

# The Juilliard Journal

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March 2003

## Women at Juilliard: A Photo Essay



Photo by Impact Photos, Inc.

In honor of Women's History Month, a photo essay on the history of women at Juilliard (Page 12) and an article on resources in the Juilliard library on women in music (Page 15).

## Celebrating John Adams: An American Master

By TIM WHITELAW

YOU may wonder if John Adams ever gets tired of being celebrated. In 2002 London's Barbican mounted a big celebration of his work; the year before that, BBC Radio 3 did a series on him; next year, Rotterdam will host an Adams festival. Nevertheless, there is something of a landmark feeling about Lincoln Center's upcoming retrospective, John Adams: An American Master. It's a muscular title, but one that no longer requires a lot of justification, since, over the course of two and a half decades, Adams has become the nearest thing to classical

period—it really seems that style is no longer an overriding issue. The question would be, 'what *is*?' I think the answer is that composers are really grappling to forge a language that has a very universal reach." And it's Adams's reach that gets you; from his earliest minimalist works to his later, more agile pieces, there is a sense—fairly uncommon these days—of an artist able to continuously embrace the epic without ever sacrificing the personal. And it has helped make him America's most performed living composer.

It is that reach that the Lincoln Center festival celebrates, encompassing film, dance, theater, and the concert hall—including a concert with the Juilliard Orchestra and pianist and faculty member Emanuel Ax, conducted by Adams himself. "For first time, we're doing a collaboration with the Brooklyn Academy of Music, with Juilliard, with the New York City Ballet," says Jane Moss, director of programming for Lincoln Center and organizer of the festival. "This is the first time on the Lincoln Center campus that there has been a multi-constituent approach to a living American composer—which again speaks to John's diverse range of work, which is part of what we're trying to illuminate in this festival. There is also something about that diversity that feels deeply American. Part of it is the style, part of it is the early minimalist influence—you pick it up in different works in different ways."

Adams's upbringing certainly had a vintage American patina. The son of a musician father and a singer-actress mother, he was raised in small New Hampshire town in a household where (as he notes) "Benny Goodman and Mozart were not separated." His first composition was performed to an audi-

Continued on Page 8

## James Conlon Revives A Musical Heritage

By BRIAN WISE

THE recent interest in composers whose lives were cut short by the Nazis may seem motivated by something other than artistic concerns—as if the reason for listening to the works were to relieve a long-lasting guilt or give these composers a second chance at posterity. The music of Viktor Ullmann, Hans Krasa, and Pavel Haas is a strong rebuttal to such a charge. All three left a rich legacy and are the focus of a sweeping project led by conductor and Juilliard alumnus James Conlon, beginning this month with a three-concert series in New York.

Conlon conducts the Orchestra of St. Luke's in Ullmann's Second Symphony and works by Bartok, Zemlinsky, and Pavel Haas. (This third concert has no connection to Juilliard.) The concerts, which will take place in three separate New York venues—the Central Synagogue, Saint Bartholomew's Church, and Carnegie Hall, respectively—inaugurate a multi-year project that will incorporate concerts, symposia, and new recordings, all intended to raise the awareness of the concert-going public.

The series begins with Ullmann (1898-1944), a Prague-based composer and a pupil of Schoenberg and



Photo by Mark Lyon

James Conlon

On March 23, Conlon conducts the Juilliard Orchestra and singers from The Juilliard School in Ullmann's satirical, one-act chamber opera *Der Kaiser von Atlantis (The Emperor of Atlantis)*. The following day, he joins forces with the Hawthorne String Quartet and an ensemble of Juilliard students in a program including Ullmann's String Quartet No. 3. Finally, on March 26,

Zemlinsky who spent his last two years at the Theresienstadt concentration camp before his death at Auschwitz in 1944. "I chose Victor Ullman as a symbolic start because he's the most extraordinary figure from this generation," says Conlon. "Many of the composers we'll eventually touch on were displaced or died because of the Nazis,

Continued on Page 7



John Adams

music's modern vox Americana—though he'd probably hate the label.

Adams is an eloquent, measured speaker, his words weighed and his opinions carefully considered. Touching on the question of composers today, he takes a long view: "I think that right now we're in what I sometimes whimsically call a 'post-stylistic'

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CONTENTS

Features

Celebrating John Adams . . . . . 1

James Conlon Revives a Musical Heritage . . . 1

Turning Literature Into Opera . . . . . 3

Beyond the Machine. . . . . 4

A Lama Gives a Master Class in Mindfulness . . 5

Exploring Interaction at ChamberFest . . . . . 6

3rd-Year Drama Students in Annual Cabaret . . 9

Theater Arts in Education Symposium. . . . . 11

Special Opportunities for

    Intellectual Challenge . . . . . 11

Women at Juilliard: A Photo Essay. . . . . 12

ArtReach Project Unveiled . . . . . 14

Resources for Women in Music . . . . . 15

Master Classes Offer New Perspectives . . . . 16

A 'Rainbow' of Pain and Triumph. . . . . 17

Departments

Letters. . . . . 2

Voice Box. . . . . 2

Words Without Songs . . . . . 5

Discoveries . . . . . 7

Career File. . . . . 9

Juilliard Portraits. . . . . 10

Time Capsule. . . . . 17

Recent Events. . . . . 18

Focus on Art . . . . . 21

Faculty and Student News . . . . . 21

Alumni News . . . . . 22

Spotlight . . . . . 23

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LETTERS TO THE EDITOR

JUILLIARD DOCUMENTARY:  
PROS AND CONS

I just have to vent some of my frustration regarding the PBS “American Masters” presentation of *Juilliard*. While it was a high-quality documentary, and it was wonderful to see and hear the magnificence of the School, I have to take serious issue with the priorities of the presentation. Anyone watching will have concluded that Juilliard is a drama school with an extended dance department, and also running a small music section. This is completely misleading, as the School was basically a music academy that eventually developed into other areas. The amount of time and scope spent on music was minimal. While we got to know all the dance and drama faculty, we didn't hear a word from professors of the magnitude of Beveridge Webster, Adele Marcus, Joe Raieff, Bernard Wagenaar, Norman Lloyd, Robert Mann, Joe Allard, John Mehegan, etc. Let us not forget, it was music that made Juilliard what it is! As an alumnus, I resent the fact that, once again, the essence of an entity is being distributed to secondary areas in favor of popularism.

BALAZS MONOKI (B.S. '67, *piano*)  
Rego Park, N.Y.

THE PBS show on Juilliard last night was terrific! I found it utterly absorbing and very entertaining. Diane Venora doing Anna Sokolow had me laughing out loud. And Marian Seldes—and Robin Williams doing Marian Seldes—was a treat.

Though I'm probably prejudiced, I

thought that a little more historical overview might have been nice. I worry that people who have only a passing acquaintance with the School's history wouldn't have a clue as to who was this “Bill Schuman” that everyone was talking about.

And there were some odd gaps: nothing on opera, nothing on the Juilliard String Quartet (worth a program of its own), and a little lopsided in favor of drama and dance as opposed to music, which is still what most of the students are there for.

Still, minor quibbles. I'm thrilled someone has taken these oral histories while memories are still fresh. It will be a fascinating historical document on its own in time.

STEPHEN E. NOVAK  
(Juilliard's former archivist)  
Head, Archives & Special Collections  
Columbia University, Augustus C. Long  
Health Sciences Library

I was so moved by the program about Juilliard. The money I had hoped to... [contribute to Juilliard someday] ... will surely be a part of my gift to the School for the incredible gift I have had from the education there. It was so inspiring to see the students working so hard to realize their potential, and I want to be able to encourage that in the future. Thank you for this great story.

TOM HARDISON  
(B.S. '59, M.S.  
'60, *piano*)

MORE ON  
NORRINGTON

I want to know why Juilliard orchestras tend to perform sloppy, uninspired, and underprepared concerts without even a sentence in

response in *The Juilliard Journal*. Roger Norrington crafted a unique performance that was entirely his own, and at the same time made the orchestra sound better than it had for the entire year. In return, he got two slaps in the face (Letters to the Editor, February issue) from people who obviously didn't attend any of the rehearsals or the wonderful concert at Carnegie Hall. Well, the beginning and the end were beautiful, but Norrington's splendid idea for the Beethoven concerto (in which the pianist becomes a working member of the ensemble, instead of a spot-lit celebrity up front) was shot down in favor of the so-called traditional way. This, paired with Norrington's light interpretation in the orchestra, made for an unbalanced and gritty sound, not to mention his inability to keep tempos up to his standards. His Brahms, on the other hand, crackled with excitement, and rightly so. By inviting us to experiment with him, Norrington single-handedly provided Juilliard orchestral musicians with something that is rare indeed—a truly worthwhile and educational experience.

JARED SOLDIVIERO  
Juilliard master's candidate  
in percussion

Spring Break Blues



Voice Box / Mahira Kakkar

On Accountability

AFTER India exploded its first nuclear bomb, the writer Arundhati Roy wrote a testimony of sorts: “...To never get used to the unspeakable violence... To never simplify what is complicated or complicate what is simple. To respect strength, never power. Above all, to watch. To try and understand. To never look away. And never, never to forget.” (From *The End of Imagination*)



Mahira Kakkar

This passage resonates with me, and not only in the light of the current stand-off with Iraq.

I am scared. I am scared about the state of things in the world, of what is happening to this life I love all around me. I am scared of the world we are creating for the little children I see on the street, and for my own unborn children. I am petrified that the Third World War will occur—and I am scared that we artists are relatively oblivious to what is going on.

Is that unfair? Most of us try to keep up with the news. We skim through *The New York Times* or *U.S.A. Today*, but how many of us delve into the many angles of each story? We are bombarded with

so much conflicting information. It is crucial for us to read widely, deeply, and well—not just in times of war. To keep ourselves abreast of world news and culture and not buy into hype and grand rhetoric. The truth is hard to seek out. Emotions get in the way; they can cloud our reasoning and judgment.

Essentially, I'm asking for accountability. The strength to demand to know more despite the obstacles (fatigue, confusion, despair, anger, deliberate obscuring and manipulation of data) that are hurled our way. As artists we ask ourselves, what is the artistic bar below which we will not fall? If who we are is what we bring to our art, then what is the bar of humanity below which we will not fall? Do we choose ignorance or knowledge?

Ignorance may be bliss, but the cost of ignorance is belonging to the walking dead, and having our children pay the price. Some of us wonder why many voiced the opinion that America got what it deserved on 9/11. Perhaps this was voiced by those who possess a tired wisdom—one that knows that what goes around, comes around (remember the Russian- and American-trained militants in Afghanistan who were coached during the Cold War; the two superpowers making the lives and bodies of Afghanis their battlegrounds).

Oscar Wilde said, “It takes great courage to see the tainted glory of the world and still love it.” But isn't courage what we're good at? It's what we

muster up every day as artists in order to survive. The price of being rigorous with oneself is frequently loneliness and pain. And if we let in the world with all its pain and speak up on its behalf, we run the risk of being mocked for our ardent fervor.

I went to the M.L.K. celebration recently. Some people declared what freedom meant to them. To those who talked about your personal ideal of freedom, I ask you to live up to that—to earn that freedom and not take it for granted.

At the risk of sounding sanctimonious, I suggest that freedom is earned and reaffirmed every day in little ways. Earned by using our voices; through our art forms (if that is where our voices lie); by reading, observing, questioning; by staying awake—even when we don't want to; by trudging forward on weary legs when we're going through hell.

The daily fight to know and be aware is not trivial. Rather, for artists it is enriching. Apart from the many hues of the world it exposes us to, it is like building a set of portable rules for the mind—a nimble intelligence that helps us to be more heroic, subtle, and generous. Ultimately, that much more alive. □

Mahira Kakkar is a third-year drama student.

Voice Box is a student opinion column appearing regularly in The Journal. E-mail columns to [journal@juilliard.edu](mailto:journal@juilliard.edu) with “Voice Box” in the subject heading; include your phone number.

# From Page to Stage: Turning Literature Into Opera

By ROGER OLIVER

FROM its origins, theater—in both its dramatic and lyric forms—has drawn upon earlier works for adaptation and reconfiguration. Aeschylus, the first great playwright, referred to his tragedies like *The Oresteia* as “slices from Homer’s great banquet.” Only one of William Shakespeare’s plays, *The Tempest*, has no identifiable source; all his other works draw from historical chronicles and biographies or narratives in dramatic, poetic, or prose forms. When opera was created in Italy toward the end of the 16th century, it was the myth of Orpheus and the plots of earlier Greek tragedies that were looked to for source material.

As opera evolved, existing plays became the favored source of opera libretti. Giuseppe Verdi, for example, wrote many of his operas using libretti based on the plays of Shakespeare, Victor Hugo, and Friedrich Schiller. Puccini’s librettists turned to popular melodramas by such playwrights as Sardou and Belasco for their source material. Richard Wagner, on the other hand, favored Norse and Germanic mythology as the source material for the libretti he fashioned himself for his music dramas, while Richard Strauss collaborated with one successful playwright (Hugo von Hofmannsthal) and set the text of another (Oscar Wilde).

Contemporary opera composers and librettists continue to use plays as their source material. (André Previn’s *A Streetcar Named Desire*, William Bolcom’s *A View from the Bridge*—seen late last year at the Metropolitan Opera—and Peter Eötvös’s setting of Jean Genet’s *The Balcony*—premiered last summer at Aix-en-Provence—are three recent examples.) The emphasis, however, seems to have shifted toward using fiction as the primary resource for new operas. Carlisle Floyd has been one of the pioneers in this field; since the 1950s he has written operatic versions of *Wuthering Heights*, *All the King’s Men* (retitled *Willie Stark*), and *Of Mice and Men*. John Harbison’s opera *The Great Gatsby* was given its premiere in 1999 by the Metropolitan Opera and Mark Adamo’s version of *Little Women* can be seen this spring at New York City Opera. Two Juilliard alumni have written recent operas based on novels: Lowell Liebermann’s *Portrait of Dorian Gray* was premiered in Monte Carlo in May 1996, and Scott Eyerly’s *House of the Seven Gables* was presented in December 2000 at the Manhattan School of Music and recorded by Albany Records.

Finding the appropriate structure for an opera’s libretto is especially difficult when the source is a novel of epic scope like Tolstoy’s *War and Peace* (set to music by Serge Prokofiev) or *Resurrection* (composed by Tod Machover and premiered in Houston in 1999). Even novels of less narrative breadth pose significant challenges for operatic adapters. For Nicholas Maw, the British composer whose version of William Styron’s *Sophie’s Choice* premiered at Covent Garden last December, the central problem was capturing the sense of memory so crucial to the novel’s success. To do so, Maw—acting as his own

librettist—decided to write a series of short scenes that incorporated the flashbacks found in the novel. In order to tie these scenes together, he employed a narrator who “becomes very involved in the action, both emotionally and in the way he puts forward the memory of a scene.” (*Opera News*, December, 2002)

Even though most operas are usually identified through their composers—who usually choose the librettist and/or

tor and life partner, Peter Pears. Among his operas based on dramatic sources are *The Rape of Lucretia* (presented several years ago by J.O.T. and based on a play by Andre Obey); *Noye’s Flood* (based on a medieval mystery play); *Curlew River* (inspired by a Noh drama); and *A Midsummer Night’s Dream*, with

from the BBC. For both of his James operas—as well as for *Death in Venice*, his final operatic work—Britten chose as his librettist Myfanwy Piper, who had attended many rehearsals of his earlier operas as the wife of Britten’s collaborator, designer John Piper.

In bringing *The Turn of the Screw* to



Photo by Catherine Ashmore, courtesy Royal Opera



Photo by Carol Rossetti/New York City Opera

Contemporary novels have inspired many modern composers. Of the following examples, only Britten did not write his own libretto. **Below left:** John Harbison’s *The Great Gatsby*, based on F. Scott Fitzgerald’s classic, premiered at the Metropolitan Opera in 1999, with Jerry Hadley in the title role. Seen here are Dawn Upshaw (left) as Daisy, Dwayne Croft as Nick, and Susan Graham as Jordan. **Above right:** Henry James’ novella *The Turn of the Screw* became an opera in 1954 with music by Britten and libretto by Myfanwy Piper. Pictured in a 2000 New York City Opera production are Amy Burton as the governess and Jacob Ashworth as Miles. **Above left:** *Sophie’s Choice*, Nicholas Maw’s opera based on William Styron’s 1979 novel, opened in December 2002 at the Royal Opera Covent Garden. Angelika Kirchschlager (center) sang the title role, and Rodney Gilfry (far right) sang Nathan. **Below right:** John Steinbeck inspired Carlisle Floyd’s *Of Mice and Men*. Dean Ely (crouching) is George and Anthony Dean Griffey is Lennie in New York City Opera’s 1998 production.



Photo courtesy The Metropolitan Opera



Photo by Carol Rossetti/New York City Opera

the source material for the work—it is the librettist who creates not only the words but the structure or architecture of an opera. According to Patrick J. Smith, former editor of *Opera News* (in his definitive study of the opera libretto, *The Tenth Muse*), the librettist is “at once a dramatist, a creator of word, verse, situation, scene and character and... an artist who... can often visualize the work as a totality more accurately than the composer.” It is clear, for example, that Nicholas Maw’s work as librettist preceded—and was integral in shaping—the music he then composed for *Sophie’s Choice*.

No 20th-century composer drew

a libretto that Britten and Pears fashioned by condensing Shakespeare’s play.

Rather than attempting operatic versions of long, complicated novels, when Britten turned to fiction for inspiration for his operas, it was often to dense short stories or novellas that nevertheless posed significant problems for the librettist. As Gary Schmidgall writes in *Literature as Opera*, “Throughout his career Britten sought out the challenge of literature in difficult and—at least at first glance—operatically infertile works.” Neither Herman Melville’s *Billy Budd* nor Thomas Mann’s *Death in Venice*, with their strong philosophical elements, would seem obvious choices, since other dramatizations of these works are not considered to have captured the spirit or essence of the originals. Yet in both cases, Britten and his librettists—including the noted novelist E.M. Forster, co-librettist of *Billy Budd*—fashioned operas that have been highly praised and continue to be performed.

Another author whose work might seem an unlikely source for operatic adaptation is Henry James, whose writing contains great subtlety and complexity and who was notably unsuccessful when he tried to write for the stage himself. In addition to *The Turn of the Screw*, based on one of James’s best known works, Britten also composed an opera version of James’s story *Owen Wingrave* in 1969, on a commission

the operatic stage, Britten and Piper faced many challenges. In the James novella, the central character of the governess serves as the narrator of the story; the crucial figures of the ghosts she encounters in her new position taking care of two children at the country house of Bly do not speak. In the opera, an anonymous narrator provides a prologue that sets the stage for the ensuing action but is not heard from again. As for the ghosts, in his book *Benjamin Britten: His Life and Operas*, Eric Walter White writes, “...Britten decided it was essential for the opera that the ghosts should sing ‘and sing words (no nice, anonymous, supernatural humming or groaning.’” This enabled the collaborators, for example, to conclude the first act with a sextet in which the six characters of the opera—two children, two adults, and two ghosts—are onstage together, and to begin the second act with a duet scene for the two ghosts.

According to Ned Canty, the stage director for the J.O.T. production of *The Turn of the Screw*, it is hard to imagine a work of literature that, at first glance, seems less suitable for operatic treatment than the James novella. He points out that the ambiguity and sense of dread that characterize the novella

Continued on Page 16

Juilliard Opera Theater  
Britten’s *The Turn of the Screw*  
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# Beyond the Machine

## To Boldly Go Where No Ensemble Has Gone Before

By EDWARD BILOUS

WHAT will future orchestras sound like if contemporary composers place the kinds of demands on instrument makers that their 18th- and 19th-century predecessors did? How would the world of the classical musician change if improvisation were a required part of conservatory training? Can interactive technology allow actors, dancers, and musicians to cross the traditional boundaries separating their art forms? The Internet has dramatically changed the way we gather and disseminate information; is it also changing the way we make and perceive art?

These are the kinds of questions Juilliard students and faculty regularly explore in music technology classes. Unlike electronic music labs of the 1960s and '70s, the aim of Juilliard's Music Technology Center is not to advocate a specific style of composition

inception in 1995, the M.T.C. has become a launching pad for students interested in alternative or non-traditional careers in the performing arts. Our alumni include interdisciplinary performance artists; composers of music for film; record producers; jazz and crossover artists; creators of electronic and multimedia works; and, of course, composers of concert music.

Juilliard is, first and foremost, a conservatory. By definition, therefore, our mission is to conserve. But conservation is not high on the list of priorities for artists working in a medium that is barely 50 years old. Indeed, in the world of electronic and interactive art, it is the mavericks, explorers, and pioneers who have been awarded badges of honor. The Juilliard Music Technology Center might be regarded the most "un-Juilliard" of all of the many departments and programs. Nevertheless, our sense of passion and commitment is no less than that of our more experienced colleagues on the Lincoln Center campus.

Three years ago, the Music Technology Center produced Beyond the Machine, the first festival of electronic and interactive music at Juilliard. Beyond the Machine events are remarkable not only because they feature new technology, but also because they regularly include students, faculty, alumni, and guest artists performing on the same program.

This year, Beyond the Machine will truly be a special event, for it will fea-

ture the debut performance of the Electric Ensemble @ Juilliard. The Electric Ensemble is a collection of artists from all three divisions working together in the creation and performance of electronic, interactive, and multimedia works fusing technology with live performance. It is the first ensemble at Juilliard to include musicians, actors, and dancers. "What excites me personally," says violist Nadia Sirota, a third-year student who is a member of the Electric Ensemble, "is the fact that, where electronic music is concerned, the boundaries between 'serious' and 'popular' music begin to disintegrate. We are all new to this genre. The fact that this kind of high-level creative work can fuse with the high-level musicianship found at Juilliard is really phenomenal."

One of the works to be performed by the Electric Ensemble is a quartet for electric strings (still untitled) by Mark Wood. A Juilliard alumnus, Wood has pursued careers both as a performer of electronic, rock, and fusion and as maker of electric string instruments. Members of the Electric Ensemble will be playing on instruments built exclusively for them by Wood.

Another work on the program features choreography by Elisabeth Motley, one of the founding members of the Electric Ensemble. Motley has created a remarkable setting of the Chaconne from the Partita in D Minor for violin solo by J.S. Bach. The production is based on research by Dr. Helga Thoene that suggests the Chaconne may be a series of elaborate variations on the famous chorale *Christ lag in Todesbanden*. The Chaconne was written shortly after the death of Bach's first wife and Thoene believes it is a kind of eulogy to her.

One of the exciting results of Motley's work is that the traditional barriers dividing the role of the dancer and musician have been removed. Dancers activate touch-sensitive tiles on the floor of the stage that, in turn, trigger sound files of singers performing the chorale. Likewise, Juilliard alumna Airi Yoshioka

performs the Chaconne while moving about the stage with the dancers.

Among the special guests appearing on this year's concerts are Juilliard faculty member Mark Gould with music technology alumnus Brian McWhorter. Together they will perform two selections from the new CD of electric jazz featuring Gould on trumpet and produced by McWhorter. This CD marks an exciting and courageous new musical direction for Gould, who is largely known for his work as a classical artist and member of the Metropolitan Opera Orchestra.

Another highlight of this year's Beyond the Machine festival will be a performance of solos and duets by M.T.C. teacher and mentor, Mari Kimura, and cellist Frances Uitti. Both artists are known internationally for their brilliant work with electronic and interactive technology. Kimura has been one of the most inspirational forces behind the M.T.C. and has been



Members of the Electric Ensemble @ Juilliard (from left) Michelle Satirs, Nadia Sirota, Lisa Liu, and Clarice Jensen.

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«Rubinstein»

**Yoon-Soo Lee**  
«Busoni», «Argerich»

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# A Master Class in Mindfulness

By LAURA MEAD

SEATED in front of an audience of students and faculty, enveloped in long burgundy robes, Lama Pema Wangdak spoke softly. “One of us cannot exist without all of us. You would not be standing on center stage without the audience in front of you. Artists must acknowledge that they would not be there without the people for whom they are performing. The key lies in whether or not you can make that audience impressed.”

These and other ideas were discussed in a master class in Buddhism held on February 3 in Room 321. Co-sponsored by the Liberal Arts Department and Student Affairs Office, the lama’s talk for the Juilliard community at large was an expansion of previous talks on a smaller scale the lama had given to Humanities I classes, beginning four years ago, at the invitation of liberal arts faculty member Jo Sarzotti. The event was scheduled to coincide with the Humanities I unit on *The Teachings of the Compassionate Buddha*.

Born in western Tibet, Lama Pema has been a monk since the age of 7. He received his master’s degree in Tibetan studies in India (where his family eventually settled after fleeing Tibet in 1959), before coming to the United States in the early 1980s. In 1989 he founded the Vikramasila Foundation of Tibetan Buddhist Studies and Meditation, based in New York City and Fairlawn, N.J. He was introduced to Jo Sarzotti nearly 15 years ago, when he taught her brother. “I first met Lama Pema in my brother’s kitchen, cooking. My first impression of Buddhism was this image of nourishment, of nurturing,” said Dr. Sarzotti as she introduced the lama to those who had gathered to hear him speak.

Lama Pema began by taking questions from the audience, which he used as a basis for his talk. With gentle humor and a very human sensibility, he described the basic principles of Buddhism, the foundation of which is wisdom and compassion. Wisdom is the possession of truth—which can be found just as easily from an enemy as from a teacher. “A word spoken by an enemy should be respected as much as a teacher’s word,” said Lama Pema. But wisdom alone will not suffice; the heart must support it, and this is where compassion comes in. The unification of these two ideals allows an individual to best realize their dreams of happiness, he added.

One audience member raised the question of whether Buddhism qualifies as a religion or a philosophy. According to Lama Pema, either label is acceptable. “Religion” is a name given in the Western world, while many who practice it consider it simply a way of life.

The lama touched upon the topic of meditation, to be used as a key to mindfulness—the way that we check our emotions, which often subvert logical thought. “Take five minutes sitting,” he explained. “Look inside for a moment. See that there’s only a body. This is a body of physical feeling and emotion.” Through meditation, one can strive to cease the constant stream of thoughts that pervades our busy minds.

Lama Pema spoke extensively on the idea that no one person is any higher or more important than another. He used Albert Einstein as an illustration:

“Einstein was very, very smart. But he was mortal. His knowledge was important but limited. The plumber, the man who cooked his food, the garbage collector were no less because they also are necessary.”

When asked about the impending threat of U.S. war on Iraq, the lama was hesitant to offer a solution. “Buddhism was founded on one idea: there can be no Buddhism if there are no believers in non-violence. It is often called the ‘religion of peace,’” he said. “This is not naïve, nor softhearted. It is because there is no human, animal, or insect that does not like

happiness. Everyone’s actions are motivated by the desire to improve one’s own situation. President Bush calls for war for security. Others say it is for peace. Some believe destroying can bring happiness. But we do not know the right answer.... We must meditate: Is war the answer? We only know because it is what we have: ‘If it doesn’t work in peace, let’s go to war.’ I believe that, if you came up with a very good idea about what to do in this situation, Bush would listen to you. He doesn’t have the answer. I don’t have the answer either.” He urged us to think harder about how to achieve peace before resorting to war.

Response to the lama’s visit was warm. Despite limited time and some difficulty hearing him, the speaker and his subject matter captivated listeners. Art history teacher Greta Berman observed, “He seemed very down to earth—not at all like you would think of a priest or a preacher or anyone who was telling us how things should be. He had a wonderful, almost paradoxical combination of being very much at peace with himself yet being almost feisty.” Said first-year dance student Austin McCormick, “The idea that you are never the same, that the self changes from day to day, really rang true for me.” Another first-year dance student, Davon Rainey, commented, “I loved the part where he spoke about being in the moment, really staying in the present. That has stayed with me.” □

Laura Mead is first-year dance student.



Lama Pema Wangdak

Photo by Ira Rosenblum

## WORDS without SONGS

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

### Lucky

by Morgan Grunerud

She wants the hell around her to be my hell: bottles and overflowing ashtrays, and more filth than my childhood. I’d love to smell something cooking, butter melting, to eat until I was full, feel full. I’d like to talk. Who knows which woman will be waiting there. Her vicious humming sings to me from the kitchen, drunken music with no melody or line. Smoke suffocates me, strangely sweet. She drains everything from me. I take on my role, and she hers, until the time has come for some grand display of broken glass. Each day it gets harder to look at that face: painted lips pursed in anger; lines circling her sunken eyes, her jaw, indistinct. They are my features.

Morgan Grunerud is a fourth-year voice 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](mailto:ronprice@juilliard.edu)).

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As before, a ticket policy will be in effect for admission to the graduation ceremony. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Please note: Tickets to the ceremony cannot be guaranteed if you do not register for a cap and gown during the dates specified above. Further information will be available through the Office of Student Affairs beginning March 24.

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# Exploring Interaction and Awareness at ChamberFest

By ALICE DADE

I CAME back early from winter break to play in Saint-Saëns’ *Carnival of the Animals*, only to be greeted by childhood memories of wearing headgear and dancing in the back row with the nose pickers of Miss Bonnie’s School of Dance. The participants of ChamberFest were given a schedule for their first day with three sessions titled “Turning Discomfort Into Inquiry” on the agenda—in a *dance studio*, of all places. If Bärli Nugent hadn’t been there with her soft-spoken, maternal coaxing, I would have fled to the safety of my apartment with a cup of tea and a good read.

The unusual invitation for a dancer/choreographer to work with Juilliard chamber musicians came from Ms. Nugent, director of chamber music. She said she asked Liz Lerman—artistic director of the Liz Lerman Dance Exchange and recipient of a 2002 MacArthur Foundation grant for her visionary work in building dance communities—to come to ChamberFest “because her work reflects a profound awareness of the joy and pain of small-group interaction. As a dancer and choreographer, her work culture is based predominantly on group interaction. For musicians, in contrast, our work culture has been based primarily on the solitude of the practice room.”

She added that, as a Juilliard student years ago, she envied the richness of the group focus of the dancers’ daily work. “Performing as a chamber musician for 20 years, I reveled in the community of my own ensemble,” she added. “And now, as an administrator, I see student chamber groups struggling to find ways to enlarge their individually oriented focus into a group dynamic that works for them. I was certain Liz’s work would offer them tools to achieve this.”

That first morning, Liz (assisted by Peter DiMuro, her company’s associate artistic director) started out by instructing the group of 20 people to move

around the dance studio (without bumping into anyone) and to listen for commands of “freeze,” “go faster,” or “go slower.” Then she put everyone into pairs; one person would close his or her eyes while the other led him or her around the dance studio. My partner suggested I be the one led around the



ChamberFest participants (left to right) Jessica Wyatt, Vicky Chow, Jared Snyder, and Matt Way construct a dance in Liz Lerman’s workshop.

room first. I closed my eyes and tried to allow her to lead me by the shoulders at a fast pace, but I couldn’t do it without squinting or worrying I was going to run into someone else. I would later find this reaction in my playing.

After the first attempt, Liz stopped us for discussion: How did the “leaders” feel and how the “blind” feel? I was curious to hear what everyone had to say and relieved to know that others felt as I had. One statement really sank in: “It was hard for me to trust the person who led me around, but after awhile, I just let go.”

I have heard this “command” throughout my time at Juilliard—but what does it mean? It’s like telling my parents in Kentucky, when I first moved to New York: “Just let go, guys; the subways are really safe.” They still think it’s best to be in my apartment before sundown and this is my fifth year here!

For the next exercise, we were still in

pairs, but this time there was a dovetailing aspect. The leaders could leave the blind anywhere in the dance studio, and the blind could either wait there for another leader or open their eyes and begin to lead someone else who had been dropped off. It was during this exercise that I started to understand this metaphor we had been dancing—in my chamber music group, the Colando Woodwind Quintet, I had to switch roles constantly without always using my eyes to see what was going to happen. Now, I tried to sense when my leader was about to stop and kept a rhythm going while I opened my eyes and tried to find someone to lead. With more discussion, we realized we were sensitive to each leader; some led by the hand, some by the shoulders or back. Each leader was different, just as each player in a group would be.

After a few days of contemplation, I decided letting go is possible only if there is trust involved—something applicable to chamber music, as well as individual performance and orchestral playing. Then again, if you don’t trust your own gut feelings, how can you play with other musicians? Won’t this be apparent to them?

The last session with Liz was about creating a safe environment for pro-

ductive communication between performing artists. Let’s say I’m working on a piece and it isn’t quite congealing for me; I need some insight. There are some peers who will praise my performance and leave it at that—not helpful! Then there are more truthful critics, who begin with a compliment about something and then go on to say a few things they don’t necessarily

like; this is a bit better. Finally, there are those who skip the nice part and tell me everything they don’t like. Since I’m already feeling frustrated, I need a little more sensitivity than this. Liz divided us into pairs to explore something she has developed called the Critical Response Process. We went through the following steps: 1) One person plays or dances a piece. 2) The other comments only on positive aspects of the performance. 3) The performer asks the observer to listen or watch again, playing close attention to one specific aspect named by the performer. Now positive or negative comments are acceptable, but only if they apply to the aspect the performer has asked about. 4) If the observer has any additional comments, rather than simply blurting them out, they may ask, “I have some other thoughts on your performance; would you like to hear them?”

Liz’s formula strengthens the timid critics and tones down the ones ready to weigh in with a *New York Times*-style review. With this formula, I could have said “no, thanks” to that last question and just felt good about having the nerve to play for another flutist!

Liz’s exercises are beginning to click: I need to trust whatever leads me to interpretations in pieces of music, excerpts, or even writing poetry. For many years, I have assumed my interpretations aren’t “correct” or that my ideas are going to be “wrong,” and I’ve been squinting to hold them in. My primary focus has been on playing things precisely, leaving the right side of my brain to engage in imitation. Now I have begun to question everything I do, and no longer justify something because I heard it on a recording. In my “Business of Music” class last semester, I learned that critics often attend performances that they consider to be “news” in the arts—and imitation is not news! As my Victorian poetry teacher said in response to a proposal for a paper: “All I have to say is that...if you wear your own clothes, I would hope you use your own words.”

Ah, ChamberFest! What better way to let go than dressing up as a ladybug and playing the “Aviary” movement from Saint-Saëns’ *Carnival* while dancing around Louis Schwadron dressed as a bird hatching from a giant egg? Miss Bonnie, if you could only see me now. □

Alice Dade is a master’s student in flute.


“Just let go”—I’ve  
heard this  
“command” all  
through my time  
here at Juilliard, but  
what does it mean?

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

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# James Conlon Revives a Musical Heritage

Continued From Page 1  
but he actually wrote in concentration camps.”

Indeed, the most enduring piece to emerge from Theresienstadt is *Der Kaiser*, a sardonic, Kurt Weill-like gem about a mad emperor as well as a thinly veiled metaphor of life under the Nazis. Written and rehearsed in the concentration camp, it is scored for seven singers and 13 instruments (including banjo and alto saxophone), reflecting the resources at hand. Before the composer was sent off to Auschwitz, he gave it to a fellow prisoner with instructions to deliver it to a colleague, and a performance eventually took place.

*Der Kaiser* has been sporadically revived in modern times, including separate productions at Miller Theater and Merkin Hall in 1998, but hearing it within this rich historical framework will undoubtedly provide fresh revelations. The second program concludes with Ullmann’s searing String Quartet No. 3 (Op. 46), a work that progresses from an almost idyllic optimism to soul-searching intensity that brings to mind the late Beethoven quartets.

Another focus of the series is the works of Alexander von Zemlinsky. While Zemlinsky avoided the fate of Ullman and his associates by fleeing Europe to New York, his lushly orchestrated music had been almost totally forgotten by his death in 1942, also a victim of Nazi suppression. Many of his works made a strong comeback during the 1990s, especially his operas *Der Zwerg* and *Eine florentinische Tragodie*, but many others remain vastly neglected, particularly the two featured in this series: the neoclassical Sinfonietta, Op. 23 (1934) and the *Maiblumen blühten überall*, for soprano and string sextet (1903-04).

Conlon’s ongoing devotion to Zemlinsky’s cause—reflected in five albums for EMI Classics and countless performances—gives him confidence that audiences can find much

that young people are involved with this project,” says Conlon. “One of the reasons this generation of composers has remained unknown is because there were no young people to take it up in the 1940s and ’50s. There was nobody there in 1946 to pass it on.”

While Ullmann, Krasa, and Haas were all closely acquainted with the music and theories



Viktor Ullmann

of Schoenberg, their own compositional styles preserved the essentially tonal, late Romantic idiom of Mahler and Strauss. Scholars have argued that had they survived, Schoenberg’s 12-tone method may not have exerted such dominance over classical music. “In essence he was the only survivor,” notes Conlon. “As they say, the survivor writes history. The survivor can also write the orthodoxy.”

“It’s a bit of a cliché, but it’s often said that these composers were murdered twice,” Conlon continues. “They were murdered in concentration camps and they were murdered in the 1950s and ’60s because the attitude was that whole generation was old hat. Anything that dealt with tonality in any respect was considered passé. There was an orthodoxy that followed—either serialism or Stockhausen—and if music wasn’t one or the other, it wasn’t to be taken seriously.”

Just as Conlon’s project hypothesizes whether European musical capitals might have been less hostage to serialism and more open to a range of styles, it also raises questions about music in post-war America.

“That’s another aspect that we’ll eventually be looking into in this project—the enormous debt that American music holds to this generation and style,” says Conlon. “Broadway and Hollywood benefited because some of these people contributed to our musical heritage. And we disparaged that heritage. Bernard Hermann and the like provided a legitimate form of art and were sullied by commercialism and opportunism. Weill and Korngold had to make due with what they could find.”

Conlon says that, despite the current downturn in the recording industry, he intends to record much of the repertoire on the series. An all-Ullmann CD was released in early February on the Capriccio label, which comes complete with a DVD featuring a documentary on the composer as well as a conversation between Conlon and a German journalist. Still, the busy conductor maintains that his own approach to the project is largely free of commercial considerations.

“The question of ‘sell’ doesn’t enter into any aspect of my thinking, except for my decision to start small because I don’t want the pressures of box office to play any role in its inception,” says Conlon. “The goal is that this music enters the repertoire. That’s not done in a year or two. It takes a generation. But somebody has to start.” □

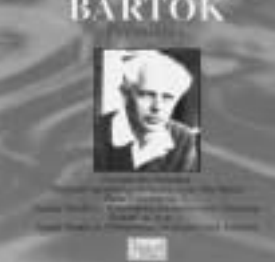
*Brian Wise is a Web producer for WNYC Radio (www.wnyc.org) and frequently writes about classical music for The New York Times, Time Out New York, and other publications. He holds a master’s degree in musicology from Northwestern University.*

## Discoveries / Michael Sherwin

### Bartók Premieres

*Bartók Premieres: Piano Concerto No. 3, Géorgy Sándor, piano, Philadelphia Orchestra, Eugene Ormandy, conductor; Concerto for Orchestra, Pittsburgh Symphony, Fritz Reiner, conductor; Portrait, Op. 5, No. 1, Joseph Szigeti, violin, Philharmonia Orchestra, Constant Lambert, conductor. (Pearl GEM 0173)*

GÉORGY SÁNDOR, a long-term piano pupil of Béla Bartók, gave the world premiere of Bartók’s Third Piano Concerto with Eugene Ormandy and the Philadelphia Orchestra in February 1946 and recorded it for Columbia two months later. It has been out-of-print for 50 years; an absence remedied by this new CD reissue on the Pearl label.



A living link to the authentic Bartók performing tradition, Sándor, now 90, has been a member of the Juilliard piano faculty since 1981. Sándor’s 1946 Bartók Third is particularly poetic and vibrant. His tempos are fleet, his touch limpid, his tone luminous. Ormandy guides the superb Philadelphia Orchestra sympathetically. Pearl’s transfer eliminates surface noise without overly filtering the highs.

In 1958-59, Sándor recorded all three Bartók piano concertos (Vox 5506). They are compromised by crude stereo directionality in which the piano is entirely in the right channel, the orchestra largely on the left. Sándor’s exciting 1955 live recording of the Bartók Second Concerto with Ferenc Fricsay suffers from the Vienna Symphony’s surprisingly substandard support (Orfeo 276921). Happily, in 1990, Sándor finally recorded the three concertos in modern sound with the capable Hungarian State Orchestra under Adam Fischer (Sony 45835).

Not to be missed is Sándor’s monumental 1993-95 traversal of Bartók’s solo piano music on a four-CD set (Sony 68275 or 87949), and a two-CD album of Bartók’s didactic *Mikrokosmos* from 1955 (Sony 52528). Also available is a forceful 1967 cycle of Prokofiev piano sonatas (Vox 3500), with a second volume of his solo piano music (Vox 5514).

*Bartók Premieres* additionally contains a 1946 recording of the Concerto for Orchestra with the Pittsburgh Symphony led by Fritz Reiner (who taught conducting on Juilliard’s Summer School faculty, 1948-50); it is outclassed by Reiner’s preeminent 1956 Chicago Symphony version. Pearl also includes Bartók’s *First Portrait* hauntingly played by violinist Josef Szigeti, a frequent performing partner of the composer. But it is Sándor’s 1946 Bartók Third that is the prime reason for acquiring this disc. In many respects, it has never been surpassed; we are fortunate to have it available again.

### Alsop Conducts Barber

*Barber: Symphony No. 1, Op. 9; Symphony No. 2, Op. 19; First Essay for Orchestra, Op. 12; The School for Scandal Overture, Op. 5. Royal Scottish National Orchestra, Marin Alsop, conductor. (Naxos 8559024)*

MARIN ALSOP, a conductor who has been making an impressive series of CDs in Naxos’s indispensable American Classics series, received her master’s degree from Juilliard in 1978, studying violin with Joseph Fuchs. Music director of the Colorado Symphony since 1993 and principal conductor of the Bournemouth Symphony from 2002, Alsop studied conducting with Leonard Bernstein in the late 1980s.

So far, Alsop has recorded four volumes for Naxos of the orchestral works of Samuel Barber with the Glasgow-based Royal Scottish National Orchestra. These include committed and sonically superior performances

of Barber’s First and Second Symphonies (8559024); the Violin Concerto with Juilliard alumnus James Buswell as soloist (8559044), which was nominated for a 2003 Grammy Award; the Cello Concerto with Wendy Warner (8559088); and the Piano Concerto with Stephen Prutsman (8559133). She has also taped Tchaikovsky’s Symphony No. 4 with her own Colorado Symphony (8555714).

Alsop’s latest CD is of music by American minimalist Michael Torke, six of whose works have been choreographed by New York City Ballet. The disc features an ebullient percussion concerto and the wryly titled *An American Abroad* (8559167). Alsop will lead the New York Philharmonic next season in four performances of *Candide* by her mentor, Leonard Bernstein. □

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*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.*

# Celebrating John Adams: An American Master

Continued From Page 1

ence of mental-hospital patients when he was 13. ("They loved it," he recalls.) At 18, he won a scholarship to Harvard to study clarinet, conducting, and composition—plunging the unsuspecting Adams into a hotbed of modernism of the fried-nerve-endings variety, where post-war serialism was preached. After class, while the geeks were boning up on Boulez, Adams immersed himself in the rich pop culture of the '60s. Despite Harvard's uncongenial creative atmosphere, Adams flourished as a musician. He played clarinet occasionally with the Boston Symphony and his conducting won the attention of Leonard Bernstein, who invited Adams to study at Tanglewood. By then, however, Adams had resolved to be a composer. Anxious to escape the Eurocentric strictures of East Coast academicism, he turned down Bernstein's potentially career-making offer and in 1972 drove west to San Francisco, where he has lived ever since.

After a short stint as a forklift driver, he took a job at the San Francisco Conservatory teaching composition and organizing concerts of contemporary music. Soon after, Adams heard his first minimalist works. Their re-evaluation of basic musical ingredients—harmony, rhythm, and pulse—appealed to him greatly. "People have forgotten how controversial minimalism was in the '70s, but 25 years ago it was a tremendously confrontational thing to write that kind of music, and many people were enraged by those minimalist compositions because they thought that they were flying in the face of musical progress."

But he was never a wholesale minimalist. Early pieces such as *Shaker Loops* (1977), a series of hazy, autumnal images for string orchestra, seemed to breathe a poignant emotional life into minimalism's sterile pulsations. Then there came *Harmonium* (1981), a 30-minute work for chorus and orchestra whose ravishing waves of harmony revealed Adams as a true poet of sound and put him squarely on the map as a composer.

Nor was his output schematic or predictable. After the ground-breaking and utterly serious *Harmonium* came *Grand Pianola Music* (1982), a sort of good-humored musical bliss-out, a bask in popular musical experience, complete with a pop-anthem exhortation that seemed to invite highbrow derision. If Adams's music has come some distance since then, trading in his early,

spacious harmonies for a more chromatic, contrapuntal palette, perhaps the most uniquely American quality of his music, its inclusiveness, remains constant through more recent works such as the Chamber Symphony (1992) and *Gnarly Buttons* (1996) (which, along with *Grand Pianola Music*, will be performed by the London Sinfonietta as part of the festival). Among the remnants of his minimalist pedigree drift echoes of, among others, jazz, big band, Sibelius, Stravinsky, Schoenberg—even cartoon scores. The conductor Michael Tilson Thomas has said of him, "John is one of those people who knows classical and popular culture completely, and who delights in making off-the-wall references, one to another..."

**In freeing minimalism from its early,  
ticker-tape hypnoticism, Adams imbued it with  
what conductor Simon Rattle has described  
as "a mixture of ecstasy and sadness."**

Adams is more expansive: "I think that the best artists, any kind of artists, are very open, and have a very sort of playful approach towards stimulus. One of the really pernicious mindsets which I had to get over as a student was that there was an ethic involved in the creative act. This was part of the mindset that was floating around in the '60s—this idea that there was a proper way to compose. In fact, you know, one of the great [discoveries] for me in my creative life has been understanding that, when it comes to creativity, the more open, the more promiscuous one is, the better—because, if you have an attitude of elimination, then life can be become extremely barren... I think that the best creators—Stravinsky, Picasso—are infinitely open and infinitely ready to receive any idea."

In distilling his relationship to the minimalists, the composer himself may have put it best: "What sets me apart from Reich and Glass is that I am not a modernist. I embrace the whole musical past, and I don't have the kind of refined, systematic language that they have." In other words, whatever the simplicity of its materials, early minimalism was process-oriented, abstract, and in search of a fundamentally different way of regarding the experience of music. The underlying emotional experience in Adams's music has always been more tangible, existing in a clearer and more referential relationship to the canon. And in freeing minimalism from its early, ticker-tape hypnoticism, he imbued it with what conductor Simon Rattle has described as "a mixture of ecstasy and sadness."

Perhaps inevitably, Adams found himself drawn to the theater. "I'm not a composer who's slavishly bonded to a certain stylistic purity, and I think the best dramatic composers have that kind of flexibility. I think my music is very dramatic... even the orchestral music, and this may go back to childhood. My mother was an actress and singer, and my first experiences of performing were on the stage with her, so that was really part of my musical pedigree." Through an ongoing alliance with provocateur stage direc-

tor Peter Sellars, Adams steered clear of traditional operatic bastions, wrestling instead with subjects with direct relevance to modern America. His first stage work, *Nixon in China* (1987), put three of the century's best-known political icons onto the opera stage and hoisted Adams to widespread attention, though not everyone approved. "Mr. Adams does for the arpeggio what McDonald's did for the hamburger, grinding out one simple idea unto eternity," quipped Donal Henahan in *The New York Times*. Adams's next opera, *The Death of Klinghoffer* (1990), dealt in the incendiary complexities of the Israeli-Palestinian problem, and his 1995 "song-play" *I Was Looking at the*

*Ceiling and Then I Saw the Sky* was a real rarity—written by an American classical composer in the genre of musical theater.

His latest theatrical work, if somewhat more distanced in time, is no less ambitious. *El Niño*, a multimedia oratorio on the Nativity story, will receive two performances at the Brooklyn Academy of Music as part of Lincoln Center's festival. "I suppose I could say I always wanted to write *Messiah*," Adams chuckles. "I always loved that piece and I always had a very close association in my childhood with that time of year, and also with the whole myth of birth—real, anatomical birth as well as spiritual birth..."

Also showing at the festival is the premiere of the film production of *The Death of Klinghoffer*. Based on the story of Leon Klinghoffer, an American Jew murdered by Palestinian terrorists during the hijacking of the Achille Lauro cruise liner in 1985, its libretto, by Alice Goodman, articulates both Israeli and Palestinian viewpoints with a ruminative eloquence. The piece has a troubled history in the U.S., not least because its arrival coincided with the Gulf war aftermath; its first U.S. performances in San Francisco were picketed by Jewish protesters, and shortly thereafter a planned Los Angeles production was cancelled without explanation. "It's been controversial before, and I'm sure [the film] will be as well," says Jane Moss. "People have very deep feelings about this subject....I'm not sure they see the work clearly. I think, in reality, the work is more balanced than the person who feels very deeply on one side or the other would acknowledge."

If Adams's output—and his theater works in particular—have helped to begin putting modern classical music back on the cultural radar, Adams himself resists any simplistic analysis of the problems facing contemporary music. "It's a very complex thing—what happened to classical music in the 20th century—and a lot of it has to do with mass media. You know, in 1900 you didn't have electronic media of any kind, so music was something experienced on a very different level, and a

hundred years later, music has become a completely different thing—it's so multi-faceted. A lot of the expressive content of music was taken on by pop music [and] a lot of potentially musically literate audiences for contemporary music were lost to good popular music. I think that one of the things that I've been trying to do in my life is to compose a music written for musically literate audiences— [but] on the other hand, I'm not composing a specialist music which is aimed only at other composers, and I think that's really the key issue of what happened to contemporary classical music in the West: composers wrote for each other."

A highlight of the festival for the Juilliard community will be Adams conducting the Juilliard Orchestra in a performance of his 40-minute-long *Harmonielehre* (1984), a powerful, prismatic fusion of minimalist gusto and fin-de-siècle harmony. "It's a piece that I suppose—although I didn't know the term at the time—[shows] the post-modern sensibility. It looked back over certain procedures of the past, and put those expressive qualities and harmonies through the black box of my minimalist technique. It was what poets would call a conceit: a certain point of view you take when going into the piece. It was just an idea I thought I'd try once and it seems to have worked; it's one of my most-performed pieces." The concert also includes a rousing Adams perennial, *Short Ride in a Fast Machine* (1986), and *Century Rolls* (1998), a bristling piano concerto penned for Emanuel Ax, who will reprise his soloist role for this concert.

Adams's preeminence as classical

The Juilliard Orchestra  
Plays John Adams  
Alice Tully Hall  
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For ticket information,  
see calendar on Page 24.

music's leading American voice might seem to invite cultural (if not musical) comparisons to figures such as Copland, so it's interesting that both Jane Moss and Adams himself think of another American master, Charles Ives, whose upbringing, Adams notes, bore striking similarities to his own childhood: the small New England town, the musician father, the marching bands. Talking of his next orchestral piece, which will be performed in April by the San Francisco Symphony, Adams says, "I think that, in this piece and the previous piece I wrote [his 9/11 memorial piece, *On the Transmigration of Souls*], I'm sort of publicly working out my relationship to Ives, a composer who is tremendously important to me and whose ideas I think were profoundly original and important—and yet, is a composer most of whose pieces are, in one way or another, very unsatisfying to me. It's very complex... it's like talking about a parent you never got along with, but who you still love dearly..." Adams has titled the piece *My Father Knew Charles Ives*. Of course, he never did. □

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

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# The Song’s the Thing: Third-Year Actors Gear Up for Annual Cabaret

By KEVIN KELL O’DONNELL

ABOUT three years ago, on a cold and rainy November afternoon, I was filling out my application to the Juilliard School’s Drama Division. Just before sealing the envelope, I remember going over a mental checklist of requirements: \$100 processing fee; preferred dates and times of audition; personal essay answering the seemingly ever-changing question, “why do you want to be an actor?”; head shot and résumé; monologues; one contemporary, one classical; and finally, a song. Here’s where I started tapping my pencil. A song. I have to sing a *song*. A *real* song, in front of people. Needless to say, I didn’t fancy myself a “singer” then—more like a “screamer.” I’d played in punk-rock bands all through high school and for a time in college. I’d never had much exposure to musicals and I always

“Singing is a very exposed and heightened experience; there’s nowhere to hide. That can be very scary for people—but also exciting and liberating.”

viewed musical-theater people with a combination of fascination and confusion; they just always seemed so *happy* all the time. I was so out of the loop, if you had asked me who wrote “I Remember You,” I would have answered Skid Row, not Johnny Mercer. Since I didn’t know any standards, I chose a song I could identify with, one that meant something to me. If they’re going to think I can’t hold a note, I figured, at least they could say I was connected to the material. I sang the Beatles’ “Let It Be.”

I was accepted—and in our second year of training, the actors started singing class with Deb Lapidus. I was relieved to find out that she didn’t expect us all to be naturally amazing singers (although I think most of my classmates are). She wanted us to think of singing as an extension of the craft of acting, not as something you are either good at or bad at. It turned

out my instinct two years before—finding a personal connection to the song—had been right.

“Singing is a very exposed and very heightened experience; you’re expressing your voice in a deep and open way. There’s nowhere to run, nowhere to hide. That can be extremely scary for people—but it can also be very exciting and liberating,” says Lapidus, who has been teaching at Juilliard since 1988. “The challenge is that you have to exist on a larger canvas than one is used to. And you have to fill it. You have to find the balance of being large and personal at the same time. It’s hard.”

Believe me, it is. But Deb’s positive attitude and genuine interest in everyone’s growth makes the process rewarding, as well. It’s never just “sing more beautifully” or “be more connected emotionally.” It’s really about taking a hard look at rhythm, tempo, phrasing; using vowels and consonants to express both thought and emotion. Deb gives us tools to use in order to express more fully our humanity through song. But—as with all artistic endeavors—it can take a long time to be profoundly simple.

An actor-singer herself, Lapidus knows all about the barriers performing artists must overcome while trying to improve their craft. She also spent 14 years organizing the cabaret performances at the Williamstown Theater Festival, working with some of the country’s most talented actors—some who never sang a note in their lives. Their trust in Deb speaks volumes about her skill as a teacher.

The thing that I love most about Deb is her ability to “tell it like it is.” She’s not afraid of the truth—and this is invaluable to an actor. Her class is a like a long road trip: you start out with a vague idea of where you’d like to end up, and, along the way, you discover places you never imagined were part of your world. I’m still in awe of Deb’s ability to keep up with where each actor is in their process, their journey. Personally, what I’m finding now is that, while my acting was filling my singing before, now my voice—more expressive because of all the singing I’ve been doing—is actually coming around to help my acting.

“In singing, actors know they have to hit the notes with a certain size and freedom and are given permission by the composer to do that. So, hopefully, that will encourage them to be that bold and open in texts where the ‘notes’ might not be so obvious—spoken texts, for instance,” she says.

Which brings us to the question: Why aren’t musicals performed by Drama Division students, giving us an opportunity to merge both spoken text, character, song, and theatrical story? “Juilliard has a focus on the classics—and, by the classics, I don’t mean *Oklahoma!*,” Deb explains. “It would be hard to find the right musical for an entire class. Plus,

A Musical Evening of Cabaret  
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Free times and tickets,  
see calendar on Page 24.

they’re much more expensive to produce than plays. So, as much as I think it’s an important part of the training, other factors are against it.”

As of now, no musicals are planned—but all the hardships, discoveries, joys, and tears that Group 33 has experienced over the past two years in singing class *will* culminate in the annual third-year cabaret, to be held at the West Bank Café this month, in which the class will share with the public a wide variety of stories through song.

Lapidus selects and tailors the material to each year’s class with great care, a task she enjoys enormously. “It’s an outgrowth of classwork and I want to let people shine,” she explains. “I try to look at who’s in the class and what their strengths are. Then, sometimes, I’ll have a song that I just really want to use. The impetus sometimes comes from the song and sometimes from the actor.” She also looks for songs that will make for a good mix. “Some things are born in class, with a song that somebody brings in—which is always great, because it’s usually something I didn’t know before.”

Accompanied by the amazing John O’Neill on piano—who also contributes ideas for vocal selections—this year’s cabaret is sure to be just as fantastic as years past, with something for everyone, from contemporary surprises to musical classics, solos to ensemble numbers. I can almost guarantee that you’ll come away from this performance humming a tune you never knew before... and maybe you’ll be inspired to sing it out loud. □

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

## The Career File / Derek Mithaug

### Learning How to Listen Effectively

IT seems as if, everywhere you turn, people are talking about more effective ways of communicating. Magazines publish articles on improving communication in our interpersonal relationships; corporations hire communication consultants to improve teamwork and productivity; schools offer advanced courses in communication skills. Although considerable attention is focused on speaking and writing, social scientists are discovering what psychologists, counselors, and social workers have known all along: effective listening is the key to all successful communication.

You are probably asking, “How are listening skills related to my career?” For one thing, without the ability to listen effectively, you are unlikely to discover what a director, manager, conductor, choreographer, or other employer is really looking for.

Listening well is often the key to a successful interview. This article is a primer on the listening skills that improve communication and encourage rapport.

Of the four modes of communication—listening, speaking, writing, and reading—we spend the majority of our time listening. In the 1980s, corporate trainers began offering seminars on listening skills, which many people laughed at. After all, if you can hear, you’re listening—right? Actually... it’s more complex than that. By the early 1990s, enough companies were discovering the benefits of listening skills to recommend specialized training

for their employees. Today, listening seminars are being offered across the country, everywhere from Fortune 500 companies to grass-roots organizations.

Most of us consider ourselves to be good listeners. We feel needed when friends search us out to share a personal issue. We never question our ability to listen, or think about ways to improve this skill. We believe that, when we want to, we can listen well.

But the truth is that listening is a skill that must be practiced in order to be effective. Raw skill, like raw talent, can only take us so far. There are dozens of mistakes that we make as listeners in our daily communications that prevent us from reaching greater understanding. Here are a few tips that can help you to improve your own listening skills:

◆ Learn how to suspend judgment, desire, and memory and, for a few moments, exist completely for the other person. Too often, we are conscious of our own opinions, desires, and experiences as we listen to someone; we see the other person’s world through a prism of our needs. Listening effectively means temporarily suspending our needs.

◆ Effective listening is often silent, but never passive. We hear and understand what is being said, but that doesn’t necessarily mean we are listening to how the speaker is saying it. Effective listening is experiencing the speaker’s feelings through what is being said. A good listener will empathize with the speaker.

◆ Listening is difficult because it involves a loss of control. If you are afraid of what you might hear, it feels unsafe to relinquish control. But the best listeners learn to give up control and allow the speaker to express him- or herself fully. This is

especially important if you are seeking an evaluation of your work.

◆ Learn to clarify facts and encourage the speaker to share freely by asking a *what* question instead of a *why* question. *Why* questions imply judgment: “Why did you do that?” On the other hand, a *what* question encourages the speaker to share more: “What specifically do you mean by...”

◆ Be a sounding board. If you assume a non-judgmental, non-criticizing manner, the speaker will feel free to bounce ideas and feelings off you.

Dr. Carl Rogers, the renowned founder of the humanistic psychology movement, described listening as “understanding with a person, not about him.” He went on to define listening as “seeing the expressed idea and attitude from the other person’s point of view, to sense how it feels to him, to achieve his frame of reference in regard to the thing he is talking about.” This definition may appear absurdly simple. But Rogers argued that few of us actually listen in that way. If you practice listening non-judgmentally, with sincere empathy, you will undoubtedly discover a new world of communication. You will probably find out things about other people that you never saw before. And if you are truly listening to another person, you will hear and discover a new side of yourself.

Please e-mail any comments, questions, or ideas for future columns to [careerfile@juilliard.edu](mailto:careerfile@juilliard.edu). □

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



JUILLIARD  
PORTRAITS

Ralph Zito

Drama Division, Voice and Speech Faculty

*Ralph Zito studied biological anthropology and thought he would be a doctor—but his love of theater steered him to Juilliard. After acting briefly, he apprenticed with Liz Smith as a voice teacher. Zito—who has served as voice and speech consultant for Arena Stage, the Shakespeare Theatre, Playwrights Horizons Theater School, and productions around the country—has been a Juilliard faculty member since 1992.*

**When did you first know you wanted to be involved in the theater?**  
I had been interested in performing since sixth or seventh grade, and I did plays in high school and college. But being a theater major wasn't an option. As the grandchild of Italian immigrants, I was a supposed to become a professional and wear a suit to work. When I was a junior at Harvard, I was in an extracurricular production of Molière's *The School for Wives*, which Harvard alum Harold Stone—who had recently become administrative director of Juilliard's Drama Division—came back to direct. I wasn't sure what I'd do after graduation, but Harold told me he thought that, if I worked hard, I'd have a chance at becoming an actor—so that's when my thoughts turned to drama school and I came to study at Juilliard.

**What's the most memorable performance you've seen?**  
The first time I watched the Butoh company Sankai Juku perform at City Center, sometime in the early 1980s, I was transfixed! The level of concentration and commitment, the way of moving and putting pictures on a stage and telling stories, was completely unknown to me. I also remember a flamenco performance at City Center. As the couples promenaded in a circle, there was a moment where the men simultaneously took off their capes and, in one movement, twirled them over their heads and down onto the floor, for the women to sit on. There was this *whoosh!* before they landed, and the entire audience gasped; it was the sexiest gesture anybody had ever seen. I thought, I want one-tenth of that commitment and energy, as a performer!

**What's the most embarrassing moment you've had as a performer?**  
I was playing Antony in a production of *Antony and Cleopatra* directed by Peter Sellars, done in an indoor swimming pool with Cleopatra's barge actually a raft floating in the middle. In the first big scene between Antony and Cleopatra, I was supposed to walk in and interrupt her. There were entrances at four different parts of the room, and you had to walk around this big corridor and around the pool to get from one to the other. I had somehow just skipped a scene in my head. I went into my place at the wrong entrance and was listening for a cue—and there was a *deafening*

silence. There were some ad libs and I suddenly figured it out and came stumbling in from the wrong end of the room. It was just horrifying! I never missed an entrance again.

**What is your proudest accomplishment in life?**  
My 14-year relationship with my partner, Rob Bundy, who is currently the artistic director of Stages Repertory Theater in Houston. We've lived in the same place for only two of our 14 years together. Any successful relationship requires an extraordinary level of communication, and that we've achieved this under these circumstances makes me very proud.

**What's the most satisfying aspect of teaching for you?**  
Unquestionably, witnessing growth and change in my students—watching somebody achieve something they couldn't a year or two ago. Since I also coach outside Juilliard, I see some students beyond their four years here. Last spring I worked on a production of *Romeo and Juliet* at the Great Lakes Theater Festival in Cleveland that had six Juilliard alums. Watching them all doing work they couldn't have done when they started at Juilliard—or even when they had just graduated—was an important reminder that my four years with people here are just one part of a performer's long life.

**And the most frustrating?**  
In rare cases, I feel unable to bring about change or facilitate growth, for any number of reasons. In drama, we're often not dealing with people who've been taking lessons and planning to perform since they were 5, like musicians or dancers. Sometimes they don't do their first play until they're in college, when they become interested. When they audition, we see that they have an incredible native talent—but they've got four short years to learn a whole lot of things.

**What would people be surprised to know about you?**  
People are usually surprised to find out that I have a big natural-scientist bent. Unlike a lot of voice teachers, I like to sit through the scientific paper presentations at voice conferences, because it exercises that part of my brain again.

**What "words of wisdom" can you offer aspiring actors today?**  
Be willing to do whatever you need to in order to embrace the unfamiliar without judgment. If my teaching career has taught me anything, it's that *that* is what gets in people's way more than anything else.



Ralph Zito at a butterfly farm in Belize in December 2000.

Mary Gray

Associate Dean for Admissions

*Mary Gray was director of admissions at the Interlochen Arts Academy for nine years before she headed to New York in 1987—to work in the same capacity for the Professional Children's School. She spent five years there before coming to Juilliard.*

**What do you remember about your first day at Juilliard?**  
My first day of work was May 27, 1993. I distinctly remember wishing I could close my eyes and open them a year later. In other words, I wanted a year's worth of learning instantly, so that I could feel as if I knew what the heck I was doing! I had to hire a new staff, so there weren't many "teachers" around—but, as things tend to do, it all came together.

**What job at Juilliard would you like to try out for a day and why?**  
I admire many things that people do here, but I would especially love to direct a play. (I know: Get in line!) It would be thrilling to interpret the intention of a great playwright and create a production that comes to life intellectually, as well as technically and creatively.

**What is the strangest job you've ever had and what made it strange?**  
In college, several girlfriends and I moved to Minneapolis for a summer and found jobs convincing business owners to repaint the parking stripes in their parking lots. We spent the summer driving around in search of parking lots whose stripes looked woefully neglected and going inside the business to sell the idea. It was a humbling experience; it certainly helped me decide what I *didn't* want to do for a living! It was fascinating, however, because I had never given a thought to the origin of the painted parking stripe—and I have a good appreciation, to this day, of a freshly painted parking lot.

**If, out of the blue, you were given the day off, what would you do with your free time?**  
I would rush off to the Bronx Zoo with my 10-year-old daughter and spend the day watching the gorillas in the Congo Forest exhibit. An equally compelling choice would be a bike trip from the lighthouse just under the George Washington Bridge to the bottom of Manhattan, along the Hudson River, which we've done in bits and pieces but never completed.

**Do you have a background in music, dance, or drama?**  
I have a degree in piano performance from the University of North Dakota, but I have always preferred being an audience member. I love all kinds of music, and in addition to the wonderful things at Juilliard and around New York, I get to enjoy a lot of creative music through the performances of my husband, Jamey Haddad, a drummer and per-

cussionist in several groups ranging from pop to world music to jazz.

**What kind of performances do you prefer to attend and why?**  
My tastes are truly eclectic: I can be thrilled by a great performance of a Brahms symphony or an evening with Alanis Morissette. I love new, creative music and world music—especially some of the groups now emerging from Africa and the Middle East.



Mary Gray with her husband and daughter.

**What other pursuits are you passionate about?**  
I love the outdoors and would be happy hiking for months in the mountains of any country—but on a daily basis, my greatest passions are cooking and reading. My favorite way to spend a Sunday is preparing and serving a fantastic meal.

**What was the best vacation you've had and what made it special?**  
My first trip to Paris convinced me that I must have spent at least one former life in France. I fell completely in love with the architecture, the lifestyle, and the food. I grew up in North Dakota, where buildings were never more than 30 or 40 years old (or so it seemed) and architecture was primarily ranch-style. People always finished dinner by 5 p.m., which irritated me from the time I was young. Finally seeing a country in which all the good things in life are celebrated was eye-opening for me.

**What is your proudest accomplishment in life?**  
Without question, my daughter, Georgia. She amazes me every day and I am so grateful to have her in my life. Although I can't take credit for who she is, I certainly make parenting my top priority.

**What might people be surprised to know about you?**  
That I love novels by Anthony Trollope, and I know a lot of songs about North Dakota.

**Next issue: Greta Berman, liberal arts faculty member, and Angel Ricardo Rosario, security officer.**

*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).*

# Juilliard Sponsors Theater Arts in Education Symposium

By JANE RUBINSKY

IF “all the world’s a stage,” as Shakespeare wrote, then theater can take place anywhere—and bringing it into the schools was the goal that drew some 40 Juilliard drama alumni back to their alma mater on January 10 for the School’s first-ever Theater Arts in Education Symposium and Festival. This daylong event was co-sponsored by Juilliard’s Drama Division, Office of Alumni Affairs, and Office of Educational Outreach, and brought in experts from four arts-in-education organizations (DreamYard, Irondale, Manhattan Theater Club, and Working Playground) for hands-on workshops and a panel discussion followed by a performance by children from two elementary (P.S. 51 and P.S. 360) and two intermediate (TAPCO and Bronx Preparatory) schools in the Bronx. (The youngsters also participated in the workshops.)

While some of the Juilliard alumni attending already had experience working in educational settings, others were interested in exploring this exciting area for the first time. Ahvi Spindell (Group 6) admits that his main interest in attending was “a selfish one”—with his son enrolled in a public kindergarten on Manhattan’s Upper West Side, he wanted to know what programs might be available to bring to his school. (Spindell knows the potential impact such early exposure to theater can have on youngsters; his own introduction to theater was as a small child, thanks to an outreach program by Adrian Hall’s Trinity Repertory in Providence, R.I.). What he hadn’t expected to see at the symposium was “how empowering the theater arts classes are for inner-city kids from tough neighborhoods. The need to express ‘who they are’ is not always met by a hip-hop sing-a-long. The performances of these children gave voice to their daily struggles in school and at home in a very personal and

powerful way.” Spindell had already seen younger, elementary-grade children from more affluent surroundings who were “vitalized,” he said, during a theater class he had attended. “Released from their desks, these kids thrived in a playground of imagination and action.”



Above: elementary school students from P.S. 360 and P.S. 51 in a workshop led by DreamYard; right: drama alum Susan Finch (Group 13), a teacher with the Atlantic Theatre Company, in a workshop with children from TAPCO (Theater Arts Production Company), an intermediate school in the Bronx.

Pilar Witherspoon (Group 24) says that what brought her to the symposium was the wish to explore possibilities for more rewarding employment between acting jobs. But as Aaron Flagg, Juilliard’s director of educational outreach, spoke about the School’s desire to help both its alumni and society at large by creating artists who had a broader sense of what they could contribute to their communities, says Witherspoon, “I found myself voicing a very private desire that I had not intended to share with a group of relative strangers—which was essentially the same thing that had drawn me to theater in the beginning—the desire to collaborate with others and to have the work I create impact and affect the world I live in.”

Two years ago, Lauren Lovett Shields (Group 23) took a break from her act-

ing career to spend a summer in Belize under the auspices of the Cornerstone Foundation, introducing children to theater as a means of self-expression and creativity. The experience lit a fire that has driven her to seek further opportunities to “give something back,” as she puts it. “For me and a lot of my friends and colleagues,” Shields explains, “total immersion in ‘self’ does not suit today’s human being, much less today’s artist—not only for reasons of awareness and compassion, but also for reasons of putting butts in the seats at the theater.” What she and others welcomed at the symposium and festival was the chance to “learn more about how to give



to the community from those who have already been doing just that.”

Participants chose between two morning workshops offering approaches to the same folk tale from two different angles: using improvisation to begin creating scripts for elementary school children, or a song-writing workshop as part of writing a musical for intermediate school children. In the former, says Witherspoon, “the methods they used in order to keep the kids focused and interested were completely surprising and the creation of an environment where impulse is honored and encouraged was really exciting to take part in.”

An afternoon panel discussion on “Teaching Strategies and Challenges in

Diverse Settings” enabled attendees to profit from the experience of those working within a variety of contexts, including social service organizations, correctional facilities, and school settings. But the highlight of the day’s activities, according to nearly all those attending, was the participation of the children who had been working with the teaching artists from DreamYard since October. The performance of “these kids, with their keen creative minds and eager elastic bodies,” says Shields, was a celebration of their individual talents and collective energy that brought home the power of the arts to transform young lives. (One of their teachers noted that the DreamYard program integrating arts into her school’s curriculum has made an enormous difference in the students’ energy and socializing ability; even the shy ones now raise their hands constantly in class.)

While Witherspoon says there were a few other areas that could have been more specifically addressed at the symposium—such as classroom management, lesson plans, and what an organization looks for in evaluating working actors who are interested in becoming teaching artists while not abandoning their performing careers—the most important thing she came away with was “the idea that you can create a life in the arts instead of just looking at how to get your next gig.”

Shields, who is in the process of earning a master’s degree in education and soon will be student-teaching in the public school system, says that she “will be keeping vigilant watch for any and all opportunities to wrap my students in the magic of art, all the while reaping more rewards from each of them than I could ever offer to them on my own.” She commends Juilliard for setting into motion the “wheels of change” that will no doubt make a difference in many of its graduates’ lives... and the lives of those around them. □

## 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**.

## APPLICATIONS SOUGHT FOR FACULTY PRIZE

Faculty members are encouraged to apply for the John Erskine Prize. The annual \$5,000 prize is open to Juilliard faculty in all divisions, to help underwrite projects that will contribute to their field of the performing arts. Special consideration will be given to activities that are interdisciplinary in nature and that make a contribution to the community. Applications, including a description of the project and a budget, should be addressed to the Dean’s Office and are due on **April 1**.

## Special Opportunities for Intellectual Challenge

STUDENTS come to Juilliard to develop as complete performing artists, and the academic experience at Juilliard contributes to that goal. Depending upon a student’s motivation and schedule, it can be enhanced in a number of ways. We asked some current students to comment on what they gained from expanding their studies through the special academic programs that Juilliard offers—and encourage students whose interest may be stirred by these descriptions to consult the registrar for more information.

### Accelerated B.M./M.M. Program

Music students earning a bachelor’s degree may apply in their third year to begin working toward a Master of Music degree in their final year of undergraduate study. This highly selective, intensive program condenses both degrees into five years of study. The extra work-load can be worth the challenge, according to Sidney Yin, currently a fourth-year pianist in the program. The main difference between undergraduate and graduate courses, says Yin, is that the graduate level is more forum- and discussion-based, rather than emphasizing facts and skills. While the stimulation is welcome for some, the trade-off is a heavier academic burden that leaves less time for pursuing performance opportunities and other activities. Yin says he manages to keep his options open despite the

tight schedule by constantly improving his time-management skills.

### Special Studies in Liberal Arts

Third- and fourth-year undergraduate students can engage in a one-semester, directed independent research project under the supervision of the liberal arts faculty. (Completion of the project leads to three liberal arts elective credits.) Jennifer Quan, a fourth-year double bass student, became intrigued by the stories she heard over dinner from her grandmother about life in China during the Japanese invasions. A year later, while at her desk focused on a writing exercise, she noted that her grandmother’s powerful and disturbing tales had found their way into her piece. Under the guidance of liberal arts faculty member Ron Price, she wrote a collection of short stories that resonated with the impact of the long-repressed memories her grandmother had shared (and gave a public reading of her completed work outside Juilliard). “What I wrote about in those stories changed from what my grandma told me; they had become a part of me,” Quan explains. “I was trying to understand why certain memories are chosen to be passed on, how they concern not only one person or one family but a larger community. There are things that

Continued on Page 20

# Celebrating Women at Juilliard:



Photo by Graphic House, Inc.

**T**HROUGHOUT Juilliard's history, women have made significant contributions in the fields of music, dance, and drama. When the Institute of Musical Art was founded in 1905, approximately half of its faculty members were women. Women were instrumental in the founding of the Dance Division in 1951 and

the Drama Division in 1968. At present, Juilliard's women faculty, alumnae, and administrators play important roles in the development of the performing arts around the globe. This small selection of photographs from the Juilliard Archives is presented in honor of Women's History Month 2003.  
—Compiled by Jeni Dahmus



Photo by Henry Grossman



Photo by Impact Photos, Inc.

## Music

Since Juilliard (then the Institute of Musical Art) opened its doors in 1905, women have counted among the School's prominent faculty members. Rosina Lhévinne, a piano faculty member from 1925 until her death in 1976, taught many famous pianists of the mid-20th-century. *Above left:* Mme. Lhévinne teaching her star pupil, Van Cliburn, c. 1952. Among her other students were Misha Dichter; current faculty member Martin Canin; and former faculty members John Browning, Olegna Fuschi, Adele Marcus, Josef Raieff, and Joseph Schwarz.

In the 1960s, about 40 percent of the piano faculty were women. *Left:* The piano faculty, c. 1962. Seated, left to right: Frances Mann, Adele Marcus, Rosina Lhévinne, Katherine Bacon, and Lonny Epstein. Standing, left to right: Josef Raieff, Irwin Freundlich, Sascha Gorodnitzki, Edward Steuermann, Beveridge Webster, James Friskin, Alton Jones, and Dean Mark Schubart.

Dorothy DeLay, one of the most renowned violin pedagogues in America, was a faculty member from 1948 until her death on March 24, 2002. Among her students were Itzhak Perlman, Cho-Liang Lin, Nadja Salerno-Sonnenberg, Gil Shaham, and Midori. Currently 14 of Juilliard's faculty members are former students of Miss DeLay. *Bottom left:* In a ceremony at the White House in 1994, Miss DeLay received the National Medal of Arts from President Clinton.

Juilliard presented a "Women in Music" symposium on October 20, 1988. Titled "Choices and Chances," it examined career paths chosen by women professionals in the music industry. Former faculty member Eugenia Zukerman moderated a panel representing a cross-section of women prominent in the field, including flutist Jeanne Baxtresser, Dorothy DeLay, publicist Mary Lou Falcone, pianist Carol Grossman, Metropolitan Opera presenter Jane Hermann, conductor Margaret Hillis, singers Hei-Kyung Hong and Renata Scotto, musicologists Jenny Kallick and Nancy Reich, artist manager Lee Lamont, record producer Elizabeth Ostrow, and composer Ellen Taaffe Zwilich. *Above right:* Ms. Scotto (left) and Ms. Zwilich, the first woman to receive a Pulitzer Prize in Music (1983) and a doctorate from Juilliard (1975).



Photo by Robert Alan Gold



Official White House Photo

FOR MORE ON WOMEN IN MUSIC,  
see the article by Jane Gottlieb  
about resources in the Juilliard library  
on page 15.



Photo by Jessica Katz



# A History in Pictures

## Opera



Photo by Whitestone Photo

Juilliard graduates grace the stages of leading opera houses around the world. *Left:* Alumna and soprano Leontyne Price with her voice instructor, Florence Page Kimball, a faculty member from 1927 to 1975, at commencement in 1973. Juilliard awarded Ms. Price an honorary doctorate in 1987, the first year the degree was instituted (other honorary degree recipients that year were Martha Hill, John Houseman, Itzhak Perlman, Mrs. John D. Rockefeller III, and William Schuman). *Right:* Mezzo-soprano Makiko Narumi as Madame de Croissy (left) and soprano Lauren Skuce as Blanche de la Force in the Juilliard Opera Center's production of Poulenc's *Dialogues of the Carmelites* in April 2001, conducted by Julius Rudel and directed by Frank Corsaro. Ms. Narumi died of cancer in April 2002.



Photo by Nan Melville

## Drama



The renowned American director, producer, and theater administrator John Houseman and the French director, teacher, and actor Michel Saint-Denis founded the Drama Division in 1968. A four-year curriculum was instituted, based upon pedagogical principles devised by Saint-Denis and his wife Suria (associate director of the Drama Division) for their European and Canadian conservatories. Among the women on the original faculty were Margaret Freed, Linda Gudde, Judith Leibowitz, Suria Saint-Denis, Edith Skinner, and Elizabeth Smith. *Left:* Marian Seldes, faculty member from 1969 to 1992, instructing Drama Group 14 in the Drama Theater, c. 1970. *Below Left:* Julie Fishell, Marla Schaffel, and Laura Linney starred in the all-female cast of the 1990 production of Caryl Churchill's *Top Girls*, directed by faculty member Eve Shapiro. *Below:* The cast of *Phenomenal Women*, a 1993 Student Affairs-sponsored multi-disciplinary production celebrating women, in which student actors, dancers, and musicians of color performed. Back row: Melanie Smith, Ovaline Whitner, Lisa Watson, Michelle Carr. Middle row: Lisa Batchelor, Leslie Hamilton, Kishna Davis, Lisa Whitfield. Front row: Opal Alladin, Keyontia Hawkins, Maya Thomas, Bahiyah Sayyed.



Photo by Ed Thornton

## Dance



Photo by Peter Schaaf

Women have been a driving force behind Juilliard's Dance Division from its inception in 1951 through today. Martha Hill, the division's founding director, gathered some of the most illustrious dancers and choreographers of the time to be part of the new department: Martha Graham, Agnes de Mille, Margaret Craske, Doris Humphrey, Helen Lanfer, Ann Hutchinson, Helen McGehee, and Anna Sokolow were among the prominent women represented on Juilliard's inaugural dance faculty. *Left:* Martha Hill with Muriel Topaz in 1985. A Dance Division alumna, former faculty member, and former director of the Dance Notation Bureau, Ms. Topaz was appointed head of the division in 1985, with Miss Hill remaining as artistic director emeritus until her death in 1995 at the age of 94. *Below left:* Anna Sokolow teaching a repertory class in the Dance Division in 1979; Ms. Sokolow taught dance and drama at Juilliard from 1957 to 1993.





# Women in Music

## Selected Resources in The Juilliard School Library

By JANE GOTTLIEB

HOW many women composers can you name who fall chronologically between the 12th-century mystic Hildegard von Bingen (1098-1179) and the 19th-century pianist/composer Clara Schumann (1819-1896)? What sources could you use to search for piano trios or art songs by women composers? Where can you read more about the achievements of women musicians over the centuries? Why were women rarely mentioned in standard music history texts until quite recently?

Even 40 years or so after the so-called women's movement brought the terms "women" and "music" together, the subject of "women in music" is still sensitive in many circles. (The origin of the women's movement is usually dated to 1963, with the publication of Betty Friedan's *The Feminine Mystique*; in 1964 Title VII of the Civil Rights Act was passed, barring discrimination based on race, sex, and other grounds.) There are some who assert that musical compositions by women did not find their way into the "standard" repertoire because the works were inferior to those by men. There are also many women composers who prefer not to have their works included on "women composer" programs or recordings, since they believe that their works should be known on their own merits. Whatever one's position on the subject, we are fortunate that the interest in combining the terms "women" and "music" has fostered a wealth of resources that help to shed light on the history of women in music, and to identify the composers who were left out of the standard reference books and bring their music forward to those who wish to explore it.

### Histories of Women in Music

In the introduction to their excellent compendium *Women Making Music: The Western Art Tradition, 1150-1950* (University of Illinois Press, 1987), co-editors Jane Bowers and Judith Tick state that "The absence of women in the standard music histories is not due to their absence in the musical past. Rather, the questions so far asked by historians have tended to exclude them...." This collection of 15 essays by esteemed musicologists presents many of these previously unasked questions to illuminate the history of women in music over the ages, from Anne Bagnall Yardley's essay "'Ful weel she soong the service dvyne': The Cloistered Musician in the Middle Ages" to Marcia Citron's essay on "Women and the Lied, 1775-1850" and Carol Neuls-Bates' essay on "Women's Orchestras in the United States, 1925-1945."

Karin Pendle's *Women & Music: A History* (2nd ed., Indiana University Press, 2001) also conveys the history of women in music through a series of essays by different authors. While Bowers and Tick focus their study on the western art tradition, Pendle also includes a few essays on women in world music, and women in American jazz. It is interesting to note that both of these books narrate the history of women in music through compilations of essays by different scholars, rather than utilizing the so-called "great man" approach found in most standard music history books, which are written by one person (usually a man).

### Dictionaries and Encyclopedias

Aaron Cohen's *International Encyclopedia of Women Composers* (2nd ed., Greenwood Press, 1987) is perhaps the most ambitious dictionary of women composers published to date, containing biographies of 6,196 women composers from medieval times to the time of publication. Cohen went to extraordinary lengths to locate and document women composers from all times and regions of the world. Unfortunately this ambitious project is filled with errors, and should be used carefully.

Women were not particularly well represented in the 1980 edition of *The New Grove Dictionary of Music and Musicians*. *The Norton/Grove Dictionary of Women Composers*, edited by Julie Anne Sadie and Rhian Samuel (Macmillan/Norton, 1994), endeavors to remedy this neglect with its scholarly documentation of nearly 900 women. The entries follow the same format as entries in the *New Grove Dictionary*, with biographies, work lists, and bibliographies for each composer.

The second edition of *The New Grove Dictionary of Music and Musicians* (2001) also goes a long way toward remedying previous neglect of women with its inclusion of 578 women composers. It is also the first edition of *Grove* to include an extensive article on the subject of "Women in Music," authored by Judith Tick and Ellen Koskoff. Indeed, the introduction to this article (titled "Historiography") provides a detailed survey of the study of women in music, and the bibliography attached to the article lists many more resources on women in music than this *Juilliard Journal* article could begin to cover. Users of the online version of *New Grove* (available to all members of the Juilliard community through JUILCAT Plus) can locate women composers in the dictionary by using the "Explore" function and browsing Composers—Women. The list is then sub-divided by century.

Finally, a newly published dictionary

is Greenwood Press's *Women and Music in America Since 1900: An Encyclopedia*, edited by Kristine H. Burns (2002). This two-volume source covers American women musicians active in a variety of genres: classical, rock, pop, jazz, and country. It also includes topical articles on gender issues, education, organizations, and other relevant issues.

### Bibliographies of Literature About Women and Music

The first substantial 20th-century bibliography of literature about the subject of women and music was



Clara Wieck, age 20, shortly before her marriage to Robert Schumann. Unfinished color drawing, 1840.

*Women in American Music: A Bibliography of Music and Literature*, compiled and edited by Adrienne Fried Block and Carol Neuls-Bates (Greenwood Press, 1979). This book documents music by American women composers along with a substantial amount of literature about the subject. A more recently published literature bibliography is Margaret Ericson's *Women and Music: A Selective Bibliography on Women and Gender Issues in Music, 1987-1992* (G.K. Hall, 1996). Ericson's book (which began as a Music Library Association project that I was involved with) includes more than 1,800 entries on the collective subject of women and music.

### Bibliographies of Music

Those searching for repertoire by women composers are aided by numerous bibliographies of music by women. Among these are Rose-Marie Johnson's *Violin Music by Women Composers: A Bio-Bibliographical Guide* (Greenwood Press, 1989), Adele Heinrich's *Organ and Harpsichord Music by Women Composers: An Annotated Catalog* (Greenwood Press, 1991), Helen Walker-Hills's *Piano Music by Black Women Composers: A Catalogue of Solo and Ensemble Works* (Greenwood

Press, 1992), Heidi M. Boenke's *Flute Music by Women Composers: An Annotated Catalog* (Greenwood Press, 1988), and Pamela Youngdahl Dees's *A Guide to Piano Music by Women Composers: Vol. 1: Composers Born Before 1900* (Greenwood Press, 2002).

A unique resource that documents extant manuscripts and printed music by women composers prior to 1800 is Barbara Garvey Jackson's *Say Can You Deny Me: A Guide to Surviving Music by Women From the 16th Through the 18th Centuries* (University of Arkansas Press, 1994). Jackson lists hundreds of works by women composers from a time when it was assumed that none existed. The title phrase "Say Can You Deny Me" is the first line of a song by the 18th-century composer-singer Gertrud Elizabeth Mara.

### Score Series and Anthologies

There are numerous score publication series and several anthologies devoted specifically to music by women, many of which may be found in Juilliard's library collection. Of special note is the historical series *Women Composers: Music Through the Ages*, edited by Juilliard alumna Sylvia Glickman and Martha Furman Schleifer (G.K. Hall, 1990- ). This series presents modern performing editions of music by women from the ninth through the 20th centuries. Glickman is also the founder of Hildegard Publishing Company, which has published more than 500 scores by women composers since its founding in 1988 (a profile of Glickman is found in last month's *Juilliard Journal*). Another publishing company devoted specifically to music by women is the German house Furore Verlag. Furore's catalog includes works by Fanny Mendelssohn, Lili Boulanger, Margaret Bonds, Teresa Carreno, Rebecca Clarke, and many other familiar and less-familiar names.

Space limitations for this brief article do not allow mention of the many biographies of individual women composers that may be found in the library collection, recordings of works by women, or studies of women performers. Also beyond the scope of this overview are resources on the relatively new subject of gender issues and other studies that explore the sociology of women in music. A more extensive listing of resources on women in the performing arts is available through JUILCAT—<http://library.juilliard.edu>. Gratefully we live in a time when there is no question that women are well-represented (and, increasingly well-documented) in the performing arts. □

Jane Gottlieb is vice president for library and information resources.

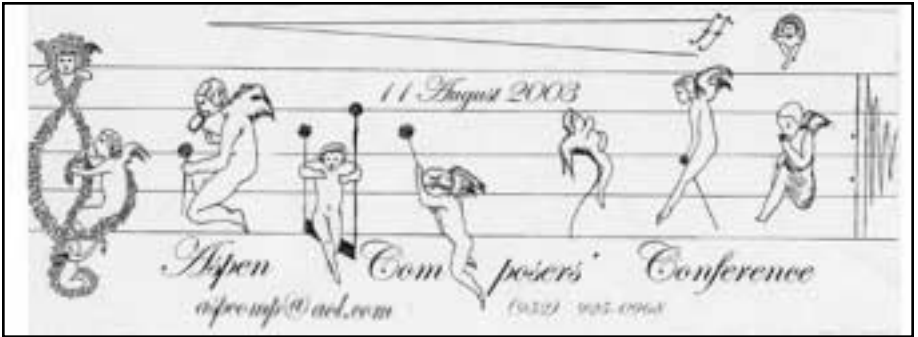
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# Turning Literature Into Opera

Continued From Page 3  
depend on the “unreliable narrator” of the governess and the fact that the ghosts are never heard from. As Canty (who previously directed Offenbach’s *Orpheus in the Underworld* for J.O.T.) sees it, once the ghosts are given corporeal reality onstage, it becomes a very different piece.

In order to retain some of the ambiguity of the original text, Canty has chosen an unusual approach to his production. Since there are two separate casts for the two performances, he will present two almost diametrically opposite interpretations. For one cast, the ghosts will be real forces of evil attempting to subvert the innocence of children (a favorite Britten subject). For the other, the production will raise a strong sense of suspicion that the ghosts and their actions all exist in the imagination of the governess. By approaching the performances this way, Canty believes he will not only allow each cast to have a unique experience that capitalizes on their individual strengths, but will also capture

some of the ambiguity of the original story, which has often been interpreted in both of these starkly different ways.

*The Turn of the Screw* has 16 scenes and a prologue, as well as 16 orchestral interludes structured as a theme and 15 variations. The concentrated scope of the material, as well as the size of the cast (there is no chorus), encouraged Britten to orchestrate it as a chamber opera, using an orchestral configuration similar to that of two of his previous works, *The Rape of Lucretia* and *Albert Herring*. In capturing the intimacy as well as the mysteriousness of James’s “ghost story,” Britten and Piper have provided a model of operatic adaptation, a work that captures the essential nature of the original while translating it into dramatic and musical terms that transcend the individual experience of literature and make possible the collective communication of the theatrical experience. □

*Roger Oliver, a member of the liberal arts faculty, also teaches in the Drama Division.*

# Master Classes Offer New Perspectives

By ELIZABETH MORGAN

RICHARD GOODE is an artist whose interpretative mastery has won him a place in the hearts of musicians and music lovers around the world (and his recordings a spot in their CD collections). The degree of thought and conscientiousness with which he has tackled the piano literature exudes from each performance; listeners know instinctively that his renditions are crafted with extreme care—and consequently, they not only love his playing, but they trust him.

In his master class on January 29 before a full house in Paul Hall, Goode revealed one of the pillars of his musical thinking that guides his interpretative process. After Qin Chuan performed Mozart’s Sonata in C Minor, K. 475, Goode suddenly said, “It’s tempting, as pianists, to do things the easy way, isn’t it? What I want is for us to do things the hard way.” He clarified his statement at the keyboard, playing two contrasting versions of one phrase from the sonata. The first was musical and easy to understand—something that any capable pianist would gravitate toward initially. The second was special; the phrasing and contour, derived from the harmonic structure of the measures, and the pristine physical control of every note and nuance made the music come alive. To do things the hard way means that, first, you must understand the music totally, and second, you must build your interpretation around your conception, never settling until you have exactly what you want.

Working with pianist Henry Wong Doe on Beethoven’s Sonata in A Major, Op. 101, Goode further illuminated the benefits of taking the “hard” approach. The opening lines of the first movement present many challenges to the interpreter, one of which is determining an effective use of rubato. Goode demonstrated his version of the measures, which employed little rubato until the turning point in the phrase. The approach was risky: the temporal plasticity we’re used to hearing creates the reflective mood of the piece; without it, the phrasing might sound insensitive. But Goode’s focus on creating a warm tone as he moved through the

phrase toward the moment he first chose to bend time actually clarified the feeling of the music. When he finally slowed down, the listener felt the weight of the moment.

In some ways, Goode’s master class was also a challenge to the audience. He spoke softly, generally addressing the performer rather than the spectators; there were moments when the audience struggled to hear him. Goode’s focus on details was inspiring, but I wished I had thought to bring a score with me, so I could have kept up better with his commentary. Overall, his inward-directed and serious style reflected the very quality that has led him as an artist to do things the hard way: a profound concern for music, both on the page and in performance.

Richard Goode’s class was the third in a series of master classes this year made possible by Friends of Piano, an organization created and directed by Juilliard trustee and council member, Susan Rose. Only a week before Goode’s visit, Leon Fleisher had also given a master class. Fleisher taught in an immediately accessible manner, making broad points illustrated by musical examples, accompanied by colorful language and a wry sense of humor. He emphasized rhythm above all else, pronouncing it the most important element in music. Students responded enthusiastically to his extroverted style and keen musical insight, and look forward to his return for a second master class on April 2 at 5 p.m. in Morse Hall.

Russian pianist Mikhail Voskresensky, from the Moscow Conservatory, will give a master class on March 19 at 5 p.m. in Morse Hall, rounding out this year’s series of five classes (which was launched by Misha Dichter in December). Judging from the number of students both attending the classes and applying to perform in them, enthusiasm remains unwavering. Pianists are even willing to miss two hours of practice time to attend! “It’s important to hear new perspectives constantly,” said Elizabeth Roe, a third-year undergraduate. “These classes allow us to do that right here at school.” □

*Elizabeth Morgan is a master’s degree candidate in piano.*

# Reaching Out Through the Arts

Continued From Page 14  
that handles the responsibilities for that project. Belief in the essential generosity of artists (who are moved by the impulse to share their creations with an audience) is one of the premises behind ArtREACH. As all artists are connected to each other, anyone can be a part of ArtREACH. The rewards lie in finding a larger framework for their art and a purpose to their lives—an important factor for students involved in a conservatory training program that necessarily requires self-involvement for most of the day.

“It is my ongoing belief that it is important to have technique and communicative artistry, but it is crucial to have a sense of mission to change the world for the future,” said President Polisi when he met with ArtREACH members recently. “Artists challenge society and culture. How can we build bridges? What you’re doing... that’s sensational, that’s my dream.”

I hope that the story of this group has moved you as much as it has

moved me. I wish you could see these people in action; I hope you do. I hope you get to participate in this assemblage. It is not a group of people looking to do things for its own growth, but rather a small community reaching out to the larger one it lives in, dynamically seeking to better the quality of life.

If you choose to contribute your resources—through your time, your writing, your speaking voice, or your financial support—you should get in touch with the Office of Student Affairs or contact Mauricio Salgado at mauro32783@juno.com. Do not underestimate what you can do to help spread the message of universal unity through art. Your effort might seem small, but it is important. And the next time you see a Juilliard student with a heavy book bag, wish him or her well—it just might be an ArtREACH member looking to help a homeless person. □

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

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Photos by Carol Roseng, George Hart, and Don Sibley

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# A 'Rainbow' of Pain and Triumph Illumines Black Female Experience

By CECILY ROSE LEWIS

**I**N a celebration of life, honesty, and womanhood, seven Juilliard drama students—Jasmine Jobity, Rutina Wesley, Rachel Nicks, Damali Scott, Dawn-Lyen Gardner, Serena Reeder, and I—performed an abridged version of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* on January 26 in Studio 304. The performance was sponsored by MYAN and the Office of Student Affairs and gave a packed house the chance to experience one of America's best theatrical ensemble pieces.

Written by Ntozake Shange in the summer of 1974, this "choreopoem" (as the playwright called it) is about American women of African descent, who share their personal testimonies. Collected are seemingly unrelated monologues about love, sex, rape, betrayal, friendship, abuse, abortion, and pain. Ingeniously, Shange ribbons their cries into one melodic story-song. Each woman fiercely seeks God in the midst of attempted spiritual and mental suicide.

The seven nameless women—recognized only by the colors they wear onstage—struggle for answers, confessing to each other and to the audi-

ence. Shange uses the colors to signify the women's eclectic individuality, associating each one with a different energy force. For example, Lady in Brown—played by Jobity, a fourth-year student—evokes nature and earth, responding with passionate laments to her sisters' distress: "...somebody/anybody sing a black girls song, bring her out to know her-

ing to terms with her true identity—embracing her heritage, and more importantly, her own voice.

A counterpoint to Lady in Blue is Lady in Orange (played by Reeder, a second-year student), evoking contagious laughter and undeniable sensuality. Despite her abortion, unrequited love affairs, and battles with loneliness, she refuses to let circumstance mold

logues are the Lady in Yellow (Wesley), the Lady in Red (Nicks) and the Lady in Purple (Lewis)—each testifying in unique ways about what it means to be black and female in America. Sometimes funny, sometimes sad, each story captured a sense of brutal confession.

All seven women are called upon to use their bodies in extremely expressive ways, as the playwright believes the only way the stories of black women can be told fully is through the use of music and dance. She insists that continual motion of text and body are of primary importance.

During the '60s and '70s, some African-American playwrights were reluctant to incorporate dance or music into their work, for fear that black Americans would be associated with stereotyped images of happy-go-lucky slaves who merrily danced and ate watermelon. They were afraid that minstrel-show images of "Stepin Fetchits" would continue to permeate the minds of America's audience. These playwrights steered clear of any references to music and embraced mainstream theatrical styles in their efforts to be successful and included in the American canon. For example,

Continued on Page 20

Shange believes the only way stories of black women can be told is with music and dance. She insists that continual motion of text and body are of primary importance.

self... she doesn't know the sound of her own voice of her infinite beauty."

The Lady in Blue—played by Gardner, also a fourth-year student—evokes a sense of cool jazz. With her light complexion and curly hair, Lady in Blue confesses to being able to pass for Puerto Rican. Obsessed with a culture not her own (and with Hispanic legend Willie Colon), she finds herself in a nightclub mixing in as "... a mute cute colored Puerto Rican..." As the choreopoem progresses, the audience experiences Lady in Blue finally com-

her personality and tenaciously proclaims, "My love is too Saturday night to have thrown back on my face."

Third-year student Damali Scott portrayed Lady in Green, who unmercifully spews her wit at the speed of light. Drunk from laughter after realizing her inner core of being was nearly jeopardized because she concerned herself with making her partner happy, she relates how "somebody almost walked off wid alla my stuff"—but, thank God, they didn't.

Completing the rainbow of mono-

## Time Capsule / Jeni Dahmus

The following events occurred in Juilliard's history in March:

**1907** March 27, the Institute of Musical Art's board of trustees voted to establish an Auxiliary Society with the purpose of raising scholarship funds. Society memberships ranged from \$10 to \$1,000.

**1934** March 10, students from the Institute of Musical Art and the Juilliard Graduate School held

### Beyond Juilliard

**1907** March 1, Karl Muck conducted the Boston Symphony Orchestra for the U.S. premiere of Claude Debussy's *La Mer* in Boston; March 21, Muck and the orchestra premiered the work in New York.

**1978** March 11, Charles Wuorinen's *Fast Fantasy* for cello and piano, which was composed as a birthday present for Juilliard faculty member Fred Sherry, received its world premiere in Chicago.

the first meeting of the Juilliard Student Club. Irwin Freundlich, later a member of the piano faculty, was elected president, and composition faculty member Bernard Wagenaar spoke on "Certain Aspects of Bach."

**1960** March 28, Juilliard presented a celebration concert in honor of Rosina Lhévinne's 80th birthday. For a standing-room-only audience, Lhévinne performed Mozart's Piano Concerto No. 21 in C Major, K.467, with the Juilliard Orchestra under the direction of Jean Morel. After the performance President William Schuman presented a citation to Lhévinne in recognition of her outstanding contribution as a member of the faculty for 35 years and to mark her achievements as an artist and teacher.

**1978** March 11-12, the Juilliard Dance Ensemble gave the New York premiere of "Divertissement" from *Les Fêtes Venitiennes* ("presented to Ladies of the Court") with choreography and direction by former faculty member Wendy Hilton. Conductor Ronald Braunstein and the Juilliard Chamber Ensemble provided musical accompaniment by 18th-century composer André Campra.



President William Schuman presenting a citation to Rosina Lhévinne on the occasion of her 80th birthday.

**1986** March 12, Michael Halifax, former manager of London's National Theatre and distinguished member of the British theater community, spoke informally with drama students. □

Jeni Dahmus is Juilliard's archivist.

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RECENT  
EVENTS



COMPOSERS AND CHOREOGRAPHERS WORKSHOP  
January 22, Alice Tully Hall

Choreographer Sebastian Gehrke and composer Cynthia Lee Wong collaborated on *Low Livid Lucid*, which was performed by (clockwise from left) Austin McCormick, Armando Braswell, Bryna Pascoe, Jennifer Weaver, Drew Sandbulte, Christina Bodie, Emily Oldak, and Zen Jefferson.

Juilliard dancers (left to right) Loni Landon, Kristen Weiser, Davon Rainey, and Abbey Roesner performed *Who Has Seen the Wind*, with choreography by Yin-Ling Lin and music by Nora Kroll-Rosenbaum.



MARILYN HORNE  
FOUNDATION  
MASTER CLASSES  
January 15 and 16,  
Juilliard Theater

*Above:* Soprano Susanna Phillips and pianist Jerome Tan perform at the master class led by Grace Bumbry on January 15.

*Right:* Brian Zeger makes a point about the performance of tenor Ben Sosland and pianist Lydia Brown at his master class on January 16 in the Juilliard Theater.



**STUDENT LUNCHEONS WITH PRESIDENT POLISI**

President Joseph Polisi is hosting 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 remaining two luncheons this spring will take place on Friday, March 28, at noon and on Thursday, April 24, at 12:30 p.m. Both 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.



HOLIDAY EVENTS

*Above:* It’s the Candy Gram Man! Armando Braswell delivered valentines on February 14 to the sweethearts of Juilliard.

*Right:* Teddy Neidermeier and Chelsea Chen ate seeds, which symbolize beginnings and growth, at the Chinese New Year celebration in the residence hall on February 12.





WINTER CONCERTS

*Top:* Willie Applewhite played at the Juilliard Jazz Ensembles concert featuring music for jazz trombone choir on February 5 in Paul Hall.

*Middle:* Violinist Ron Copes, violist Ulrich Eichenauer, and cellist André Emelianoff performed the music of Schubert, Beethoven, Ravel, and Mozart in the Juilliard Theater on January 22 as part of the Daniel Saidenberg Faculty Recital Series.

*Bottom:* Julia Bruskin performed Barber’s Cello Concerto with the Juilliard Symphony and conductor Jahja Ling at Avery Fisher Hall on February 10.

Focus! 2003: A Coda

The day before the opening of Focus! 2003, Lou Harrison left a message on my answering machine, expressing his profound happiness that Juilliard was celebrating his life in music. Unfortunately, as he implied that he was about to board a train bound for another festival in Ohio, I did not attempt to return his call. His death on February 2, two days after the end of the Focus! Festival, was for me therefore an especially sad coda to our great feast of his music.

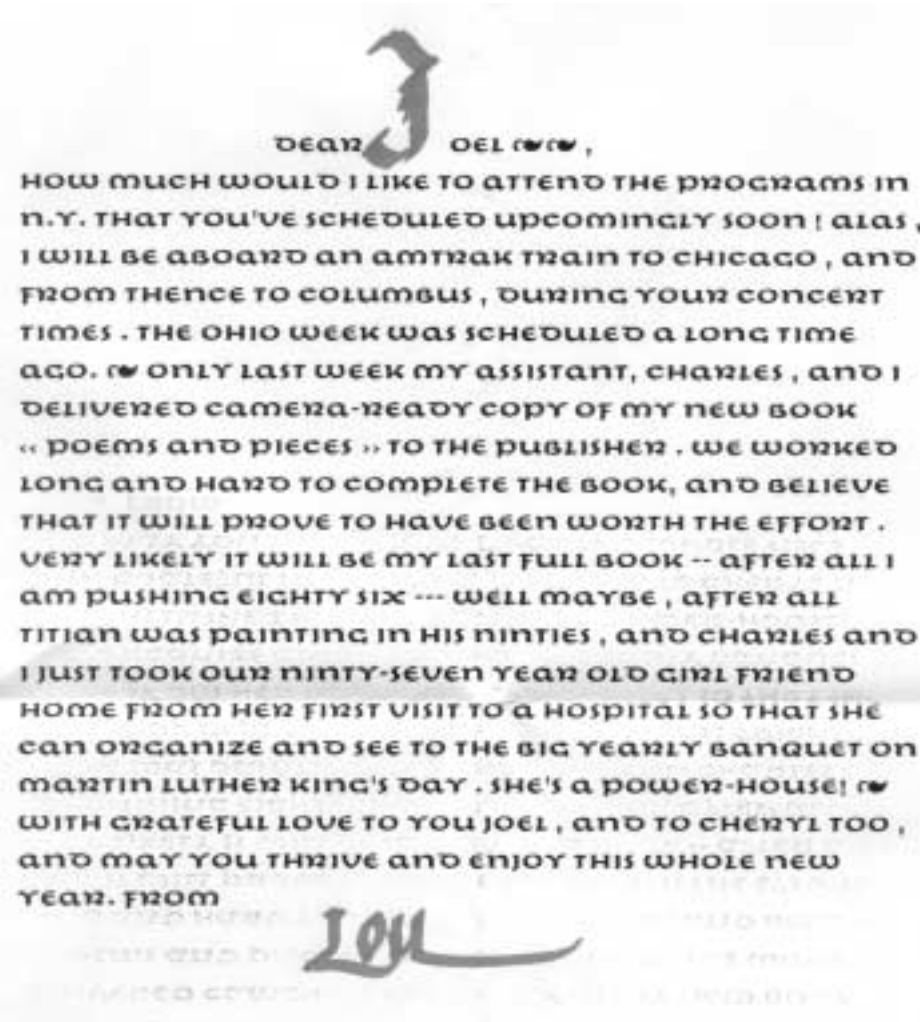
And then there was a strange second coda on February 6, when an equally sweet letter of thanks from him arrived, delayed in the mail for having been misaddressed. It had been written on January 23, the same

day as his telephone message, and its lively tone and decorative accents of hand-done calligraphy (a passion of his) rendered the fact of his death almost impossible to believe.

I doubt, however, that Lou would have wanted his death to be regarded as a tragedy. He rejoiced—as should we all—that, after nearly 86 years, he still had his vibrant creative and intellectual powers. Above all, Lou had still the astonishing capacity to radiate his positivism. Over the 17 years that I knew him, I saw again and again how all who met him were inspired by his passion for life.

Lou Harrison’s music will be his enduring monument.

—Joel Sachs



Joel Sachs received this letter from Lou Harrison, which arrived just days after the composer’s death.



FOCUS! FESTIVAL  
Juilliard Theater,  
January 24-31

Letizia Belmondo performed the New York premiere of Elinor Armer’s *Oasis* at the Focus! Festival on January 28.

Photos by Peter Schaaf

Photo by Peter Schaaf





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## Special Opportunities for Intellectual Challenge

Continued From Page 11  
no one talks about, maybe because it is so hard to find adequate words to explain our experience to another, such as my grandma's experience with terror and trauma. Yet it is in the depths of individual experience where individual responses can become universal." (One of her stories, *Mah Jong*, was published in the November issue of *The Juilliard Journal*.)

### Barnard/Columbia Cross-Registration

An exchange program established in 1989 with Barnard College and Columbia College enables eligible Juilliard students to take one class per semester at either institution. For undergraduate students, approved credits from these classes can be applied toward their liberal arts elective requirement. Fourth-year dance student Brock Labrenz, who has taken two astronomy classes and a class in early Roman history at Columbia, says he was excited by the distance, "not only the inherent distance of quasars and black holes at the other end of the universe, or the happenings on the Italian peninsula nearly three thousand years ago, but the distance between me—an artist studying in a conservatory—and the world of astrophysicists and historians. My enrollment at Columbia allowed me to become immersed in ideas that otherwise might have remained foreign to me forever."

### Barnard-Columbia-Juilliard Exchange

Some may elect to enroll at Columbia or Barnard, earning a bachelor's degree in an entirely different subject area while taking music lessons at Juilliard. (Qualified students in this program may then audition to earn their master's degree at Juilliard.) Emily

Bruskin, currently a master's student in violin at Juilliard, earned her B.A. from Columbia with a major in neuroscience and behavior. Her excitement about the variety of subjects she was able to study was fueled, she says, by the contagious enthusiasm of her teachers and fellow students. "I studied art history with a person who was absolutely thrilled by a ceiling I had never looked up at before. My philosophy professor was able to provoke an animated two-hour discussion about the truth value of statements in the future tense. My harmony professor really believed (and convinced me to believe) in the correlations between specific chords and specific emotional meanings. And in psychology class, who wouldn't get excited about the effects of cocaine on lab rats? I feel very lucky to have had the opportunities to discover and explore so many fascinating things. I know that, as a result, both my music making and my life will be richer and more interesting."

### Scholastic Distinction Program

Exceptional undergraduate students can apply in their third year (or second year, in the case of drama students) to engage in a year-long independent research project. Those who successfully complete the program earn the citation "With Scholastic Distinction" on their transcript and diploma. Any subject pertaining to the arts and humanities that doesn't duplicate a degree requirement may be explored. The project and resulting in-depth written paper may fulfill the senior-year elective requirement in liberal arts or music history. Previous projects have focused on subjects ranging from dancers and nutrition to the interdependence of music and literature in the works of Robert Schumann. □

## A 'Rainbow' of Pain and Triumph

Continued From Page 17  
Lorraine Hansberry's play *A Raisin in the Sun*, written in the 1950s, was highly acclaimed during its time. Her play, however, with its linear plot and climatic structure, embraced traditional Western dramatic devices.

Ntozake Shange maintains that the black experience is validly different: it is round, earthy, spiritual, guttural. She believes dance is innate and music is intrinsic to people of African descent—and should be embraced, not disavowed in fear of others' opinions. Shange frankly calls her plays "choreopoems" in celebration of their freedom of movement and text. *Colored Girls* forsakes traditional Western strictures of linear plot and conventional language, aggressively seeking truth in emotion, poetry, dance, improvisation, and vibrant color. The Juilliard cast members married passion with clarity, transforming Shange's poems into a living song of purpose.

As a first-time director, I was attracted to *Colored Girls* for these reasons. I wanted to work on an independent project that offered a style of theater rarely performed at Juilliard. Equipped with a modest budget and resources, I admit that the idea of producing, directing, and acting in the work seemed daunting at first—but thanks to a devoted cast and answered prayers, the process proved fruitful.

Even though the play is about seven black women, their sorrows and

rejoicing are universal. In a world of chaos and hopelessness, every human being can relate to the search for clarity. By the end of the evening, the seven women do find clarity—in God, and in themselves.

We all grew so much as artists by developing and presenting this production on our own. By opening night, we were ready to tell our story unapologetically. We wanted people to look in our eyes and sincerely listen to us. If they saw our rage, our lust, our hurt, our beauty, they would see themselves. After the show, people were crying and hugging, unashamed to talk about big ideas like love. Drama Division faculty member Richard Feldman said of the performance, "The work was so strong, so personal, without sacrificing any of the play's style. The actors were always able to find and go right to the heart of the dramatic situation."

The cast of *Colored Girls* hopes other students in Juilliard's Drama Division will use their gift in the performing arts to alter lives. Because of the response to January's performance, the cast hopes to perform *Colored Girls* again in May for the Juilliard community and for local high school students. Watch for details to be announced later—and don't miss this wonderful production later this spring. □

*Cecily Rose Lewis is a third-year drama student.*

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Focus on Art / Greta Berman

A Study in Contrasts: Two Master Artists Celebrate Life

THIS article is about two must-see exhibitions, which happen to be on view simultaneously this month. They could not be more different: one is the work of an artist so famous you'd have to be from Mars not to know him; the other features paintings by an 18th-century woman of whom you've probably never heard.

Let's begin with the Leonardo da Vinci show at the Metropolitan Museum. In my fantasy, Leonardo comes back and visits his exhibition. He is astounded—first, that we have framed his drawings, doodlings, and quick sketches never meant for exhibition; second, that there are long lines of people waiting to see them.

But we are *right* to do this. I am convinced that this is the very best way to get to know an artist; here, we are treated to the inner workings of his mind. This is the show of a lifetime: never before have so many of the master's drawings been gathered together. In fact, it is amazing that some of the participating institutions were willing to lend their priceless treasures.

In contemplating a drawing of the head and limbs of a very old man, I noted Leonardo's statement quoted beside it. The man had died peacefully at the age of 100; Leonardo said that he had drawn him in order to discover the secret that allowed this old man to slip into such a sweet death. I realized that this is what all of Leonardo's oeuvre is about, and what makes his drawings so powerful. They all arise from his quest to understand, from his paradoxical use of surface detail to attempt to find inner meanings. By capturing on paper the exteriors of things, he hoped to uncover their inner workings. And his appetite to understand was voracious: from portraiture to landscape, from human and comparative anatomy to examinations of bodily systems and functions, from weaponry to hydraulics, from reality to fantasy, nothing escaped Leonardo's attention. He probed and searched, and drew and painted. Faulted for seldom finishing projects, he was unrelenting in moving forward with a zeal never before or since matched. He belongs to no century, and seems apart from time and space.

To focus on just a few of the works: His drawing of the *Head of the Virgin in Three-Quarter View*, a study for the Louvre *Virgin and Child With Saint Anne*, is the embodiment of

serene beauty and holy perfection. It measures just 8 by 6 1/8 inches, but overwhelms us with its inner power. At the other extreme are the unforgettable studies called "Grotesques." We would be hard-pressed to find uglier human faces. *The Study for a Head of a Soldier in the "Battle of Anghiari,"* also small, commands our attention with the open, screaming mouth. Incomplete, the face lacks the rest of the head, but we somehow do not



Photos courtesy of the Metropolitan Museum

even miss it. The unfinished *St. Jerome Praying in the Wilderness*, lent by the Vatican, is the only painting in the show. Its power lies in the depiction of determination in the elderly saint, both in facial expression and musculature. Indeed, everything necessary is already in the painting to the extent that a viewer wonders what more could be added to finish it. Whether or not Leonardo intended it, beauty, however unconventional, streams forth from everything he does.

Anne Vallayer-Coster (1744-1818), whose works are on view at the Frick Collection, also sought truth in her painting. Hers, however, is not the broad investigation of a Leonardo, but rather, a narrowly circumscribed universe of flowers and still lifes ("nature mortes," in French, or instructively, "dead nature.") The genre of still life was considered the lowest rung of the ladder in the hierarchy of painting during her time; therefore, it was often relegated to women. But Vallayer-Coster approached her subject matter with pride and the same sort of thoroughness Leonardo brought to his intense scrutiny of everything. Her studies of flowers are marvels of intricacy, her still lifes full

of detail and passionate observation. The dead hare in one painting exudes life just extinguished; in another, the plums look good enough to eat. In *Still Life With Lobster* (1781)—a pen-



Leonardo da Vinci's *Bust of Grotesque Man in Profile Facing to the Right* (Christ Church, Oxford), above, and his *Head of the Virgin in Three-Quarter View Facing to the Right* (Metropolitan Museum).

dant (or companion piece) to *Still Life With Game* (1782)—the artist has virtuously included a tiny self-portrait at work reflected in the polished surface of a soup tureen.

Composition was essential to her, as evidenced by the wonderful symmetry between the two above works. In another pair of paintings, she further demonstrates her concern for balance by having a small bunch of flowers lie on the left-hand side of the stone counter in *Bouquet of Flowers in a Blue Porcelain Vase* (1776) while in its pendant, *Bouquet of Flowers in a Terracotta Vase*, a few peaches on the right serve as a counterbalance.

Two paintings that stand apart from the rest are the *Still Life With Seashells and Coral* (1769) and the *Attributes of Music* (1770). In the first, Vallayer-Coster arranges animals from the sea as if they were flowers. But beyond the obvious demonstration of the artist's power of observation, the subject holds particular interest: it seems that scientific research had only recently reassigned these creatures from the plant to the animal world. Indeed, at least 24 different specimens have been identified in this painting. The music painting is at

least as accurate. Musicians might want to examine it closely, both for the authenticity of the musical instruments and for the clearly legible musical score.

Though well known and appreciated in her time, Vallayer-Coster fell into obscurity after the fall of the French monarchs who were her primary patrons. Her work reveals the clear influence of Chardin, as well as 17th-century Dutch masters, whose work has been far more highly valued. But perhaps this new look at an unprecedented number of Vallayer-Coster's paintings will help to rectify the situation.

Both shows are great treats. You are advised to see the Leonardo on a weekday, if possible, but you can go to see Vallayer-Coster any time. The peace and quiet in the Frick is an invaluable antidote to the frenzy of the Met. But see both shows if you want two different, unforgettable experiences.

"Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette" can be seen at the Frick Collection, 1 East 70 Street, at Fifth Avenue, through March 23. Hours are Tuesday-Thursday and Saturday, 10 a.m.-6 p.m.; Friday, 10



Anne Vallayer-Coster's *Still Life with Seashells and Coral*, 1769.

a.m.-9 p.m.; Sunday, 1-6 p.m. "Leonardo da Vinci: Master Draftsman" is at the Metropolitan Museum of Art, Fifth Avenue at 82nd Street, though March 30. Hours are Friday and Saturday, 9:30 a.m.-9 p.m.; Sunday and Tuesday-Thursday, 9:30 a.m.-5:30 p.m. Both museums are closed on Mondays. □



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

FACULTY AND STUDENT NEWS

FACULTY

The Lyceum concert series at the Greenwich House Music School, co-directed by faculty member **Audrey Axinn** (MM '90, DMA '98, *accompanying*) and Amelia Roosevelt, gave a Valentine's Day-themed concert in February, including Tartini's *Didone Abbandonata* and songs of love lost by Haydn, Mozart, and Schubert. Axinn also organized a marathon concert honoring Muzio Clementi's 250th birthday in February at Elebash Recital Hall of the City University of New York, which featured faculty members **Jerome Lowenthal** (MS '56, *piano*), **Seymour Lipkin**, and **Brian Zeger** (MM '81, *piano*).

The Martha Graham Dance Company, under the artistic direction of **Terese Capucilli** and **Christine Dakin**, performed at the Joyce Theater in January and February. Dakin was featured as principal dancer in major roles of the repertory. **Heidi Stoeckey** (BFA '01), in her first season with the company, made her debut in the role of the Pioneering Woman in *Appalachian Spring*. Dance Gallery presented *NINE LIVES/Dances* by Pat Catterson at the Construction Company in New York, in February. Catterson's *Crowd Pleaser* was given its premiere and **Nicole Corea** (BFA '00) and **Helen Hansen** (BFA '01) were among the dancers who performed. **Michael Kahn**, the director of the

Drama Division, recently directed *The Silent Woman* at the Shakespeare Theatre in Washington, D.C. The production featured **John Livingston Rolle** (Group 30) and **Daniel Breaker** (Group 31). **Ralph Zito** (Group 14) was vocal consultant for the show. **Curtis Macomber** (BM '74, MM '76, DMA '78, *violin*) released two CDs in fall 2002: the complete Grieg Sonatas for Violin and Piano (Marija Stroke, pianist) for Arabesque, and an all-American solo violin music disc for CRI, titled *Casting Ecstatic*, including works of Maw, Boykin, Kreiger, and Anderson. In January he gave the premiere of *Triptych* for Solo Violin and Piano by George Perle, written for Macomber.

Faculty members **Christopher Rouse** and **John Corigliano**, as well as John Adams, participated in a composer's roundtable at the Colorado Symphony Orchestra's Contemporary Music Festival in January and February. The festival also featured performances of the composers' works and comments on the works by the composers. Piano faculty member **Oxana Yablonskaya** gave a master class at the Lucy Moses School in New York in February.

STUDENTS

Drama student **Mahira Kakkar** performed the one-act, one-woman play *The Moonshot Tape* at Obsession Gallery in Calcutta, India, in January. □

# ALUMNI NEWS

## DANCE

**2000s**  
**Nicole Corea** (BFA '00) performed in February with Elisa Monte Dance at the Joyce Theater in New York.

**1990s**  
After two years of touring with *Notre Dame de Paris* in Europe and Canada, **Franck Baranek** (BFA '95) took part in Luc Plamondon's latest opus, *Cindy*, a modern take on the Cinderella story, set in suburban Paris. The rock opera, choreographed last summer by Martino Mueller in Normandy, was performed at the Palais des Congres de Paris through the end of December.

**Jason McDole** (BFA '97) has joined Twyla Tharp's new company. McDole and **Roger Jeffrey** (BFA '96) performed with ZviDance (Zvi Gotheiner, artistic director) at the Joyce Theater's Altogether Different season in January.

**1970s**  
**Saeko Ichinohe** (DIP '71) Dance Company will perform at the Kaye Playhouse in New York on March 5 and 6. The concert will include Ichinohe's *Homage to Shiko Munakata*. In January, she gave a lecture-demonstration on contemporary dance at the Kutiyattam Festival in Irinjakuda, India. The Saeko Ichinohe Dance Company presented its Cultural Bridge Awards 2003 to jazz pianist and composer Toshiko Akiyoshi, restaurateur Rocky Aoki, and film director Masayuki Suo.

**1960s**  
Ballet San José Silicon Valley, where **Dennis Nahat** ('65) is artistic director, is scheduled to present a tribute to choreographer Donald McKayle on May 1-4 at the San José Center for the Performing Arts.

## DRAMA

**2000s**  
  
**Daniel Breaker** (Group 31) appeared in *The Silent Woman* at the Shakespeare Theatre in Washington, D.C., directed by Michael Kahn. Breaker (right) is pictured here in that play with Ted van Griethuysen.  
**Matt D'Amico** (Group 31) will appear next month at Indiana Repertory Theater in Shakespeare's *As You Like It*, directed by the theater's artistic director, Janet Allen.  
**Frank Harts** (Group 31) recently appeared on the CBS dramatic series *Queens Supreme*.  
**Sarah Wilson** (Group 31) is appearing next month in John Guare's play *Six Degrees of Separation*, directed by Ethan McSweeney, at the Guthrie Theater in Minneapolis.  
**Nicole Lowrance** (Group 30) will appear next month in a new production of Molière's *Don Juan*, translated by Christopher Hampton and directed by Bartlett Sher, at Theater for a New Audience in New York.  
**Anthony Mackie** (Group 30) and **Stephen McKinley Henderson** (Group 1) are currently appearing on Broadway with Charles S. Dutton and Whoopi

*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.*

Goldberg in a revival of August Wilson's play *Ma Rainey's Black Bottom*, directed by Marion McClinton.  
**Michael Milligan** (Group 30) appeared last fall in a production of Tennessee Williams's *The Glass Menagerie*, directed by Joseph Hardy, at Charlotte Repertory Theater in North Carolina.  
**Darren Pettie** (Group 30) appeared last month on the CBS dramatic series *CSI: Crime Scene Investigation*.  
**John Livingston Rolle** (Group 30), **Caroline Bootle** (Group 29), and **Simon Billig** (Group 22) will appear next month at the Shakespeare Theatre in Washington, D.C., in Shakespeare's *Richard III*, directed by Gale Edwards.  
**Tracie Thoms** (Group 30) is currently appearing with Brian Dennehy, Mia Farrow, and Chad Lowe in the national tour of *The Exonerated*, written by Jessica Blank and Erik Jensen and directed by Bob Balaban.  
**Jesse Perez** (Group 29) and **Orlando Pabotoy** (Group 27) appeared last month at HERE Arts Center in New York in a 1962 radio play by Samuel Beckett, *Cascando*, adapted for the stage and directed by **Joanna Settle** (Directing '97).  
**1990s**  
**Cameron Folmar** (Group 28) appeared last month at the McCarter Theater Center in Princeton, NJ, in Shakespeare's *The Tempest*, directed by Emily Mann. Prior to that engagement, Folmar appeared in Agatha Christie's *The Mousetrap*, directed by Geoffrey Sherman, at the Studio Arena Theater in Buffalo, NY.  
**Quentin Mare** (Group 28) will appear next month at Lincoln Center's New York State Theater in the New York City Opera's production of Stephen Sondheim's *A Little Night Music* with Claire Bloom, Jeremy Irons, and Kate Burton and directed by Scott Ellis.  
**Elizabeth Reaser** (Group 28), **Michel Gill** (Group 14), and **Mary Lou Rosato** (Group 1) are appearing together in New York at Classic Stage Company in Shakespeare's *The Winter's Tale*, directed by Barry Edelstein.  
**Randy Reyes** (Group 28) is appearing this month at Cincinnati Playhouse in the Park in a new production of Stephen Sondheim's musical *Pacific Overtures*.  
**Tom Story** (Group 27) can be seen this month at Seattle Repertory Theater with **James Ginty** (Group 32) in Shakespeare's *Romeo and Juliet*, directed by Sharon Ott.  
**Anne Louise Zachry** (Group 27) will appear next month at Theater for a New Audience in New York in a new production of Molière's *Don Juan*, translated by Christopher Hampton and directed by Bartlett Sher.  
**Sean Arbuckle** (Group 25) continues to appear in the long-running Off-Broadway play, *I Love You, You're Perfect, Now Change*.  
**Dave Auburn**'s (Playwrights '96) play *Proof* was nominated in London last month for a Laurence Olivier Award for Best Play.  
**Stephen Belber**'s (Playwrights '96) one-man play, *One Million Butterflies*, had its premiere in New York at Primary Stages last month in a production directed by Tyler Marchant.  
**Christian Camargo** (Group 25) finished a recurring role in the CBS television drama *Presidio Med*.  
**Dave Conrad** (Group 25) recently had a recurring role on the Fox television drama *Boston Public*.  
**Kate Jennings Grant** (Group 25) is appearing Off-Broadway at the Public Theater in *Radiant Baby*, a new musical with book by Stuart Ross and Debra Barsha and directed by George C. Wolfe.  
**Michael Tisdale** (Group 25) appeared in February on an episode of the NBC drama *Third Watch*.

**Heather Goldenhersh** (Group 24) can be seen with Christopher Plummer and Jim Broadbent in the new film adaptation of Charles Dickens' *Nicholas Nickleby*, written and directed by Doug McGrath.  
**Greg McFadden** (Group 24) will appear next month at the Humana Festival in *The Faculty Room*, a new play by Bridget Carpenter.  
**Pilar Witherspoon** (Group 24) and **Rob Breckenridge** (Group 18) are appearing together in New York at the Mint Theater in Arthur Schnitzler's 1911 play *Far and Wide (Das Weite Land)*, newly adapted and directed by Jonathan Bank.  
**Frederick Weller** (Group 21) is appearing in *Take Me Out*, a play by Richard Greenberg, directed by Joe Mantello, that premiered at the Public Theater last fall and moved to Broadway in February.  
**David Aaron Baker** (Group 19) is currently appearing with Jane Alexander, Len Cariou, and Marin Hinkle in the premiere of Neil Simon's play *Rose and Walsh*, directed by David Esbjornson, at the Geffen Playhouse in Los Angeles.  
**Marla Schaffel** (Group 19) recently appeared in a musical revue called *Let Me Sing*, created by Michael Bush, Michael Aman, and Joel Silberman, at George Street Playhouse in New Jersey.  
**Jake Weber** (Group 19) is currently appearing Off-Broadway at Manhattan Theater Club in **David Lindsay-Abaire**'s (Playwrights '98) new play *Kimberly Akimbo*.  
**1980s**  
**Graham Winton** (Group 17) is currently appearing in New York at Theater for a New Audience in Shakespeare's *Julius Caesar*, directed by Karin Coonrod.  
In February, **Thomas Gibson** (Group 14) starred with Ellen Burstyn and Glenn Close in the Hallmark Hall of Fame television film *Brush With Fate*, written by Richard Russo and directed by Brent Shields.  
**Bradley Whitford** (Group 14) was nominated for a Screen Actors Guild Award for Drama Ensemble for his role on the NBC dramatic series *The West Wing*.  
**Michael Elich** (Group 13) recently appeared in a revival of Robert E. Sherwood's play *Idiot's Delight*, directed by Peter Amster, at the Oregon Shakespeare Festival. Elich will appear next year in the independent film *Raspberry Heaven*, currently in post-production.  
**Ving Rhames** (Group 12) stars with Kurt Russell in the MGM film *Dark Blue*, written by David Ayer and directed by Ron Shelton.  
**Penny Johnson** (Group 11) continues to appear as a series regular opposite Kiefer Sutherland on the Fox dramatic series *24* and was nominated for a Screen Actors Guild Award for Best Ensemble work in that series.  
**Jack Stehlin** (Group 11) received a Garland Award and a Los Angeles Drama Critics Circle Award nomination last month for his performance in the title role of Shakespeare's *Richard III*, a Circus Theatricals and Odyssey Theater co-production in Los Angeles.  
**1970s**  
**Michael Butler** (Group 8) recently directed a third-year production at Juilliard of a new play by Anne Phelan called *The New York Play*.  
**Frances Conroy** (Group 6) was nominated for a Screen Actors Guild Award for Drama Ensemble Cast in the H.B.O. dramatic series *Six Feet Under*.  
In January, **Kelsey Grammer** (Group 6) appeared as George Washington in the A&E made-for-television film *Benedict Arnold: A Question of Honor*, written by William Mastrosimone and directed by Mikael Salomon. Grammer was also nominated for a Screen Actors Guild Award

for Comedy Ensemble for his NBC sitcom *Frasier*.  
**Christine Baranski** (Group 3) has been nominated for a Screen Actors Guild Award for Ensemble Cast in a Motion Picture for her role in the Miramax film *Chicago*.  
**Patti LuPone** (Group 1) is appearing regularly this season on the H.B.O. dramatic series *Oz*.  
**MUSIC**  
**2000s**  
**Anja Strauss** ('02, *voice*) gave two concerts in San Francisco last month. She sang a program of Bach arias at the Palace of the Legion of Honor and a concert with music of Villa-Lobos at the San Francisco Conservatory of Music.  
**Maria Millar** (BM '00, MM '01, *violin*) appeared on the CBC's *The Great Canadian Music Dream* in January, competing with four other groups to be featured on a television special. She also continues to tour with *Riverdance*, performing the role of Solo Dancing Fiddler.  
**Judith M. Templeman** (ACT '00, *violin*) has been appointed second violin co-section leader of the Birmingham Orchestra in England.  
**1990s**  
**Emma Counihan** (MM '99, *percussion*) can be heard on Evelyn Glennie's recently released CD *Oriental Landscapes* on BIS. She is featured on another BIS CD with the Singapore Symphony to be released later this year.  
**Paola Balsamo Prestini** (BM '98, MM '00, *composition*) won the ASCAP Morton Gould 2002 award, and the Monumental Brass Quintet's Women's Commissioning Award. She is currently completing a commissioned work for Sally Schiulling's *Where the Distance Overflows*, a one-hour dance work to be premiered at St. Mark's Repertory Season in New York. She recently scored the film *NeoNoir*, which won the top award at Austin Film Festival and was featured at Sundance.  
VisionIntoArt (V.I.A.), the nonprofit inter-arts collective co-founded by Ms. Prestini and composer (and current student) Nora Kroll-Rosenbaum, recently ended its winter season with the Rock Hotel Pianofest, and the PianoBowl, 30 three-minute piano premieres with live video feed, performed by 20 young pianists. V.I.A. was granted funding by the N.E.A. for its 2003 season, and was commissioned to open the annual Council on Foundations in Dallas, TX.  
**Ulla Suokko** (DMA '98, *flute*) gave a concert at CAMI Hall in New York in January that featured the premieres of three works: *Seven Miniatures* for solo flute by Dmitri Yanov-Yanovsky, *Bibliographia del silencio* for electronics and amplified bass flute by Marcelo Toledo, and *Mad Lady Macbeth* for solo flute by **Francis Schwartz** (BS '61, MS '62, *piano*). Suokko was named Performer of the Year 2002 by the Finlandia Foundation National Fund. She has subsequently given about 30 one-woman shows all over the U.S. She was featured soloist at the FinnFest in Minnesota, where she performed Einojuhani Rautavaara's flute concerto. In November she gave the Finnish premiere of the Estonian Urmas Sisask's flute concerto *Leonides* with Kymi Sinfonietta. Her CD, *Bridge of Light*, has been recently released.  
**Lera Auerbach** (BM '96, *piano*; MM '99, *composition*) graduated from the Hannover Hochschule für Musik in Germany with a soloist's degree in piano performance in 2002. Her *Serenade for a Melancholic Sea* for violin, cello, piano, and orchestra was commissioned and premiered by Orchestra Ensemble Kanazawa during their Japanese tour in the fall. Her

book *Hannover Notebook*, a collection of poetry and prose, is set to be published this spring. The recording of her 24 Preludes for violin and piano performed by Vadim Gluzman and Angela Yoffe has been released on the BIS label. This work was commissioned by Herbert and Beverly Gelfand and chosen by the renowned choreographer John Neumeier for his original production *24 Preludes* with the Hamburg State Ballet, to be premiered in June 2003.



In December **Friedemann Eichhorn** (ACT '96, *violin*), pictured left, became professor for violin at the Hochschule für Musik Franz Liszt in Weimar, Germany. Previously, he was concertmaster of the Staatstheater Mainz. In 2002 he also received a doctoral degree in musicology from the University of Mainz.

**Arianna Zukerman** (BM '95, *voice*) will sing the role of the Governess in *The Turn of the Screw* at Chicago Opera Theater in March with Jane Glover conducting and Diane Paulus directing. She will make her debut with the Pittsburgh Symphony Orchestra in May, singing Mozart concert arias with her father, **Pinchas Zukerman** ('69, *violin*), conducting. The two will perform the same program at the Pittsburgh Symphony's summer festival in August.

**Misha Amory** (MM '92, *viola*) gave a recital with pianist Thomas Sauer at Mannes College of Music in February featuring music of Bach, Bergsma, Britten, Hindemith, Joachim, and Paganini.

**Mats Bergstrom** (CRT '92, *guitar*) was appointed professor of guitar at the Royal College of Music in Stockholm.

**Min-Kyung Kwon** (MM '92, DMA '00, *piano*) has been invited to perform and teach at the Kuhmo International Chamber Music Festival in Finland. In the upcoming months, she will perform in Norway and Estonia and tour South America with stops in Buenos Aires and Montevideo.

1980s

**Mine Dogantan** (BM '89, MM '90, *piano*) published a book on the history of expressive performance titled *Mathis Lussy: A Pioneer in Studies of Expressive Performance*. The book was published by Peter Lang AG in Bern, Vienna, and New York in November.

Koch International Classics has released a recording, *Schubert's Guitar*, of Schubert's works for guitar, clarinet, flute, and soprano that features **JoAnn Falletta** (DMA '89, *orchestral conducting*) as conductor and guitarist and faculty member **Paul Neubauer** (BM '82, MM '83, *viola*) as violist.

**Jeffrey Biegel** (BM '83, MM '84, *piano*) recently gave recitals in Cincinnati and Carefree, AZ, performed with the Greensboro Symphony and conductor Dmitri Sitkovetsky, and appeared with the Orchestre de la Suisse Romande and Pinchas Steinberg in Duke Ellington's *New World A-Comin'*. This spring, the Hal Leonard Discovery Series will publish *The World in Our Hands* for chorus by Biegel and his son, Craig. His CD titled *cyberecital.com* was released on the Angelok label and featured the live Internet recital he performed in New York.

**Ellen Greiss Alexander's** (BM '82, *percussion*) book, *Life Songs*, a collection of musical poems, was recently published. One of her poems, "College," describes her experiences at Juilliard.

**Sara Davis Buechner** (BM '80, MM '81, *piano*), **Diane Walsh** (BM '71, *piano*), and **Frank Levy** (PGD '92, *piano*) were among the many pianists to perform a marathon concert honoring Muzio Clementi's 250th birthday in February at

Elebash Recital Hall of the City University of New York.

1970s

**Jungeun Kim** (BM '79, MM '80, *piano*), who has been on the performance faculty as a staff pianist at the Curtis Institute since 1999, was appointed the director of the Hartwick College Summer Music Festival in Oneonta, NY, in December 2001.

**Andreas Klein's** (PGD '74, *piano*) performances this fall included the Mozart Concerto, K. 595, with the Oregon Mozart Players; Beethoven's Third Concerto with the Knoxville Symphony; Tchaikovsky's First Concerto with the Wheeling Symphony; Chopin's Concerto No. 1 with the Idaho Falls Symphony; and Beethoven's Concerto No. 1 with the Gainesville Symphony. In addition, he gave recitals and master classes in Oregon, Tennessee, and Florida. In February he performed a recital at El Camino College in Los Angeles.

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) performed with baritone Thomas Hampson at Carnegie Hall in February in a concert featuring music of Smetana, Schubert, and Barber. The quartet will return to Carnegie on May 4 to perform a premiere by André Previn with soprano Barbara Bonney.

**Max Lifchitz** (MS '71, *composition*) led the North/South Consonance Ensemble in a concert featuring young composers Karim Al-Zand, Dorothy Chang, Jens Joneleit, and Heather Schmidt in January at Christ and St. Stephen's Church in New York. Lifchitz's music was the focus of a concert with the North/South Chamber Orchestra at Merkin Hall in February.

**Ani Kavafian** (BM '70, MS '71, *violin*) is scheduled to give a master class at the Lucy Moses School in New York on March 30.

1960s

**Christina Petrowska Quilico** (BM '68, MS '69, *piano*) released two CDs: *Romantic Gems* with music of Rachmaninoff, Beach, and Schumann; and *Gems With an Edge* with music of Boulez, Messiaen, Davidovsky, and Bregent. She performed the First Piano Sonata of Boulez at the Glenn Gould CBC Studio in Toronto in November at a gala concert where the composer was awarded the Glenn Gould Prize. In January, Petrowska Quilico gave the premiere of Ted Dawson's piano concerto with the Thunder Bay Symphony.

**Elizabeth Wolff** (MS '67, *piano*) gave a recital of music by Beethoven, Farren, Colicchio, and Rachmaninoff at the 92nd Street Y in New York in December.

**Lyon Leifer** (BM '64, *flute*) toured with the chamber ensemble Trio Chicago and Friends in October and November 2002. The group performed in Ho Chi Minh City, Hanoi, Vientiane, and Phnom Penh. Programs included music of Handel, Beethoven, Ravel, Piazzolla, Bernstein, Gershwin, and Ellington. In recent seasons the group has also performed in Venezuela, Barbados, Cuba, and China.

**Donald J. Aibel** (BS '62, *violin*) is a tax attorney specializing in preparing tax returns for entertainers. He gave a master class in Diana Feingold's class for the dance department in January and in Bob Sherman's Business of Music class in February. He has also lectured on Income Taxes for the Performer at the Manhattan School of Music and the N.Y.U. Tisch School of Arts for the Alberto Vilar Global Fellows.

1950s

**Harold Jones** (DIP '59, *flute*) led the Antara Ensemble in two concerts in

SPOTLIGHT ON  
MICHAEL GOLDSTROM  
AND MARIA MILLAR

The Tale of a Twosome

*In addition to pursuing solo careers—she as a violinist and he as an actor—Maria Millar (B.M. '00, M.M. '01, violin) and Michael Goldstrom (Drama, Group 30) perform as the duo Ping, combining storytelling and music. The two began collaborating as students at Juilliard and received Community Service Fellowships to perform in hospitals, senior centers, and schools; they found the partnership so rewarding that they continued it after graduation.*

PING'S performances merge stories and music from cultures as diverse as Argentina, China, and Scotland. Michael Goldstrom might tell an Irish folktale as Maria Millar plays a jig, or the sound of the violin may become the character of an animal in a Native-American story. The duo also reacts to the audience, calming a room full of jumpy children with a soft lullaby before beginning more interactive portions of the performance. Goldstrom builds the stories along a framework that he and Millar have set in advance, adding details provided by the audience—asking them, perhaps, to name a character or demonstrate the way a person dances. Each performance is unique and charged with the energy of the exchange. Ping's recent project is *AdlerFantasia*, a show that is part theater, part concert, and part tribute to Jacob Adler, a star of the Yiddish theater. There are plans for a workshop performance in May at the Stella Adler Studio in New York.

Goldstrom and Millar speak passionately about creative collaboration. He expresses his ideas on the topic in a variety of accents while hunting for the perfect metaphor; she pauses and presents a succinct statement of her beliefs. They build off each other's ideas in conversation as they do in performance. Goldstrom believes that an individual's powers of communication are limited. "We both have these very strong feelings and ideas that we want to spew out," he says. "Sometimes what we've been focusing on—whether it's acting or the violin—

it doesn't encompass it enough." By working together, two artists can create a final product that neither would have dreamed of on his or her own.

The two chose to attend Juilliard because they knew it to be a place with leading artists in many fields. However, as students, they found it challenging to create opportunities to collaborate with students outside their own divisions. "You really have to go out of your way to get involved because you don't get credit for it," Millar says. "Even though, in the mission statement of Juilliard, they say Interarts is the goal, I don't think there are enough structured courses that offer credit for that." Goldstrom adds that, in order to attend a class taught by Dalcroze specialist Robert Abramson (a mentor to the duo), he had to skip a class in the Drama Division.

The most satisfying connection is between the performer and the audi-



Maria Millar (left) and Michael Goldstrom duke it out as the music and storytelling duo Ping.

ence, Goldstrom says: "You have to be committed to wanting to communicate with an audience or with other people." Millar adds, "You have to believe in it. It has to be something you think is very important." Goldstrom finishes the thought: "You have to care about other people. I care that they are getting what I'm saying. I care that they are enjoying themselves, or they're hearing what I'm saying, because I like you. I fundamentally like you," he says. "Until you start yelling at me, in which I case I really don't like you. And then I'd stop performing."

For more information on Ping, visit its Web site: [www.pingtale.com](http://www.pingtale.com). □

—Lisa Yelon

February in New York. The program at CUNY's Graduate Center included music of Perkinson, Boury, Honegger, and Rogers. The concert at Saint Peter's Church featured harpsichordist Elaine Comparone in a program of Bach's sonatas.

**Edward M. Goldman** ('52, *piano*) donated 23 pieces of original sculpture to the Bayonne (NJ) Board of Education and Bayonne High School in memory of his wife Fritz. There was an opening reception in December in the Bayonne High School Library, where the sculptures are displayed.

**David Labovitz** (DIP '50, PGD '52, *piano*) led the New York Cantata Singers in a performance of Liszt's *Missa Choralis* and Miriam Gideon's *Shirat Miriam L'Shabat* at Christ and St. Stephen's Church in February.

**Ruth Shapiro Kornblatt** (BM '50, MS '51, *harp*) gave two harp and violin recitals with Rachel Cox this fall in Florida with grants from the Charlotte Symphony, the American Library Association, the National Endowment for the Arts, the Wallace Reader's Digest Funds, and the John S. and James C. Knight Foundation. □



# March/April 2003 Calendar

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

## MARCH

### 1/SAT

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

**PRE-COLLEGE STUDIO RECITAL**  
Students of Antigone Goni  
Morse Hall, 6 PM

### 8/SAT

**PRE-COLLEGE STUDIO RECITAL**  
Students of Victoria Mushkatkol  
Morse Hall, 5 PM

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

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

### 14/FRI

**RACHEL JOHNSTON, Cello**  
Paul Hall, 4 PM

**YELENA GRINBERG, PIANO**  
Paul Hall, 6 PM

**NADEZHDA PAPAYANI, ORGAN**  
Paul Hall, 8 PM

### 15/SAT

**PRE-COLLEGE FACULTY RECITAL**  
Eleanor Nelson, Piano  
Paul Hall, 5 PM

#### PRE-COLLEGE SYMPHONY

Danail Rachev, Conductor  
Brittany Sklar, Violin  
Works by Beethoven, Shostakovich,  
Vieuxtemps, and Wagner.  
Juilliard Theater, 8 PM

### 17/MON

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

**LORA TCHEKORATOVA, PIANO**  
Lecture-Performance  
Morse Hall, 6 PM

**ANDREW DAY, FLUTE**  
Paul Hall, 6 PM

**JANELLE FUNG, PIANO**  
Paul Hall, 8 PM

### 18/TUES

**AMANDA STEWART, TROMBONE**  
Paul Hall, 4 PM

**MARIA MCGARRY, PIANO**  
Paul Hall, 6 PM

**SARAH WORRALL, HARP**  
Morse Hall, 8 PM

**DIRON HOLLOWAY, SAXOPHONE**  
Paul Hall, 8 PM

### 19/WED

**MEGAN CULLEN, HORN**  
Paul Hall, 4 PM

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

**JOSEPH LEE, CELLO**  
**WAYNE LEE, VIOLIN**  
Morse Hall, 8 PM

**CRAIG POLASKO, DOUBLE BASS**  
Paul Hall, 8 PM

### 20/THURS

**NEW YORK WOODWIND QUINTET**  
Daniel Saidenberg Faculty  
Recital Series  
Works by Mozart, Schoenberg, and  
R. Strauss.  
Paul Hall, 8 PM. Free tickets  
required; available at the Juilliard  
Box Office. *Limited availability.*

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

**VICKY CHOW, PIANO**  
**ESTHER PARK, PIANO**  
Morse Hall, 8 PM

### 21/FRI

**SHAN JIANG, VIOLIN**  
Paul Hall, 4 PM

*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.*

**CORINNE CAMILLO, BASSOON**  
Paul Hall, 6 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*  
Directed by David Warren  
Drama Theater, 8 PM. Tickets \$15;  
available at the Juilliard Box Office.  
TDF accepted.

**ALEXIS SYKES, VIOLIN**  
Paul Hall, 8 PM

**LISA CONWAY, FRENCH HORN**  
Morse Hall, 8 PM

### 22/SAT

**PRE-COLLEGE CHAMBER ORCHESTRA**  
Ki-Sun Sung, Conductor  
Miran Kim, Christel Lee,  
Betty Zhou, Sooyeon Kim, Violins  
Works by Vivaldi, Dvorák, and Rota.  
Juilliard Theater, 5 PM

**PRE-COLLEGE FACULTY RECITAL**  
Victoria Mushkatkol, Piano  
Paul Hall, 6 PM

**PRE-COLLEGE ORCHESTRA**  
Adam Glaser, Conductor  
Jeannette Fang, Piano  
Works by Bach, Rachmaninoff, and  
Tchaikovsky.  
Juilliard Theater, 8 PM

**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.

**KINAN AZMEH, CLARINET**  
Morse Hall, 8:30 PM

**SUSANNA PHILLIPS, SOPRANO**  
Paul Hall, 8:30 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.  
*See article on Page 1.*

**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.

### 24/MON

**MAIYA PAPACH, VIOLA**  
Morse Hall, 4 PM

**FIDEO TRIO**  
Morse Hall, 6 PM

**MUSIC FROM THE TIME OF THE HOLOCAUST**  
James Conlon, Conductor  
Amy Burton, Soprano  
Susanne Mentzer, Mezzo-Soprano  
Juilliard Chamber Ensemble  
Hawthorne String Quartet  
Chamber music by Zemlinsky,  
Krasa, and 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.  
*See article on Page 1.*

**GARETH ZEHNGUT, VIOLA**  
**GILLIAN GALLAGHER, VIOLA**  
Morse Hall, 8 PM

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

**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.

### 25/TUES

**SAMUEL ADLER VIOLA CONCERTO**  
**COMPETITION FINALS**  
Paul Hall, 4:30 PM

**JUILLIARD OPERA THEATER**  
BRITTEN *The Turn of the Screw*

Steven Osgood, Conductor  
Ned Canty, Director  
Juilliard Theater, 8 PM  
*See article on Page 3.*

### 26/WED

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

**GRACE KWON, CELLO**  
**MAXINE KUO, VIOLIN**  
Paul Hall, 4 PM

**JESUS CASTRO-BALBI, CELLO**  
Lecture-Performance  
Morse Hall, 6 PM

**NAAMAN SLUCHIN, VIOLIN**  
Paul Hall, 6 PM

**JILL VAN GEE, VIOLA**  
Morse Hall, 8 PM

**MASAHIRO MASUDA, GUITAR**  
Paul Hall, 8 PM

### 27/THURS

**GUY PIDDINGTON, TRUMPET**  
Paul Hall, 4 PM

**RUNI BAEK, VIOLIN**  
Morse Hall, 4 PM

**ERIK CARLSON, VIOLIN**  
Morse Hall, 6 PM

**SARA CORTINAS, CELLO**  
Paul Hall, 6 PM

**DINA NESTERENKO, VIOLIN**  
Morse Hall, 8 PM

**MELODY FADER, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**JUILLIARD OPERA THEATER**  
BRITTEN *The Turn of the Screw*  
Juilliard Theater, 8 PM; see March 25.

**A MUSICAL EVENING OF CABARET**  
Drama Division Third-Year  
Presentation  
West Bank Café, 407 West 42nd  
Street at 9th Ave., 8 PM. Free tick-  
ets required; available March 13 at  
5 p.m. at the Juilliard Box Office.  
*Ticket availability extremely limited.*  
*See article on Page 9.*

### 28/FRI

**SHALANDA BOND, SOPRANO**  
Paul Hall, 4 PM

**OMAR BUTLER, TRUMPET**  
Paul Hall, 6 PM

**JISOO OK, CELLO**  
Morse Hall, 6 PM

**ADAM MEYER, VIOLA**  
Morse Hall, 8 PM

**GRACE CLOUTIER, HARP**  
**ALEXANDRA SOPP, FLUTE**  
Morse Hall, 8 PM

**GERT KUMI, VIOLIN**  
Paul Hall, 8 PM

**A MUSICAL EVENING OF CABARET**  
Drama Division Third-Year  
Presentation  
West Bank Café, 8 PM;  
see March 27.

### 29/SAT

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

**PRE-COLLEGE FACULTY RECITAL**  
Alan Kay, Clarinet  
Paul Hall, 5 PM

**PRE-COLLEGE FACULTY RECITAL**  
Jennifer Undercofler, Piano  
Paul Hall, 6 PM

**CHUAN QIN, PIANO**  
Morse Hall, 8:30 PM

**LEENA CHOPRA, MEZZO-SOPRANO**  
Paul Hall, 8:30 PM

**A MUSICAL EVENING OF CABARET**  
Drama Division Third-Year  
Presentation  
West Bank Café, 7 & 10 PM;  
see March 27.

### 30/SUN

**JUILLIARD ORCHESTRA**  
John Adams, Conductor  
Emanuel Ax, Piano  
ADAMS *Short Ride in a Fast  
Machine; Century Rolls;*

*Harmonielehre*  
Alice Tully Hall, 5 PM. Tickets \$25;  
on sale at the Alice Tully Hall Box  
Office, CenterCharge (212) 721-6500.  
*See article on Page 1.*

### 31/MON

**MORSE HALL FACULTY RECITAL**  
Eric Ewazen and Michael White,  
L & M faculty  
Morse Hall, 6 PM

#### JUILLIARD JAZZ ENSEMBLES

Jazz Piano  
Paul Hall, 8 PM

## APRIL highlights

### 1/TUES

**DRAMA DIVISION SPRING REPERTORY**  
LUCAS *Blue Window*  
Directed by Martha Banta  
Drama Theater, 8 PM. Tickets \$15;  
available at the Juilliard Box Office.  
TDF accepted.

### 2/WED

**WEDNESDAYS AT ONE**  
Undergraduate Voice Students  
Alice Tully Hall, 1 PM

**DRAMA DIVISION SPRING REPERTORY**  
LUCAS *Blue Window*  
Drama Theater, 8 PM; see April 1.

### 3/THURS

**BEYOND THE MACHINE**  
Juilliard Electric Ensemble  
Music by Bach, Perotin, Reich,  
Harvey, E. Campion, Wood, and Muhly.  
Clark Theater, 8 PM  
*See article on Page 4.*

**DRAMA DIVISION SPRING REPERTORY**  
LUCAS *Blue Window*  
Drama Theater, 8 PM; see April 1.

### 4/FRI

**DRAMA DIVISION SPRING REPERTORY**  
LUCAS *Blue Window*  
Drama Theater, 8 PM; see April 1.

**BEYOND THE MACHINE**  
Clark Theater, 8 PM; see April 3.

### 5/SAT

**BEYOND THE MACHINE**  
Clark Theater, 8 PM;  
see April 3

### 9/WED

**JUILLIARD SYMPHONY AND JUILLIARD CHORAL UNION**  
With the Brooklyn  
Youth Chorus  
David Atherton,  
Conductor  
Judith Clurman,  
Director of Juilliard  
Choral Union  
Melissa Kaye  
Shippen, Soprano  
Steven Paul Spears,  
Tenor  
Weston Hurt,  
Baritone

BRITTEN *War Requiem*, Op. 66  
Carnegie Hall, 8 PM. Tickets \$25,  
\$10; half-price student and senior  
tickets available. Available March 3  
at the Carnegie Hall Box Office.  
CarnegieCharge (212) 247-7800.

### 10/THURS

**JEROME L. GREENE CONCERT**  
An Evening of Baroque Music  
Lionel Party, Artistic Advisor  
Music of Vivaldi, Handel, Marini,  
Frescobaldi, Fontana, and Bach.  
Alice Tully Hall, 8 PM. Free tickets  
required; available March 27 at the  
Juilliard Box Office.

### 12/SAT

**DRAMA DIVISION SPRING REPERTORY**  
GOZZI *The King Stag*  
Directed by Andrei Belgrader  
Drama Theater, 8 PM. Tickets \$15;  
available at the Juilliard Box Office.  
TDF accepted.

### 13/SUN

**DRAMA DIVISION SPRING REPERTORY**  
GOZZI *The King Stag*  
Drama Theater, 8 PM; see April 12.

### 14/MON

**DRAMA DIVISION SPRING REPERTORY**  
GOZZI *The King Stag*  
Drama Theater, 8 PM; see April 12.

**JUILLIARD ORCHESTRA**  
Otto-Werner Mueller, Conductor  
Works by Glinka, Prokofiev, and  
Shostakovich  
Avery Fisher Hall, 8 PM. Tickets  
\$15, \$7; free student and senior  
tickets available. On sale March 10  
at the Avery Fisher Hall Box Office.  
CenterCharge (212) 721-6500.

### 15/TUES

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
New works by Kati Agocs, Dinuk  
Wijeratne, Jonathan Keren, and  
Klaus Ager.  
Alice Tully Hall, 8 PM. Free tickets  
required; available April 1 at the  
Juilliard Box Office.

**DRAMA DIVISION SPRING REPERTORY**  
GOZZI *The King Stag*  
Drama Theater, 8 PM; see April 12.

### 16/WED

**SENIOR DANCE PRODUCTION**  
Program A  
Clark Theater, 8 PM. Free tickets  
required; for more information, call  
(212) 799-5000, ext. 7139 after  
April 1.

### 17/THURS

**SENIOR DANCE PRODUCTION**  
Program B  
Clark Theater, 8 PM; see April 16

### 18/FRI

**SENIOR DANCE PRODUCTION**  
Program B; Clark Theater, 6 PM  
Program A; Clark Theater, 9 PM;  
see April 16.

### 19/SAT

**SENIOR DANCE PRODUCTION**  
Program A; Clark Theater, 6 PM  
Program B; Clark Theater, 9 PM;  
see April 16.

### 22/TUES

**JUILLIARD PERCUSSION ENSEMBLE**  
Daniel Druckman, Conductor  
Alice Tully Hall, 8 PM. Free tickets  
required; available April 8 at the  
Juilliard Box Office.

### 24/THURS

**DRAMA DIVISION SPRING REPERTORY**  
BEHN *Sir Patient Fancy*  
Directed by Brendon Fox  
Drama Theater, 8 PM. Tickets \$15;  
available at the Juilliard Box Office.  
TDF accepted.

### 25/FRI

**JUILLIARD OPERA CENTER**  
MOZART *Don Giovanni*  
Jahja Ling, Conductor  
Edward Berkeley, Director  
Juilliard Theater, 7:30 PM. Tickets  
\$20; on sale March 21 at the  
Juilliard Box Office. CenterCharge  
(212) 721-6500.

**DRAMA DIVISION SPRING REPERTORY**  
BEHN *Sir Patient Fancy*  
Drama Theater, 8 PM; see April 24.

### 26/SAT

**DRAMA DIVISION SPRING REPERTORY**  
BEHN *Sir Patient Fancy*  
Drama Theater, 8 PM; see April 24.

### 27/SUN

**JUILLIARD OPERA CENTER**  
MOZART *Don Giovanni*  
Juilliard Theater, 2 PM; see April 25.

**DRAMA DIVISION SPRING REPERTORY**  
BEHN *Sir Patient Fancy*  
Drama Theater, 8 PM; see April 24.

### 28/MON

**JUILLIARD JAZZ ENSEMBLES**  
Student Arrangements and  
Compositions  
Paul Hall, 8 PM

### 29/TUES

**JUILLIARD OPERA CENTER**  
MOZART *Don Giovanni*  
Juilliard Theater, 7:30 PM;  
see April 25.

### 30/WED

**LISA ARNHOLD MEMORIAL CONCERT**  
Avalon String Quartet  
Music of Stravinsky, Read Thomas,  
and Beethoven.  
Alice Tully Hall, 8 PM. Free tickets  
required; available April 16 at the  
Juilliard Box Office.