audience, scouting talent for their respective television networks. But showcases can be costly for striving actors, since one must pay to be in them as well as audition for them. Edwards-Holub suggests keeping one’s presentation light, funny, and contemporary in the allotted 5 or 10 minutes that you’ll have to show your stuff.

Theater offers another avenue through which to be noticed, as more people are seeing plays, and smaller theaters are thriving. This is the world that Robyn Cohen has spent most of her time in, and she has loved the diversity of the work—from classics like the role of Masha in Chekhov’s *Three Sisters* (for which she was recently nominated best actress by the *L.A. Weekly’s* Theater Awards and leading female performer in *Backstage West* magazine) to three current Playhouse West productions, one of which is a play written by and starring Scott Caan (James Caan’s son) called *A One-Act Fairy Tale*. (Cohen plays opposite Caan as his wife, in a ludicrous portrait of a highly dysfunctional couple.)

Anthony Mackie also believes strongly in diversifying his work. Although he has had offers to do other films after *8 Mile*, he is now rehearsing for the role of Sylvester in *Ma Rainey’s Black Bottom*, directed



Robyn Cohen

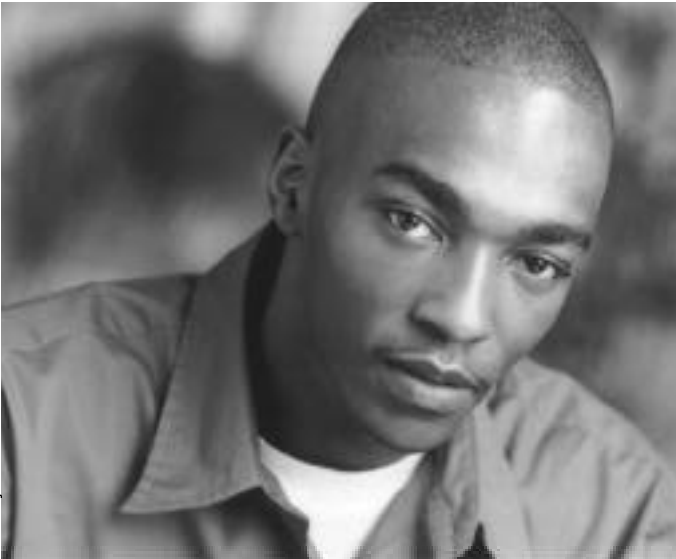
by Whoopie Goldberg and due on Broadway in February. Mackie will also play the lead role of Levee when the show’s star, Charles S. Dutton, takes a break to shoot a film. When asked why he has turned down big-money films since *8 Mile*, he says the roles were not interesting or challenging enough, and emphasizes that he never wants the artist in him to be compromised. (Nor does he want to be typecast as the “black rapper” actor.)

EVEN with a good agent, however, it is not always easy to get auditions for roles you want. When Edwards-Holub found a man-

ager with contacts in *CSI*, the number-one drama series on C.B.S., it took her an entire year to get an audition for the show. She now has a guest-star credit in several recent episodes—a major breakthrough for her—and is hoping her role in *C.S.I.* will lead to more television work. (Her agent has gotten her work in commercials, including one for Sprint.)

The challenge is to not get too consumed by the Hollywood “machine.” Christian Camargo has accomplished this by starting his own business in Brooklyn, a vintage muscle-car shop and photo studio called Fast Ashley’s ([www.fastashleys.com](http://www.fastashleys.com)). Mackie’s side interest, apart from acting, is composing hip-hop music.

Regardless of how quickly it takes a Juilliard graduate to achieve his or her goals in Hollywood (or New York, for that matter), it certainly helps to be part of the talented community that Juilliard represents. “It’s like a family thing,” says Mackie, referring to the



Anthony Mackie

frequency with which he meets fellow Juilliard alumni in the acting world. “They’re all over, doing everything.” □

*Sarah J. Roth is director of national advancement and alumni affairs.*

## Where Thought and Feeling Meet

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super-competitive club and tournament scene across the country. I achieved and maintained a ranking as one of the top players in the country, several times making the “Top 50” list (out of thousands). I found that Scrabble had some of the same structure and beauty as music—12 tones, 26 letters in the alphabet; 100 tiles on the board, 3 octaves on a flute—arranging them all to make something beautiful and satisfying.

I enjoyed using the logical part of my brain so much that I eventually decided to go to law school. It was not a snap decision, because my sense of identity was very much tied up with being a musician; how could I move to a field that I viewed as less “creative” and therefore less worthy than music? As it turned out, however, Scrabble helped me to make this decision. Although Scrabble players’ occupations run the gamut, a fair number of them, in fact, are attorneys or are engaged in other professions that require linear thinking at their core. Since I found Scrabble so satisfying, why not

use that part of myself to make a living? I grappled with the idea for a while and ultimately decided to take on the new set of challenges and make the change.

I graduated from Brooklyn Law School with a Juris Doctor in 1987, and went to work as a litigation associate with a large downtown firm. As a lawyer, I learned how to really focus on an idea and how best to express it, as well as to keep in mind the exact topic at hand at all times. I enjoyed thinking about the different results and possibilities that could ensue from various actions and responses, the “what ifs.” I am also grateful I had the opportunity to work with some of the mentally sharpest individuals I have ever known. I found that my training in music served me well in this field, that focusing on a legal idea was similar to focusing on a sound or musical goal and that both engaged that part of one that dealt with issues of “what exactly are we talking about and trying to achieve?” or “Here’s what this is all about!”

In fact, as a lawyer, I found there was more in

common among music, Scrabble, and the law than I had imagined. All required commitment and discipline, with a willingness and ability to shift focus almost kaleidoscopically to see a piece or passage, a case, a claim, a board position, in more than one light. And its opposite applies: in the crunch, one had to play the piece, make the play, present the argument as though it was the most natural thing in the world, as if it and only it could be true. A good performance in any of these endeavors was highly satisfying, and sometimes a real “high.”

In the past few years I have stopped practicing law full-time, but remain focused on piano and Scrabble. I practice, teach, and listen. I study words and play Scrabble competitively and I am happy to have had the background I have in these three areas that have given me a great deal of pleasure and satisfaction. □

*Lynn Cushman (M.S. flute, ’70) lives on the Upper West Side of Manhattan with her boyfriend and two cats. She practices yoga and also enjoys theater, movies, and travel.*

# ALUMNI NEWS

## DANCE

### 2000s

**Clyde Archer** (BFA '01) has been dancing with Compania Nacional de Danza (Nacho Duato, artistic director) in Spain since September 2001.

**Natrea Blake** (BFA '01) has joined the Avodah Dance Ensemble, a New York-based modern dance company that tours nationally to present concerts and workshops in unusual venues. Scheduled for this season are activities integrating dance into religious services; working in corporate training programs and business schools to enhance team building, diversity training, and thinking outside the box using movement and percussion as tools; and a five-day residency in a women's correctional institution. Avodah's artistic director is **JoAnne Tucker** ('63).

**Nicholas Villeneuve** ('00) has been Swing and Dance Captain with *The Lion King* in Toronto for a year and a half, working with dance supervisor Charmaine Hunter, a former principal dancer and ballet mistress/rehearsal director with Dance Theater of Harlem.

**Christina May** (BFA '98), created Dance Exposures: An Afternoon of Dance, Fun, and Photos in conjunction with the Y.M.C.A.'s after-school program and P.S. 20 in Fort Greene, Brooklyn, in October. **Jason Reed** (BFA '00) taught the dance class for this event. May performed a work by Valerie Norman's VANDanceCo at the Mulberry Street Theater's Newsteps Series in November and gave the premiere of Norman's evening-length work *Feathered* at the Joyce SoHo in January. In February she will be performing in the Metropolitan Opera's new production of *Les Troyens*, choreographed by Doug Varone.

**Christina Paolucci** (BFA '95) staged Lila York's *Strays* on Ballet Memphis last March. She also performed with Dance as Ever, a ballet company, in its yearly season at John Jay College. Paolucci is in her seventh year at New York Theater Ballet dancing principal roles. This May, N.Y.T.B. will perform an evening of works by Antony Tudor staged by Sallie Wilson, including *Lilac Garden*, at Florence Gould Hall. In September, Paolucci married fellow N.Y.T.B. principal dancer Terence Duncan in New York.

The Nocca Institute and Chevron Texaco presented Battleworks Dance Company (**Robert Battle** [BFA '94], artistic director) in November in New Orleans. Members of the company include **Elisa Clark** (BFA '01), **Jason McDole** (BFA '97), **Erica Pujic** (BFA '95) and **Michael Snipe Jr.** (BFA '00).

**Henning Rùbsam** (BFA '91), pictured left, taught at Hunter College and Ballet Arts at City Center this past semester. He was a visiting guest artist at the University of Idaho in Moscow, choreographing a new work to music by **Beata Moon** (BM '90, *piano*), and he gave master classes at Lewis-Clark State College in Lewiston. Rùbsam and Moon presented excerpts of their works for Ricardo Llorca's Juilliard Evening Division class, Music and Dance of Today, in December. His article on Eva Evdokimova, now ballet mistress of the Boston Ballet,



will be published by *Pointe* magazine this spring. Rùbsam, who studied with Evdokimova, choreographed a solo for her, which she performed as part of his company's 10th-anniversary season in 2002.

**1980s**

In December and January the Alvin Ailey American Dance Theater performed at City Center. Dancers included **Linda-Denise Fisher-Harrell** (BFA '89), **Abdur-Rahim Jackson** (BFA '00), **Briana Reed** (DIP '96), **Juan-Antonio Rodriguez** (BFA '01), **Rosalyn Sanders** (BFA '99), **Bahiyah Sayyed-Gaines** (BFA '95), **Glenn Sims** ('97), **Asha Thomas** (BFA '99) and **Dudley Williams** ('60).

The Buglisi/Foreman Dance company (faculty member Jacquelyn Buglisi, co-director), **Rebecca Stern** (BFA '86)/Perks Dance Music Theater, Sensedance (**Henning Rùbsam** [BFA '91], director) including alum **Erika Pujic** (BFA '95), Battleworks (**Robert Battle** [BFA '94], director), and current student Luke Wiley performed in the Remember Project 2002, a 12-hour dance celebration benefiting Dancers Responding to AIDS, which took place in December at St. Mark's Church-in-the-Bowery.

In November, Dance Theater of Harlem appeared at the Sadler's Wells Theater in London in performances that included works by **Robert Garland** (BFA '83). Monica Mason, artistic director of England's Royal Ballet, invited him to create two new works for the company. Garland also created a new work for Columbia University's Barnard College Department of Dance, which received its premiere in November at the Miller Theater. Chair of the department is **Janet Soares** (BS '61), Garland's former composition instructor at Juilliard.

**Nan Friedman** (BFA '80) wrote two episodes for the current season of *Rugrats* on Nickelodeon. She continues to teach actors at the U.C.L.A. theater department as a visiting assistant professor and to teach movement for actors at the Laura Henry Acting Studio in Santa Monica. She was the movement coach for *The Glass Menagerie*, directed by Andrew Robinson, at the Pasadena Playhouse.

**1970s**

(**Hsueh-Tung**) **H.T. Chen** (DIP '76) and **Dian Dong** (BFA '75) received the New York State Governor's Arts Award in November at the Metropolitan Museum. They are co-founders and directors of H.T. Dance Company—the umbrella for H.T. Chen & Dancers, Arts Gate Center (where many Juilliard faculty members teach), and the Mulberry Street Theater in New York.

**1950s**

The New York International Ballet Competition, founded and directed by **Ilona Copen** ('58), pictured left, announced its 20th anniversary event, which will be held from June 9-29 at Alice Tully Hall. Natalia Makarova is to serve as president of the jury.

**DRAMA**

**2000s**

**Jeffrey Carlson** (Group 30) is currently appearing on Broadway in the Roundabout Theater Company's production of Molière's *Tartuffe*, directed by Joe Dowling and starring Brian Bedford and J. Smith-Cameron.

**Anthony Mackie** (Group 30) appears opposite Eminem and Kim Basinger in the Universal Pictures film *8 Mile*, direct-



ed by Curtis Hanson.

**Lee Pace** (Group 30) appears in *A Soldier's Girl*, a new Showtime film directed by Frank Pierson that also premiered at Sundance in January.

**1990s**

**Candace Edwards-Holub** (Group 27) appeared last month in an episode of the CBS television series *CSI: Crime Scene Investigation*.

**Emma Bowers** (Group 26) appeared at Yale Repertory Theater in the U.S. premiere of a new play called *Fighting Words*, written by Sunil Thomas Kuruvilla and directed by Liz Diamond.

**Matthew Keeslar** (Group 24) is in the HBO film *Live From Baghdad*, directed by Mick Jackson and featuring Michael Keaton and Helena Bonham Carter.

**Christopher Moore** (Group 24) and **Sean McNall** (Group 29) are appearing together now in the Pearl Theater's new production of Shakespeare's *The Tempest* in New York City.

**Carrie Preston** (Group 23) is currently appearing at Center Stage in Baltimore in a new play by Warren Leight called *No Foreigners Beyond This Point*, directed by Tim Vasen.

**Stephen Barker Turner** (Group 23) can be seen this month in Sophocles' *Electra*, directed by Jonathan Wilson, at Hartford Stage in Hartford, CT.

**Viola Davis** (Group 22) was nominated for an Independent Spirit Award for her supporting performance in the new Denzel Washington film *Antwone Fisher*. Davis can also be seen in the Steven Soderbergh film *Solaris* opposite George Clooney and Natascha McElhone.

**Laura Linney** (Group 19) was nominated for a DVD Premiere Award for her lead performance in the film *Lush*, released last year by Studio/Lions Gate Films.

**Tim Blake Nelson** (Group 19) is in the independent film *A Foreign Affair*, directed by Helmut Schleppi and featuring David Arquette, which premiered at the Sundance Film Festival last month.

**Jeff Weatherford** (Group 19) is in a new production of Donald Margulies' play *Dinner With Friends*, directed by Rob Ruggiero, at TheaterWorks in Hartford, CT.

**Jake Weber** (Group 19) is in the independent film *100 Mile Run*, directed by Brent Huff, recently screened at both the Fort Lauderdale and Hollywood Film Festivals.

**1980s**

**David Adkins** (Group 18) appeared last month in Steven Drukman's new play *Going Native*, directed by Greg Leaming, at the Long Wharf Theater in New Haven, CT.

**Robert Duncan McNeil** (Group 17) is in the independent film *Infested*, written and directed by Josh Olson and recently screened at the Hamptons Film Festival.

**Ken Sawyer** (Group 17) directed the Los Angeles premiere of the long-running London hit *The Woman in Black*, currently playing at the Road Theater in Hollywood. In March, Sawyer will direct *One Red Flower*, a new musical by Paris Barclay, at Carnegie Mellon University in Pittsburgh.

**Kevin Spacey** (Group 12) stars in *The United States of Ireland*, a new film that he also helped to produce. The film, directed by Matthew Ryan Hoge, premiered at the Sundance Theater Festival in January.

**Val Kilmer** (Group 10) stars with Bob Dylan and Jessica Lange in *Masked and Anonymous*, a debut feature film by Larry Charles, which premiered at the Sundance Film Festival in January.

### 1970s

**Jim Bergwall** (Group 8) can be seen this month in *The Drawer Boy*, a new play at the Act II Playhouse in Philadelphia.

**Casey Biggs** (Group 6) guest starred last month on the television dramas *State of Grace* and *Crossing Jordan*. Biggs also recently directed the Los Angeles premiere of *Stand Up Shakespeare* and a new production of *Thérèse Raquin* for Pacific Resident Theater.

**Frances Conroy** (Group 6) can be seen opposite Jennifer Lopez and Ralph Fiennes in the Sony Pictures film *Maid in Manhattan*, directed by Wayne Wang. Conroy also appears in *Die Mommy Die*, a screen version of Charles Busch's popular play, directed by Mark Rucker, which premiered at the Sundance Film Festival in January.

**William Hurt** (Group 5) appeared with Mary-Louise Parker and David Strathairn last month in the CBS television film *Master Spy: The Robert Hanssen Story*, written by Norman Mailer and directed by Lawrence Schiller.

**Edward Edwards** (Group 4) appeared last month on the CBS drama *CSI: Crime Scene Investigation*. Edwards has also recently directed student productions of *Babes in Arms* and *Sweeney Todd*.

**Todd Davis** (Group 3) appeared in December at La MaMa E.T.C. in New York in a new play called *Geneva* by Nicholas von Hoffman.

In February, **John M. Michalski** (Group 2) will appear at the Fulton Opera House in Lancaster, PA, in the premiere of *The French Lieutenant's Woman*, adapted from the John Fowles novel by Mark Healy.

**Mary Lou Rosato** (Group 1) appeared last month at CalArts, where she is a member of the acting faculty, in Friedrich Durrenmatt's *The Visit of the Old Lady*, directed by Karin Coonrod.

In December, **Sam Tsoutsouvas** (Group 1) appeared in a production of J.M. Barrie's *Peter Pan* at Center Stage in Baltimore.

**DIRECTING**

**Ian Belton** (Directing '97) recently directed Euripides' *The Trojan Women* at the Stella Adler Studio of Acting in New York City.

In December, **Roger Benington** (Directing '97) directed *The Santaland Diaries*, adapted by Joe Mantello from the short story by David Sedaris, at the Rose Wagner Theater in Salt Lake City.

**MUSIC**

**2000s**

**Jacqueline Harris Stone** (MM '02, *trombone*) won the bass trombone position of the Orquesta Sinfonica de Monterrey (Mexico) beginning in December. In September, she was married to Michael Stone (now Michael Harris Stone) at All Angel's Episcopal Church in Manhattan.

**Lev "Ljova" Zhurbin's** (BM '01, *viola*) composition *Island Soliloquy* for string orchestra was commissioned and performed by the Staten Island Symphony, conducted by Jonathan Strasser, at the Center for the Arts at the College of Staten Island. In addition to Zhurbin (who performed as principal violist), Juilliard alumna **Elaine Sutin** (MM '48, *violin*) played in the orchestra.

**Leah Yoon** (BM '00, *piano*) received her master's degree from the School of International and Public Affairs at Columbia University in May. She joined the Bloomberg administration as a lobbyist in Washington for federal legislative

affairs on behalf of the City of New York, and will become the deputy chief of staff at the New York City Department of Employment this month. Prior to her work with the city, she appeared on Fox News cable channel as a commentator.

1990s

The Damocles Trio (**Adam Kent** [DMA '99, *piano*], **Airi Yoshioka** [MM '95, DMA '02, *violin*], and **Sibylle Johner** [DMA '99, *cello*]) performed with **Shih-Hung Young** (BM '95, MM '97, *violin*) and the Third Street Music School Settlement Chamber Orchestra in New York in November. In April, the trio is scheduled to perform in Texas on the Amarillo Chamber Music Society Presenting Series.

**Jennifer Montone** (BM '99, *horn*) won the position of principal horn with the St. Louis Symphony, beginning September 2003.

As winner of the 2002 N.Y.U. Piano Concerto Competition, **I-Chen Chen** (BM '98, MM '00, *piano*) performed Beethoven's Third Piano Concerto with the N.Y.U. Steinhardt Orchestra, led by Jonathan Strasser, in December at Frederick Loewe Theater in New York.

**Ji-Eun Kang** (BM '96, MM '98, *piano*) recently played Chopin's First Piano Concerto with the Prime Philharmonic Orchestra in Sejong Grand Cultural Center in Seoul, Korea. Another soloist for the evening was **Hyuna Kim** (MM '95, *violin*) who performed Bruch's First Violin Concerto.

Brian McWhorter gave a faculty recital at the Greenwich House Music School in December with the Open Aspect Ensemble, which includes **Kenji Bunch** (BM '95, *viola*; MM '97, *composition*). The concert featured a performance of Earle Brown's *December, 1952*. Bunch's work *Three American Folk Hymn Settings for Two Violins* was performed by **Stefan Milenkovich** ('98, violin) and Viviane Hagner at Merkin Hall in January. Also at that concert **Mason Bates**'s (MM '01, *composition*) piece *Mercury Soul* for Clarinet and Piano was performed by **Alexander Fiterstein** (BM '00, GD '02, *clarinet*).



**Dan Coleman** (MM '95, *composition*), pictured left, is serving as the Music Alive Composer-in-Residence of the Tucson Symphony Orchestra, where his work *Focoso* received its premiere performances in November. His Chamber Symphony was performed by the Knoxville Symphony in October. Coleman's *Sonata lamentosa* was given its premiere by a trio of musicians, including **Kristina Cooper** (BM '92, MM '94, DMA '02, *cello*), at the International Double Reed Society convention in Banff, Canada. An article on his recent activities appeared in the October issue of *Strings* magazine.

The Duo Zappa.Mainolfi (**Mattia Zappa** [ACT '95, *cello*] and Massimiliano Mainolfi) was a prizewinner in the Vittorio Gui competition in Florence and the Trio di Trieste. In February the duo will perform in several cities in Scandinavia. Next April, Zappa and

Mainolfi will give their debut at the Berlin Philharmonie in a concert to be broadcast live nationwide.

**Michelle Carr** (ACT '94, *voice*) has just released her debut CD, *Change*. Her Web site, www.michellecarr.com, contains video clips and additional biographical information.

**Louise Dubin** ('92, *cello*) will play Haydn's D-Major Cello Concerto with the South Orange Symphony Orchestra on February 16 as the winner of its Young Artists' Competition. She has recently moved back to New York after completing doctoral studies with Janos Starker in Indiana.

**Lucia Ahn** (BM '91, MM '93, *piano*), **Angella Ahn** (BM '93, MM '95, *violin*), and **Maria Ahn** (BM '91, MM '93, *cello*)—the Ahn Trio—had a new CD, *Groovebox*, released in October. The ensemble performed a concert in celebration of the release at Joe's Pub in New York in November.

**Anne Akiko Myers** (CRT '90, *violin*) was a guest artist with the Cincinnati, Florida, and Rochester Symphony Orchestras and played at the Kennedy Center in January with the National Symphony, conducted by Roberto Abbado.

1980s

**Pedja Muzijevic** (MM '89, *piano*) recently performed Beethoven's Second Concerto with the Richmond Symphony and Gabriel Chmura, Beethoven's "Emperor" Concerto with Santa Fe Pro Musica and Kenneth Slowik, Dohnányi's *Variations on a Nursery Song* with the Napa Valley Symphony and Asher Raboy, the complete *Goyescas* of Granados in Tucson, and works of Bach's sons in Detroit. He also played Ravel's *Tombeau de Couperin* in Lincoln Center's What Makes It Great? series.

Chamber Music America celebrated its 25th anniversary in January with a marathon concert at Symphony Space in Manhattan. The concert featured a number of Juilliard alums: **Jon Nelson** (BM '89, *trumpet*); **Benjamin Herrington** (MM '97, *trombone*); **Karen Lindquist** (BM '73, MM '74, *harp*); **Elisabeth Small** (BM '77, MM '79, *violin*); **Mary Rowell** (BM '80, MM '81, *violin*); **Ralph Farris** (BM '93, MM '94, *viola*); **Dorothy Lawson** (MM '84, DMA '90, *cello*); **John Mackey** (MM '97, *composition*); **Xiao-Dong Wang** (BM '92, MM '94, *violin*); **Ara Gregorian** (BM '95, MM '97, *viola*); and **Edward Arron** (BM '98, *cello*).

**Ruth Ann Cunningham** (MM '88, *voice*) sang the role of the Evangelist in Bach's *Christmas Oratorio* with the Choral Symphony Society, conducted by **David Labovitz** (DIP '50, PGD '52, *piano*) in December at Christ and St. Stephen's Church in New York.

**Robert J. Endicott** (MM '88, *trumpet*) became a partner at the international law firm of Bryan Cave LLP in St. Louis in January. He practices in the areas of securities law, mergers and acquisitions, and general corporate matters.

The music publisher Carl Fischer celebrated the 40th birthday of composer **Daron Aric Hagen** (MM '87, *composition*) by issuing a new collection of his songs, the *Daron Aric Hagen Songbook*.

**Roberto Minczuk** (BM '87, *French horn*), co-artistic director of the São Paulo State Symphony of Brazil, was named to a two-year term in the new position of associate conductor of the New York Philharmonic. He will lead the orchestra in three Concerts in the Boroughs in April and, among other summer activities, two concerts at the Vail Valley Music Festival in Colorado in July. He will make his subscription debut in the 2003-2004 sea-

son. Minczuk will also serve as cover conductor for 12 weeks during the season.

**Richard Fleischman** (BM '84, MM '85, *viola*) was soloist for the premiere of Jose Raul Bernardo's *Concierto Cubano Barroco* with the Miami Symphony in October. Fleischman is principal violist of the Santa Fe Opera and the Florida Grand Opera, and is professor of viola and director of strings and chamber music at the New World School of the Arts in Miami. He also directs a concert series of chamber music at the Bass Museum of Art in South Beach, FL.

**Margaret Leslie Blackburn-Harlow** (MM '83, *viola*), pianist **Gail Niwa** (BM '81, MM '82, *piano*), and clarinetist Russell Harlow performed the opening concert of the 19th season of the Park City (UT) International Music Festival in December. The recently completed 18th summer season of the festival (founded and directed by Blackburn-Harlow) featured violinists **Arturo Delmoni** (BM '67, MS '69, *violin*), **Philippe Djokic** (MM '74, *violin*), and **Rebekah Johnson** (BM '78, MM '79, *violin*); cellists Mark Kosower (who is a current student) and **Scott Ballantyne** (BM '81, MM '82, *cello*); and pianist **Steven Masi** (BM '75, MM '77, *piano*).



**David Bernard** (Pre-College, '82), pictured left, is in his third season as music director of the Park Avenue Chamber Symphony. In October the ensemble made its Merkin Hall debut in a benefit concert for the Lucy Moses School, raising \$25,000 for its scholarship fund. This performance was broadcast on WQXR, 96.3 FM in January. Bernard and the Park Avenue Chamber Symphony were featured in the *Wall Street Journal* in December. In January he led the symphony in a performance honoring Andrew Thomas, director of Juilliard's Pre-College Division. Bernard is in his second season as music director of the Lawyers' Orchestra. In December, he led the that ensemble in Brahms' Violin Concerto featuring violinist **Alex Schulmeister** (Pre-College, '83), and Dvorák's Seventh Symphony. The Lawyers' Orchestra roster includes Juilliard graduate **Alan Futerfas** (BM '84, *bass trombone*).

**Sonia Rubinsky** (MM '82, DMA '86, *piano*) gave a recital on the Jewish Music of the Americas series at the Americas Society in New York in October. The concert featured music by Alexandre Levy, Darius Milhaud, Leonard Bernstein, Felix Mendelssohn, Leo Ornstein, Mario Davidovsky, and Samuel Zyman.

Label Bleu released **David Krakauer**'s (MM '80, clarinet) fourth album, *The Twelve Tribes*, in September in the U.S. The recording, which blends klezmer, jazz, hip-hop, and rock music styles, received the Album of the Year award in the jazz category from Germany's Preis der deutschen Schallplattenkritik.

1970s

**Susanne Mentzer** (BM '79, MM '80, *voice*) has been named a New Horizons faculty member for the Aspen Music School beginning in 2003. She will serve a three-year term and will have the opportunity to choose three students to study with her in Aspen.

The Musica Viva concert series featured **Robert Taub** (MM '78, DMA '81, *piano*), **Jeffrey Milarsky** (BM '88, MM '90, *percussion*), and faculty member Bruce Brubaker in a concert at the Lawrenceville (NJ) School in January.

**Larry Bell**'s (MM '77, DMA '82, *composition*) *Hansel and Gretel* was commis-

sioned and premiered by New England Conservatory's Youth Philharmonic Orchestra in November, Benjamin Zander conducting and Ray Brown narrating. The orchestra also performed Bell's *Songs of Innocence and Experience* for children's chorus and orchestra. Both works were recorded for release on CD. Symphony Pro Musica, conducted by Mark Churchill, also recently performed the *Songs of Innocence and Experience*.

**Elizabeth Brown** (MM '77, *flute*) is scheduled to perform on February 13 at the Renee Weiler Concert Hall in New York. The concert will include the premiere of *Vox Inhumanae*, composed by Brown.

**Joel Feigin**'s (MM '77, DMA '82, *composition*) *Mosaic* for string quartet was the music used in a work choreographed by Christopher Pilafian and produced by Santa Barbara Dance Theater. *Four Elegies* for piano was performed by Hayg Melikian and presented by Music for Intellectuals at the Aram Khatchaturian Chamber Concert Hall in Terevan, Armenia. Feigin's *Tapestry* for horn, violin, and piano was performed at Third Street Music Settlement School in New York City, as well as the 23rd Annual New Music and Art Festival at Bowling Green State University in Ohio. *Veränderungen*, Feigin's award-winning work for violin and piano, was chosen for inclusion in the *SCI Journal of Music Scores and CD Series*.

In November the Indianapolis Chamber Orchestra, conducted by Kirk Trevor, gave the premiere of *Ancient Keys*, **Victoria Bond**'s (MM '75, DMA '77, *orchestral conducting*) second piano concerto, which was commissioned by the orchestra and soloist Paul Barnes.

**Tod Machover**'s (BM '75, MM '77, *composition*) *Toy Symphony* project, which uses specially designed music toys and a computer program called Hyperscore to involve children in the compositional process, has been performed in Berlin, Dublin, and Glasgow.

**Eriko Sato** ('74, *violin*), **Veronica Salas** (BM '74, MM '75, DMA '78, *viola*), and **Helene D. Jeanney** ('93, *piano*), as members of Elysium, are scheduled to perform at Carnegie's Weill Recital Hall on February 2.

**Ida Bieler** (DIP '73, *violin*) has been full professor of violin since 1993 at the Robert Schumann Hochschule für Musik Düsseldorf in Germany. Together with **Nina Tichman** (BS '71, *piano*), who is full professor of piano at the Hochschule für Musik in Cologne, she has recorded the Sonatas for Violin and Piano by Bartók on the Deutsche Grammophon label. With cellist Maria Kliegel, they have formed a new piano trio. The trio has performed at the Beethoven Festival in Bonn, European Chamber Music Festival Ruhr, Mittelrheinische Musikmomente, and the Hong Kong Chamber Music Festival. Its debut concert was broadcast by the Westdeutscher Rundfunk.

**Yo-Yo Ma** ('72, *cello*) and his Silk Road Project were the subject of the cover story in the December 2002/January 2003 issue of Canadian music magazine *La Scena Musicale*.

**Adolovni Acosta** (MS '71, *piano*) gave master classes and recitals in December at the Ho Chi Minh City Conservatory of Music in Saigon and at the University of Santo Tomas Conservatory of Music in Manila, **Raul Sunico** (MM '76, *piano*), dean.

**Karen Faust Baer** (BM '71, MS '72, *piano*), listed in 2001 *Who's Who of American Women*, was recently the soloist in Gershwin's Piano Concerto in F, under the direction of Dr. Ray Wheeler at Kingsborough Community College in Brooklyn.

*Alumni News is compiled and edited by Lisa Yelon. Submit recent news by e-mail to: journal@juilliard.edu. You must include "alumni news" in subject heading. Limit items to 175 words. You may also fax your typed announcements to (212) 769-6422, or mail to: The Juilliard Journal, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023-6588. Address changes must be mailed to the Office of Alumni Affairs or e-mailed to alumni@juilliard.edu.*



# ALUMNI NEWS

**Garrick Ohlsson** (BM '71, *piano*) is performing a three-concert series, Busoni at the Keyboard, at Alice Tully Hall. The first concert was in January; the remaining concerts are Feburary 26 and March 23.

**Karen Rockwell-Kock** (Pre-College, '71) has recorded and continues to perform jazz standards with pianist Mike Van Allen.

**Craig Sheppard** (BM '70, MM '71, *piano*), who will be a faculty member at the Heifetz International Music Festival this summer, gave the first part of a recital series featuring the complete piano sonatas of Beethoven in January at the University of Washington, where he is on the faculty.

## 1960s

**Sahan Arzruni** (DIP '65, BM '67, MS '68, *piano*) recorded a new CD on New World Records, *Childhood Memories*, featuring the first recorded performances of works by Amy Beach, Ned Rorem, Bill Mayer, George Perle, and Roger Sessions. He and **Ani Kavafian** (BM '70, MS '71, *vio - lin*) recently toured the West Coast, performing sonatas by Beethoven, Debussy, and Babadjanyan. The duo also inaugurated the Louis K. Thaler Concert Violinist Series at the Ithaca College in New York.

**Sharon Davis** (MS '62, *piano*) has had

23 publications released this past year, totalling 250 compositions as composer, arranger, and/or editor, published by Western International Music Inc. A majority of the works are on required music lists for contests and auditions throughout the U.S. and in Europe and Asia. She also appears as collaborative pianist on the recently released CD *The Art of the Tenor Saxophone: Music of William Schmidt* by WIM Records, featuring **Roger Greenberg** (BM '70, *saxophone*).

**Peter Schickele** (MS '60, *composition*) will serve as the master of ceremonies for the tribute to cellist and conductor Mstislav Rostopovich at the Recording Academy's Seventh Annual Salute to Classical Music on Feburary 20 at the Waldorf-Astoria Hotel in New York.

## 1950s

**Louise Cheadle** (DIP '59, *piano*) presented a solo recital at the Lake Placid Center for the Arts in August. She and **Ana Maria Bottazzi** (DMA '81, *piano*) played a duo piano recital in June on the Rossmoor Music Association series in Monroe Township, NJ.

**Stanley Hoffman** (DIP '51, BS '59, *vio - lin*) performed on the violin at the

Donnell Library in Manhattan in September and on the viola at the New York Society for Ethical Culture's fourth annual benefit concert in November.

## 1940s

**Hugh Aitken's** (BS '49, MS '50, *compo - sition*) work *Laura Goes to India* is scheduled to receive its premiere performances by the Emerson String Quartet (**Eugene Drucker** [DIP '72, *violin*], **Philip Setzer** [BM '73, MM '74, *violin*], **Lawrence Dutton** (BM '77, MM '78, *viola*), and David Finckel), for whom it was composed, in early 2003. The concerts will take place in Scottsdale, AZ; Durham, NC; Washington, DC; and Houston, TX.

**Edwin R. Benachowski** (DIP '49, *clar - inet*) has been conductor of the Desert Symphony, a.k.a. the Indian Wells Desert Symphony, since 1989. He also inaugurated the Children's Music Discovery Series (Hooked on Classics) 10 years ago as a free concert series for the children of Coachella Valley. This past Halloween, the Symphony gave its free concert for 1,000 children at the McCallum Performing Arts Center. In 1996 Benachowski received a California Legislature Assembly Resolution commending him for his musical achieve-

ments in the Coachella Valley.

**Alice Parker** (MS '49, *choral conduct - ing*) conducted the Musicians of Melodious Accord in a concert of spirituals in memory of Martin Luther King Jr. in January at the Middle Collegiate Church in New York. Parker's work *Listen, Lord* was performed at the concert.

**Ned Rorem's** (BS '46, MS '48, *composi - tion*) song cycle *Aftermath*, a reaction to the September 11 attacks, was premiered at the Ravinia Festival in July, performed by baritone Kevin Greenlaw. In May baritone Kurt Ollmann and pianist Scott Dunn gave the premiere of *Another Sleep*, a song cycle that is a memorial for Rorem's long-time companion James Holmes, who died in 1999.

**Catherine Johnk Gotthoffer** (DIP '45, *harp*) received the first Lifetime Achievement Award from the American Harp Society. The society was founded in 1961 by Marcel Grandjany, a member of the Juilliard faculty for many years. Gotthoffer taught in the Preparatory Division and the Summer School. In addition to her leadership in the A.H.S., her career included seven years with the Dallas Symphony and 35 years of recordings, including a contract at M.G.M. Studios. □

# RECENT alumni EVENTS

ALUMNI events in 2002 included a brunch in Los Angeles at the Hotel Bel-Air on November 16, which was hosted by President Joseph Polisi and Board Chairman Bruce Kovner. One hundred alums from all three divisions attended. On December 13, dance alumni (as well as faculty and current students) attended a reception in Morse Hall following the Dance Workshop performance at the Juilliard Theater.



L.A. ALUMNI BRUNCH  
Bel-Air Hotel, November 16

*Above:* Dance alumni Christyne Lawson ('55), Kevin Carlisle (DIP '56), Gail Crowell ('55), Bonnie Oda Homsey ('71) and Philip Homsey surround President Polisi.

*Right:* Faculty member Ed Bilous attended the event; he is pictured with Herschel Gilbert ('43, *violin*) and Trudy Gilbert.

*Below:* Julia and George Katz (BS '54, MS '56, *piano*) and Daniel (BS '56, MS '57, *piano*) and Noemi (BS '58, *piano*) Pollack attended the event in Los Angeles.



DANCE ALUMNI RECEPTION  
Morse Theater, December 13

*Top:* Jessica Lang's (BFA '97) work *Discoveries Uncovered* received its premiere performance at the Dance Workshop. Lang (right) is pictured with Lawrence Rhodes (left), the director of the Dance Division, and composer Pete M. Wyrer.

*Bottom:* Andra Corvino (second from left) and students Julia Bordreaux, Belinda McGuire, Idan Sharavi, and Annika Sheaff joined in on the fun at the alumni reception.



# A Pair of Premieres

By TIM WHITELAW

ANY composer who can chalk up Renée Fleming and Joshua Bell among his friends and performers is, to put it mildly, doing well. And Behzad Ranjbaran, a member of the L&M faculty since 1994 and a composer of growing repute, is certainly doing well. The last few months have seen premieres of works he has written for both artists. Last September, Fleming sang his *Songs of Eternity* to critical acclaim with the Seattle Symphony, and in early January, Joshua Bell performed Ranjbaran's Violin Concerto in Britain with the Royal Liverpool Philharmonic Orchestra. With an extensive list of orchestral and chamber works to his

together," Ranjbaran explains. "These are all independent couplets and have independent meanings, [so] it took me many months to find nine that would create a collection with a beginning, a middle, and end." On the thematic content of the poetry, he comments: "On the surface, the poetry is very depressing—we don't know about the future, the afterlife; life is too short... the message is essentially 'seize the moment,' and it took me a long time to find a musical atmosphere which would reflect the essence of the poetry, which is upbeat, transcendental, and in a way, open-ended—individual lives stop, but life as a collective form goes on—the reason for the title."

Another source of inspiration in composing the piece was, of course,



Left to right: Gerard Schwarz, Renée Fleming, and Behzad Ranjbaran after the premiere of *Songs of Eternity* in Seattle in September 2002.

credit, Ranjbaran's recent performances are among his most high-profile to date.

Born and formatively educated in Iran (he entered the Tehran Music Conservatory at the age of 9), Ranjbaran met Fleming and Bell while furthering his musical studies in the United States. "They're my old friends from school," Ranjbaran explains. "I knew Josh from our time at the University of Indiana, where we met... Over time, a desire to collaborate grew, though it took many years to come to fruition." He met Renée Fleming when they were both graduate students at Juilliard in the mid-80s. Thus both pieces have been some time in the making. "These pieces have been works-in-progress while I was writing others; I managed to write six orchestral works while I was writing these two...[so] it's been a few years now." For Ranjbaran, then, the premieres and their warm reception by audiences and critics alike have been a satisfying culmination of a long period of work.

The *Songs of Eternity*—a lush, 16-minute song cycle for voice and orchestra, with heady echoes of late Romanticism—is set to texts drawn from the *Rubaiyat* of the 12th-century Iranian mathematician, scientist, and poet, Omar Khayyam (in English translations by Peter Avery and John Heath-Stubbs). The poems (all of them two-lined stanzas) were painstakingly selected from hundreds of couplets, to form a cohesive set. "It was tough poetry to choose and put

Renée Fleming herself, whose exquisite upper range seems perfectly suited to the work's yearning melodies. "I try to capture the beauty of her voice, and, in the transparent sections, which are very soft, the intimate quality that she is capable of [even] in a very large hall and which is very special."

What surprises about the *Songs of Eternity* is their generosity, a seductive, almost Wagnerian richness of sound, as well as a sense of unabashed ecstasy rare in contemporary music—which, according to Ranjbaran, stems directly from his reaction to the texts. "The message of the poetry is, I think, after all these years, still timeless, still relevant: life, once gone, cannot be sought again."

The Violin Concerto was written with an individual grant from the National Endowment for the Arts. A three-movement, 30-minute work, it is more varied than the *Songs of Eternity*, moving from gentle lyricism to full-blooded virtuosity. Even before the work was performed, it bagged Ranjbaran the \$5,000 Rudolf Nissim Award from the American Society of Composers, Authors and Publishers (ASCAP). Describing the origins of the work, the composer harks back to his early years as a music student in Tehran. "For years, I was mesmerised by the sounds of kamancheh, an ancient Persian bowed instrument considered by some to be one of the ancestors of the modern violin. It has a very particular, intimate chamber quality, close to [that of] the human

Continued on Page 22

# Lie Back and Think of England

Continued From Page 6

Daniel Purcell (brother of Henry Purcell), Gottfried Finger, and John Weldon—were given public performances at the Dorset Garden Theater prior to being voted upon by the theater's subscribers. The most inexperienced composer, John Weldon, unexpectedly won, and Eccles, Purcell, and Finger took successively lower prizes. Eccles would later collaborate with Congreve on his *Semele*.

Written some 18 years after Blow's *Venus and Adonis*, John Eccles's *The Judgement of Paris* makes audible the advancements in orchestral writing, likely due to musical influences from the continent. His setting of Congreve's libretto effectively addresses the critical dramatic issue of the opera: giving three formidable goddesses and their shepherd-judge musical individuality in a short span of time. Eccles steps up to this task through the orchestra. Paris's first glance of the goddesses manifests in a ravishing lament-like piece that suggests, in its chromatically descending bass-line, the shepherd melting as the beautiful goddesses gaze upon him. Each goddess makes her persuasive statements in the course of two arias in contrasting keys, styles, and colors. Obligato violin and flute distinguish Juno and Venus respectively, while trumpet-like figures suggest Pallas's reign over martial affairs. In the end, even the promise of love, rather than love itself, affects the human heart, and this is celebrated at the end with a grand chorus of Venus's followers.

## Love and Chance in *The Shepherd's Lottery*

Although William Boyce (1711-1779) wrote in the gamut of 18th-century musical genres and for both the public theater and the court, he remains best known for a set of elegant three-movement symphonies that are suggestive of an early Classic style. All but one of these symphonies, incidentally, were originally overtures to odes or dramatic works. Boyce's theatrical music included only four fully sung works—the opera *Peleus and Thetis* (1740); the serenata *Solomon* (1742); and two masque-like "musical entertainments," *The Chaplet* (1749) and *The Shepherd's Lottery* (1751)—but his skills in vocal writing are evident also in numerous solo songs, many for performances in


spoken plays, and extravagant odes written purposefully in his service as composer to the Chapel Royal.

*The Shepherd's Lottery* was conceived as an "afterpiece" to a 1751 production of *The Revenge*, a five-act tragedy by Edward Young, at the Drury Lane Theater. The setting of a libretto by Moses Mendez, a stockbroker hoping to ascend among London's literati, *The Shepherd's Lottery* develops the story of youthful Arcadian shepherds who choose their wives by lot on May Day. Thyrsis and Phyllis love each other, but as May Day approaches, their anxiety increases out of fear that their lots will not lead to their marriage. The lovers share their fears with others, but find nobody of a like mind: Daphne simply likes to tease her suitors, then walk away, and Colin loves "those who yield the soonest." On May Day, Phyllis draws her lot to find that Venus has smiled upon her and has given her Thyrsis as her husband.

Boyce's prowess in songwriting is clear from the overall musical texture of *The Shepherd's Lottery*, where orchestral strophic songs dominate among very brief pockets of sometimes concerted recitative. Daphne's character, drawn in the poetry with witty and modern language, emerges as the most inviting to modern ears. Her jaunty aria, "As soon hope for peace," lays out the battle of the sexes, 18th-century style, amidst a virtuosic and wordy melody, with orchestration that intelligently exposes the punch line of each of her verses. Presented with an elegantly adorned melody, Phyllis's double aria, "Goddess of the dimpling smile," is special among the arias of *The Shepherd's Lottery*, for the opera's vital action—the drawing of lots—takes place while the aria is sung, rather than during recitative. As Phyllis draws her lot from the urn, the music evokes the sight of Venus, adorned with purple and gold, approaching in her cart. The presence and suggestion of Venus, goddess of love, in each of the three operas in J.O.W.'s "Love Times Three" will invite stimulating comparisons for all who are able to attend the performances. □

*Christopher Mossey is associate director of the Campaign for Juilliard and holds a Ph.D. in musicology. His edition of Francesco Cavalli's Doriclea (1645) is forthcoming from A-R Editions.*

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RECENT  
EVENTS



**DRAMA PRODUCTIONS**

*Left:* The cast of Craig Lucas’s *Blue Window* (left to right: Kelly Miller, Sarah McMinn, David Briggs, Luke Macfarlane, Julie Jesneck, Holly Troupe, and Will Beinbrink), a fourth-year drama production in the Drama Theater, November 14-18.

*Below Left:* The third-year production of Molière’s *Monsieur de Pourceaugnac* in Studio 301, December 14-18, featured Patrick Husinger (foreground) and Aric Martin (background).

*Below Right:* Jeff Biehl and Jess Weixler in *The King Stag* by Carlo Gozzi, a fourth-year drama production in the Drama Theater, December 11-15.



**AMERICAN THEATRE WING SCHOLARSHIP LUNCHEON**  
Sardi’s, December 6

Isabelle Stevenson (far left), the chairman of the American Theatre Wing, presented a grant to Juilliard Directing Program students Kirsten Kelly (second from right) and Alex Correia (far right). Andrei Belgrader (second from left) is the head of the Directing Program.



**JUILLIARD CHORAL UNION CONCERT**  
Alice Tully Hall, December 13

Judith Clurman led the Juilliard Choral Union and the Juilliard Choral Union Orchestra in a performance of Vivaldi’s *Gloria* and Handel’s *Coronation Anthems*.



**ANNUAL FACULTY AND STAFF MEETING**  
Paul Hall, December 12

*Above:* The Trombone Choir, led by Joseph Alessi, performed seasonal music in the lobby of The Juilliard School on December 12, following the meeting in Paul Hall.

*Left:* Jon Rosenhein and Joseph Polisi gave a report on the School’s financial state at the faculty and staff meeting.



**DANCE WORKSHOP**  
Juilliard Theater, December 13, 14, 16, 17

*Left:* Teresa Marcaida was part of the Composition II class that presented choreography at the Juilliard Dance Division’s workshop performances.

*Right:* Anthony Smith and Harumi Terayama danced in the premiere performances of *Discoveries Uncovered*, a new work by alumna Jessica Lang, at the Dance Workshop performances.



Photos by Steve Sherman

**JUILLIARD ORCHESTRA  
CONCERT**  
Carnegie Hall, December 6

Sir Roger Norrington conducted and Chenxin Xu was the soloist for Beethoven’s Third Piano Concerto at the December Juilliard Orchestra concert.



Photos by Nan Melville

**JUILLIARD JAZZ ENSEMBLES CONCERT**  
Paul Hall, December 9

*Top:* Marion Felder (right) keeps the beat with guest artist Joe Gonzalez at the Jazz Ensembles concert.

*Bottom:* Jazz Studies musicians (left to right) trombonist Michael Dease, trombonist Willie Applewhite, bassist Craig Polasko, trumpeter Justin Kisor, saxophonist Diron Holloway, and saxophonist Kurt Stockdale performed Afro-Cuban and Brazilian music on the December concert.



Photo by Lisa Yelon

**CHAMBER MUSIC MASTER CLASS WITH SIR ROGER NORRINGTON**  
Morse Hall, December 4

Roger Norrington listened as violinists Ilya Gringolts and Yuna Lee, violist Kyle Armbrust, and cellist Eve Koh performed Haydn’s String Quartet, Op. 77, No. 2, at the chamber music master class.



Photo by Jane Rubinsky

**RECEPTION FOR  
LYNNE RUTKIN**  
Juilliard Board Room,  
December 16

Joseph W. Polisi presented Lynne Rutkin, senior vice president for development and public affairs, with a gift at her farewell party. After 18 years of service to The Juilliard School, Rutkin left to become the deputy director of external affairs at the Whitney Museum for American Art.



Photo by Peter Schaaf

**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
Alice Tully Hall, November 21

Soprano Lauren Skuce made her recital debut with pianist George François. The program included works by Rachmaninoff, Debussy, and Adolphe.



Photo by Armando Braswell

**KWANZAA DINNER**  
Willson Residence Hall 11th-floor Lounge, December 15

Dance student Michelle Smith, who is MYAN (Multi-cultural Young Artists Network) club president, led a group of students in prayer and acknowledgment of ancestors during the Kwanzaa celebration.



Linda Mark  
Cover photograph for The Flutist Quarterly

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# A Positive ‘Experience’ For Us All

By AMINA ROYSTER

THE Juilliard School’s annual Juilliard Experience—also known as the December sleep-over—is something I look forward to participating in every year. My excitement about this program (which took place from the afternoon of December 4 to the morning of December 7) stems from the fact that my own experience allows me to understand how extremely important it is: if I hadn’t attended the Juilliard Experience myself as a high-school senior, I would not be here at the School now. But my experiences as a three-time student host have also taught me that the importance of this program is two-fold. While African-American, Latino, and Native American high-school students are brought here to experience something of Juilliard and its neighborhood, so they can decide if this is a place of interest to them, the program is also important for the Juilliard student body: The high-school students bring such exciting and eager spirits to Juilliard that anyone who has the good fortune of interacting with them in any way is refreshed.

This year, as always, hundreds of underrepresented high-school juniors and seniors from all around the United States mailed in applications and teacher recommendations with the hope of being accepted into the three-day program. Forty-seven students had their dream come true. After the group was selected, the Student Affairs Office set about recruiting hosts from among the current Juilliard students, who would be responsible for making the visitors’ time here as comfortable, enjoyable, and worthwhile as possible. Working in the Student Affairs Office, I made it my job to make sure applicants understood that the importance of the position was far more than the Horizon points which served as compensation—that, if that was their main inspiration, they should probably not apply. (When I came to Juilliard as a high-school senior, I’m sure my experience would have been even greater if my host had been here, instead of in Chicago!)

When the sleep-over students arrived, I was fortunate enough to be able to greet all of the newcomers and witness their transition from outsiders uncomfortably lugging their suitcases into an unfamiliar building to people smiling, laughing, sharing, and getting to know each other. This change was sparked by the hosts, who let the kids know they were welcomed and that they had someone here to watch out for them and answer all their questions.

The day the students came, they

went on a walking tour of Juilliard’s neighborhood and had a welcoming party. The next two days were jam-packed with exciting things to experience. Each student took at least two classes per day, in the area of his or her interest. Their second evening, the kids had free tickets to the opening night of the Alvin Ailey American Dance Theater; the following night they attended an orchestra concert at Carnegie Hall. When they arrived back at the residence hall each day, they had socials waiting for them, provided by Residence Life staff.



Juilliard Experience participants relax in the 11th-floor lounge after hearing the introduction to the program.

My assigned student, a dancer from Buffalo, N.Y., was always energetic and excited to share her experiences. She expressed how she felt about the classes she had taken, and told me about the Ailey concert in such detail that I felt as if I had seen it with my own two eyes. My roommate’s student, an actress from Jacksonville, Fla., beamed with hope when she said, “I feel so at home here. At school, there are only a few students who love acting and take it as seriously as I do. To interact with a whole class of dedicated artists was amazing; for the first time, I really felt like I belonged.”

A jazz singer I met from Miami came to my door communicating the events of her day with such joy and speed that I feared the girl would explode before my very eyes. She began, “I am so happy right now!” and concluded with, “I finally feel like I am ready to prepare for my audition for Juilliard next year.” It was so satisfying to hear that this program is working—that it is successfully letting students of color know that they, like anyone else, stand a chance of becoming Juilliard students.

Through conversations I had with my peers, it became clear to me that I am not the only Juilliard student who appreciated the presence of these young people. Michelle Smith, a host

and third-year dancer, said, “I met an Experience student who had such a beautiful sense of individuality that I truly value the time I shared with her... As for the students as a whole, it was nice to see so many black faces.”

One morning, I woke up at about 5 a.m. to a lamp’s light and the sound of a stapler. I looked down from my bed to find my roommate, third-year actor Sarah Fox, making something. When I asked what she could possibly be making at such an hour, she said, “Oh, I am making a going-away present for my student. She’s leaving really early,

so I am making it now. Sorry for waking you up; I just wanted to make her feel special and let her know that whenever she comes to New York, she always has a couch to crash on.” Sarah also told me how much she enjoyed the Experience students’ giving spirit: “As students here, we are always so busy that it’s not often that we have the opportunity to share the energy they brought to us. I just wanted to thank her.”

I am grateful to have had the opportunity to write this article, because of what the process has taught me. I learned that I and other minority students, who might not otherwise have discovered Juilliard and their own potential to be students here, were not the only ones touched by this program. It was an important and worthwhile experience for everyone involved. I was also able to observe how true it is that one only gets back what one gives. This past December, the relationship between the hosts and the students was more powerful than in any other year I have experienced so far. To the hosts and others who put their hearts, time, and effort into the Juilliard Experience this year, it was certainly a success; thank you! □

*Amina Royster is a third-year dance student*

**STUDENT LUNCHEONS WITH PRESIDENT POLISI**

President Joseph Polisi will host a monthly series of informal lunches for 15 to 20 students. An open agenda for each luncheon will allow students to discuss issues of particular interest to them with the president and other senior administrators and faculty.

The three luncheons this spring will take place on Monday, February 24, and Friday, March 28, at noon and on Thursday, April 24, at 12:30 p.m. All are in the Board Room on the second floor. Interested students should sign up with Martha Sterner in the President’s Office. Space is limited, and will be filled on a first-come, first-serve basis.



# Musical Past and Present Converge at Summer Music Academy in Leipzig

By STEPHEN CLAPP

SEVERAL years ago, Juilliard was invited to collaborate with the Hochschule “Felix Mendelssohn-Bartholdy” in Leipzig, Germany, to present an annual three-week summer academy whose faculty would be drawn from Juilliard, a different rotating European conservatory each year, and the Leipzig Hochschule. All classes and lessons would be in English, an aspect that appealed to both Europeans and Americans. After much planning, the first International Summer Academy at the Leipzig Hochschule took place in July 2001.

Last summer—the academy’s second year—Juilliard faculty members Jacob Lateiner, Bruce Brubaker, and Stephen Clapp taught at the Hochschule. They also performed (along with Juilliard students Elise Goodman and Michele Satris) in such historic venues as the Leipzig Gewandhaus, Thomaskirche, Nikolai-kirche, Groelischer Schloesschen, and the Mendelssohn Haus.

As they strolled streets that Bach and Mendelssohn had walked and played music in the very spaces where these composers had once performed, the participants were especially excited by the experience of finding themselves in a city where musical tradition resonates with such immediacy. “One of the most interesting things about my stay in Leipzig was visiting the Thomaskirche, where Bach was cantor and ‘Director Musicus’ from 1723-50,” notes fourth-year violinist Elise Goodman. “I got a chance to walk inside on one of my first days in the city. While I wandered around, someone was practicing on the organ—Bach, of course! We always walked into the main part of town on the street where the Thomaskirche is located, along with a Bach museum, two Bach statues, a couple of souvenir shops and even a Bach tea café! Coming from Los Angeles, I found it refreshingly foreign that a city’s thriving tourist traps could be based on a history of com-

posers and literary figures who had lived there hundreds of years ago. To be welcomed as a musician in a city like Leipzig, which takes such pride in its composers and musicians, was a

rehearsals, and dozens of public concerts in various venues more than filled each day. Piano literature faculty member Bruce Brubaker heard and coached “a great deal of chamber

idea of a continuing tradition of old music that could actually be played, the idea of a repertoire canon—these ideas of ‘classical’ music can be traced to Mendelssohn and other Germanic musicians of the early 19th century. Nearly every day in Leipzig, I passed by the reconstructed Bach *Denkmal*, the monument erected in the early 19th century to honor the cantor of Leipzig, and to honor the concept of music that could live on after a composer’s death—after all, a rather modern and unusual notion!”

Brubaker also visited Mendelssohn’s house and the rooms Clara and Robert Schumann occupied when they lived in Leipzig. “Every day, I walked the 15 minutes or so from the Nikolaus Church through the old center city to the school. That time provided a lot of opportunity to consider previous strollers in those streets. For me, Leipzig is not only a site of the musical past, but a place where the very international future of music can be made.”

This summer, the third International Summer Music Academy will take place July 16-August 5, with Juilliard violist Toby Appel, pianist Bruce Brubaker, and flutist Carole Wincenc as members of the Academy faculty. Financial aid is available for Juilliard students, including two full-tuition scholarships. Brochures are available from these three faculty members and in the Dean’s Office; further descriptions are included in the International Summer Academy section of the Juilliard Web site, [www.juilliard.edu/summer/international.html](http://www.juilliard.edu/summer/international.html). Applications (including a representative recording) are due by March 17. □

*Stephen Clapp is the dean of Juilliard and has been a member of the violin faculty since 1987.*



Above and at right: an outdoor concert in front of the reconstructed Bach *Denkmal*, a monument erected in the early 19th century, performed by (left to right) violinist Emanuela Nikiiforova (from Bulgaria), violinist Stephen Clapp, violist Jeong-In Byun (from Korea), and cellist Hyun-Min Lee (from Korea).



great experience,” she says.

Piano faculty member Jacob Lateiner first went to Leipzig in 1976 and returned frequently during the time of the German Democratic Republic, teaching and judging international competitions. “It was most exciting to come back last summer after an absence of several years and find it a seemingly new city full of energy, revitalized and booming since the reunification of Germany,” he says. “I could even purchase most of my favorite single-malt scotch whiskies! The musical heritage is more palpable than ever. Bach lived there the last 27 years of his life; Mendelssohn and Schumann each spent about 12 active years of their short lives in Leipzig. Their spirit is immanent—one could feel their presence in the very air one breathed.”

The academy itself was, in Lateiner’s words, “a beehive of activity—I should say, hyperactivity,” as studio lessons, master classes, chamber music

music: Janacek’s First String Quartet, a string quartet by Philip Glass, music by Roussel, Beethoven, Mendelssohn, Shostakovich, Brahms. And did I say Mendelssohn? There were performances of many wonderful pieces by the founder of the Leipzig Hochschule,” he notes. Brubaker performed Brahms’s C-Major Piano Trio with students in the small hall of the Gewandhaus (the Mendelssohn Saal), on one of the many concerts given by participants in the academy—often to large crowds.

Leipzig, as Brubaker notes, “was Mendelssohn’s town from 1835 until his death in 1847, and it’s a place where ‘classical music’ got started. The

## Time Capsule / Jeni Dahmus

The following events occurred in Juilliard’s history in February:

**1916** February 19, Australian-born pianist and composer Percy Grainger visited the Institute of Musical Art for a reception-recital. Grainger played four of his own works for piano after hearing sev-

eral students perform, including Katharine Swift, Mary Blue, Marie Roemaet, Abraham Brod, Henry Ros, Hazel Penniman, and Milton Suskind.

**1948** February 16-19, the Juilliard Athletic Committee held a ping-pong tournament at the nearby Jewish Theological Seminary, with matches every hour on the hour from 10 a.m. to 4 p.m. daily. Conductor Robert Shaw was among the many participants.

**1965** February 12-13, the Juilliard Dance Ensemble premiered Anna Sokolow’s *Odes*, choreographed to three compositions by Edgar Varèse: *Octandre* (1924), *Density 21.5* (1936), and *Poème Electronique* (1958). Jorge Mester conducted the chamber ensemble, and flutist Virginia Sindelar was soloist for the duet danced by Lee Wagner and Lance Westergard. Linda Kent and Eric Hampton were among the cast members.

**1994** February 16, guest conductor James DePreist led the Juilliard Orchestra in a program of Morton Gould’s *Soundings for Orchestra*, Witold Lutoslawski’s *Concerto for Orchestra*, and Brahms’s

Concerto in A Minor for Violin, Cello, and Orchestra, Op. 102, with violinist Catherine French



Lance Westergard and Lee Wagner dancing the duet in the premiere of Anna Sokolow’s *Odes* in 1965.

and cellist Alexis Gerlach as soloists. The concert was dedicated to the memory of Lutoslawski, who died on February 7, 1994. □

*Jeni Dahmus is Juilliard’s archivist.*



Photo by Milton Oleaga

## Beyond Juilliard

**1916** February 8, Tristan Tzara invented the term Dada to describe the artistic and literary movement that challenged traditional culture and aesthetics during the early 20th century and became an inspiration for Surrealism. The word first appeared in print on February 26, 1916, in a poster exhibited at the Cabaret Voltaire in Zürich.

**1965** February 15, jazz pianist and singer Nat “King” Cole died in Santa Monica, Calif., at the age of 47.

LETTERS TO THE EDITOR

Continued From Page 2  
but to say that this is how it “ought” to be played or how it “must” be played is truly antithetical to the spirit of Brahms. While it may well be that Brahms heard orchestras playing without vibrato, it is not possible to say with certainty what he expected to hear, and not at all possible to say what he wanted to hear.

STYRA AVINS  
*The writer is the author of “Performing Brahms, Clues From His Letters,” in Performing Brahms (Cambridge University Press), ed. by Michael Musgrave and Bernard Sherman, scheduled for publication in March. She is also the author of Johannes Brahms, Life and Letters, Oxford University Press (1997).*

APPREHENSION and dread filled my soul as I read, incredulous, Daniel Wachs’s interview with Roger Norrington, “One Brahms Symphony, Hold the Vibrato” (December/ January). Must we endure another “gimmick”? We have suffered through “authentic,” “period” performances, no two of which are alike—as, sad to say, cassettes and CDs from the Baroque era have not survived. Now must we stomach vibrato-less orchestras? We wind players and string players have devoted our essence to imitating the singing voice. Are singers next in line to be deprived of the warmth, colors, yes, expressive power of their uniquely intimate, most human (in the best sense) instrument? Singing sans vibrato—I shudder at the thought! A vibrato-less tone is incapable of rising above the infantile in expression. A vibrato-less tone is cold and dead, chilling and hopeless, the horrible negation of the message of music—love, hope, optimism, amity among peoples, across all borders. Is a fresh cult in the offing? Are venerable academies and conservatories to be rendered useless, null and void? When will the pecuniary exploitation of passing fad and fashion, current rage and craze, come to a richly-deserved end?

In Search of the Total Artist

Continued From Page 2  
much, simply by watching how the dancers interpreted something I had been playing for years. Think how much a musician could learn about the pieces they were playing or composing, by spending some time moving to them! My involvement in the Composers and Choreographers class last year was inspiring and opened my eyes to how differently one can look at rhythm, pulse, phrase structure, articulation, and the act of composition itself. Which teachers have had the most impact on me here at Juilliard? At this point, I would have to say that the dance teachers and students have been my most important teachers. The lessons I have learned talking to

I have just listened to Bach’s “Christmas Oratorio” on local NPR, performed in Talinn, Estonia, by a Danish choir and Estonian singers and Baroque ensemble... shades of Mr. Norrington! The instrumentalists were “kosher”—no trace of vibrato—but the singers (ugh!) shamelessly, brazenly, wantonly, outrageously wallowed in indecent, throbbing, pulsating vocal tremors. I believe this is called—mercy me—vibrato! Tough world, Mr. Norrington. Even the “authentic,” “period” avant-garde can’t get it right!  
HANOCH TEL-OREN (DIP ’48, flute)


HISTORY OF AN ENSEMBLE

I enjoyed reading the article by Joseph Drew about the Pre-College Chamber Orchestra (“Seeing the Big Potential in a Small Orchestra,” December/January). I was a bit perplexed, however, by the mention of Eugene Becker as the founder [in 1980] and only previous conductor of this group. I think you can see the reason for my confusion by looking at the dates of the enclosed concert programs and their listing of me as the conductor at the time.  
SAL SCECCHITANO (B.M. ’78, organ; M.M. ’82, orchestral conducting)

Andrew Thomas, director of the Pre-College Division, answers:  
The history of the ensemble is, in fact, somewhat older. Salvatore Scecchitano came to the Pre-College Division as assistant conductor of the Junior Chamber Orchestra, and was appointed director of the Chamber Orchestra at the end of the 1977-78 season. He led the P.C.C.O in programs from December 1979 through May 1980. Prior to Scecchitano’s tenure, Shirley Givens conducted the orchestra from 1976-1978, Dora Short from 1975-1976, the cellist Channing Robbins from 1972 through 1975, and Wesley Sontag from 1969-1971. □

dancers and watching them work have been most influential in my life and will hopefully extend into my career. I have the rest of my life to work with other musicians—but the fact that Juilliard has three art areas contained in one building means that one should take advantage of the unique opportunity here to make these connections with dancers and actors. Through the support and encouragement of faculty and administration, these opportunities could become realities. I would choose to remain at Juilliard for these possibilities alone. □  
Malina Rauschenfels is a master’s degree candidate in cello.

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# Beethoven's Symphony, Opus... 26— Or, Leonore *Who?*

By DALIT HADASS WARSHAW

It all began back in June of 2000, when—in that sophisticated way that a composer conjures justifiable reasons for procrastination—I was playing through some of Beethoven's piano sonatas. Midway through reading the A-flat Major Sonata, Op. 26 ("the one with the variations"), I was struck by its strong orchestral potential. This thought led me to wonder if any orchestrations exist of this—or of any other—Beethoven sonata. I subsequently embarked upon a quest to find existing renditions, published or unpublished, of these works. I expected to uncover a veritable panoply; the amount on record, however, was suspiciously slim. What I did stumble upon, however, well made up for the dearth: a movement from the very sonata that had spurred my search was already orchestrated, and by none other than... the Great Master himself!

The movement in question is the "Marcia Funebre," transcribed as the final segment of Beethoven's virtually ignored *Leonore Prohaska Suite*, WoO 96. The actual orchestration is curious in quite a few respects. Most prominently, the chosen key of transposition is unusual: that of B minor, Beethoven's rarely used and dreaded "black key" (or "schwarze Tonart," as he referred to it on page 39 of his Scheide Sketchbook in 1815)—presented as tonic only in rarities such as the third Bagatelle of Op. 126 and the "Agnus Dei" of the *Missa Solemnis*, Op. 123.

Why had Beethoven undertaken this orchestration to begin with? (And who was this Leonore, who seems to reappear one time too many within the composer's dramatic output?)

*Leonore Prohaska* was a play written by Friedrich Duncker (d. 1842), cabinet secretary to the King of Prussia, who had accompanied the King to Vienna for the Congress of 1814. Its plot, as might be expected, is rather similar to that of *Fidelio*, although Duncker's play was based upon a true story, in which a young girl disguised herself as a soldier in order to fight through the war of liberation and was mortally wounded in battle. Intended as incidental music and never completed, the "Musik zu Friedrich Duncker's Drama" consists of an opening chorus for tenors and basses, a "Romanze" for soprano, a "Melodram" for harmonica and spoken voice, and the "Trauermarsch" from Op. 26, arranged for orchestra. According to Beethoven's biographer Thayer, Duncker preferred that Beethoven use this "Marcia Funebre" to his composing a new one. Although

a production of this undertaking never took place, Beethoven maintained contact with Duncker, in 1823 requesting him to persuade the King to subscribe to his *Missa Solemnis*, which he did.

The practice of arranging was, for Beethoven, a generally unappealing one. In 1802, the composer wrote, "the making of transcriptions is on the whole a thing against which nowadays (in our prolific age of transcriptions) a composer would merely struggle in vain ..." On the subject of transcribing piano music, he later declared that "the *unnatural mania*, now so prevalent, for transferring even piano compositions to string instruments, instruments which in all respects are so different from one another, should really be checked. I firmly maintain that only *Mozart* could arrange for other instruments the works he composed for the pianoforte." The transcriptions of Beethoven's music that

do exist in his own hand, therefore, are noteworthy. Major examples include his resetting of the Piano Sonata in E Major, Op. 14, No. 1, for string quartet; his rendition of the Violin Concerto, Op. 61, as a piano concerto;

his arrangement of the *Grosse Fuge*, from Op. 133, for piano duet; and his transcription of the Second Symphony, Op. 36, for piano trio.

The above arrangements, when not reductions, are either expansions of piano music for a small ensemble (as in the case of Op. 14) or are written for a large ensemble equal in breadth to the original (as in the case of the Violin Concerto). Thus, Beethoven's transcription of his "Marcia Funebre" for orchestra is particularly unusual.

The serendipitous way in which I happened upon this orchestral rarity led me to wonder what, if any, orchestral works might have been incubating within the composer's mind at the time the piano sonata was conceived, from 1800-01. After all, Beethoven's tendency to work on several compositions at once was acknowledged by the composer himself in a letter to his early friend, Wegeler, written in 1800: "I live only in my music, and one piece is hardly down before another is already begun. As I am now writing, I often make three and four pieces at once." The notebook corresponding to this particular time period—Landsberg 7—affirmed Beethoven's assertion. Indeed, the piano sonata was sketched concurrently with (among others) the "Spring" Sonata for violin and piano, Op. 24; the *Egmont* Overture, Op. 84; and—most importantly—the Second Symphony, Op. 36. Original versions of certain prevalent motives in the

Continued on Page 20

## WORDS without SONGS

Poetry, short stories, and other literary works  
by Juilliard students.

### fists and knives and blood-red tongues By Stephanie Park

she, with her back to him,  
faces the window,  
slowly washes a plate,  
a cup,  
a bowl

he, under dim kitchen light,  
reads the paper  
first one page,  
then the next

there is no one around,  
no more children's steps

they move slowly, tired from fighting  
slowly she cleans, then stops  
she looks at his reflection in the window  
says  
"i would die if you died"

Stephanie Park is a fourth-year violin student.

Students interested in submitting works for this column should contact Ron Price in the Liberal Arts Department at ext. 368, or by e-mail (ronprice@juilliard.edu).

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Artists/Professors are subject to change

# Jazz in Four/Four Time

Continued From Page 1

1950s were among his very best—and it is that oeuvre that the Juilliard Jazz Orchestra will be digging into this month, with its concert on February 27 in the Juilliard Theater. You may remember that, just a couple of months back, the orchestra presented an evening of Latin jazz. This program serves as a natural follow-up to that one, since Stan Kenton followed Dizzy Gillespie’s lead in the 1940s and dedicated quite a bit of effort to integrating the essence of Latin music into his band. Among the treasures the band will be displaying are the Johnny Richards arrangements that Kenton featured on his *Cuban Fire* recording back in the mid-50s. They call for a tremendous amount of virtuosity from the orchestra, and are rarely attempted in person. There was an insularity to the way Kenton’s band sounded over the years, and it will be revelation to hear how his music will sound at the hands of the young players who comprise the Jazz Orchestra, who bring a whole new world of experience to these classic scores.

### Conversation With a Giant

Imagine that you were at a conservatory at a time when interviews (not séances) with Mahler, Mozart, or Messiaen were being offered. Wouldn’t you be the first in line? On February 3, Juilliard hosts a conversation with a man who has an analogous position in the evolution of jazz: percussionist/bandleader/composer Max Roach. It is no exaggeration to say that jazz drumming can be grouped as pre- or post-Roach. He

created a language that used the military-styled rudiments only as a frame of reference for an intensely personal style that broke up jazz rhythms in a startlingly new fashion, both in solos and in accompaniment. The series of recordings that Max Roach made as Charlie Parker’s drummer in the mid-1940s remain—along with Louis Armstrong’s *Hot Fives and Sevens* and only a handful of others—the prime exponents of a new jazz language that influenced everything that followed it. From the early 1950s on, Roach led a series of brilliant bands that featured trumpeters Clifford Brown and Booker Little, the saxophonists Sonny Rollins and Odean Pope (just to name a few), all of whom had their own unique sound. Before Dave Brubeck’s big hit with *Take 5*, Roach was a pioneer in making time signatures other than 4/4 swing. He also experimented with the integration of the tympani into his drum set to great effect on Thelonious Monk’s 1956 recording of *Bemsha Swing*, but these examples are truly the tip of the proverbial iceberg.

Throughout his long career, Roach eschewed the bombastic territory that was the province of most drummer-bandleaders. In the best sense of the term, he is a serious musician—serious enough to have fun with it. Max Roach was also a prime mover, along with Charles Mingus, in the introduction of a strong social conscience, no longer on the back burner, but way up front. Recordings such as *Freedom Now* and *We Insist!* were a vital part of the struggle for racial equality that served as musical analogues to the efforts of Martin Luther King Jr. and others.

Never one to be defined by a pre-existing model, Roach branched out in subsequent decades, collaborating with artists in many different genres, includ-

Conversations in Jazz: Max Roach  
Morse Hall  
Monday, Feb. 3, 7 p.m.

Music for Jazz Trombone Choir  
Paul Hall  
Wednesday, Feb. 5, 8 p.m.

Juilliard Jazz Orchestra at Birdland  
315 W. 44th St.  
Wednesday, Feb. 19, 9 and 11 p.m.

Juilliard Jazz Orchestra:  
Music of Stan Kenton  
Juilliard Theater  
Thursday, Feb. 27, 8 p.m.

For ticket information, see the  
calendar on Page 32.

ing author Toni Morrison and dancer Bill T. Jones. He has composed for string quartets and films; lectured and taught internationally; created his percussion ensemble M’Boom (their repertoire would make for a fascinating evening for a Juilliard Percussion ensemble); played duets with a wide range of partners, which have included Dizzy Gillespie and Cecil Taylor; and perfected a series of unaccompanied drum solos dedicated to his mentors, including Big Sid Catlett and Jo Jones. He has been awarded a MacArthur Foundation Fellowship, granted Honorary Membership in the Academy of

Arts and Letters, and named a Commander of the Order of Arts and Letters in France, the country’s highest cultural honor. Don’t miss this opportunity to spend time in the company of a true American giant.

### Sliding Into Front Stage

Years ago, a composition teacher told me that he considered the French horns the roving outfielders of orchestration. In the jazz orchestra, the trombones have a similar function, spending as much time (if not more) blended in with the trumpets or the reeds as on their own. This situation will be at least partially rectified when the Juilliard Jazz Ensembles feature music for jazz trombone choir on February 5. Under the leadership of the internationally renowned soloist and composer Wycliffe Gordon (with Slide Hampton as guest artist), they will present a program of new compositions and arrangements written expressively for them.

And if the trombone section didn’t already have enough to do this month, they will play along with the rest of the Juilliard Jazz Orchestra, which will be demonstrating its versatility in its debut appearance at one of New York’s premiere jazz clubs—Birdland (named after Charlie “Bird” Parker)—on February 19.

Juilliard may have taken its time in coming to terms with jazz—but if this month is any indication of what’s in store, it is more than making up for lost time! □

*Loren Schoenberg, who teaches jazz history, has been on the faculty since 2001.*

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# Beethoven’s Symphony, Opus... 26—Or, Leonore *Who?*

Continued From Page 19

symphony bear striking resemblance to parallel motives within the sonata. These similarities led me to contemplate further the relationship that this sonata might have with the orchestra medium—and thus, further possibilities for transcription.

Consequently, I undertook the orchestration of the three remaining movements of the sonata—that is, the first, second, and fourth—in adherence to the orchestrational styles of symphonies nos. 1-3, all of which were written in proximity to Op. 26. In other words, I attempted to complete the transcription of Beethoven’s sonata *as he might have written it in 1802*, had he any inclination to do so. The resulting “Symphony, Op. 26,” including Beethoven’s transcription, was presented as part of a lecture-performance that took place in February

a year ago at Juilliard, in partial fulfillment of my doctoral degree. An official world premiere of “Beethoven’s New Symphony” was given by the Camerata New York, conducted by Richard Owen, in September as part of the annual Beethoven Festival in Oyster Bay, L.I., sponsored by Friends of the Arts.

I will be discussing the “Trauermarsch,” WoO 96, and the orchestration process of the rest of the sonata, in a lecture-performance in Morse Hall on February 19 at 11 a.m., titled *From “Marcia Funebre” to “Trauermarsch”: Beethoven’s Op. 26 and the Orchestra*. This presentation will be sponsored by the L&M Department. All are welcome. □

*Dalit Hadass Warshaw, a fifth-year doctoral student in composition, teaches orchestration in the Evening Division.*

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# Master Teacher’s Memory Honored With Premiere

Continued from Page 5  
(Felix’s sister Renee Hurtig played viola for quite a few years; I was asked to join in 1961 and was a member of the Galimir Quartet until I joined the Juilliard Quartet in 1969.)

Felix Galimir was a very widely known and respected teacher. He was a faculty member at Juilliard, Curtis, Mannes, and the City University of New York. In the summers, he was a senior member at Rudolf Serkin’s Marlboro Music Festival. His profound knowledge of the chamber music and solo repertoire and his uncanny ability to put together and clearly voice extremely complex music caused him to become a major influence on generations of music students from everywhere in the world who studied in the United States from the mid-1950s to his passing in 1999. I very much count myself as one of those fortunate enough to have learned a great deal from him. In addition to being a member of his quartet, I played with him on numerous other occasions.

The caring, compassionate, human qualities he and his wife Suzanne possessed also affected people who were not involved professionally with music. One such person was Brian Sands, a writer who now resides in New Orleans but lived with his family

in the apartment immediately above the Galimirs’ on the Upper East Side of Manhattan. A good part of Mr. Sands’ childhood and youth was spent

Daniel Saidenberg Faculty Recital  
Series: Juilliard String Quartet  
Alice Tully Hall  
Tuesday, Feb. 11, 8 p.m.

Free tickets available in the  
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listening to sounds of practicing and rehearsing wafting up to him from one floor below. He had the wonderful idea of commissioning a string quartet in Felix’s memory, and contacted Anthony Checchia, the administrative head of the Marlboro Festival.

When my colleagues and I were contacted by Mr. Checchia and informed of Brian Sands’ intention, we began to think of who would be a suitable composer for this project: one who very much took into account the traditions of the past, bringing them forward in his own, original way to our own time—one who also had elements of the American tradition as part of his musical style. We quickly recognized that these qualities exactly describe the music of Gunther Schuller, and we were delighted and grateful that he accepted the commission, the result of which you will hear at our concert in Alice Tully Hall. It reflects the musical values that Felix held dear. I am very sure that he would have appreciated the work—and I sincerely hope all of you do, too. □

*Samuel Rhodes, violist of the Juilliard String Quartet, has been a faculty member since 1969.*

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ing and preparing a critical performance edition of a particular piece of music. Third-year music and dance students, and second-year drama students, are invited to apply if they are in good academic standing. The initial application deadline for submitting a letter of interest is **February 11**. Further information about the Scholastic Distinction Program is available in the Chamber Music Office.

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# A Pair of Premieres

Continued From Page 13

voice...the idea of combining the power and brilliance of the modern instrument with the intimacy of an ancient solo instrument was irresistible.” Despite the exotic connotations of its sound world, Ranjbaran points out “it is still a piece for modern symphony orchestra, [demanding] all the virtuosic techniques of the modern violin.” (Asked if, as a violinist himself, he would attempt the piece, his answer comes with a laugh: “I could play it—if I practiced a lot.”)

The conductor for the premieres of both pieces was the principal conductor of both the Seattle Symphony and the Royal Liverpool Philharmonic orchestras: Gerard Schwarz, whom Ranjbaran speaks of warmly. “I’m very glad he was involved in both projects. He understands the importance of presenting a new work in the best possible way to increase the chance of more hearings... For the *Songs of Eternity*, we had an entire rehearsal devoted to the work—a lot of time for a new work. He is the best friend of a composer.”

Ranjbaran speaks with a gentle but persuasive passion—about life, music, art, and particularly his native Iran. “I have a keen interest in many kinds of music, [but] certainly the Persian music which I was

close to in my early years comes back in the context of a modern musical language. Every piece is a reminiscence, a journey home for me. The Persian poet-



Joshua Bell

ry, the Persian gardens, the mountains that I grew up in ...[these have] a very strong presence in my creation.” And there is a scenic expansiveness to Ranjbaran’s music, with its undulating lines, decorated melodies, and exotic swells of sound, though explicit references to Iranian music are few and far between. “Above all, [the Persian influence is manifest in] the mood of the music. The style may change from one piece to another, but those things are always with me as a natural part of my musical personality.”

After two such high-profile performances in a matter of months, Ranjbaran shows little sign of slowing down. He has plans to record an orchestral cycle he calls the “Persian trilogy,” written over a period of years, comprising the works *Seemorgh*, *The Blood of Seyavash*, and the most recent *Seven Passages* in the summer months of this year. Talking of the project, Ranjbaran is characteristically enthusiastic: “We’re looking at orchestras in London and elsewhere in Europe to record the pieces...This is another project which is very close to me—[these pieces] belong together so I am really happy that they are going to be heard together at last.” □

*Tim Whitelaw is a graduate diploma student in composition.*

## FACULTY AND STUDENT NEWS

### FACULTY

Dance faculty member **Jacquelyn Buglisi** choreographed *The Dreame*, which was performed by Ice Theater of New York in November at Chelsea Piers.

An article by **Jerome Carrington**, pictured, a member of the Pre-College cello faculty, on Haydn’s D-Major Cello Concerto will be published by *The Strad* magazine. The study explores the ornamentation and several lingering errors in the concerto, and will be published in two parts, in the February and March 2003 issues.

As part of the Greenwich House Music School’s series of master classes and recitals marking the centenary of Claudio Arrau’s birth, **David Dubal** will play and discuss his collection of recordings of past interviews with Arrau in a lecture titled *Arrau Speaks* on February 28.

**Aaron Flagg** (BM ’92, MM ’93, *trumpet*) and **Cristina Stanescu** (MM ’93, DMA ’99, *accompanying*) opened the 92nd St. Y’s Family Concert Series in November with a recital that featured



music by faculty member **Eric Ewazen** (MM ’78, DMA ’80, *composition*). Stanescu is director of the collaborative piano program at Mannes College of Music. Flagg continued his performances with the Illinois Jacquet Big Band at the Jazz Standard in New York and toured Japan with the New York Ragtime Orchestra. He was featured in the January issue of *Symphony* magazine discussing diversity in American orchestras.

The Juilliard String Quartet participated in Chamber Music America’s marathon concert at Symphony Space in January to celebrate C.M.A.’s 25th anniversary.

This season, **Mari Kimura** (DMA ’93, *violin*) was the featured soloist at International Society of Contemporary Music (I.S.C.M.) World Music Days 2002 in Hong Kong, performing Kaija Saariaho’s *Graal Theatre* with Hong Kong Symfonieta, as well as a solo recital that included her own work. At I.S.C.M., she gave the premiere of *Axon*, a work written for her by composer Tania León. Kimura also gave a solo recital at the 30th International Festival Cervantino in Guanajuato, Mexico, the largest music festival in Latin America. In September, she

performed in Goteborg, Sweden, invited by the International Computer Music Association, presenting her new work for violin and interactive computer Descarga Interactive, commissioned by the association.

Trumpet faculty member **Raymond Mase** has been named a New Horizons faculty member for the Aspen Music School beginning in 2003. He will serve a three-year term and will have the opportunity to choose three students to study with him at Aspen.

Decca Records has released a CD of the music of William Walter that features **Paul Neubauer** (BM ’82, MM ’83, *viola*). Neubauer performs the Concerto for Viola and Orchestra with the Bournemouth Symphony Orchestra, conducted by **Andrew Litton** (BM ’80, *piano*; MM ’82, *orchestral conducting*).

Violin and chamber music faculty member **Itzhak Perlman** was featured on *Live From Lincoln Center* with students from the Perlman Music Program in January.

Pre-College faculty member **Adelaide Roberts** performed two piano recitals in Japan—one in Tokyo and one in Kitaibaraki City—in late November and

early December.

Voice faculty member **Robert White** was invited to Beijing in October to judge the Second China International Vocal Competition. Other members of the panel included soprano Ileana Cotrubas and Paris Opera director Hugues Gall. White also gave a master class for singers at Beijing’s Central Conservatory of Music.

### STUDENTS

D.M.A. student **Jesus Castro-Balbi** performed works by Joan Guinjoan and Rachmaninoff with pianist Gloria Yi-Chen Lin at Chamber Music America’s marathon concert in January at Symphony Space in New York.

Doctoral student **Justine Fang Chen** performed Vivaldi’s *The Four Seasons* with the Youth Orchestra, Chinese Youth Corps of New York, and conductor Jeffrey Liang at Marie Curie Middle School 158 in Bayside, Queens, in December.

Jazz trombone student **Ryan Keberle** is the first director for Jazz Band Classic, a new ensemble of the New York Youth Symphony. The group’s first concert will be at Aaron Davis Hall in Harlem on February 9. □

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at **West Park Presbyterian Church**  
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Focus on Art / Greta Berman

# Color, Jazz, and Modern Art: The Quilts of Gee's Bend

BY chance, on the reverse side of the recent *New York Times* review of the Whitney's current exhibition of quilts by African-American women in Alabama, there appeared a reproduction of Jasper Johns's 1982 painting *Savarin Cans*. The Johns, with its bright stripes, is quirky, colorful, abstract, and representational at the same time. It is also an icon of contemporary art, and worth an unconscionable amount of money. The same has hardly been true for the quilts. However, the resemblance of many of them to the Johns and other colorful, abstract, contemporary art is uncanny. Until recently, this escaped the notice of "higher art" institutions, but this oversight has now been remedied by Whitney curators, who no doubt observed the similarity in spirit of the quilts to contemporary American painting. The result is a dazzling exhibition.

Most wonderful about this show is the vitality exuded by the 60-odd quilts dating from the 1930s to the 1990s. They all but leap off the walls. The 41 women who made them were and are descendents of slaves, living in the tiny, isolated rural community of Gee's Bend, Ala. (population about 700). These four generations of women, poor as they were, possessed a high degree of pride and independence. A 20-minute video includes interviews with some of the women and shows how, after back-breaking workaday activities, they would get together to sing and sew their quilts.

Many of the quilts are based on traditional patterns, but these makers refused to be boxed in. They shout out their sassy eccentricities, often throwing in an irreverent stitch or a wayward splash of color. Like jazz itself, the quilts arise from a convention but then improvisation takes over, as each woman varies the pattern in her own quilt. The result is an astonishing array of form, color, and texture. The sources range from "Housetop" patterns (based on what are usually called "Half-Log Cabins") and "Lazy Gal" (or "Bars") patterns of blocks, strips, and bars, to triangles arranged in "Flying Geese" or "Thousand Pyramids" patterns, as well as totally unique, individual compositions.

As jazz takes its starting point from African music, so do these quilts refer back to African textiles, especially from the Kuba people in Central Africa and Kente cloths of the Asante in Ghana and the Ivory Coast. As jazz incorporates American tunes and

blues, the quilters combine African sources with traditional American ones. As black musicians often fashioned drums, percussion, and wind instruments out of everyday items like pieces of old furniture, barrels, glasses, and the like, so these women made use of fabrics of everyday life such as old work clothes, faded dresses, handkerchiefs, cotton sheets, mattress covering, pieces of denim,

and pain.

Indeed, Michael Kimmelman, in *The New York Times*, uses many jazz terms to describe the quilts and their makers. He refers to "syncopation," which breaks regular rhythm in some of the quilt patterns, to a "riff," which also goes off on a tandem from the main theme; and to "call and response" as the method by which the quilt makers handed

down ideas in families, as well as borrowing and improvising on themes they saw in each others' quilts on clotheslines.

It's hard to reproduce these multi-colored quilts in black-and-white, and the reader is advised to turn to the online version of *The Journal* ([juilliard.edu/journal](http://juilliard.edu/journal)) to see them in color. But I would like to examine in a bit more detail just a few of the many quilts on view.

Annie E.

of about 1940, looks at first almost symmetrical, like a double, inverted candelabra. But upon closer inspection, it is not at all uniform; the parts do not quite line up; its borders are wavy and off-kilter. The bright orange background overflows its black border to compensate for its low placement.

Nettie Young's "H" variation (quilt-maker's name: "Milky Way"), made in 1971, looks almost like Op Art. In fact, one is hard-pressed not to think of the work of Victor Vassarely. Completely offbeat and eye-popping, it bounces around with small geometric forms enclosed in unequal black, white, and gray rectangles against a bright red ground. Again, the border careens around, mostly black, but with two inexplicable squibs of gray.

Perhaps the most stirring quilts are those composed of pieces of denim and old work clothes, the only property left to the women by their impoverished husbands. So they incorporated these into memories, wrapping themselves in them to dream, to obtain some comfort.

Like jazz and blues musicians, the quilt makers of Gee's Bend possess the ability to convert pain and sadness into healing and joy. The bitter-

sweet qualities of both are abundantly apparent in their separate art forms.

It is not coincidental that the quilts also recall the collages of the great African-American artist Romare Bearden. Like the quilt makers, Bearden wove together fragments of African-American culture; also like them, music inspired his work throughout his lifetime. In fact, Wynton Marsalis made a film about Bearden and jazz, which can be purchased at the Metropolitan Museum of Art and is in the Juilliard library's collection.

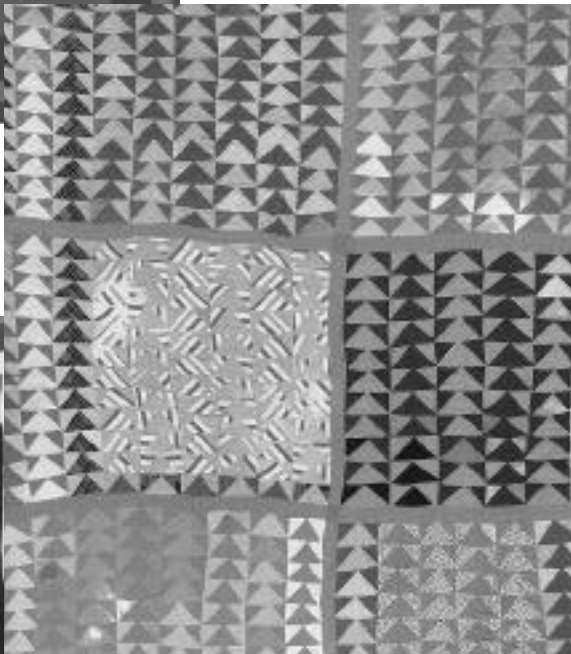
This inspirational, poetic, musical, modern exhibition will be at the Whitney Museum of American Art through March 2. The Whitney is located at 945 Madison Avenue, at 75th Street. It is open Tuesday-Thursday, Saturday, and Sunday from 11 a.m. to 6 p.m., and on Friday from 1 p.m. to 9 p.m.. The museum is closed on Monday. □



Art historian Greta Berman has been on the liberal arts faculty since 1979.



Above: Nettie Young's "H" variation ("Milky Way"), 1971; right: detail of Annie E. Pettway's "Flying Geese" variation, c. 1935; below: Lottie Mooney's "Housetop," c. 1940. Courtesy Tinwood Books.



Pettway's "Flying Geese" variation, made about 1935, consists of squiggly lines of triangular "geese" within red-outlined, unequal boxes. Inexplicably, one of the boxes is almost completely blue (all the rest are red, white, blue, and gray) and the outlines are ragged and

jauntily uneven.

Lottie Mooney's "Housetop"—a four-block "Half-Log Cabin" variation



Photo by Steve Pitkin/Pitkin Studio.

and corduroy. In both cases, the results are exuberant, rambunctious, unorthodox admixtures of pleasure

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# February/March 2003 Calendar

A complete, searchable Calendar of Events can be found on the Web at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).

## FEBRUARY

### 1/SAT

**PRE-COLLEGE CHAMBER MUSIC**  
Paul Hall, 5 PM

**FRANCESCO T. SCHLIME, PIANO**  
Paul Hall, 8:30 PM

**RAY IWAZUMI, VIOLIN LECTURE PERFORMANCE**  
Morse Hall, 8:30 PM

### 3/MON

**REBECCA JACKSON, VIOLIN**  
Paul Hall, 4 PM

**CYRUS BEROUKHIM, VIOLIN**  
Paul Hall, 6 PM

**CONVERSATIONS IN JAZZ**  
Carl Allen interviews Max Roach  
Morse Hall, 7 PM  
*See article on Page 1.*

**IN SUN CHOI, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

### 4/TUES

**SUNGMIN YOO, VIOLIN**  
Paul Hall, 6 PM

**JOO KIM, VIOLIN**  
Paul Hall, 8 PM

### 5/WED

**WEDNESDAYS AT ONE**  
Chamber Music  
Alice Tully Hall, 1 PM

**JUILLIARD JAZZ ENSEMBLES**  
Music for Jazz Trombone Choir  
Wycliffe Gordon, Conductor  
Slide Hampton, Guest Artist  
Paul Hall, 8 PM  
*See article on Page 1.*

### 6/THURS

**JUILLIARD SONGBOOK**  
Morse Hall, 6 PM

**JOEL KROSNICK, CELLO**  
With Gilbert Kalish, Piano  
Daniel Saidenberg Faculty  
Recital Series  
Paul Hall, 8 PM. Standby admission only.

### 7/FRI

**BRIAN TIMOTHY MULLIGAN, BARITONE**  
Paul Hall, 4 PM

**JUYOUNG KIM, VIOLIN**  
Paul Hall, 6 PM

**ERIC FUNG, PIANO**  
Morse Hall, 6 PM

**NATALIA LAVROVA, PIANO**  
Paul Hall, 8 PM

**HANA KIM, VIOLIN**  
Morse Hall, 8 PM

### 8/SAT

**PRE-COLLEGE CHAMBER MUSIC**  
Paul Hall, 6 PM

**PRE-COLLEGE FACULTY RECITAL**  
Antigone Goni, Guitar  
Morse Hall, 6 PM

**DIANE LEUNG, VIOLA**  
Paul Hall, 8:30 PM

### 10/MON

**MARCUS TAKIZAWA, VIOLA**  
Paul Hall, 6 PM

**JUILLIARD SYMPHONY**  
Jahja Ling, Conductor  
Julia Bruskin, Cello  
Avery Fisher Hall, 8 PM  
Tickets \$15, \$7; free student and senior tickets available. On sale at the Avery Fisher Hall Box Office. CenterCharge (212) 721-6500

**ELLIE MOSER, CELLO**  
Morse Hall, 8 PM

**HOI-YOUNG JANG, PIANO**  
Paul Hall, 8 PM

### 11/TUES

**YING-CHIEN LIN, COLLABORATIVE PIANO**

*Unless otherwise noted, events are free and no tickets are required. Programs are available through The Juilliard School Concert Office one week prior. Check for cancellations. For further information about Juilliard events, call the Concert Office at (212) 769-7406. Juilliard Association members have special privileges for most events. For membership information, call (212) 799-5000, ext. 303.*

Paul Hall, 4 PM

**NATHANIEL WILLSON, HORN**  
Paul Hall, 6 PM

**XUN WANG, PIANO**  
Paul Hall, 8 PM

**JUILLIARD STRING QUARTET**  
Daniel Saidenberg Faculty  
Recital Series  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.

### 12/WED

**WEDNESDAYS AT ONE**  
Music for Organ  
Alice Tully Hall, 1 PM

**PIANO PERFORMANCE FORUM**  
Paul Hall, 4 PM

**OBOE STUDENTS OF ELAINE DOUVAS, JOHN MACK, AND LINDA STROMMEN**  
Paul Hall, 6 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
APHRA BEHN *Sir Patient Fancy*  
Directed by Brendon Fox  
Drama Theater, 8 PM  
Standby admission only.  
*See article on Page 3.*

### 13/THURS

**LIEDERABEND**  
Paul Hall, 6 PM

**MINJUNG KIM, VIOLIN**  
Paul Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
APHRA BEHN *Sir Patient Fancy*  
Drama Theater, 8 PM; see Feb. 12.

### 14/FRI

**EDWARD T. PARSONS, BASSOON**  
Paul Hall, 4 PM

**RUNI BAEK, VIOLIN**  
Paul Hall, 6 PM

**ELLIOT ISAACSON AND ROSE ARMBRUST, VIOLAS**  
Morse Hall, 6 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
APHRA BEHN *Sir Patient Fancy*  
Drama Theater, 8 PM; see Feb. 12.

**AN EVENING OF ORGAN MUSIC**  
Alice Tully Hall, 8 PM. Free tickets required; available at the Juilliard Box Office.

**BENJAMIN SOSLAND, TENOR**  
Paul Hall, 8 PM

### 15/SAT

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
APHRA BEHN *Sir Patient Fancy*  
Drama Theater, 2 & 8 PM; see Feb. 12.

**PRE-COLLEGE FACULTY RECITAL**  
Matthew Lewis, Organ  
Paul Hall, 5 PM

**PRE-COLLEGE FACULTY RECITAL**  
Antonio Fermin, Piano  
Paul Hall, 6 PM

**XIANG ZOU, PIANO**  
Paul Hall, 8:30 PM

**HELENA POGGIO, Cello**  
Morse Hall, 8:30 PM

### 16/SUN

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
APHRA BEHN *Sir Patient Fancy*  
Drama Theater, 7 PM; see Feb. 12.

### 17/MON

**VICTOR GOLDBERG, PIANO**  
Paul Hall, 6 PM

**DANIEL GRODZICKI, FLUTE**  
Paul Hall, 8 PM

### 18/TUES

**DAVID CHERNYAVSKY, VIOLIN**  
Paul Hall, 6 PM

**SARAH RHEE, PIANO**  
Paul Hall, 8 PM

### 19/WED

**WEDNESDAYS AT ONE**  
Chamber Music  
Alice Tully Hall, 1 PM

**PIANO PERFORMANCE FORUM**  
Paul Hall, 4 PM

**SAEKA MATSUYAMA, VIOLIN**  
Paul Hall, 6 PM

**CAROL WONG, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**CHAMBER MUSIC RECITAL**  
An Evening of String Quartet Music  
Morse Hall, 8 PM

**JUILLIARD JAZZ ORCHESTRA**  
Debut Engagement at Birdland  
315 W. 44th St., 9 & 11 PM  
\$20 music charge; \$10 food/drink minimum. (212) 581-3080  
*See article on Page 1.*

### 20/THURS

**SONATENABEND**  
Paul Hall, 6 PM

**DANCE DIVISION PRESENTATION**  
Spring Dance Performances  
Juilliard Dance Ensemble  
Works by Hougland, Griffin, and Kylián.  
Juilliard Theater, 8 PM. Tickets \$15; half-price student and senior tickets available. TDF accepted. On sale at the Juilliard Box Office. CenterCharge (212) 721-6500.  
*See article on Page 1.*

**AN EVENING OF CHAMBER MUSIC**  
Vocal Chamber Music  
Alice Tully Hall, 8 PM  
Free tickets required; available Feb. 6 at the Juilliard Box Office.

**CHRISTOPHER GUZMAN, PIANO**  
Paul Hall, 8 PM

### 21/FRI

**MARIANNA GREEN, VIOLIN**  
Paul Hall, 4 PM

**U-JUNG JUNG, PIANO**  
Paul Hall, 6 PM

**SELINA GRESO, OBOE**  
Morse Hall, 6 PM

**GRACE EUN HAE KIM, PIANO**  
Paul Hall, 8 PM

**DANCE DIVISION PRESENTATION**  
Juilliard Theater, 8 PM; see Feb. 20.

**22/SAT PRE-COLLEGE CHAMBER MUSIC**  
Morse Hall, 5 PM

**PRE-COLLEGE FACULTY RECITAL**  
James Markey, Trombone  
Paul Hall, 5 PM

**DANCE DIVISION PRESENTATION**  
Juilliard Theater, 8 PM; see Feb. 20.

**YELENA GRINBERG, PIANO**  
Paul Hall, 8:30 PM

### 23/SUN

**DANCE DIVISION PRESENTATION**  
Juilliard Theater, 3 PM; see Feb. 20.

### 24/MON

**ERIN BREENE, CELLO**  
Morse Hall, 6 PM

**TANJA BECKER-BENDER AND ASSAFF WEISMAN, VIOLIN AND PIANO**  
Beethoven Sonata Cycles  
Paul Hall, 6 PM

**COMPOSER'S CONCERT**  
Paul Hall, 8 PM

**SUSIE YANG, CELLO**  
Morse Hall, 8 PM

**ERIC POLAND, PERCUSSION**  
Room 309, 8 PM

### 25/TUES

**AARON WUNSCH, PIANO**  
Paul Hall, 4 PM

**MONICA OHUCHI, PIANO**  
Paul Hall, 6 PM

**RON REGEV, PIANO**  
Morse Hall, 8 PM

**YALIN CHI, Piano**  
Paul Hall, 8 PM

**JUILLIARD ORCHESTRA**  
Joel Smirnoff, Conductor  
Russ Stewart, Violin  
Alice Tully Hall, 8 PM  
Free tickets required; available Feb. 11 at the Juilliard Box Office.

### 26/WED

**WEDNESDAYS AT ONE**  
Chamber Music  
Alice Tully Hall, 1 PM

**EDWARD KLORMAN, VIOLA**  
Morse Hall, 8 PM

### 27/THURS

**PROKOFIEV PIANO CONCERTO NO. 2 FINALS**  
Paul Hall, 4 PM

**PAUL JAMES CUMISKY, TROMBONE**  
Morse Hall, 6 PM

**LIEDERABEND**  
Swedish Vocal Music  
Paul Hall, 8 PM

**JUILLIARD JAZZ ORCHESTRA**  
Music of Stan Kenton  
Juilliard Theater, 8 PM  
Free tickets required; available Feb. 13 at the Juilliard Box Office.  
*See article on Page 1.*

**VIOLA STUDENTS OF HEIDI CASTLEMAN, MISHA AMORY, AND HSIN-YUN HUANG**  
Morse Hall, 8 PM

### 28/FRI

**AN EVENING OF CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available Feb. 14 at the Juilliard Box Office.

**FIA MANCINI, VIOLIN**  
Paul Hall, 4 PM

**BRIAN HSU, Piano**  
Morse Hall, 4 PM

**ADAM PEIXOTTO, TENOR TROMBONE**  
Morse Hall, 6 PM

**YUNA LEE, VIOLIN**  
Morse Hall, 8 PM

**STEPHANIE PARK, VIOLIN**  
Paul Hall, 8 PM

## MARCH

### *highlights*

### 1/SAT

**PRE-COLLEGE CHAMBER MUSIC**  
Paul Hall, 6 PM

### 8/SAT

**PRE-COLLEGE FACULTY RECITAL**  
William Parrish, Oboe  
Morse Hall, 6 PM

**PRE-COLLEGE CHAMBER MUSIC**  
Juilliard Theater, 7:30 PM

### 15/SAT

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
Juilliard Theater, 8 PM

### 20/THURS

**DRAMA DIVISION SPRING REPERTORY**  
EURIPIDES *The Trojan Women*  
Directed by Joanna Settle  
Studio 301, 8 PM. Tickets \$15; available Feb. 17 at the Juilliard Box Office. TDF accepted.

**DANIEL SAIDENBERG FACULTY RECITAL SERIES**  
New York Woodwind Quintet  
Paul Hall, 8 PM  
Free tickets required; available Feb. 27 at the Juilliard Box Office.

### 21/FRI

**DRAMA DIVISION SPRING REPERTORY**  
EURIPIDES *The Trojan Women*  
Studio 301, 8 PM; see March 20.

**DRAMA DIVISION SPRING REPERTORY**  
WHELAN *The School of Night*  
Directed by David Warren  
Drama Theater, 8 PM. Tickets \$15; available Feb. 17 at the Juilliard Box Office. TDF accepted.

### 22/SAT

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Juilliard Theater, 5 PM

**DRAMA DIVISION SPRING REPERTORY**  
EURIPIDES *The Trojan Women*  
Studio 301, 8 PM; see March 20.

**DRAMA DIVISION SPRING REPERTORY**  
WHELAN *The School of Night*  
Drama Theater, 8 PM; see March 21.

**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
Juilliard Theater, 8 PM

### 23/SUN

**MUSIC FROM THE TIME OF THE HOLOCAUST**  
James Conlon, Conductor  
Juilliard Orchestra and members of Juilliard Opera Center  
ULLMANN *Der Kaiser von Atlantis*  
Central Synagogue, 7:30 PM  
652 Lexington Ave. at 55th St. Tickets \$27; available at the 92nd Street Y box office, (212) 415-5500.

**DRAMA DIVISION SPRING REPERTORY**  
WHELAN *The School of Night*  
Drama Theater, 8 PM; see March 21.

**DRAMA DIVISION SPRING REPERTORY**  
EURIPIDES *The Trojan Women*  
Studio 301, 8 PM; see March 20.

### 24/MON

**MUSIC FROM THE TIME OF THE HOLOCAUST**  
James Conlon, Conductor  
Amy Burton, Soprano  
Susanne Mentzer, Mezzo-Soprano  
Juilliard Chamber Ensemble  
Terezin Chamber Music Foundation, Mark Ludwig, Director  
Hawthorne String Quartet  
Chamber music by Alexander Zem-linsky, Hans Krasa, Viktor Ullmann  
St. Bartholomew's Church, 7:30 PM  
Park Ave. at 51st St. Tickets \$20; \$15 for students and senior citizens with valid ID, (212) 378-0222.

**DRAMA DIVISION SPRING REPERTORY**  
EURIPIDES *The Trojan Women*  
Studio 301, 8 PM; see March 20.

**DRAMA DIVISION SPRING REPERTORY**  
WHELAN *The School of Night*  
Drama Theater, 8 PM; see March 21.

**AN EVENING OF CHAMBER MUSIC**  
Alice Tully Hall, 8 PM  
Free tickets required; available March 10 at the Juilliard Box Office.

### 26/WED

**WEDNESDAYS AT ONE**  
Chamber Music  
Alice Tully Hall, 1 PM

### 27/THURS

**DRAMA DIVISION THIRD-YEAR PRESENTATION**  
A Musical Evening of Cabaret at West Bank Café  
407 West 42nd St., time TBA  
Free tickets required; available March 13 at the Juilliard Box Office.  
*Ticket availability extremely limited.*

### 28/FRI

**DRAMA DIVISION THIRD-YEAR PRESENTATION**  
West Bank Café, see March 27.

### 29/SAT

**PRE-COLLEGE CHAMBER MUSIC**  
Morse Hall, 5 PM

**DRAMA DIVISION THIRD-YEAR PRESENTATION**  
West Bank Café, see March 27.

### 30/SUN

**JUILLIARD ORCHESTRA**  
John Adams, Conductor  
Emanuel Ax, Piano  
Music of John Adams  
Alice Tully Hall, 5 PM. Tickets \$25; on sale at the Alice Tully Hall Box Office. CenterCharge (212) 721-6500

### 31/MON

**MORSE HALL FACULTY RECITAL**  
Eric Ewazen and Michael White  
Morse Hall, 6 PM

**JUILLIARD JAZZ ENSEMBLES**  
Jazz Piano  
Paul Hall, 8 PM