

The Juilliard Journal

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April 2003

Britten's *War Requiem*: A Warning in Dark Times

When The Juilliard School was making plans last spring to present the Juilliard Symphony, vocal soloists, children's chorus, and the Juilliard Choral Union in Benjamin Britten's War Requiem on April 9, 2003, at Carnegie Hall, no one could have foreseen the grim timeliness of the event. With our country now at war with Iraq, Britten's cautionary message impacts us more keenly than ever. Here are excerpts from the program notes by David Wright, along with comments by Choral Union director Judith Churman and chorus member Dennis Longwell.

THE *War Requiem* of Benjamin Britten (1913-1976) is the culmination of a long journey by which a young lad from an ordinary middle-class home in a windswept small town on the eastern tip of England became not just his country's greatest living composer, but a spokesman for his war-wounded generation everywhere, and for others to come.

Any account of that journey would have to include the boy Benjamin's famously intense, daylong lessons with the composer Frank Bridge, where the subject matter included not just the techniques of playing and composing, but the state of the world, with all its

moral and ethical complexities. Temperamentally a gentle soul, young Britten found the strength for a lifetime of steadfast pacifism during these sessions.

In a nation at war, Britten and his lifelong companion, the tenor Peter Pears, were conscientious objectors. Britten did not follow the path of Wilfred Owen (1893-1918), the gifted young poet who donned his country's uniform in the Great War, saw combat in France, wrote poems that eloquently and bitterly deplored war, and was killed in action on November 4, 1918, one week before the armistice.

The success in 1945 of his opera *Peter Grimes* marked Britten as a master of the psychological element in music. The 32-year-old composer, however, continued to be moved by world events, and longed to create the kind of great "public" commemorative works that Shostakovich was doing in the Soviet Union, for example in his "Leningrad" Symphony of 1941. The dropping of the atomic bomb on Hiroshima, which occurred just two months after the *Grimes* premiere, so appalled Britten that he planned to compose a grand oratorio for orchestra, chorus, and soloists titled *Mea Culpa*. In 1948, the

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Benjamin Britten in the mid-1950s.

Photo by Kurt Hutton © Peter Hutton. Courtesy of Oxford University Press.



Harpsichordist and 2002 William Schuman Scholar Lionel Party presenting a lecture in January 2002 in Paul Hall. This month he will lead a student ensemble in the first annual Jerome L. Greene concert of 17th- and early 18th-century music.

Annual Jerome L. Greene Concert Of Baroque Music Is Inaugurated

By LIONEL PARTY

THE spotlight shines on Baroque music this month when a performance dedicated exclusively to 17th- and early 18th-century music will be inaugurated at Juilliard. The first annual Jerome L. Greene concert, which honors the memory and legacy of Mr. Greene, a trustee of the School for many years and one of its staunchest supporters, will take place at Alice Tully Hall on April 10. Through the generosity of the Jerome L. Greene Foundation, headed by his widow, Dawn Greene, Juilliard has received a significant endowment gift which will be used to provide scholarship assis-

tance for our dancers, actors, and musicians. Hopefully, this event will open the doors to Juilliard students to seriously address the performance of Baroque and early Classical music under the direction of faculty coaches.

The idea of creating a series dedicated exclusively to the performance of 17th- and early 18th-century music grew out of conversations between President Joseph W. Polisi and Mrs. Greene, whose husband was a lover of all music, but particularly enjoyed works from the Baroque and Classical periods. Since the School does not have an early-music program *per se*, the Greene concert not only honors a

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Mozart's Saucy Seducer, and The Women Who Succumb

By CHRISTOPHER MOSSEY

COMING on the heels of Women's History Month, the Juilliard Opera Center's production of Mozart's *Don Giovanni* in April should be a reminder that the male characters of opera, no matter how grandly drawn, are incomplete without the women sharing the stage with them. This is especially true of *Don Giovanni*, whose very character is defined both by an uncontrollable pursuit of women of all sizes, nationalities, and temperaments, and by the ends to which these pursuits lead. Mozart's setting of Lorenzo Da Ponte's libretto bears this point well, for the richly written musical portrayals of *Don Giovanni*'s female charac-

ters continue to inspire fascination among admirers of opera.

Even before *Don Giovanni* received its first performance in Prague in 1787, Mozart had already developed considerable sensitivity to the portrayal of women, their motivations, and their aspirations. As in its immediate predecessor in Mozart's output, *Le Nozze di Figaro*, the women portrayed in *Don Giovanni*—Donna Anna, Donna Elvira, and Zerlina—represent serious, semi-serious, and comic character types. Mozart's special interest in the characters of Elvira and Zerlina prompted him to create additional arias and scenes for them (including Elvira's famous "In quali eccessi ... Mi tradi")

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EDITOR'S NOTE

Several articles in this issue of *The Juilliard Journal* refer to the war in Iraq. At the time the paper was in the final stages of editing, the war had just begun, and the wording in several stories (most notably those about the April 9 performance of Britten's *War Requiem* beginning on Page 1) was changed to reflect the current situation. However, by the time the paper goes to press and is delivered and mailed, the references to the war may become outdated.

Voice Box / Ed Klorman

In Any Century, Good Taste Is the Ultimate Guide

IMAGINE being offered a chance to discuss a Mozart sonata with Mozart himself or to hear Bach play his own preludes and fugues. What musician would even think twice about such an opportunity? While we will never hear these masters perform their own works, we can still make educated guesses about how they likely expected their music to sound. Two important ways of doing this are by becoming familiar with period instruments and contemporaneous treatises that shed light on performance styles of the past.



Ed Klorman

Critics of the historical performance movement question the need to re-enact 17th- and 18th-century performances for 21st-century audiences. This view, however, misunderstands the main thrust behind the movement, which is simply to deepen our understanding of how composers understood their own music.

Consider, for example, the issue of notation. Over the centuries, the meanings of certain musical symbols have changed. Common sense dictates that an informed musician should know what each marking meant during the period in which a particular piece was written. We know from Fanny Davis's description of Brahms's playing that hairpins were intended as an indication to use rubato. Likewise, Leopold Mozart's *Gründliche Violinschule (Treatise on the Fundamental Principles of Violin Playing)* tells us many important details about dynamic and articulation markings in the late Baroque.

A bigger controversy issue has to do with the use of period instruments. In discussing this matter, it is important to understand the reasons behind the changes in the design of instruments. The modern violin, for example, with its metal strings, greater neck projection, and concave bow, differs from its Baroque counterpart. These changes were designed to increase the violin's projection and sustaining ability.

It seems clear, then, that 19th-century composers desired a stronger, more powerful violin for their music. At issue, however, is whether Baroque and Classical composers would have preferred modern instruments to the period instruments with which they were familiar. The answer is a resounding "maybe." Certainly some musicians would have been interested in modern instruments for their increased clarity and dynamic range. But other composers likely would have found these modern instruments too brash compared to the intimate and subtle nature of Baroque instruments.

This issue becomes even murkier when we consider which instruments we, as 21st-century performers, should be using. Today, with our larger halls and

ensembles, Baroque instruments sometimes simply cannot be heard. However, even if we do choose to use our modern equipment, we can still emulate Baroque approaches to articulation and phrasing. The issue of projection need never stifle our interpretation.

Juilliard has begun to make important steps in encouraging its students' understanding of Baroque and Classical performance. With the inauguration of the annual Jerome L. Greene concert (see article on Page 1), dedicated exclusively to Baroque music, the School will now have a venue dedicated to historically informed performances of 17th-century music. Additionally, Juilliard has been fortunate this year to host master classes with Baroque violinist Jaap Schröder and conductor Sir Roger Norrington, who led an exciting—if somewhat controversial—performance with the Juilliard Orchestra in December at Carnegie Hall.

The recent establishment of the Juilliard Bach Aria Ensemble has created an ongoing opportunity for 13 Juilliard students to perform Baroque music. It would be helpful, however, if the School would consider organizing an additional chamber orchestra to allow more students the opportunity to explore Baroque and Classical performance styles.

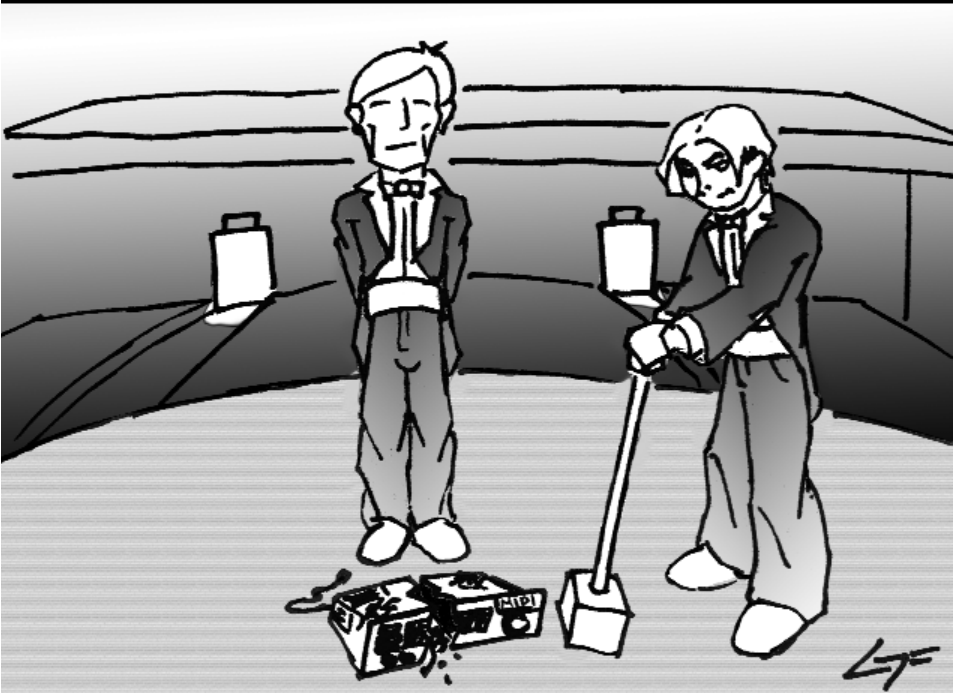
One remaining obstacle is the scarcity of authentic Baroque and Classical instruments for students to use in these concerts as well as for their own study. Although Juilliard does have a small collection of Baroque string and wind instruments, as well as period harpsichords and a fortepiano, more students would be able to experience Baroque performance if the collection were expanded. Furthermore, the acquisition of additional instruments would make it possible for complete ensembles to perform on period instruments. Wouldn't the annual Greene concert be even more exciting if at least a portion of the program could be heard on these instruments? Meanwhile, more students should take advantage of the instruments that the School already has. Even if we choose to perform on modern instruments, the experience of trying a Baroque instrument (and particularly Baroque bows) is a valuable tool for learning about historical approaches to phrasing and articulation.

Too many musicians view the historical performance movement as a kind of style police, imposing a litany of rules to stifle expression. In reality, however, Baroque performance is actually about promoting greater freedom—that is, freedom within the framework of the conventions and traditions that Baroque and Classical musicians enjoyed. The goal, then, is to heighten our musical expression. In historical performance, as in any performance, good taste should be the ultimate guide. □

Ed Klorman is a third-year viola student.

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

Local 802 -vs- The Machine



Drawing by Garon Fitzgerald

"We came, we saw, we kicked its butt!"

CORRECTIONS

The photos of Juilliard's M.L.K. celebration accompanying Cedric Harris's article "Celebrating—and Understanding—Freedom" in the February issue were taken by Ben Davis.

In the March issue of *The Journal*, one of the singers in the Women's History photo essay on Page 13 was misidentified. Soprano Lauren Skuce is pictured with mezzo-soprano Guang Yang playing Mother Marie of the Incarnation (not Makiko Narumi playing Madame de Croissy) in *Dialogues of the Carmelites*.

N.J.E. Features Works by (Mostly) Student Composers

By JOEL SACHS

ALTHOUGH the New Juilliard Ensemble has earned a reputation by presenting music from the farthest corners of the world, one of its central functions is to serve the Juilliard compositional community. The ensemble has performed works by Juilliard's composition faculty (although this has not been easy, since our colleagues have produced very few compositions of a suitable instrumentation). An even more important function, however, is the ensemble's service to Juilliard's composition students.

Every year, in the early spring, the New Juilliard Ensemble issues a call for scores from the student composers. They are invited to submit any composition that represents the composer's strengths, regardless of the instrumentation. Submissions are anonymous: Their identity is hidden by the familiar apparatus of coded names, some of which are so inventive that they could form an entertaining compositional prelude to a concert. This "blind" audition seeks to discover one or more composers with the kind of imagination that can stimulate and challenge players who like their music unusual. The level of compositional polish is rarely an issue: The Juilliard composers have a remarkably high level of technical accomplishment.

Although the announcement of this process includes the disclaimer that the ensemble does not guarantee to select a student, in fact, in the nine years of the auditions, there always has been at least one student who seemed ready for the job. Last spring's crop was particularly strong, and three composers were selected. Their works will be heard for the first time this month on the concluding concert of the New Juilliard Ensemble's season.

Fortunately, all of the pieces were completed on time (though two of the composers requested a little leeway for some improvements and, in one case, a brief coda). While it would be expected for a composer to finish a composition that will be premiered by an excellent, dedicated group at a

major concert venue, in fact, I have more than once had to postpone a premiere because the piece was not ready. Those who attend New Juilliard Ensemble concerts regularly may recall the case of Indonesian composer Tony Prabowo's N.J.E.-commissioned opera *The King's Witch*, which had to be postponed twice, largely because of the intervention of Indonesia's political chaos in the lives of the librettist (at the time, a leading journalist of the opposition to the Suharto dictatorship) and the composer (who was beaten up by soldiers in front of the arts center in Jakarta for no obvious political or artistic reason).



Two compositions by major European figures that were to be premiered during the current season have also been postponed. Strangely, with the exception



of one composition that never materialized, it has been the works for which funded commissions were available that have been delayed; those pieces that composers wrote for the pure pleasure of writing for the New Juilliard Ensemble have been completed on schedule!

The composers selected this year are a D.M.A. student, Kati Agocs, and mas-

ter's degree candidates Jonathan Keren and Dinuk Wijeratne. They offer an excellent geographical sampling—Agocs from Canada, Keren from Israel, and Wijeratne from Sri Lanka. All were given the same restriction of instrumentation: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion (one or two), harp, piano, and string quintet. A few additions were permitted, but only after discussion with me; one or two subtractions were also allowed, but the basic size was meant to be about 15 players. The reason for the restriction is doubly practical. The primary factor is the size limit of the New Juilliard Ensemble, which is intended as an ensemble of soloists rather than an orchestra in the usual sense, but not a chamber group. The reason for the latter is that the United States has very few opportunities to hear music for true "sinfonietta," but many excellent contemporary chamber ensembles. As to the

The New Juilliard Ensemble will perform works by (clockwise from below) Kati Agocs, Jonathan Keren, Klaus Ager, and (not pictured) Dinuk Wijeratne.



upper limit in size, I always try to avoid compositions that have sectional string writing, unless each instrument has an individual part. In addition, adhering to the general size of the numerous similar ensembles around the world, such as the London Sinfonietta, increases the possibility of additional performances.

Such an ensemble poses a serious problem of scoring, however: balanc-

ing a string quintet against a group of up to eight winds and brass, to say nothing of piano and percussion, can be a challenge. It was interesting to see how these composers responded. Two of them elected to write a piece

New Juilliard Ensemble
 Alice Tully Hall
 Tuesday, April 15, 8 p.m.

 Free tickets available in the
 Juilliard Box Office.

with a featured instrument. Keren's project almost immediately became a cello concerto. While Agocs's *Apollo-nia* is not a concerto, it has a featured role for the harpsichord. (This was a pleasant surprise, because one of our harpsichord majors has been extremely eager to participate in the N.J.E.) In general, the conceptions of the pieces seem to have arisen from the instrumentation, which has so many possibilities for grouping and regrouping the instruments to form a kind of chamber music kaleidoscope within a large ensemble.

The Juilliard premieres form the first half of the program. (I would have preferred to have them distributed throughout the year, but all three composers felt that they needed the maximum time.) The second half of the program is the American premiere of *Agnus Dei*, for two narrators, chamber orchestra, and tape, by the Salzburg composer Klaus Ager. *Agnus Dei* evolved over about 15 years (1978-1993), turning from a radio collage to a ballet score and finally into a concert work. It is fortunate that this piece was not a recent commission, since Klaus Ager only recently stepped down as chief executive of the Hochschule Mozarteum, after presiding during the period when the school's principal building was closed after being deemed a "sick building," leaving its administration scrambling to find adequate quarters in that small Austrian town. I serious doubt that Mr. Ager had the peace of mind in those

Continued on Page 13

More New Sounds From the Composition Department

By NORA KROLL-ROSENBAUM

THE work of Juilliard student composers will be featured in two exciting performances this spring, in addition to the concert by the New Juilliard Ensemble (see article, above). The first concert, in Paul Hall, will feature the premiere of new chamber music by Hee-Seng Kye, Avner Dorman, Norbert Palej, Philippe Treuille, Nico Muhly, Ryan Streber, and me. This performance will include music for string quartet, mixed chamber ensemble, and voice.

Under the direction of Jeffrey Milarsky, the Juilliard Orchestra will premiere the music of Cynthia Lee Wong, Brett Keüper Abigaña, Ryan Streber, and Nico Muhly in the Juilliard Theater. This concert promises to be an exciting one, full of rich sounds and provocative new ideas.

Works for this performance are chosen through an annual departmental competition. While composition students have the opportunity to participate in orchestral readings throughout the year, this concert is a particularly rewarding experience, both because of the rigorous rehearsal process and the quality of the performance.

Ryan Streber's piece, titled *Dem Herbste Gleich (Like Autumn)*, is inspired by the writing of the German poet Friedrich Hölderlin. In a single movement, Streber conjoins two independent ideas, layering fast and slow materials, which he refers to as "an imbrication of two independent 'movements.'"

Also confronting the issue of synthesizing distinct sets of material, Nico Muhly composed *Out of the Loop* in the fall of 2002. Muhly says, "The first [material] is a clear, sterile pulsing, highly organized and mathematically informed. The second set of material (which exists primarily in the background) is a tonally and rhythmically flexible mess of sorts, involving more shimmering, aggressive and antagonistic material."

Fates and Furies, written by Cynthia Lee Wong, is in two movements. The composer writes, "[The first movement] emerges from darkness, hopelessly alone and inquisitive," while the second movement, entirely in perpetual motion, "begins with a muted struggle, which grows slowly in intensity until it finally explodes... from there on, *Furies* unleashes all its terrifying and implacable rage."

Scored for piano and large orchestra, Brett Keüper Abigaña's work, *Litany and Satire*, is divided into

two movements. The composer comments, "The first movement is a prayer for peace in a troubled world, while the second movement, less abstract in nature, attempts to answer the question...is it possible to write an effective fugue using the 12-tone tech-

Composers Concert
 Paul Hall, Monday, April 7, 8 p.m.

 Free, no tickets required.

 Juilliard Orchestra: Student Compositions
 Juilliard Theater, Friday, May 2, 8 p.m.

 Free tickets available in the Juilliard Box Office.

nique?" The work was completed in the fall of 2001 and is dedicated to pianist Min-Ju Choi.

There is no doubt that these concerts will offer lively, new ideas in a variety of intriguing performances. There is nothing more exciting than the unveiling of a new piece, and it is our hope that you will join us for these exciting original premieres. □

Nora Kroll-Rosenbaum is a master's student in composition.

Terrence Wilson: Captivated by the Keyboard

If the above headline creates a sense of déjà-vu, there's a reason: Terrence Wilson was scheduled to give his Petschek Award debut recital last April. As he was gearing up for this major event, the young pianist was already recovering from the loss of his father to cancer when fate dealt another blow: Two months after his father's death, cancer claimed his mother as well, just days before his recital. Wilson realized that, as much as he wanted to, "I could not have done this recital responsibly. I knew I needed time to grieve, and to heal—and I don't believe that one should grieve in public," he says. Pianist Ian Parker (two-time winner of another competition, the Bachauer) was selected to stand in for that evening, and Wilson's recital was rescheduled for the following year—a gesture that says a great deal about the kind of conviction Wilson's talent and persona inspire.

The past year has seen changes for Wilson: He now has his own apartment in

Montclair, NJ, and his trademark chin-length straight hair is gone. Resuming his playing in earnest this past September, he opened the Jacksonville Symphony's season in Florida and also played with the Grand Rapids Symphony. The challenge of learning two new pieces (by Fauré and Debussy) for his rescheduled Petschek recital was another part of the process of "getting back up on my feet," he says. "I don't know what I would have done without music in my life, given this past year. I don't know if much has changed in the way I approach music, but certainly the way music affects me has gotten even more intense." Next season will bring a performance of Corigliano's Concerto with the Rochester Philharmonic and the Barber Concerto with the Charlotte Symphony. "I'm ready to go now," says Wilson of what lies ahead of him—"probably even more."

The following article appeared a year ago, before Terrence Wilson's originally scheduled Petschek debut recital.

By JANE RUBINSKY

As an 8-year-old growing up in the Bronx, Terrence Wilson had his fate altered by the spin of a radio dial. One day, as he was searching for something to listen to, he happened to light upon WNCN (a major New York City classical radio station until its demise in 1993). The youngster was captivated by the sound of piano music. "I think it was Artur Rubinstein playing one of the Chopin scherzi," he recalls. "I fell in love with classical music right away, and I kept tuning in more and more to hear this beautiful music." The incident set in motion the course that will lead him this month to Alice Tully Hall, where he performs as winner of this year's William Petschek Piano Debut Award.

Terrence Wilson's career was well underway before he ever got to Juilliard in 1994—but it was hardly a forgone conclusion stemming from his fateful radio discovery. His parents purchased a piano around that time, "more as a piece of furniture than a musical instrument," he laughs. (Wilson's parents had been touring rock musicians in their younger days, but had settled down to "regular" jobs when they decided to raise a family. His father worked for a polling firm, his mother for the telephone company.) With an older brother and sister already out of the house, Wilson had the piano to himself. For the next two years—before he had any formal training—he would listen to the radio and, "to a limited extent, attempt to reproduce what I heard on the piano. I was daydreaming about music half the time," he laughs, "walking around with Tchaikovsky symphonies in my head, singing to myself and playing on imaginary pianos, all through school."

Piano lessons seemed in order, and Wilson began studying with a local teacher in the Bronx by the name of Marty Franklin (who also gave dance lessons). With the ABCs of the keyboard under his belt, Wilson moved on to work with Sayuri Iida, a Juilliard

graduate, before finding his way to Yoheved Kaplinsky (with whom he studied privately before spending a year in Pre-College and then earning his bachelor's degree from Juilliard).

At 14, Wilson was diagnosed with scoliosis. Though he was treated by a chiropractor every other day for six



Terrence Wilson

months, it became apparent that surgery was inevitable. An operation was performed at Children's Hospital in Boston—"by the same doctor who performed the same surgery for the same condition on Yo-Yo Ma, so I was in good hands," he notes with pride.

As he was recovering from surgery, Kaplinsky suggested that Wilson enter the Philadelphia Orchestra's student concerto competition. "Nobody—including my teacher—really expected me to win," says Wilson. "But she knew that it would be an incentive to

get me to work hard and learn the repertoire, that I would push myself." Much to everyone's surprise, Wilson won, and as part of his prize, got to perform a movement of the Khachaturian Piano Concerto in one of the orchestra's youth concerts. "That was the one experience of my life that I knew I wanted to repeat over and over again!" For the first time, he became aware of the possibility of pursuing a career in music.

But first, there was more work to be done. In the process of recovering from surgery, Wilson and his teacher began to focus on changing his way of playing. "I really had a lot of bad habits," he recalled. "My posture was bad at the keyboard; I could barely get through any piece in its entirety without getting tight and cramping up. So I had to relearn everything—even how to practice and how to sit at the piano. Veda forbade me to play certain pieces that I had played prior to having studied with her, so that those bad habits didn't come back. It was slow and methodical work; it took awhile before I could really start playing in public."

The work paid off, and Wilson was able to make the most of the concert dates that began to accumulate as the result of his Philadelphia Orchestra appearance (including another concert with the orchestra in 1992, performing the Liszt Concerto No. 1). By the time he entered Juilliard's undergraduate degree program in 1994, Wilson was already a pro at balancing concert dates and schoolwork, having become accustomed to faxing homework assignments to his teachers at the Professional Children's School.

Wilson's touring schedule meant that it took seven years to complete his degree (including, at one point, a yearlong leave of absence). But he knew he was lucky, and regarded the performances as an invaluable part of his education. "Being an artist is not result-oriented; it's a process. What excites me is that you're constantly growing and re-evaluating things; all of your experiences shape your music. One of the quirks of performing with orchestras is that you get to sit in on rehearsals, and you get to see how these conductors rehearse the orchestras. Then you hear the all performances. And to me, that's a real learning experience." Juilliard offered a sense of balance, an opportunity to concentrate on music without professional pressures and "the glamor of being the soloist," he says. "The level

of playing is so exceptional here at Juilliard that it makes you really investigate yourself and what you're doing. My incentive has very often been preparing for a concert that's hanging over my head. It's humbling to see people who don't have those opportunities work just as hard, simply in order to better themselves as musicians."

Terrence Wilson, Piano
William Petschek Debut Recital
Alice Tully Hall
Tuesday, April 8, 8 p.m.

For ticket information, please see the calendar on Page 24.

His Petschek program will represent some of his many interests: "I'm going to do four selections from Debussy's Preludes, Book I; Fauré's Nocturne in A-flat Major, Op. 33, No. 3; Ravel's *Gaspard de la Nuit*; and four pieces from Godowsky's *Java Suite*. Then I'm closing with the Piano Sonata of Samuel Barber. You should have seen my first draft for a program—it had absolutely everything on it, and it was three hours long!" Though he has a strong affinity for Russian and French Romantic repertoire, Wilson's enthusiasm for *everything* musical soon becomes apparent. "I'm premiering a piece written for me by a young Taiwanese composer, Ying Ho, in Stamford, Conn., and I'm learning the Ligeti Etudes. I'm putting in a pitch for Samuel Zyman's Piano Concerto, and I just played a work by Robert Starer in a piano series up in Woodstock."

Wilson cites Leonard Bernstein as one of his role models ("such an exciting, exuberant, all-around musician!"). And pianists? He says that Krystian Zimerman and Radu Lupu are among his favorites. He accepts his own status as a role model as both "an incredible honor and a huge responsibility"—knowing, on his visits to schools, that his youth gives him an advantage in convincing children that classical music is "cool." His only words of advice to young people drawn to a career in music: "You must love it—and that's it." □

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JUIILLIARD
 PORTRAITS

Angel Ricardo Rosario
 Security Officer

Born in the Bronx, Angel Rosario grew up mostly in Brooklyn—where he now lives—and Puerto Rico, where his mother hails from. Angel earned a G.E.D. from the Vocational Training Center and studied civil claims investigations and security at the Superior Career Institute in Manhattan. He was third-shift supervisor for maintenance (heavy-duty cleaning detail) at the World Trade Center before coming to Juilliard in December 2001.

How long have you worked at Juilliard, and what do you remember about your first day?
 I have been here a year and four months now. On the first day I was here, I asked Keith at the front desk where I could find Eleanor Schneider. He said “You mean Estelle,” and he started laughing hysterically and said, “I can’t wait to tell her this one!” I begged and pleaded with Keith not to spill the beans, because it would definitely not be cool to share that kind of humor with the woman who would soon be interviewing me for a job.



Angel Rosario at his previous job at the World Trade Center.

What job at Juilliard would you like to try out for a day and why?
 Party coordinator, to give these students the parties they deserve for their hard work and dedication.

What is the strangest job you’ve ever had and what made it strange?
 I was the 6 a.m.-5 p.m. truck dock foreman for security in the World Trade Center. You would not believe the things that transpired in there. Once, when the cleaning staff was on strike, the screws on the enormous dumpster in the loading dock were loosened. When the truck came to pick up the dumpster and haul it away, the bin came apart and tons of trash went everywhere; you can’t imagine how disgusting it was. Another time, I was driving a go-cart we used down the steep hill to the dock. I was going fast because there was nothing in front of me and, as I started to brake, the cart slipped on some oil that had been spilled there. The cart made a couple of full spins before stopping just inches from the

wall of the loading dock. My heart was beating like crazy. The construction workers who saw the whole thing happen said, “Man, that was cool.”

If out of the blue your boss said to take the day off, what would you do with your free time?
 I’d definitely go horseback riding. That is the ultimate rush for me.

Do you have a background in music, dance, or drama? Are you actively pursuing it?
 When I was a teenager I had received a drama callback from LaGuardia High School. But it was something I never pursued. Being the rebellious youth that I was, I took other things more seriously, like girls and hanging out with my friends.

What kind of performances do you prefer to attend and why?
 I can honestly say I like them all. There are a lot of talented people here, and they each deserve their own spotlight every now and then.

What other pursuits are you passionate about?
 I love fishing and horseback riding, both of which I haven’t done in a while, and slowly I’m rekindling the flames of those passions again.

What was the best vacation you’ve had and what made that trip so special?
 I couldn’t answer that question, as I haven’t been on a real vacation for about six or seven years. I would like to go to a dude ranch—because I love horses—or camping some place upstate for a week or two.

What is your proudest accomplishment in life?
 My father was a truck driver/biker and he always wanted my brother and me to be better off than he was. Wear a suit to work, leather briefcase, office, the works. I finally achieved that at the World Trade Center. I had the office, the suit, and a Kenneth Cole leather briefcase. When I became the supervisor of the maintenance workers at W.T.C. I knew, at that point, my father was smiling down from heaven saying, “Now that’s my boy! Show them what you’ve got!”

What might people be surprised to know about you?
 That I worked at the World Trade Center for about a decade. Also that a guy from Brooklyn, East New York, enjoys horseback riding.

Is there anything you’d like to add?
 I would just like to take the time to thank all those here who have helped me feel welcome and accepted me for who I am, and have allowed me to think of Juilliard as a second home. Much love, thanks, and appreciation to faculty, staff, and students alike.

Greta Berman
 Liberal Arts Faculty/Art History

A native New Yorker, Greta Berman spent three years in Sweden while earning her master’s degree in art history from the University of Stockholm. After receiving a Ph.D. from Columbia, she taught art history at SUNY-Stony Brook for eight years before coming to Juilliard, where she has been a faculty member since 1979.

What’s the most satisfying aspect of teaching for you?
 Students’ excitement and enthusiasm; knowing that they have grown and enriched their lives through my classes and their contact with me and each other.

What’s the most frustrating aspect of teaching for you?
 Students who don’t care, who don’t show up. Rehearsals and gigs scheduled during class time.

Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?
 Probably Rudolf Cooper, my English teacher at the High School of Music and Art. He could be mean to those who didn’t measure up, but he loved me—and pushed us all very hard to organize, write, read, and care about reading, literature, and the arts.

If you could have your students visit any place in the world, where would it be and why?
 Paris, Venice, Rome, Florence... because much of the art we study is in these cities, and it would be so exciting for them to see and experience the art first-hand.

Do you have a background in music, dance, or drama? Are you actively pursuing it?
 Yes, of course. Don’t we all? I was a voice major at Music and Art, and still sing (at present, in the Juilliard Choral Union). I studied dance throughout my childhood, and hung out at stage doors. And I acted throughout elementary and high school (and still do... but mostly in class).

What other pursuits are you passionate about?
 Tennis, yoga, good food, good friends. Travelling, speaking other languages.

Who are your favorite authors and why?
 Dostoevsky, Nabokov, Shakespeare, Kundera, Wolf, Wolfe, Mann, most poets... Why? Life wouldn’t be nearly as rich without these and countless more!

If you suddenly had an hour of free time, how would you spend it?



Greta Berman displays her “killer instinct” on the tennis court.

Depends on the weather and my energy level at the time. With the exhilarating spring just appearing, I’d definitely go outdoors—play tennis, take a walk, smell the flowers. If not so great weather, I might stop in at Barnes & Noble, get a cup of coffee, and read the paper.

What is your proudest accomplishment in life?
 Teaching... I feel like an artist who plays an instrument, dances, or paints or sculpts. The longer I do it, the better I feel about it. Although I would like to be a great singer, dancer, or actor, I have accepted that my artistry is in my teaching—and I am proud to have reached hundreds (thousands?) of students over the years.

What would people be surprised to know about you?
 I can stand on my head, I have a killer instinct in tennis, and I speak fluent Swedish.

Next issue: Ray Mase, trumpet faculty member, and David Shohl, library/circulation assistant. 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.

Jerome L. Greene Concert of Baroque Music Is Inaugurated

Continued From Page 1

great benefactor, but will also enhance Juilliard artistically and academically in providing a performance opportunity which currently does not exist on a regular basis. It is significant that Baroque music arouses great interest among Juilliard students, whose in-class readings and chamber-music sessions inspired the choice of program for the first Jerome L. Greene concert.

At present, most period-instrument ensembles that perform in America and command respect from audiences and critics come from Europe; audience interest in these ensembles is also reflected in the huge number of their recordings available in this country and in radio broadcasts of them. A partial list of European ensembles that perform in New York City includes the England-based Academy of Ancient Music, whose complete recordings of the symphonic works of Mozart have become a standard by which performances of this music are judged; France's Les Arts Florissants, which comes to BAM almost every year to perform staged as well as concert versions of Baroque operas (it will appear later this season in Lincoln Center's Great Performers series); the Amsterdam Baroque Orchestra; the

We owe it to our students to expose them not only to the Baroque repertoire, but to historically informed performance styles.

Gabrieli Consort, which will perform Bach's *St. John Passion* later this season, also as part of Lincoln Center's Great Performers; and the Italian group Europa Galante. (North American groups or organizations that have promoted the early-music movement in this country include the Aston Magna Foundation, founded by Juilliard faculty member Albert Fuller; the Boston Early Music Festival; Music Before 1800, an early-music series at Corpus Christi Church in Manhattan; and the Canadian ensemble Tafelmusik.) With concerts by groups such as these taking place virtually in the School's back yard, our students have a unique opportunity to listen to and experience live some outstanding historically informed performances of Baroque music. In our positions as educators and leaders, we owe it to our students to expose them not only to this repertoire, but to historically informed styles of performance; in so doing, unforeseen career opportunities very well might open to them.

THE revival of ancient instruments began in earnest on the East Coast of the United States in the 1950s with reproductions of 18th-century harpsichords. Though the harpsichord had been revived in the late 19th century after some 100 years of dormancy, with very few and notable exceptions, the instruments of the first half of the 20th century bore no relationship to historical harpsichords, except for the fact that they were made of wood, had strings and keyboards, and were plucked. Their sound was small, lacking adequate balance between fundamental and overtones; their action was extremely heavy, which forced performers to play much slower than required; they didn't keep the tuning well; and they weighed more than three times as much as historical harpsichords. The instruments of the violin family and the woodwinds followed quickly—whereas viola da gamba players never had to use modern instruments, since gambas were

never “modernized.” Performances on period instruments, having started with Baroque music, have reached back in time to both the Renaissance and Middle Ages, and forward into late Classical and even Romantic music.

It is important to note that the Juilliard students performing in the Jerome L. Greene concert will not be playing on period instruments; at this time, Juilliard simply does not have the necessary resources in its instrument collection for that. The debate on the relative merits of modern versus historical instruments, which once stirred much heated discussion, is no longer a real debate. Rather, it is widely accepted that playing Baroque music on period instruments enhances the success of the performance. While this topic is too big to be addressed in a short article such as this, it is undeniable that student awareness of historical performance practices has a positive influence on performances even on modern instruments, in choice of tempo, ornamentation, articulation, vibrato, temperaments, rhythmic alteration, and dynamics.

THE beginnings of the Baroque in early 17th century Italy—when the violin reached its present shape, stringing, and tuning, and an independent instrumental style with idiomatic writing emerged—will be represented in the Greene concert by violin music including Giovanni Battista Fontana's *Sonata Seconda*, Biaggio Marini's *Sonata Terza*, and Girolamo Frescobaldi's *Canzona a Canto Solo detta la Bernardinia* and *Toccata per Spinettina e Violino*. This last piece has an obbligato keyboard part, while the others use a basso continuo accompaniment.

The concerto and concerto grosso forms that originated in 17th-century Venice were the result of experiments in contrast and space, perhaps inspired by the architecture of the interior of the Basilica of San Marco. Our program features a concerto, the Concerto in C Major for two trumpets, strings, and continuo, by the Venetian Vivaldi, and two concerti grossi, one by Handel and one by J.S. Bach. The instrumentation in Handel's Concerto Grosso in A Major, Op. 6, No. 11, is one originally conceived in Northern Italy at the end of the 17th century. It consists of a solo ensemble; the concertino, made up of two violins and basso continuo (cello and harpsichord); and a ripieno or concerto grosso consisting of two violins, viola, and basso continuo

Jerome L. Greene Concert
Alice Tully Hall
Thursday, April 10, 8 p.m.

Free tickets available in the Juilliard Box Office.

(cello, bass, and harpsichord).

The concert will begin with the popular “Brandenburg” Concerto No. 6 in B-flat Major. Bach's extant concerti grossi (a great deal of his instrumental music has been lost), the six “Brandenburg” Concertos depart from the late 17th-century Italian model by never using the original concerto grosso instrumentation described above. Instead, the “Brandenburg” Concerto No. 6 has a concertino of low violins—two violas and cello—and a ripieno of low violas da gamba—two bass gamba, violone (a double bass gamba)—and a harpsichord.

Join us for a spirited evening of music making, as we usher in a new and welcome event at The Juilliard School. □

Harpsichordist Lionel Party, a faculty member since 1977, was the 2002 William Schuman Scholar at the School.

Discoveries / Michael Sherwin

Conlon Conducts Ullmann

Viktor Ullmann: *Symphonies Nos. 1 & 2; Six Lieder, Op. 17; Don Quixote Dances the Fandango. Juliane Banse, soprano; Gürzenich Orchestra—Cologne Philharmonic, James Conlon, conductor. (Capriccio 67017)*

JAMES CONLON received his bachelor's degree in orchestral conducting from Juilliard in 1972. A member of the Juilliard faculty from 1972 to 1982, Conlon made his New York Philharmonic debut in 1974, and his Met debut in 1976. He was music director of the Rotterdam Philharmonic from 1983 to 1991, and led the Cologne Philharmonic and Cologne Opera from 1989 until 2002. Since 1995 he has been principal conductor of the Paris Opera.



Conlon has made nine recordings for EMI of the music of Arnold Schoenberg's teacher, Alexander Zemlinsky. Conlon is now recording for the German label Capriccio. His newest CD is devoted to the music of Viktor Ullmann, the first in a project to perform music suppressed by the Third Reich. Born in 1898, Ullmann studied composition with Schoenberg in Vienna and conducted in Prague. In 1942 he was interned at Terezin and placed in charge of concerts. He composed more than 20 works there before being deported to Auschwitz in October 1944, where he died in the gas chambers.

On the CD, Conlon conducts with assurance Ullmann's *Symphonies Nos. 1 and 2* (orchestrated from the Fifth and Seventh Piano Sonatas); the jewel-like *Six Lieder*, beautifully sung by soprano Juliane Banse; and the phantasmagorical overture, *Don Quixote Dances the Fandango*. Ullmann's works are expressionistic, tonal, markedly chromatic, and stylistically distinctive (if, at times, redolent of Berg). The orchestrations are transparent; the motivic material aphoristic. The music conveys an atmosphere of unease mingled with premature optimism.

A companion DVD, *“Estranged Passengers”—In Search of Viktor Ullmann*, is sold separately (“Estranged Passengers” was the ironic title Ullmann gave his diary). An 80-minute documentary on the composer's harrowing life, the DVD includes interviews with Conlon and rehearsals of Ullmann's Symphony No. 2 (Capriccio 93503).

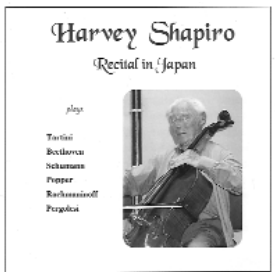
Other recent Conlon CDs offer works by Shostakovich (Capriccio 10892) and Karl Amadeus Hartmann (Capriccio 10893).

Capriccio's Ullmann CD is encoded with “Copy Control,” which prevents digital copying. Unfortunately, it also disables it from being played on a computer's CD-ROM drive; it can be listened to on standard CD players only.

Harvey Shapiro Recital in Japan

Harvey Shapiro Recital in Japan: *Works by Tartini, Beethoven, Schumann, Popper, Rachmaninoff, and Pergolesi. Harvey Shapiro, Hakuro Mori, and Noboru Kamimura, cellos; Hiroko Komoriya, piano. (DiscArt DACD-973)*

HARVEY SHAPIRO recorded this remarkable cello recital in 1996 at the age of 85. Shapiro began attending Juilliard when he was 8, receiving his diplomas in 1929 and 1932. A charter member of the NBC Symphony under Arturo Toscanini, 1937-46, Shapiro later played in live broadcasts of the WQXR String Quartet, 1947-63. A Juilliard faculty member since 1970, Shapiro has been teaching at the School for 33 years.



Recital in Japan contains the Adagio from Tartini's Concerto in D; Beethoven's 12 Variations on a Theme by Handel; Schumann's *Fantasiestücke*, Op. 73; Popper's Requiem, Op. 66 (with two additional cellists); Rachmaninoff's Sonata, Op. 19; and—as an encore—Pergolesi's “Nina.”

Shapiro's performances are ardent and exultant, displaying complete technical security and impeccable intonation. This is rapturous playing in the true grand manner, with surging ebb and flow of phrasing, expressive portamentos, and masterful subtlety of dynamics. Shapiro's pianist, Hiroko Komoriya, matches him note-for-note in both exuberance and refinement. The recording's slightly distant microphone perspective and reverberant acoustics are highly flattering to Shapiro's lush, velvet tone. The CD's Japanese-language program note booklet does not provide English translations. □

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



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

Britten's *War Requiem*: A Warning in Dark Times

Continued From Page 1

assassination of Ghandi made him contemplate composing a requiem in the Indian leader's honor.

Although neither of those projects bore fruit, when the arts committee of the city of Coventry approached Britten in October 1958 to request a work for the dedication of the new cathedral, he was ready. The previous cathedral, dating from the 14th century, had been destroyed during an 11-hour bombardment in November 1940 that also wiped out the rest of the city's center. Its ruined walls, with their empty windows, were left standing as a memorial and a cautionary reminder of war's ravages. Next to it, the new cathedral, in a modern style, was going up. Britten's imagination, already fired by deep indignation at cruelty and violence in world events, now seemed to find in architecture a model for the kind of statement he wanted to make in music: a creative confrontation between old truths and new realities, the Latin Mass for the Dead and Wilfred Owen's fierce poems for the dead.



Conductor David Atherton, who will lead the April 9 performance.

**Juilliard Symphony and Choral Union
Britten's *War Requiem*
Carnegie Hall
Wednesday, April 9, 8 p.m.**

**For ticket information,
see the calendar on Page 24.**

Foremost among the latter was "Strange Meeting," a favorite poem of Britten's. This evocation of an afterlife in which two soldiers, enemies in life, find a kind of weary reconciliation would become the keystone of Britten's Requiem text. Pears would, of course, take the tenor part in this setting, and he and Britten were able to engage the baritone Dietrich Fisher-Dieskau, who had been in the war as a German soldier and prisoner of war. In Britten's plan, these two men would sing the Owen poems in a frank and earthy style, accompanied by a chamber orchestra; the chorus would intone the texts of the Latin mass, with a large symphony orchestra; and a boy's choir in the distance would offer hymns of praise

to God, with organ accompaniment, like an angelic host far above the squalid human scene. In 1961, Britten added a solo soprano part to the work for the Russian soprano Galina Vishnevskaya, thereby widening his international cast to include another nation that had suffered grievously in the war—the Soviet Union—and to put a luminous solo vocal presence (à la Verdi's Requiem) into his setting of the Latin text. (Vishnevskaya was prevented by Soviet authorities from singing the premiere, but sang and recorded the work six months later.)

The Coventry premiere on May 30, 1962, which was broadcast live on the BBC, and subsequent performances in Berlin in November and in London in December, seem to have had a cathartic effect on listeners, for whom memories of the war were still fresh, even though a decade and a half had passed. William Mann, the distinguished critic of *The Times* of London, wrote in December 1963: "The *War Requiem* has caught the public imagination to an almost unheard-of degree."

Some 40 years later, shortly after the Sept. 11 attacks on the Pentagon and the World Trade Center, the conductor James Conlon led a performance of the *War Requiem* with the Cincinnati Symphony Orchestra at Carnegie Hall. His observations, as quoted in an article by Matthew Gurewitsch in the Arts & Leisure section of *The New York Times* on October 7, 2001, have a familiar ring. When asked whether audiences today will want to hear Britten's message right now, Mr. Conlon replied:

"Maybe it's very important to hear a voice of pacifism to balance a very natural desire for vengeance. I certainly wouldn't know what to do now if I were president. But transcendent music like the *War Requiem* goes beyond particulars. It strikes a deep chord that is beyond philosophy. It's impossible to play this music and not feel a deep sympathy for everyone who has suffered and, specifically, who has suffered from violence." □

David Wright writes articles for The New York Times and program notes for Lincoln Center, the 92nd Street Y, The Juilliard School, and other concert presenters.

While preparing for Juilliard's performance of the War Requiem, the Juilliard Choral Union's director, Judith Clurman, shared some of her thoughts about the work itself, as well as the additional significance it has taken on in light of the world's current situation:

AS I conduct the rehearsals of the Choral Union, I often think about driving past Coventry Cathedral on a trip to Great Britain in 1983. It's hard to believe that trip was 20 years ago, and the world still cannot understand that we must learn from past mistakes.

I talked to the people in the car about Britten's piece. It makes me think about the cruelty and inhumanity of Nazi Germany. This monumental piece of music called for the stigmatization of war. This composer's music and this poet's words make my heart break. Whether we think about the tritones, the tolling of bells, the full orchestra, the chamber orchestra, the *leitmotifs*, the woodwinds' ascending lines calling us to heaven, the heartbeats of the timpani, the Choral Union and children's chorus crying out, we are all transported by this music and poetry.

It was written to be sung in a church, and I try to show that to the singers. My job is to transport them there, to inculcate a sense of that sound. I appreciate it when a composer uses every crayon in the box of tone colors, as Britten does here, including the sound of singers. I may be prejudiced, but I think the



Photo by Nan Melville

Judith Clurman

greatest works, the ones that touch mankind, are choral pieces, which bring together text and harmony and all the colors of sound. And it was incredibly daring of Britten to mix the Owen poetry with the Latin

words. A lot of people know the Requiem text, and I expect they will say, "Look what he's doing with it!"

At the end of the piece, when the baritone sings "Let us sleep now," and the soldiers are dead, the organ, the children, and the full chorus paint the picture of death—and as the chorus resolves the dissonance of the tritone and sings "Requiescat in pace" at the end of the work, I am in pain. Perhaps it is the juxtaposition of a traditional Requiem Mass with the words of a soldier who was killed at age 25 that makes this piece so heart-wrenching to me, and to the world.

The minute the chorus begins this piece, singing a funeral march, you know it's not going to be like the Requiems of Berlioz or Verdi. Every great choral work is written for some occasion, but this piece has no celebration to it at all. It is about reconciliation between people on opposite sides. It is poetry about the incomprehensible, as important today as at any time. □

Judith Clurman, a faculty member since 1989, is the School's director of choral activities and conductor of the Juilliard Choral Union.

Juilliard Choral Union member Dennis Longwell reflects on the personal relevance of participating in a performance of Britten's War Requiem at a time when the work's subject matter seems more immediate than historical.

IN the year following the destruction of the World Trade Center, I sang in the chorus of three different performances of the Mozart Requiem, including a beautifully realized concert last fall conducted by Judith Clurman at The Juilliard School. As a lifetime choral singer, I have learned that the joy of being a part of such a performance lies in its almost overwhelming power to express emotion and beliefs that I alone could never articulate—indeed, that I consciously

never knew I had. *Death is an abyss. God is just. Christ is gentle and loving. Paradise exists and is filled with music.*

Read as words on a page, these ideas seem quaint and unknowable. When sung above Mozart's magnificent music, they ring radiantly true—at least for the moment. Such is the power of great music, and this feeling of rightness in these performances was underlined for me by the fact that, like the disaster it commemorated so eloquently, the Requiem itself was a ruin—unfinished, imperfect, tragically human.

Singing in the chorus of Benjamin Britten's great *War Requiem* has given me yet another belief difficult for me to articulate alone: *War is madness*. First performed in May of 1962, this, the greatest of Britten's many choral works, was commissioned to com-

memorate the rebuilding of the cathedral in Coventry, England, which had been destroyed by German bombs at the height of World War II. And with what Mervyn Cooke (in his excellent analysis of the *War Requiem* published by Cambridge University Press in 1996) has called "...inspired simplicity entirely typical of his compositional genius," Britten chose a single musical interval to both unify and "...symbolize the essentially ambiguous and unresolved nature of the *War Requiem's* message." This device, the augmented fourth or tritone, permeates the fabric of the piece, giving it the kind of tragic sense of incompleteness inherent in Mozart's masterpiece. Britten used the tritone, the veritable "devil in music," as a unifying element in his great work. We hear it in the strange, dissonant bells ringing at the very beginning, echoed in the chorus's hushed "Requiem aeternam." It returns throughout the piece, but nowhere more tragically than in the final seven measures of the piece. Cooke describes the powerful, disquieting effect of the work's conclusion: "Defeated, almost dejected, the chorus adopts the familiar tritone... for the final 'Requiescat in pace,' now shortened to two brief phrases and resolving the all-pervasive interval into that alien F-major chord which seems to make the ending of the *War Requiem* so profoundly unsettling."

That is how I feel now as our nation is at war in Iraq. □

Dennis Longwell teaches the history of photography and 20th-century art at Pratt Institute and Parsons School of Design. He also sings baritone in the Riverside Choral Society and the Dessoff Symphonic Choir.

Avalon Quartet Wraps Up a Residency

By **BLAISE MAGNIÈRE**

AS the Avalon Quartet is nearing the end of our two-year residency at The Juilliard School, now is a good time to look back at our experiences here. While violist Che-Yen Chen and cellist Sumire Kudo had been to Juilliard before, violinist Marie Wang and I had no idea what to expect at the School.

We came at a time when the chamber music program itself was growing, in large part because of the arrival of Bärli Nugent. Che-Yen says he finds the teaching aspect particularly rewarding: “I learnt a lot from teaching and from the students themselves. I had little experience teaching before, and it brought a lot to me.” Sumire enjoys the ability to focus on music: “The circumstances are ideal here; you can simply think about music and nothing else.” Adds Marie, “The Juilliard Quartet is an inspiration, and so is the administration. People like Bärli, President Polisi, and Dean Clapp have been the most supportive group one could possibly have.” We all enjoy very much our interaction with the string quartet survey class, which has changed greatly in the last year, allowing for more concentrated work. It is wonderful to see so much dedication to string quartet playing, often executed at a very high level. Maybe a whole new generation of string quartet ensembles is approaching!

We are learning a tremendous amount from the Juilliard Quartet, and have had the incredible opportunity to play the Mendelssohn Octet with them at the Library of Congress. We had a very different type of musical experience last month when we played in the undergraduate production of three Baroque operas by William Boyce, John Blow, and John Eccles, conducted by Ken Merrill from the keyboard.

It was gorgeous music that is also rarely performed, a fascinating program that just shows the richness of the musical life here. We have made many friends in the School and we are sad the whole residency has to end!

The opportunity to perform a major recital in Alice Tully Hall each year, the Lisa Arnhold Memorial Concert, is a big highlight of the residency. This year’s concert is on April 30, and I would like to comment on our choice of music for this event.



The Avalon String Quartet performing the Arnhold concert at Alice Tully Hall in April 2002.

The program can be seen as an exploration of musical language—in particular, the way in which composers create new musical languages. We chose three works: Stravinsky’s Three Pieces for String Quartet; *Sun Threads* by Augusta Read Thomas; and Beethoven’s String Quartet, Op. 131. Stravinsky’s Three Pieces for String Quartet was a turning point for the composer, and can be seen as an experiment in new stylistic possibilities. It was written in 1914, and the composer wrote the following: “In 1914 I knew none of Webern’s music, and only Schoenberg’s *Pierrot lunaire*. But, while my pieces are maybe of a

lesser substance, that they are more iterative than Schoenberg’s music of the same date, they are as different and mark ... an important change in my art.” While the first piece has ostinati reminiscent of *The Rite of Spring*, it uses them in a very mechanical, nearly serialist way. The second piece creates a completely new style, very atonal, with strange gestures inspired by the clown Little Tich. And the last piece is an introduction to the austere, nearly static, religious style Stravinsky

from many different genres—opera recitatives, fugues, etc. In its structure (but also in its writing), Opus 131 often anticipates the daring of the Second Viennese School, as well as the greatest composer of quartets in the 20th century, Bartók.

The new work on the program is by Augusta Read Thomas. While these earlier composers broke with the expectations of their times by striving for such radically different voices, it has nearly become the norm in contemporary works for composers to create a language of their own. We certainly feel Augusta is one of those contemporary composers who have found a unique voice. Her style has a lot of fantasy and freedom in it, and her music sounds almost improvised at times. This performance of *Sun Threads* will be a premiere, although the movements have been performed separately before (one of them, *Fugitive Star*, was written for us). She allowed us to give our input, and we had a hand in shaping the work with her. She describes her piece: “*Sun Threads* has passionate, urgent, seductive, and compelling qualities of something complex, but always logical thought, allied to sensuous and engaging sonic profiles.”

Three pieces, three completely different styles, and yet there is a link:

Lisa Arnhold Memorial Concert
Alice Tully Hall
Wednesday, April 30, 8 p.m.

Free tickets available in the Juilliard Box Office.

the desire to search further, to avoid convention and find a new voice. □

Blaise Magnière is first violinist of the Avalon Quartet.

Career Beat / Derek Mithaug

Pondering the ‘How To’ Book Craze

I WAS recently asked to recommend a list of the best “how to” books on creating a career in the performing arts. The question struck me as funny. There are definitely good books about careers and *how to* choose them; there are also books that detail the requisite training, materials, and experience for specific career fields. But a *how to* book on *creating* a career is considerably more challenging. That’s because creating a career is essentially about getting the most out of your life.

What does getting the most out of your life have to do with creating a career? The word “career” literally means course or passage—and your life is a type of course or passage. The same criteria you use every day to enhance your passage through life are almost identical to the criteria you need in developing a career. This includes your interests, values, beliefs, goals, experiences, and personality. Naturally, I evaluate any career development book on its ability to help the reader get the most out of his or her life.

It seems as if, everywhere I turn, people insist that everything can be learned by visiting the self-help section at the local bookstore. This suggestion that the answers to all of life’s riddles can be found in the same place is something I find slightly disturbing. I decided to do a little research on the subject. How many books do you think use the words “how to” in the title? I ventured online to

amazon.com and typed in a search using those very words. Would you believe that there are more than 32,000 “how to” titles? What does this say about our culture? Do we really believe that the mysteries of life can be solved through coffee shop reading material like *Human Moments: How to Find Meaning and Love in Your Everyday Life*, or even better, *Philosophy for Dummies: Discover How to Apply Ancient Wisdom to Your Everyday Life*.

Life would be far simpler if the surefire steps to creating your ideal career could be found between the covers of a book on the shelves of Barnes &

There are more than 32,000 “how to” titles in print.
What does this say about our culture? Do we really believe all of life’s myteries can be solved at the bookstore?

Noble. (Even at a 20 percent discount, they would make a tidy profit; imagine how many people would buy that book!)

But such a book would need to prompt you to critically assess yourself: your experiences, values, vision, and interests. The book could be effective only if you could be trusted to be completely objective about yourself. Now let’s be honest here. How many of us can truly be objective about our lives? The challenge for most people is that they

tend to be either overly critical, or not quite honest enough. It is this quasi-honesty that often obstructs the discovery of the ideal career.

That is why I believe that the person who prefers to learn with someone rather than from a self-help book is getting the best of it on the topic of career development. Creating a career is a dynamic process. A mentor or professional guide is a dynamic resource that can adjust to your every discovery, while a book is mostly a static resource that can, at best, provide you with a basic formula. Since creating a course in life is really what career development is all about, a dynamic resource that adjusts to your evolving experiences is a superior choice. So if you ask me to recommend a book that will help you to create your ideal career, I’m afraid I don’t have anything to offer. But I strongly recommend talking to faculty here at The Juilliard School. They are in the best possible position to help you navigate those challenging waters. I also recommend using our services in the Office of Career Development. It is getting close to May 23—and, for many of you, that date will mark the beginning of a long life in the arts. Why not bypass the self-help section at the bookstore across the street and come by our office, in Room 476 on the fourth floor? We are here to help you begin the journey.

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



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

Mozart’s Saucy Seducer, and the Women Who Succumb

Continued From Page 1
 in a 1788 Vienna production.

Each female character in *Don Giovanni* brings her own desires, musical language, and perspective to the story, and each stands on her own as a subject worthy of inquiry. The noblewoman Donna Anna, nearly raped by Don Giovanni at the beginning of the opera, struggles to balance her pursuits of revenge and marriage to Don Ottavio. Donna Elvira boldly travels alone to the opera’s Spanish town locale to learn why Don Giovanni has abandoned her. Displaying a special insight into Giovanni’s means of deception, Elvira is protective of the other women in the story, but also becomes the regular target of misogynistic insults hurled by Don Giovanni and his servant, Leporello. The peasant girl Zerlina, young and alluring, fully aware of her beauty, is a *buffa* character who develops perhaps more than any other woman in the opera. Her conflicted relationships to both Giovanni and Masetto, her peasant-fiancé, generate within her a newfound sense of her power over men. All three women succumb in one way or another to the allure of Don Giovanni, yet each handles her feelings differently, in ways that give immense vitality to the story.

Donna Anna

DONNA ANNA’S desires in *Don Giovanni* are straightforward: to discover Don Giovanni’s identity and see him punished. Of high social rank, and drawn by Mozart with a musically powerful voice, Donna Anna develops little in the course of the story. In the first scene of the opera, Don Giovanni attempts to rape Donna Anna, and minutes later kills her aging father, the Commendatore, who has answered his daughter’s call for assistance. For the rest of the opera Donna Anna seeks revenge, while at the same time displaying incredible patience to consummate the love of her devoted Don Ottavio, whose proposals of marriage she rebuffs time and again. Donna Anna’s quest to reveal Giovanni’s identity is distilled in her very first action in the opera: she is chasing after Don Giovanni trying to see his face.

Donna Anna’s major vehicles of musical expression deal directly with the pursuit of revenge at the expense of all else. Her duet with Don Ottavio, “Fuggi crudele,” comes shortly after she discovers her father’s dead body. Rich with tempo changes and modulations, the duet captures the rapid cascade of emotion—from Donna Anna’s disbelief to Don Ottavio’s intermittent pleadings that she let go of the bitter memory of death—and leads to an exuberant stretta in which they swear vengeance. Donna Anna realizes that Don Giovanni is her father’s killer in the context of a quartet (“Non ti fidar, o misera”) with Donna Elvira, Don Ottavio, and Don Giovanni. This discovery leads her to tell Don Ottavio the facts of her encounter with Don Giovanni, leading to her only aria of Act I, “Or sai chi l’onore.” In this aria, she asks Don Ottavio once again to join in her pursuit of Don Giovanni. It would be difficult for anyone to resist the persuasive force of “Or sai chi l’onore”: supported by tremolos in the strings, the upwardly transposing opening phrases of the aria

and the orchestral surge supporting Donna Anna’s high sustained A convey a sense of hope and determination.

Despite their twin pledges of revenge, Donna Anna and Don Ottavio remain powerless to manipulate Don Giovanni’s capture. Along with Donna Elvira, they infiltrate a celebration at Don Giovanni’s house (Act I finale), but fail to capture him as he attempts to dishonor Zerlina. Don Ottavio’s impatience in the hunt for Don Giovanni eventually motivates Donna Anna’s final aria, “Non mi dir,” in which she expresses her



Costume sketches by Kim Sorenson for the characters of Don Giovanni and Zerlina.

true love for her fiancé. Affectingly opened with an accompanied recitative, this two-part aria makes use of virtuosic passages of vocal figuration touching the top of Donna Anna’s vocal range. Ultimately, her aria reassures Don Ottavio, the only character Donna Anna is able to persuade in the story. Even after Don Giovanni is taken to hell in the opera’s well-known infernal scene, Donna Anna asks Don Ottavio to wait another year before marriage.

Donna Elvira

DONNA ELVIRA’S desires in *Don Giovanni* are more equivocal than those of Donna Anna. Unlike Donna Anna and Zerlina, she has no secure love interest, but rather is in search of one. Having traveled from another city by herself to find Don Giovanni, Donna Elvira clearly finds the man alluring, but even near the end of the opera has difficulty accepting Giovanni’s more unsavory qualities. Elvira is horrified to learn, in Leporello’s famous “Catalog Aria,” of Don Giovanni’s catholic tastes in women. She complains repeatedly throughout the opera that Don Giovanni has abandoned her, and turns up like a bad penny, often portrayed comically, in various efforts to foil Giovanni’s attempts to exploit the innocent Zerlina. Nonetheless, when Leporello disguises himself as Don Giovanni in Act II and pretends to beg forgiveness for his past actions, Donna Elvira blindly believes him and lets her imagination run to the marriage altar. Like Donna Anna, she tries intently to manipulate actions against Don Giovanni. And while Elvira is successful in arousing the suspicions of Donna Anna with regard to Don Giovanni’s identity, all of her other plans eventually lead nowhere.

Mozart distinguishes Donna Elvira from the other characters with a vivid musical voice that is at once forceful

and sometimes easily undercut by its dramatic context. Awkward leaps, anxious turns of phrase, and dotted rhythms characterize her vocal line and the range in which she sings is often high. In her compelling entrance aria, “Ah chi mi dice mai,” the angularity of Elvira’s vocal lines and a virtuoso coda clearly convey her anger at Don Giovanni, yet her vocal determination is undermined by the asides of Don Giovanni and Leporello, who comment on Elvira in secrecy, denying her the opportunity for individual expression.

Mozart continues this affect in Elvira’s brief Act I aria, “Ah fuggi il traditor,” as well as her other agitated confrontations with Don Giovanni in various vocal ensembles, which together draw a musical picture of a hysterical and vulnerable woman.

Elvira’s famous scene in Act II, “In quali eccessi ... Mi tradi,” is central to this portrayal. The only solo scene for Elvira, it is an economical summation of her entire experience in the opera. In the scene, a premonition of Giovanni’s death inspires Elvira to reconsider how he has treated her, and the result-

ing outpouring of pity, latent throughout the opera, is deployed arrestingly without the halting quality of her earlier music. Mozart writes into the climax of the aria forceful cries of pity that are at once breathtaking to hear and depressingly revealing of Donna Elvira’s inability to let go of a man who sees her only as a source of amusement.

Zerlina

THE *buffa* character Zerlina is central to the plot of *Don Giovanni*, much in the same way as Susanna is in *Le Nozze di Figaro*. Her part is as substantial as Donna Anna’s and Elvira’s, and the role was expanded significantly by Mozart in the Vienna revision in 1788.

As opposed to Donna Anna and Donna Elvira, whom Giovanni tries to avoid at all costs throughout the opera, the young and beautiful Zerlina proves to be an irresistible magnet to Giovanni. His allure holds no less sway over Zerlina than over the other women, and

all’amore,” assembled to celebrate her wedding to Masetto. Here, the low social rank of Zerlina and Masetto informs the character of the music: a jovial, tarantella-like rhythm suggests folk music. Shortly thereafter comes Giovanni’s wedding-day seduction, and from the outset, Zerlina is skeptical of the sweetness and promises uttered by Giovanni. In the duettino “La ci darem la mano,” however, Don Giovanni unleashes his charm by speaking Zerlina’s language—simple melodies within periodic phrasing. Each phrase of the duet is expanded, and the two vocal lines intertwine, as Zerlina finally admits her weakness and desire for Giovanni to “ease the ache of a chaste love.” As they move into Don Giovanni’s house at the end of the duet, however, Donna Elvira appears out of nowhere in order to save Zerlina from the seducer. This is the furthest Don Giovanni gets in his pursuit of Zerlina, yet she remains the target of his affections for the remainder of the opera.

From her encounter with Don Giovanni, Zerlina learns something of the perils of unchecked human attraction. Thereafter, she spends considerable time trying to reassure Masetto that her devotion to him has not been lost. Zerlina’s arias, “Batti batti o bel Masetto” (Act I) and “Vedrai carino” (Act II), are both designed to persuade Masetto of this and display an increasing richness to Zerlina’s music and character. In “Batti batti o bel Masetto” Zerlina hones her own, newly learned seductive powers in order to make up with her dejected fiancé. Supported by an undulating obbligato cello, her vocal lines begin simply, but gradually expand in urgency, as she offers kisses and affection to Masetto if he lets go of his jealous feelings. In “Vedrai carino,” Zerlina follows through on this promise. The aria comes shortly after Don Giovanni (disguised as Leporello) beats Masetto. As a balm for her fiancé’s suffering, Zerlina offers herself—“nature’s cure”—to Masetto with abandon. The coda of the aria literally depicts Zerlina’s heart beating with anticipation as she leads Masetto off to make love.

The Juilliard Opera Center production of *Don Giovanni*, directed by Ed Berkeley and conducted by Juilliard alumnus Jahja Ling, will be the third production of the opera in Juilliard’s history, with previous performances in 1942 and 1986. The 1942 production featured sets by noted architect and theater designer Frederick Kiesler. Dino Yannopoulos directed the 1986 production, which included, in the role of Zerlina, Korliss Uecker, now a regularly featured singer at the Metropolitan Opera.

One final note: Equality between the sexes in opera has come a long way since the premiere of *Don Giovanni* in 1787—indeed, even since the time of Juilliard’s 1942 production. The cast list for Juilliard’s 1942 production, printed for posterity in the performance program, lists all of the male roles first, followed by the female roles. □

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

Mozart’s *Don Giovanni*
 Juilliard Theater
 Friday, Sunday, and Tuesday,
 April 25, 27, and 29
 For times and ticket information,
 see the calendar on Page 24.

is sufficiently powerful to lure Zerlina away from her own wedding festivities when we first meet her in Act I. This first of several encounters between Zerlina and Don Giovanni stimulates a cycle of jealous rage within Masetto, her kind-hearted fiancé. Throughout *Don Giovanni*, Zerlina’s management of Don Giovanni’s attraction to her and Masetto’s simmering anger is the basis for notable character development reflected in Mozart’s musical setting.

Zerlina’s first entrance is part of a festive chorus, “Giovanette che fate

Simon Russell Beale: Man on the Move

By ANNA O'DONOGHUE

ONE of the most fascinating things about Simon Russell Beale, the man *The New York Times* referred to as “perhaps the greatest stage actor of his generation,” is that he simply cannot sit still. As he talks, listens, and thinks, he is in perpetual, seemingly unconscious motion: tugging at his beard, rubbing his hands together, crossing and recrossing his legs, scratching his nose, flexing his wrists, leaning forward and back. This fidgeting is not from discomfort or tension, however; he appears completely relaxed and engaged. Perhaps he is just so used to using his body expressively, so attuned to physical sensation, and so charged with life that he needs a physical outlet. He seems to radiate energy even in the fleeting moments he is still.

The Drama Division was privileged enough to receive some of his energy and wisdom on February 27, when Beale visited Juilliard to speak to the drama students. This privilege was the result of an entirely serendipitous meeting on a subway with Michael Kahn, the Drama Division’s director. Kahn had just seen Beale’s portrayal of the pompous, yellow-sock-wearing servant Malvolio in BAM’s acclaimed production of *Twelfth Night*, directed by Sam Mendes. *Twelfth Night*, an import from Britain’s Donmar Warehouse, was being performed in repertory with *Uncle Vanya*, by Anton Chekhov, in which Beale plays the despairing, inept title role. The two men got to talking, and Kahn invited him to Juilliard to speak about his experience, both with these specific works and in his long, illustrious stage career.

Despite his accomplishments in the London theater, particularly with Shakespeare, Beale is not a household name—largely because he has stuck entirely to theater, not delving into the media of film and television like so many other theater-bred actors. When a Juilliard student asked why, he replied: “I was one of the last people to come up through the ranks at the Royal Shakespeare Company’s theater; I was there for eight years, very unfashionable. But I loved being part of an ensemble, never really wanted to freelance. I found the companionship aspect terribly attractive, loved the security of not having to wonder where my next project was coming from. And the parts just kept getting better! I was working with the greatest writers ever; I saw no reason to leave.” He has certainly tackled some of the greatest roles; among those he spoke about were Oswald in *Ghosts*, Voltaire in *Candide*, Ariel in *The Tempest*, Kostya in *The Seagull* (“that changed my life”), Richard III, Hamlet, Iago, and now Vanya and Malvolio.

For this event, Michael Kahn interviewed Beale, opening with some broad questions about his theatrical training. Beale shared the fact that he had never expected to be an actor. Indeed, he got a degree in English, toyed with the idea of being an investment banker—“an extraordinary aberration”—and ended up studying singing in a school that he said was “much like Juilliard,” in that it trained artists of all disciplines. “So there I was, studying voice, and not terribly good at it, really, and knowing that on

the other side of the school there were people doing something I knew I wanted.” He wangled his way into the drama department (despite what he says was “an appalling audition”) and never looked back. Like many artists, he speaks of acting as a sort of destined path, although “that funny seed in the back of my head took a long time to come to fruition.”

Unfortunately, he hated drama school, and left “under a cloud”—the school would not even acknowledge him as an alumnus until 10 years later (that earned a big laugh from the Juilliard audience and a wry smile from Kahn)—but speaks of his time at the R.S.C. as his best education. And he certainly relies on his experience with academia in his approach to theater; when asked about his artistic process, he responded, “Well, I’m fairly puritanical, you know. I was trained in a puritanical, literary criticism school,



Simon Russell Beale

trained to never, ever, ever make a statement that couldn’t be supported by text, and I carried that into the work with text. I see text work as three-dimensional literary criticism. Acting is creating an argument, and to do that, you need to get it all from the texts, to treat them with care and respect... A *lot* of the work I do in my rehearsal process is not on the floor. I spend a *lot* of time around the table, thrashing it out. I really find academic study emotionally exciting.”

Beale carries over this line of thought when he is asked to elaborate on an earlier statement about “connecting the dots” in Shakespearean work: “It’s extremely important not to get scared off by the language...each character speaks exactly how they should according to who they are, so each Shakespearean character is equally articulate. You find the clues in what they say and how they speak, and you can often figure out the rest. In Shakespeare, language and emotional life are one and the same; the emotional landscape of a character cannot exist separately from the way they speak.”

The conversation moved quickly to plays and roles he had tackled—specifically the works of Chekhov and Shakespeare, the two playwrights with whom he is currently absorbed (and the first two that first-year Juilliard drama students tackle in their class and rehearsal work). Beale makes the interesting assertion that

Chekhov was the best playwright of all time and Shakespeare the best genius—for, although Shakespeare’s work is so beautifully rich and transcendent, it’s Chekhov who was the master of fully creating the world of a play and the life of a character and remaining entirely consistent and true to it. “He simply doesn’t make a mistake.”

But Beale spends the most time talking about his acclaimed performance as Hamlet several years ago. The piece was a challenge and a turning point for him in many ways. First, he said, it is perhaps the most challenging and richest role in all of theatrical literature; second, as a pudgy “character” actor, he was cast against the usual Hamlet “type”; and third, the play, which deals so famously with the mother-son relationship, came right after the actor’s own mother had died. That fact, and the director’s vision of the play as a story of failed love and Hamlet as a man “continually willing to love and be loved but continually disappointed by others,” made the play a deeply personal experience for him. “I never found Hamlet bitter. I fell in love with him, absolutely fell in love with him. I never found him a bit self-involved; I thought he was just gorgeous. It was really marvelous to play him: I got to stand onstage and just be a simple human being. That’s what he is really, at the end: just a simple human being, completely exposed. And to be that before an audience—you’re saying to the audience, ‘I am the person that I am.’ And how wonderful to sort of be able to say to the audience, ‘It’s going to be alright.’”

“You musn’t be frightened of human contradiction; it’s what makes things interesting,” he continued. “I’ve learned, largely over playing Hamlet, that human beings are completely contradictory creatures. I used to be very, very precise, to make very clear-cut choices about every line and every motivation, but I found that humans often are really thinking three completely contradictory things at the same time, which allows me to be looser, softer.”

Fielding some other questions about his life and work, he disclosed that American audiences are quicker and more responsive to language than British ones (who knew?); that he has never worked with a single American actor (“That’s appalling. Sorry. I’m not usually lost for words...”); and that, having played five syphilitics, he is a “world expert. All my family, many of whom are doctors—this is true—come to *me* for advice about syphilis.”

Michael Kahn had a final question: “How has your acting changed over the last 20 years?”

Beale thinks, scratches his ear, tilts his head back, and runs his hands along the arms of his chair and down his legs. “To be perfectly honest,” he says, “and talking absolutely personally, if one of your parents dies, a parent you’re really close to, and you, at the same time, are going to be doing the greatest expression of human grief ever written, something happens. I’m not so afraid anymore. I don’t have to have everything set down; I’m not so afraid to leave questions unanswered.” □

Anna O'Donogue is a first-year drama student.



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Time Capsule / Jeni Dahmus

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

1935 April 27, a six-concert Bach/Handel festival, commemorating the 250th anniversary of the birth of the composers, began with an all-Handel program of *Israel in Egypt* and Concerto Grosso in F Major, Op. 6, No. 2. The festival continued through May 4 and ended with a performance of Bach’s *St. Matthew Passion*. Among the performers were the Chorus of the Oratorio Society, the Boy Choristers of St. Thomas Episcopal Church, the Juilliard Orchestra, and soloists Ernest Hutcheson, Albert Stoessel, Georges Barrère, Viola Peters, Josephine Antoine, and Risë Stevens.

1942 April 1, faculty and students established a Juilliard Civilian Defense Council “in view of the increasing seriousness of the war situation.” The council coordinated safety measures such as appointing air-raid wardens, organizing fire brigades, and planning first-aid procedures in the event New York was attacked.

Beyond Juilliard

1942 April 13 marked the 200th anniversary of the premiere of Handel’s *Messiah* in Dublin, Ireland.

1960 April 27, Martha Graham’s *Acrobats of God* was given its New York premiere. Former Juilliard faculty members Graham, Helen McGehee, Mary Hinkson, Bertram Ross, and alumnus Paul Taylor were among the performers.

1960 April 9, the Juilliard Dance Ensemble premiered Antony Tudor’s *A Choreographer Comments*, set to Schubert’s Octet in F Major, D. 803, and divided into 10 sections called “Comments,” each based on a particular dance movement such as “587 Arabesques,” “224 Jétés,” “184 Turns,” and “1 Pas de chat.” Pina Bausch, Chieko Kikuchi, Jennifer Masley, Koert Stuyf, Michal Imber, and Benjamin Heller were among the dancers.



Pina Bausch and Koert Stuyf in the premiere of Antony Tudor’s *A Choreographer Comments*, 1960.

1978 April 18, actor Martin Balsam spoke with Drama Division students. □



Jeni Dahmus is Juilliard’s archivist.

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The Second-Year Experiment

By KEITH CHAPPELLE

THIS year brought something new for the Drama Division: For the first time, plays written by Juilliard’s playwright fellows were rehearsed by the second-year acting class. The goal was to have the projects feel more like workshops than full productions—which is why they were moved from the third-year “slot,” which is more production oriented. This was a great opportunity for all involved: The playwrights were given something essential in that process of developing a play—a working rehearsal—and the actors were given the opportunity to be a part of the creation of an entirely new work of art.

The acting students and playwrights know each other well and work together often. During the course of the year, there are many readings of the writers’ most recent works, in which the parts are read by actors of different classes. Also, the

thought it was great. At this point in our training we’re learning how to put all the skills we’ve learned into action. We didn’t have any [faculty] coaches, so we had to ask ourselves, ‘how do I incorporate what we’ve been working on?’ And I think we all did that.”

Cybele Pascal said of her show, “I enjoyed doing it as a second-year project, because it made the project clearly a workshop; it took all the pressure of a full production away. I was allowed to focus on the text and make the rewrites that I wanted to make. The one drawback was that we didn’t have as many props or as much scenery as I would have liked, but all in all, I really had a wonderful time.” Cast member John Eagan said doing these plays in the second year makes perfect sense. “The material is in kind of the same place we are, as second-year actors—it’s in the works. I think second year is an exploratory year, and this play was in its exploratory phase.”

“We got a chance to influence how the story would ultimately come together. Working on something like Shakespeare, we don’t get that opportunity.”

writers attend many of the productions and projects performed and rehearsed by drama students.

While a writer is responsible for writing a play, what most audience members don’t realize is that all who are involved in the process of taking a new play from the page to the stage have an enormous effect on what is ultimately the final presentation. The process is a messy one; the story is constantly being shaved and reshaped again and again. It is a time of discovery: The writer discovers new things from the director and actors, and they, in turn, are learning from the writer.

The playwrights who were given the opportunity to have their stories workshopped in February were Julia Cho, author of *The Architecture of Loss*; Cybele Pascal, author of *The Erotic Nature of Funerals*; and Ellen Melaver, author of *Not Waving*.

Speaking about her experience rehearsing *The Architecture of Loss*, Julia said, “What made this different from other workshops I’ve had is that everyone here is still learning, and everyone had great respect for each other and enormous commitment to the process. Another plus was that we were all catching each other at a time when we’re all ready for a new process and still have not formed any preconceptions.” A member of the cast for *The Architecture of Loss*, Rutina Wesley, had this to say: “I

Ellen Melaver had similar thoughts on her show, *Not Waving*. “This was one of the best workshop experiences I’ve ever had. Everyone was very focused on the work, and wonderful to work with. The next thing I would like to incorporate in the process would be lighting. I would really like to see how that element would influence the story. But overall, it was a low-pressure environment, the audience response was invaluable, and I really enjoyed the process.” Serena Reeder, a cast member, commented: “I felt this process was very helpful, having the playwrights and actors involved in the creation of these stories. It was fresh and it was new, and we got a chance to influence how the story would ultimately come together. Working on something like Shakespeare, we don’t get that opportunity.”

Judging from everyone’s reaction, the experiment was a success. The second year lent itself well to this type of exploration, and the hands-off approach by the Drama Division faculty was navigated with relative ease. Speaking as someone involved in this process, I enjoyed working on the new material and hope that future second-year classes get the opportunity to enjoy it as well. □

Keith Chappelle is a second-year drama student.

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Photo by Sabrina Tanbara

DISCUSSIONS AND SEMINARS

Right: Ronald Gross portrayed Socrates on February 20 in Room 321, for a master class in the humanities in which he acted out scenes from the philosopher's life and trial.

Above: Andrea Miller (far right), a dance student, expressed her thoughts on the war with Iraq in a forum moderated by President Polisi (far left) on February 27 in Studio 321. Miller was part of a six-student panel (left to right: Gabuka Booli, voice; Keith Chappelle, drama; Ben Wodjak, dance; Phillip Fisher, music; Jessica Chastain, drama—not visible; and Miller) who led the discussion on this topic. The event, which was co-sponsored by Student Affairs, Residence Life, and ArtReach, was attended by more than 100 faculty and staff members and students.



Photo by Clara Jackson



Photos by Jessica Katz

DRAMA PRODUCTIONS

Above: Jeff Biehl played the title role in Aphra Behn's *Sir Patient Fancy* in the Drama Division's fourth-year production, with performances in the Drama Theater from February 12 to 16.

Right: In the third-year production of Anne Phelan's *The New York Play*, in Studio 301 from February 19 to 23, Patrick Heusinger played the role of Abraham.



IRENE DIAMOND MEMORIAL
February 24, Juilliard Theater

The life of Irene Diamond, who died on January 21, 2003, was honored and celebrated in a memorial service in February. Pictured are The Celebration Team dancers from the National Dance Institute performing "When the Saints Go Marching In."

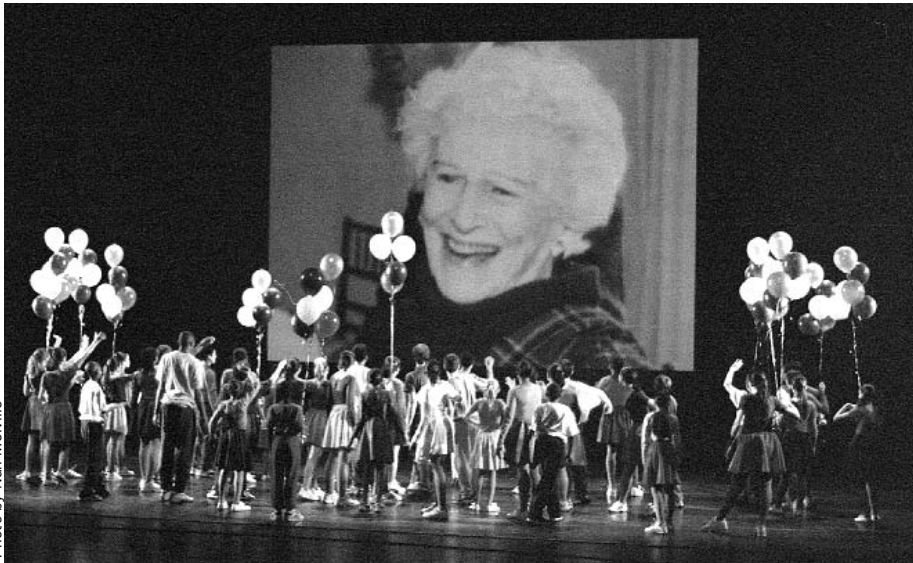


Photo by Nam Melville

My Bel Canto Moment on MTV (And My First Football Game)

By ROBERT WHITE

IT all started last October with a note from Marilyn Horne saying, "Bobby, MTV needs a classical voice teacher to coach a 16-year-old football player whose 'dream' is to sing opera. This looks like it's just up your alley! Want to try? Love, Marilyn." Of course, I said yes—and soon found myself in the midst of one of the most moving experiences of my performing and teaching career.

MTV director Nikki Varhely, trailed by her technical crew, arrived with the young would-be singer, and—on camera—gave me my first hearing. I was dumbfounded! At first, I couldn't hear any singing sound in this bright and eager sports star. It seemed as if he couldn't even match pitches. I didn't know what to do, and I didn't want the camera to capture my consternation. I couldn't shatter his dream of having been chosen by MTV for this new series called *Made*, where young people ask the show's help in realizing their long-held, "impossible" dreams. So I went to work as if he were a normally gifted young voice student trying to access a stronger singing technique.

I had to somehow get this lad—Billy Archer, a junior at New Rochelle High School (20 miles or so north of New York City)—ready to sing an Italian

aria (he was pushing for "Nessun Dorma") for his school's annual Winterfest on December 18. He had gotten his heart set on Puccini's lush aria ever since his seventh-grade Italian teacher played a recording of it in class. Every step of the way, the MTV cameras followed us in our work. They came into my studio and shot endless videotape of me working with my regular students, as well as with Billy. His mother, sister, and school guidance counselor came to some of the sessions—five or six in all.

Billy looked all beefed up and ready to go banging into people—great for football, but counterproductive to singing. My first task was to figure out where he was generating all the tension in his muscles, and work on releasing them so we could get a sound. I kept telling him he didn't have to brace himself; we weren't going to have a tackle scene or anything. He could have all the muscles in the world, but he

had to learn to hold his body a little more loosely. We worked on projection, overcoming his tendency to grab the sound in his throat or push it up into his nose. He took directions well, and both of us were pleased with his progress over two months of working together every Sunday. He modestly proclaimed his singing "better than mediocre now," but there was absolutely nothing mediocre about his enthusiasm.

At one point, MTV even sent me by limousine to

Continued on Page 15



Pictured in Robert White's studio are (left to right) MTV's Nikki Varhely; the aspiring tenor, Billy Archer; Billy's mother, Susan (with his sister, Jen, in foreground); Joseph Bartning (who took Billy shopping for his tuxedo); and White.



Photo by Jane Rubinsky

**ORCHESTRA READING
February 13, Room 309**

Charles Dutoit led the Juilliard Orchestra in a reading of Berlioz's *Symphonie Fantastique*.



**JUILLIARD
DANCE
ENSEMBLE
February
20-23,
Juilliard Theater**

Top: Dance students perform the premiere of choreographer Charlotte Griffin's *Between the Shoes* for the February concerts. The work was set to music by faculty member Milica Paranosic.

Bottom: Adam Houglan's *Intarsia* was given its premiere in performances featuring dancers Rachel Tess and Daniel Wiley (center).



Photos by Nan Melville



Photo © 2003 Rahav Segev/Photopass.com

**FEBRUARY
PERFORMANCES**

Above: Pianist Adam Birnbaum was among the members of the Juilliard Jazz Orchestra as it had its debut engagement at the jazz club Birdland on February 19.

Right: Joel Smirnoff led the Juilliard Orchestra on February 25 at Alice Tully Hall. Russ Stewart was the soloist for the Bernstein Serenade.



Photo by Peter Schaaf



Photo by Lisa Yelon

**VOLUNTEER AND
INTERNSHIP FAIR
February 28, First-
and Second-Floor
Lobbies**

Dr. Louise Montello of Musicians' Wellness is speaking with one of the representatives at the inaugural Juilliard Volunteer and Internship Fair in February. There were 34 organizations represented, offering volunteer and internship opportunities.

*New Juilliard Ensemble Features Works
by (Mostly) Student Composers*

Continued From Page 3
years to write such a composition.
Agnus Dei is based on a story by Francisco Tanzer, a fascinating man who was born in Vienna, educated in the United States after fleeing the Nazis, and then, after serving in the American Army in World War II and the post-war occupation of Germany, finally settled in that country whose former brutality had so altered his life. A businessman by profession, he has collaborated with many composers, including three of the leading composers of the former U.S.S.R., Edison Denisov, Sofia Gubaidulina, and Alfred Schnittke. *Agnus Dei* recounts a wartime story of a German officer and a young French woman in Nazi-occupied Paris, who fall into a love that fate would not allow. In Ager's setting, however, the story is suggested rather than recounted: He has used only fragments of the original text, which communicate only the general mood

of a situation in which a relationship was doomed to failure.
This concert brings to a close the New Juilliard Ensemble's 10th season, one which included five concerts beyond its normal Juilliard season of four. Two, in New Jersey, were part of a Siemens Corporation project to provide positions as artists-in-residence for composers of the Silk Road. Another was a program of Japanese-American connections at the Why Note Festival in Dijon, France (previewed in New York), and the fifth was a major appearance at the Lincoln Center Festival, in music by Chinese composer Guo Wenjing and Chinese-American Bright Sheng. The ensemble will participate again at the Lincoln Center Festival on July 15, with a concert of music by the Italian master Salvatore Sciarrino. □
Joel Sachs, a faculty member since 1970, is director of the New Juilliard Ensemble and the annual Focus! Festival.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Gerald Biel ('55, *violin*)
- Katherine E. Brainard (BS '59, MS '62, *violin*)
- Chip E. Dorton ('98, *voice*)
- Moses Hogan ('81, *piano*)
- Renee Finkel Kleeberg (BS '42, *music education*)
- Albert Lazan (DIP '35, *violin*)
- Daniel Magnusson (DIP '48, *clarinet*)
- Grace Krick Sanford ('33, *composition*)
- Mary Moss Schellbach ('28, *piano*)
- Gloria Eksbergian Shaw ('52, *dance*)
- E. Keith Wallingford (MS '48, *piano*)

**STUDENTS: APPLICATIONS FOR THE 2003-2004 HOUSING
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If you wish to live in the residence hall next year, please pick up an application from the Office of Residence Life and return the completed form by 4:30 p.m. on April 11. Any questions? Please call ext. 7400.

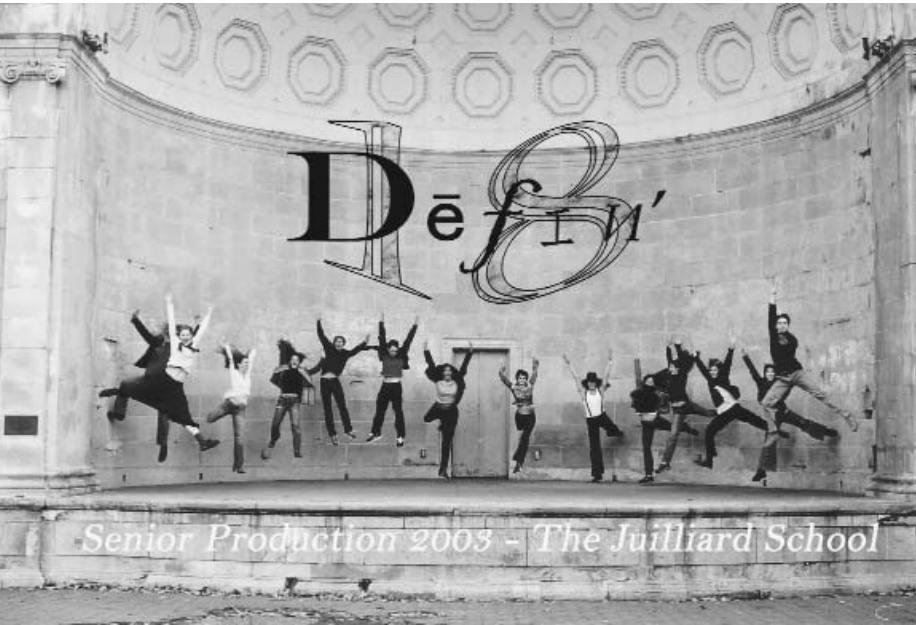
Define 18: Senior Dance Production

By **JOLENE BALDINI**

As graduation approaches for the Dance Division’s Class of 2003, the seniors are hard at work on their preparations for the annual Senior Production. Eight choreographers—Frances Chiaverini, Tamara Dyke, Shannon Gillen, Grasan Kingsberry, Stephan Laks, Elisabeth Motley, Kristin Swiat, and I—were chosen to create new works that will be performed by the students in the division on two different programs. As choreographers, we get to indulge in

been able to see and evaluate swatches and the various qualities of assorted fabrics. Throughout this process, we meet every few weeks or so with Martha and our designers to share any thoughts on the costume design and assess how much progress has been accomplished on our production pieces.

With that all said, the real backbone of this production is the entire senior class. Starting in September, Aaron Landsman (who teaches a course in all the elements of production) explains how to begin and gives us the support



a wonderful opportunity to work with Martha Clarke, who serves as advisor and mentor to us as we shape our pieces. An alumna of the Juilliard’s Dance Division, Martha has performed with many well-known companies and is presently enjoying every aspect of being a choreographer herself. We are honored that she is sharing her expertise with us on this project.

A few of the things that make this production unique are that the choreographers have the liberty to choose any music to their liking, as well as the chance to work one-on-one with a talented costume designer. This year, designers Kate Jones, Amy Clark, Christine Jones, and Fritz Masten will each assist two choreographers in selecting and designing original costumes for their pieces. Guided by the designers, the choreographers have

we need to start. We all split into various groups to handle different aspects such as fundraising, budgeting, ticket sales, and publicity, to name just a few of the areas that must be dealt with. Each group is responsible for completing their particular job by the deadline.

Teamwork and camaraderie play a huge factor in all the behind-the-scenes situations. Lately, we’ve been feeling more like business majors, with dance as our minor—although, in the course of things, we’ve managed to have a little fun. The class got together for a weekend photo shoot with senior dancer Brock Labrenz’s parents, who are photographers and volunteered their time to take professional pictures of us. The weekend they were here, they shot our class photo, as well as the individual photos that you will find in our dance calendar (which, along with tee-shirts also designed by the seniors, will be available for purchase at all the shows). This distinctive calendar embraces all our different personalities and talents; we made it an 18-month calendar, so that each of the senior dancers could express an element of themselves.

With eight diverse choreographers represented, the audience will be treated to an evening of premiere performances with eclectic appeal, as no two pieces are remotely alike. Some choreographers are integrating set design and props into their works, while others are choosing to do something entirely different. Not all the pieces have a theme or story-line, but in each case, whether it is ballet or modern, the choreographers’ inten-

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Brownies for Diabetics

By *Rion Wentworth*

Buy big chunks of unsweetened and bittersweet chocolate and a pound of semisweet chocolate chips.
Chop the chunks into slivers and bits that will melt on your skin if you touch them – Test liberally.
Cut one and a half cups of butter from a one-pound block – Get your hands greasy, err on the side of excess.
In a bowl big enough to be Don Quixote’s helmet melt the butter and chocolate over a pot of boiling water.
Breathe deep while stirring slowly until you have silky butter chocolate.
Pinch a palm-size glob of butter and rub it all over a baking pan – Use your hands for this, they warm the butter and make it easier to spread.
Plung both hands deep in a bag of flour as into the soft petals of white lilies.
Sprinkle one handful into the pan and shake to coat it evenly – the best way to get the flour off is to clap.
Take the silken chocolate butter slowly mix in eggs, flour, lots of sugar, and chocolate chips.
When it is evenly mixed your nose will be clogged with chocolate, hands covered in it and you may feel slightly dizzy.
Pour it all into the coated pan, scraping everything and with the back of a spoon smooth it into a flat surface, smack it a few times, it should be firm with gentle give.
Bake for thirty minutes and let cool.
Then indulge, and fill yourself with the glow and smiles from your favorite chocolate lover’s face.

Rion Wentworth is a fourth-year bass 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).

tions are being realized as they see their movements coming to life on the dancers. I am sure that I speak for everyone when I predict that we will be very proud to take the evening’s final bow together as a class!

Before I conclude, I will share our recent experience in Sarasota, Fla. The Dance Division was invited to by the Sarasota Ballet to perform the works from our February concert in a special appearance on its “Sarasota Ballet Presents...” series. Twenty-six dancers flew down on February 27 to prepare for our five performances between February 28 and March 2. We were thrilled to be a part of it. The Sarasota Ballet’s beautiful building was the site of all our rehearsals, as well as our performances. Larry Rhodes taught our warm-up classes for the first two days, and then Alexandra Wells flew down for the last two. We were fortunate that they were able to do that because, back home in New York, auditions were being held for next year.

Everyone in Sarasota was extremely welcoming and treated us as though we were a professional touring company. The opening night gala was great, because we got to talk face-to-face with those who support the arts. In addition to the opening night, we performed a matinee and an evening show for two days. If anything, this

trip gave us a taste of what it would be like to dance professionally. Of course, nothing beats 70-degree weather and a warm pool after a performance; the latter was quite therapeutic for our muscles and bodies after the shows.

Good times must always come to an end, and the entire experience seemed to fly by. As we boarded the

Senior Production
Clark Studio Theater
Wednesday-Saturday, April 16-19

For times and ticket information,
see the calendar on Page 24.

plane in Tampa, we were brought back to harsh reality by the captain’s announcement: “The flight will be two hours long and the current temperature in New York City is 18 degrees.” If we all could have gotten off the plane that very moment, we would have! But, all in all, we were grateful that the Dance Division gave us the opportunity to experience traveling and touring. Many thanks to production coordinator Keith Michael, assistant stage manager Joyce Smith, and wardrobe supervisor Erynn Wheatley for keeping up with us throughout this once-in-a lifetime trip. □

Jolene Baldini is a fourth-year dancer.

Words and Music'

Exploring an Intricate Relationship

By DANIEL DRUCKMAN

EVERY language has its own intrinsic rhythm. Natural speech patterns and inflection have always influenced music in profound ways, contributing to and perhaps defining “national” musical styles. Likewise, writers are often influenced by the musical, sonic aspect of the words themselves. One thinks immediately of Joseph Conrad and Nabokov writing in English, finding a textural beauty in the language that few native-born speakers could muster.

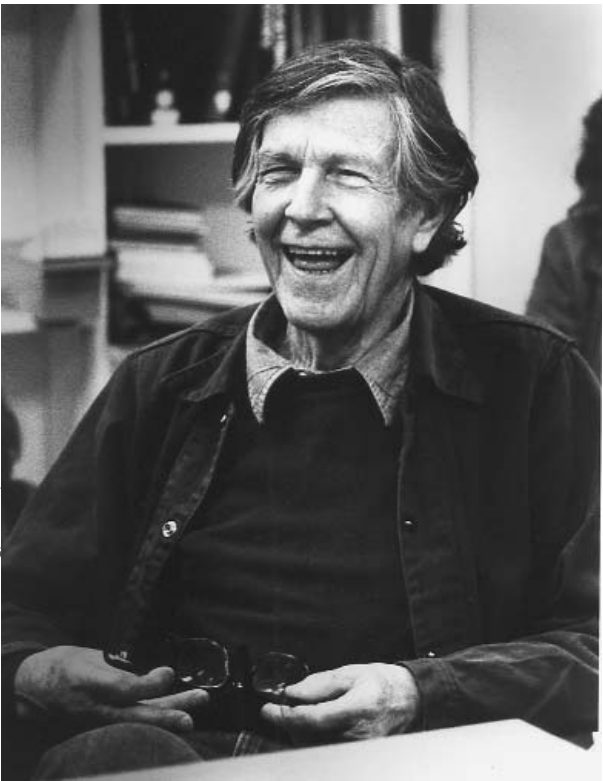
Although the meaning of texts remained primary, composers in the second half of the 20th century became increasingly interested in the timbral aspects of language—the sounds of the words themselves. The rhythm of language, the sound of words, the spoken voice as a musical component, the blurred lines between speech and music and between sound and meaning—all these issues will be explored on April 22, when the Juilliard Percussion Ensemble presents “Words and Music,” a program celebrating the evolving relationship between language and sound.

Perhaps it is natural that a concert like this should begin with the music of John Cage. Cage was a pioneer in so many areas, forcing us to redefine music, noise, sound, and silence. Unsatisfied with conventional sound sources, he began in the 1940s to write pieces solely for unpitched percussion. Eschewing harmony and conventional development, his music of this period relied solely on time as the basis of musical structure. By the 1950s, Cage was experimenting with “chance operations.” Heavily influenced by Eastern philosophy, he attempted to use outside, random forces to negate the creator’s will or, as he put it in his “Lecture on Something” of 1951, to “change the responsibility of the composer from making to accepting.” *Speech* (1955) is an important work from this period, combining unconventional sound sources and aspects of indeterminacy to fashion a music at the border between sound and language. It is scored for “news reader,” reading two different texts, and five performers playing AM radios. Although the timings and relative amplitude of the performances are meticulously notated, the selection of the texts and radio frequencies are left to the discretion of the players, insuring a level of indeterminacy and variation from one performance to the next.

The most “conventional” use of language in our concert is Luciano Berio’s seminal work *Circles* (1960), for mezzo-soprano, percussion, and harp. I’ve included it on this program because of Berio’s extraordinary approach to the setting of the texts. This is one of many of his works written for the great American mezzo Cathy Berberian, Berio’s longtime collaborator, muse, and first wife. Vocal music has always been central to Berio’s creative output, as a framework for lyricism and as an opportunity for exploration of the sound and meaning of

even the performers’ movements on stage. *Circles* is perhaps the most elaborate example of Berio’s intricate interaction between text, voice, and instruments and is acknowledged as a modern masterpiece.

Composer and trombonist Vinko Globokar (b. 1934) has spent much of his creative output examining the boundaries of music and speech. From 1973-79 he was head of vocal-instrumental research at Ircam. His music, highly theatrical in nature, often



John Cage

requires instrumentalists to speak or sing and vocalists to function instrumentally. In *Toucher* (1973) he takes a French text (actually a translation of several sections of a Brecht play based on the life of Galileo) and deconstructs it with a percussion accompaniment. The solo performer is asked to choose specific sounds to match various French phonemes, and recites the text while accompanying himself, creating a kind of “super” language of speech and sound.

Joseph Pereira, a member of the New York Philharmonic and a Juilliard alum, is a composer whose work often deals with the rhythm of language. His *Recitative* (2003), which receives its premiere at this concert, is based in part on concepts of human language by the linguist Noam Chomsky, particularly the idea that languages consist of an infinite number of expressions constructed from a few dozen finite sounds. The piece is scored for a trio of percussionists who play and speak simultaneously. The speaking is improvised, based on a group of indicated sounds taken from the natural sounds of the instruments—lengths, pitch, attacks, inflection, etc. *Recitative* explores the relationships between meaning and sound, pitched and unpitched instruments, and finite vs. infinite systems.

The other works on the program also look at the relationship of words and music in unusual ways. Ken Hosley’s *Parting Words* (1977) is a setting of Plato’s account of the last hours of Socrates before he was put to death, scored for narrator and percussion quartet. Socrates’ philosophical musings are set against a backdrop of kinetic rhythmic interplay. Sam Shepard’s and Joseph Chaikin’s *Tongues* (1978) is really more of a play than a concert piece: basically a monologue for an actor with a semi-visible percussion “alter ego” who comments on and amplifies the texts musically. This should be a stimulating evening on many levels, and I hope you will join us as the Juilliard Percussion Ensemble explores the nexus of sound and language. □

Percussionist Daniel Druckman has been a member of the faculty since 1991.

My Bel Canto

Moment on MTV

Continued From Page 12
my very first football game (and I wasn’t ashamed to admit this on camera, as I tried to make sense of what on earth was happening down on that field) in, of all places, Ramapo, N.J. MTV wanted to watch me watching our young “Boomer Pavarotti” in action. It was dizzying, because it all had to be crammed into my already heavy concert/teaching schedule (which included a two-week break in late October, while I flew off to China to judge a voice competition in Beijing).

Billy was an inspiration to me—simply because he was trying so hard to make a personal dream come true. He never doubted his ability to work towards a goal that he believed in, even when I was not so sure. The love and support evidenced by his family and teammates was breathtaking. Finally, when I arrived at the concert in December (again by MTV limo) to see Billy—decked out in white tie and tails—actually stand up in front of 1,500 students and parents and sing “O Sole Mio” (I had long since talked him out of “Nessun Dorma”), I was in tears. He did it! He sang!

The segment aired about a half dozen times in February, and I’m still getting calls and letters from all over the country, full of enthusiasm for the aim and results of the show. The very first call I received was from President and Mrs. Polisi, who were both thrilled with the fact that, through MTV, the program went right to the heartland of today’s youth and showed them that the Juilliard world of classical music was not by definition cut off from the dreams of all our young people.

Tenor Robert White has been on the voice faculty since 1992.

REMINDERS FROM THE REGISTRAR

All students who are planning to return for the 2003-04 academic year must pay the \$250 enrollment deposit by April 1 and preregister April 14-May 2. Detailed information will be sent to your Juilliard mailbox and e-mail account and will be posted on the registrar’s bulletin board.

All grades of I or X from Fall 2002 must be completed no later than May 9. Notify the registrar in writing as soon as the work is completed. NOTE: Instructors may set an earlier deadline, so be sure to check with your instructor.

APPLY FOR PIANO MINOR TEACHING FELLOWSHIPS

Applications are available in the Office of Academic Affairs, Room 221. Deadline is April 24.

SPRING PICNIC

Student Affairs invites you to attend the annual Spring Picnic on the afternoon of May 9 on the Milstein Plaza. Enjoy food, fun, games, and entertainment all afternoon!

Got a talent? The Office of Student Affairs is looking for talented Juilliard students to perform at the picnic. Stop by Room 219 or call ext. 200 for more details.

Juilliard Percussion Ensemble
Alice Tully Hall
Tuesday, April 22, 8 p.m.

Free tickets available in the
Juilliard Box Office.

language. Indeed, he himself has spoken of music as a “language of languages.” His music is deeply influenced by Joyce and Beckett, and he has set texts of Eco, Sanguinetti, and Calvino. In *Circles* he finds an ideal collaborator in the work of E.E. Cummings, whose poems afford Berio the perfect canvas to paint his fluid, seamless mesh of verbal and instrumental sounds and allow him to focus on both the semantic and purely sonic aspects of the texts. The circles of the title are reflected on many levels: the ordering of the poems; the relationship between poetry and music, between voice and instruments;

Inspired in Iowa

By BRIAN LEE

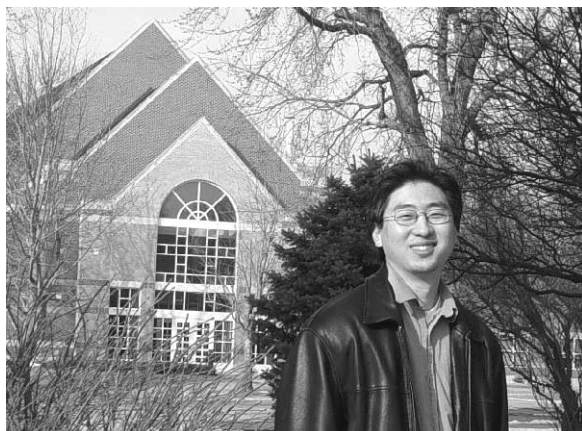
I AM probably the only current Juilliard student residing in north-west Iowa, where cows and corn stalks outnumber people, and the skyline is comprised of silos and water towers. I have spent the past two years in a town called Orange City (pop. 5,000), where I teach piano and ear training at Northwestern College, a liberal arts institution. Although rural America has seen its share of well-known and talented musicians reside in these types of settings (the Ying Quartet was based in Iowa about a decade ago, as the first recipient of an N.E.A. grant to support chamber music in rural America, and the Chiara String Quartet was in North Dakota as a recipient of a Chamber Music America Rural Residency), I was not expecting to find a vibrant music culture here in the heartland of America, having spent five years in cities such as Boston and New York. But as I approach the end of my tenure here, I realize that I have developed a deep appreciation for the passion and enthusiasm from the musicians in these farmlands.

No experience has made this clearer for me than a recent performance I gave in Cherokee, Iowa (pop. 6,000), a town that claims to be the smallest in America to have an orchestra not affiliated with a college or university—the Cherokee Symphony. This ensemble asked me to perform the Beethoven Piano Concerto No. 4 in G Major, Op. 58, with them in February. Driving to Cherokee for our first rehearsal after a long day of work, a 50-minute trip on one-lane highways during which I was mostly surrounded by extreme darkness, I was not in the best of moods. My spirits did not improve when I first walked into the performance space. It was a run-down, aged auditorium, with folding chairs and an old black curtain framing the crowded, elevated stage. Let's just say that the Cherokee Community Center Auditorium is not exactly Avery Fisher Hall.

My mood began to change, however, as I conversed with the orchestra

a modern-day renaissance man: a professional conductor, cellist, professor, farmer, and pilot. "The synergy between the audience and the players is amazing," he says. "We play for nearly full houses all the time and occasionally standing room only."

Once we started to rehearse, I began to understand what made this orchestra special. The members played with an intense enthusiasm that inspired me. It was apparent that even the Kawai grand piano on the stage had been rebuilt with great care, given its beautiful tone. Leading up to the



The author on the campus of Northwestern College in Orange City, Iowa.

concert, there were severe ice and snow storms in the region, but I was sure that all the orchestra's members would come to perform even if a tornado ripped through town. (In fact, on the day of our performance, a few of them were stuck in winter weather but persevered to arrive just in time.) The concert ended up being one of my most memorable; the appearance of the auditorium faded away, replaced by the warmth of a packed-house audience that was one of the most respectful and appreciative I've ever experienced.

Despite being hundreds of miles from Juilliard, in some ways, I feel closer to the School than I did while I was in residence. Performers and composers with Juilliard ties are ever-present; last year I heard the Northwestern College Symphonic Band, led by my colleague Tim McGarvey, a marvelous conductor, perform two works I had never experienced before: former Juilliard faculty member Vincent Persichetti's Symphony for Band, and a piece by former Juilliard president Peter Mennin called *Canzona*. I found it ironic that I heard these wonderful works only after coming to rural Iowa. A year ago, I had the privilege of being a soloist with the Sioux City Symphony Orchestra, performing a piece by Juilliard alumna Ellen Taaffe Zwilich, conducted by another former Juilliard student, Stephen Rogers Radcliffe. Yes, the impact of Juilliard is being felt here next to the corn, cows, and silos.

I am grateful to be a small part of that influence. It has been a profound privilege to teach, work, and make music with this community. Although I came to northwest Iowa thinking that I would inspire them, I will leave this summer with the realization that it is they who have inspired me. □

Brian Lee, a fifth-year doctoral student, is assistant professor of piano at Northwestern College.

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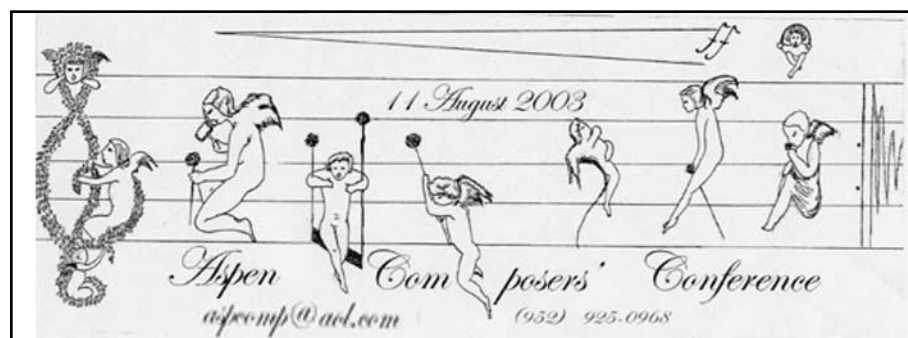
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members. I met Vonnice, a violinist in her 60s, who drove two hours with her husband, principal flutist Walter, to get to the rehearsal. There was Jorge, one of several high school students in the group, a budding young violinist and pianist. A medical doctor, David, led the viola section. Many of these orchestra members came from far away to meet together in this tiny town, and to my shock, were all volunteers. Lee Thorson has been directing this ensemble for 22 seasons. He is



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TURKEY

A Land of Contrasts and Contradictions

By KARA UNAL

TURKEY is a country where east meets west, the bridge between the Occident and the Orient. Known by the ancients as Asia Minor, the land mass that extends from Mount Ararat in the east to the site of ancient Troy on the Aegean Sea in the west, and from the sun-drenched beaches of the Mediterranean in the south to the rain-soaked forests of the Black Sea in the north, Turkey is the original land of stunning contrasts and baffling contradictions.

Last January, I had the opportunity to perform the Stravinsky Violin Concerto with the Adana Symphony Orchestra in Adana, Turkey. This was very exciting for a number of reasons. Any opportunity to perform with an orchestra would be welcome, but I was especially thrilled to be able to play the Stravinsky. This was my fifth trip to Turkey; previously, I had flown there with my family to visit my grandparents, aunts, uncles, and cousins. So this trip brought together my desire to return to Turkey, see my family, and perform the Stravinsky Concerto with orchestra.

In the beginning of January, my parents and I flew to Istanbul and stayed a few days, recovering from jet lag. We planned to fly to Adana on Wednesday afternoon, as I had a Thursday morning rehearsal. The concerts were Friday evening and Saturday morning.

However, our trip was not to play out so neatly! When we arrived at the Istanbul airport on Wednesday, we were told that the Adana airport was closed. Instead, the airline would fly us to Gaziantep, a city to the east of Adana, and four hours away by car.

I was curious as to how it is possible to close an airport in a city of two million people. Further inquiries revealed that it was because of President Bush's impending war on Iraq. Because Adana is close to Iraq and other Middle Eastern countries, the United States military base Incirlik is located there. The base has an airfield, and the flights in and out of Incirlik enforce the no-flight zone in northern Iraq. The runways cannot handle the increased air traffic a war with Iraq would bring, so the U.S. government had shut down the Adana airport to improve the runways in preparation for war against Iraq.

Our flight, scheduled to leave at three, left at five. Once we landed, we rode the four hours to Adana. The orchestra management was kind enough to send a car and driver. It was at least 11 p.m. when we got to our hotel.

Nearly asleep on my feet by then, I was jolted awake when the conductor of the orchestra, Mehpare Karamenderes, joined us in the lobby. Immediately, challenges arose: the conductor and I didn't speak a common language. I only know English and a little Turkish; she knew Russian, Turkish, and a little English. "No problem," she proclaimed, and launched into the fourth movement, singing various tempos. "Is this your tempo?" she asked. Um, no! I shook my head. I had no choice—I had to sing. Finally, the conductor felt satisfied and we parted. "See you at 10, tomorrow

morning," she called out brightly.

After meeting with the conductor, all my energy was zapped. My parents and I hobbled up to our hotel rooms. What could happen next?, I thought, in dread. Maybe the first violinist will pop out of the wall! But we could not have guessed what would happen next. As soon as we got in our rooms, the phone rang. It was my dad's sister. My father spoke quickly and then turned on the TV.

Ten minutes after our flight to Gaziantep had taken off from the Istanbul airport, a plane to Diyarbakir, north and east of Adana, took off. We were late in reaching Adana, but at least we got there; the people on the Diyarbakir

flight never reached their destination. Their plane crashed on landing. Stunned and saddened, we watched the TV reports. Then I fell asleep. Rehearsal would still be at 10 tomorrow.

The next morning I went to rehearsal in the concert hall. I had never played with orchestra before, but I knew what to expect from Pre-College rehearsals. However, I never realized how it would feel to stand up and play in front of this large group of professional musicians. They're all 10 years older than me, I thought, and at least five inches taller—not to mention the cute assistant concertmaster! I was intimidated at first, and rehearsal did not begin well. The orchestra was lost and I wasn't playing confidently. I realized that I would have to be calm, confident, and clear in my playing.

Things were finally going well when many orchestra members started whispering frantically among themselves. Oh no, I thought. What idiotic mistake did I make this time? Suddenly, the conductor put her baton down and shut the score. What was going on? Finally, the oboist explained to me that the orchestra had to stop rehearsal. What? We had only been in rehearsal an hour. But the local government needed the auditorium for a meeting. The orchestra leases the building from the local government and is at their mercy. Rehearsal would continue in an hour; the orchestra would take a break. Hmm, I thought—maybe we should institute government meetings at Juilliard!

I grew more excited about the concerts when I learned that I was giving

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NORTH KOREA

Foreign Land, Familiar Hearts

By JA-YOUNG THERESA KIM

Saturday, February 8

Flight from New York to Beijing. My mother and I have to stay in China for a few days while waiting for our visa application for entry to the Democratic People's Republic of Korea to be approved.

Tuesday, February 11

After resting in Beijing for about two days, we are granted a visa. We are back at the Beijing Airport. There is a normal check-in line for our flight to Pyongyang, North Korea. This is surprising to me, because I wasn't expecting

regular airport procedures, but we check our luggage and book our

seats just as if we were going anywhere else. There is something very different

about the passengers, though: Everyone in line around us has 50 or 60 packages each! (I actually counted).

We arrive at our gate and there it is: our flight to Pyongyang via Air Koryo. I see the plane outside and it has the D.P.R.K. flag on its tail. I am very anxious at this point, but it is too late to turn around and run away now, isn't it?

Boarding time. I take a big breath and walk onto the plane. It is very old and very full. Now I'm just scared about our flight being able to make it in one piece!

Takeoff. The flight seems to be fine. About one hour into the flight, an announcement is made: "Our plane has now crossed the Am-nok River." We are now flying over North Korea.

We arrive about 15 minutes later. The plane lands at Pyongyang Airport and I can't believe where I am. After we leave the plane, my mom and I are escorted to a V.I.P. arrivals/customs area. I had no idea we were very important people, but suddenly I become unbelievably nervous. All of this seems to be a bigger deal than I had imagined. We are met by cameras and flowers. We pose for a photo for the newspaper and greet the people who have invited us to this country.

Downstairs, the baggage claim area is a royal mess. Remember how everyone had so many packages? Well, now they are spilling out of the conveyor all at once. Somehow, we find all of our things and attempt to get through the security point. There are no lights in the airport, and the building is not heated, so it is freezing. The security personnel are barking at us, but I don't really

understand, because of their dialect.

After the chaotic check-out process is finally completed, we make it outside. A car is waiting for us, and we are greeted by the driver and our guide. They are so friendly. They are also very impressed that I speak Korean, so we get along right from the start. The guide, Mrs. Cho (or, rather, Comrade Cho) is very talkative and excited. She is also extremely intelligent and knowledgeable. I like her already. She is the only person who makes me comfortable here. Even the dialect is growing on me now.

My first observations: very few cars. The sidewalks, streets, and even highways are packed with pedestrians. The cars that are around are all Mercedes, though. I notice how remarkably clean everything is. People are wearing the same things that we wear here in the winter. There are no streetlights or stoplights anywhere. Instead, there are cute policewomen (yes, only young women) directing traffic. They look like little toy soldiers! There are many movie theaters and some shops and restaurants. The nice thing is that there are no huge, brightly-lit neon signs bombarding us, the way those for New York stores do. Instead, the signs are all modest and alike. There are pictures and banners dedicated to Kim Il Sung (father and predecessor of the current ruler) and/or Kim Jong Il (the current leader) everywhere.

Just as I am starting to feel better, we are taken to a plaza where the statue of Kim Il Sung stands. It is almost as tall as the Statue of Liberty! He looks over the entire city of Pyongyang. We are told to bow to this statue. I have to, and I do. The cameras are still with us. It feels even colder now.

Finally, we are taken to our hotel, Koryo Hotel. It is very modern and well-kept. There are two towers, each 45 stories high. As an international hotel, it has great amenities and services. I will definitely visit the massage center later.

Mom and I go to one of the hotel restaurants and they serve us a huge dinner. The food is very good and fresh. It isn't any different from the kind of Korean food we have in Seoul or New York, but it's much less processed and more tasty. The service people are unbelievably kind and efficient. They tell us not to leave food after the meal. This will be a problem, if all the meals are this huge.

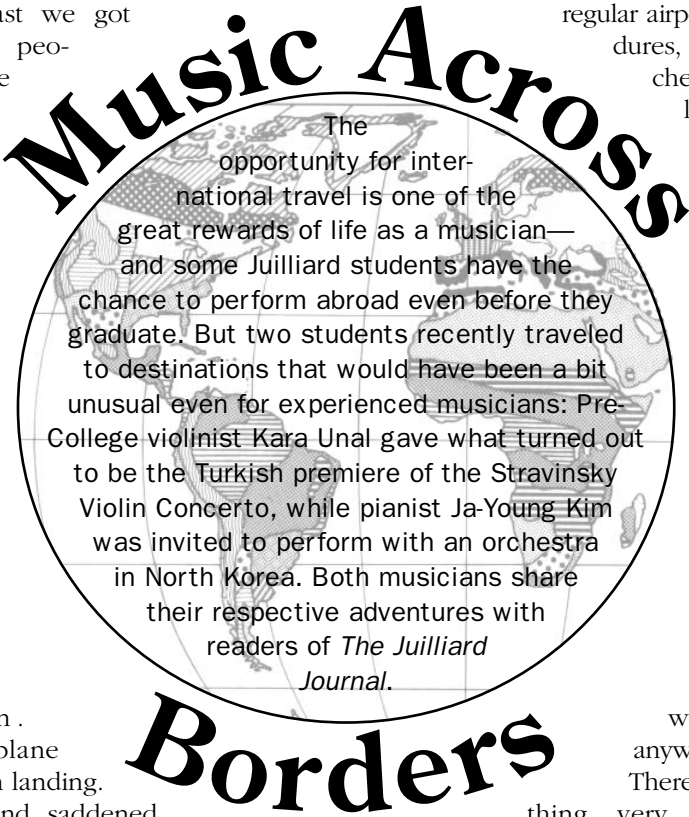
I am in my hotel room now, watching TV. There is only one channel, and it is run by the government. There isn't much to see, so I'll just sleep. I am exhausted from being cold and scared all day.

Wednesday, February 12

February 16 is the birthday celebration of Kim Jong Il, which lasts for three days in this country. Because of the events for this day, there are many decorations and Christmas lights being put up. The lights are especially nice, since the streets are not lit at night. The people are so dedicated to him, it's truly amazing.

We take a trip to a flower building—the entire building is filled with these red flowers that are grown in honor of his birthday. Wow! I have never seen anything like it. The amount of red in this place is indescribable. I think I will

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Re-Creating the Horror of *Guernica* in Dance

By **JOSEPH JAMES SIMEONE**

ON April 26, 1937, the Nazi air force attacked the Spanish city of Guernica. For more than three hours, Germany’s best-equipped bombers threw 100,000 pounds of high-explosive bombs onto the small village, slaughtering approximately 2,000 townspeople and country peasants. The complete obliteration of the city shocked the world as the first demonstration of modern bombing techniques on a civilian target.

By May 1, 1937, eyewitness reports of the massacre covered the front pages of Parisian papers. There were many horrific accounts, like that of Juan Silliaco, who stated: “The air was alive with the cries of the wounded. I saw a man crawling down the street, dragging his broken legs ... In the wreckage there was a young woman. I could not take my eyes off her. Bones stuck through her dress. Her head twisted right around her neck. She lay, mouth open, her tongue hanging out. I vomited and lost consciousness.” More than a million protesters flooded the streets to voice their outrage in the largest May Day demonstration Paris had ever seen. The painter Pablo Picasso, stunned by the stark black-and-white photographs, rushed through the crowded streets to his studio, where he quickly sketched the first images for the mural he would call *Guernica*. Now, 66 years to the day, five members of the Juilliard Dance Ensemble will present a new interpretation of the terror felt in Spain and around the world in 1937.

I have spent the past few months choreographing *Guernica—A Dance of the Commedia Dell’Arte* in an effort to examine how the modern world has assimilated the message expressed in Picasso’s work. As some in the Juilliard community are aware, as well as being a dancer, I am a visual artist. My paintings have won awards and have been shown in museums and galleries including the Corcoran Museum in Washington and the John McEnroe Gallery in SoHo. I was able to use this knowledge, as well as my time crafting marionettes and hand-rod puppets under the guidance of the Jim Henson Production Company, to

translate Picasso’s bold style into my choreography. Explicit depiction of such violence, as painted in *Guernica*, calls for little interpretation by the viewer... a severed head speaks for itself! And while these images are representations of a greater message, including hope for human life, pain

Guernica—A Dance of the Commedia Dell’Arte
Studio 305
Saturday, April 26, 8 p.m.
Sunday, April 27, 2 p.m.

An extremely limited number of tickets will be available in the Juilliard Box Office beginning April 14. Juilliard ID required.

and brutality clearly emerge as the overall theme of the work.

The subtitle of my piece—*A Dance of the Commedia Dell’Arte*—really spells out the twisting point of my *Guernica*, the point where it departs from Picasso’s interpretation. I would have originally envisioned an oppressive evening of solos and duets, but quickly realized that an hour of absolute despair, besides being torture to sit through, had nothing to do with Picasso’s work. There is a greater learning to be had from the brush strokes of *Guernica* than just pure witness to brutality. The duality of the work is key. Yes, the theme is violence, but its power is how the painted cruelty makes the canvas scream for peace. The messenger is violence, but the message is completely different. That is the foundation of this work, and the twist, the duality, that is why I have chosen to make my *Guernica* a comedy.

My longtime friend Fay E. VanDyke, a professor of fine arts at Wesleyan University with whom I once studied, helped me sort out some of the creative issues with which I grappled while working out the choreography. When I informed her of my plan to create a comedic dance performance based on Picasso’s *Guernica*, we began discussing the themes imbued in this great work. “We examined the artistic techniques Picasso used to control the elements of composition structure in order to visually communicate a sense of dissonance between the forces of man

and nature,” she explains.

I try to carry this struggle into the dance by merging the characters Picasso painted with the traits that I was able to provide them in movement. The idea was to create a schism of two contradictory parts, black humor and truth.

In Picasso’s mural, a Harlequin, frequently used by the painter as a symbol of death, is hidden amongst the black and gray angles of the painting. The Harlequin returns in the dance to lead Picasso’s characters (such as the severed swordsman, the bull, the candle bearer, etc.), who here appear as simple street performers in a Commedia dell’Arte troupe. I chose to give these characters a callous, cartoon-like outlook on the truly grim world around them. Arms fly, explosions reign, puppets devour puppets, and colorful carts disfigure Shih Tzus, but all the while these masked zanies are unaware of the hysterical madness they cause. Yet while most of this wild troupe ignore or cannot feel the pain inflicted upon them, I have set a more genuine human into the mix, and that

was placed in this world of blush and bedlam exactly as Picasso painted, as the only one who shows an understanding of true misery? What would she do? How would the others react to her? Would she, could she survive?” In the dance, this unmasked, misfortunate woman plays out the answers to these questions as she is thrust amid the chaos and the clowns.

Among those causing the evening’s uproarious antics are Dance Division third-year students Jubal Battisti, Kathryn Sydell, and Kyra Green, along with second-year dancers Drew Sandbulte and Teresa Marcaida and others. As the show draws closer, I have become increasingly worried about making such a bold statement with movement; dance is an art that leaves much to the viewer’s individual interpretation. Drew, who portrays the Harlequin (Death), says that “Joe’s *Guernica* lives with a festering dark humor, and calls into the open how many people have come to feel about war and each other.” With war once again filling the front pages of the news, this piece is particularly timely.



Left: Teresa Marcaida and Drew Sandbulte rehearse a duet between the Mother and Death. Right: Kathryn Sydell, Kyra Green, Sandbulte and Marcaida explore the structure of Studio 305.



is where all the work’s conflict resides. Picasso painted a mother, with screaming tongue to the sky and head thrown back in sorrow for her broken baby. She is the only display of remorse in the painting. I began to wonder, “What would happen if she

I trust that the style of my work will allow the audience to enjoy watching this chaotic merriment, but later realize the truth behind the laughter. □

Joseph James Simeone is a third-year dance student.



Linda Mark
Cover photograph for *The Flutist Quarterly*

Andrew Fingland
Photographer
(917) 783-2166

| LOST ALUMNI | | | | | |
|--|------|-------------|-----------------------------|------|-------------|
| Do you recognize any names on this list? They are alumni whose whereabouts are unknown to us. We would love to get in touch with them again, so if you have any information, please contact the Alumni Affairs Office at (212) 799-5000, ext. 344. Any assistance will be greatly appreciated! | | | | | |
| Anderson, Christine | 1970 | Violin | Hanulik, John Michael | 1981 | Oboe |
| Barnett, Cynthia Ray | 1965 | Voice | Jacob, Claire | 1968 | Double Bass |
| Belkin, Alan | 1983 | Composition | Klein, Joyce Ellen | 1962 | Dance |
| Calechman, Berta Dee | 1965 | Voice | Kutin, Irene | 1980 | Piano |
| Carpenter, Elizabeth | 1979 | Dance | Lao, Josephine Evangeline | 1953 | Voice |
| Coffey, John Pickens | 1976 | Piano | Lee, Janet Jakyung | 1986 | Piano |
| Coleman, Robert M. | 1951 | Viola | Llorca, Adolfo Andres | 1986 | Voice/Opera |
| Cushman, Georgia Day | 1956 | Dance | McKinney, William B. | 1956 | Clarinet |
| Dinner, Rose-Marie | 1953 | Flute | Moore, William Howard | 1964 | Piano |
| Fields, Richard Justin | 1974 | Piano | Nishikawa, Shusuke | 1971 | Viola |
| Frederick, Raymond Thomas | 1973 | Drama | Powell, Claudia | 1983 | Voice/Opera |
| Gregory, William David | 1978 | Trombone | Rink, Ruth Helen | 1942 | Violin |
| Grossman, Steven Mark | 1970 | Saxophone | Robilliard, Virginie | 1993 | Violin |
| Hamill, Nancy June | 1963 | Voice | Ruas, Laura Maria | 1987 | Double Bass |
| | | | Russell, Dean Alan | 1972 | Voice |
| | | | Smith, Elizabeth Anne | 1953 | Flute |
| | | | Stone, Christopher Alysious | 1970 | Composition |
| | | | Swails, Wesley Lincoln | 1950 | Voice |
| | | | Tirabassi, Shila Fresia | 1999 | Dance |
| | | | Vanin, Teresa M. | 1954 | Violin |
| | | | Wheeler, Michael Bock | 1985 | Violin |
| | | | Willey, Sybil Elaine | 1948 | Voice |

A Land of Contrasts and Contradictions

Continued From Page 17

the Turkish premiere of the Stravinsky Concerto! The first concert, on Friday night, was sold out. There were a few rough spots, but it was very well received. I went confidently back to the hotel, certain things would only get better from here. I felt ready to wake up the next day and play again. Also, it felt good to know I had a second chance to perform.

But first... a concert is not complete without some kind of celebration afterwards. Since I did have to play at 11 the next morning, I decided to call my friend at home in the States—what I thought would be a tame sort of entertainment.

On the hotel phone, there is a choice of two types of payment: credit card or phone card. From the pictures on the machine, I thought both cards went in the slot. Well, I was mistaken. I put the credit card into the phone-card slot—and got it stuck. After the hotel maintenance men tried to pull it out with tweezers, the management finally called the machine company. They arrived at 2 a.m., disassembled the machine, and retrieved my credit card.

The concert on Saturday went much better and was a lot more fun. Because I had already done this before, I was able to relax and enjoy the performance. After the concert, we had a quick lunch and then drove back to Istanbul, a 600-mile, two-day journey. Turkey is a beautiful and very diverse country, and it was a unique experience to be able to see such a large part of it. As we were leaving Adana, we passed citrus groves and cotton fields. Driving north, we soon reached the peak of the Taurus Mountains in an hour. The snow-capped mountains were a direct contrast to the tropical orange groves of Adana. As we reached Ankara and central Anatolia, the landscape became dry and barren. Ankara was a small, provincial town of only 60,000 people in 1923 when it was made the capital of Turkey; now it is a sophisticated



Kara Unal outside the concert hall, in front of the banner advertising the concert.

city of about 3 million. Outside of Istanbul, we passed the areas devastated by the 1999 earthquake. One mountain tunnel was still under repair, requiring us to take an alternate route. On to Istanbul—the city that strides two continents, the bridge between East and West.

My trip to Turkey was a fantastic experience—one I would repeat in a heartbeat. It was challenging putting the concerto together with the orchestra, but the piece is much stronger now. It was an eventful trip, without a dull movement, but the unexpected is what makes travel exciting.

Some things never change. Among these are the traditional, quiet civility and hospitality of the ordinary Turks, their artistic sensitivity, and the excellence of their cuisine. All these things make Turkey, for all its political tensions and problems, a rewarding and exhilarating destination. □

Pre-College violinist Kara Unal is a student of Ann Setzer.

Foreign Land, Familiar Hearts

Continued From Page 17

be seeing red all day now.

I will be able to practice today, which is good, since I haven't in a few days now. I am getting a little nervous about the North Korean piece ... it's not completely memorized. It's only eight minutes long, but it's jam-packed with notes and sounds like Rachmaninoff.

The practice room is in the concert hall, so I take a look at the piano and the hall I will be performing in. It's beautiful. The piano is a Yamaha concert grand and the hall holds about 700 people. The practice room is not as nice: freezing cold (no heat in buildings) and a bad piano.

Thursday, February 13

I have three rehearsals with the orchestra today. The morning rehearsal goes pretty well. They sound truly amazing. The orchestra is made up of only men (except for the harpist), and it is the national orchestra. They are obviously well-trained and their ensemble is perfect. We rehearse the Ravel G Major Concerto, and that has a few glitches in it, but the North Korean piece, *Snowstorm on Baek-Doo San Mountain*, goes pretty well. I think they need to understand the style of Ravel better, but hopefully that will come with more rehearsing. They seem to be used to playing as a whole unit, but not as comfortable with solo parts. Interesting... it is clearly indicative of what the group mentality is like here.

The subtleties of French music are foreign to the musicians here, and I am a little concerned about how the audience will respond. The orchestra members don't seem to enjoy the piece at all. *Snowstorm*, on the other hand, is clearly representative of the style preferred by people here. A lot of it sounds like movie-music; there are long, sad melodies that are drawn out over millions of little notes inside in the piano part, while the orchestra has a slow-moving, beautiful accompaniment. I am told that Western music is indeed practiced and performed here. I have a feeling that by "Western," they don't mean Ravel, though.

Second rehearsal. I play the North Korean piece a little better, but the Ravel is still not together with the orchestra. I am starting to get worried.

Third (and dress) rehearsal. It is way too cold to be rehearsing in my dress. They will only heat the building tomorrow, for the concert. Somehow, I memorized the *Snowstorm* in time for this. There are about 10 people in the audience—the people who coordinate the concerts. They are here to evaluate us and tell us what we can do better. I had no idea this was going to happen.

I am even more tired than I was yesterday.

Friday, February 14

Some Valentine's Day! I have rehearsal first thing in the morning. The Ravel is much, much better. At least we are together now.

Concert at 5 p.m. The heat has been turned on. The performance goes well, and the audience response exceeds my expectations. I am very relieved.

After the concert, we go to a nice dinner with the conductor, the concertmaster, and other musicians. The restaurant is amazing.

Saturday, February 15

There is a lunch banquet we must attend, which is held at a palace. A 13-course meal is served with many, many drinks. I have to play another concert at 3, though!

3 p.m. concert: Same as yesterday—they love the Ravel! That made me really happy. I feel like I actually said something and had it understood by these people.

Sunday, February 16

Today is the general's birthday; special rice cakes are served at meals and all of the women are wearing *hanbok* (traditional Korean dress). Actually, they call it *choson-ott* here, because han is a word that represents the difference between the two Koreas. The North Koreans prefer to continue using the original term *choson* to describe traditional clothes, the language, and the race of the people. It is actually a very nice and rather poignant reminder that we are all, in fact, people of *choson*, and that "the Koreas" is a term that came after we were divided into separate countries.

We will go sightseeing today and see the Ju-che Tower. Ju-che is the doctrine of the government here, and the term means self-reliance.

Afterwards, we must go to another lunch banquet. I can't really handle all of this food anymore, but nonetheless, we are served an eight-course meal.

Monday, February 17

Visit to Kim Il Sung's birthplace in a village in the mountains. He grew up in such difficult conditions and rose to unbelievable power. I am in awe of his accomplishments.

Dinner party. They make me give a speech! I am so bad at speeches ... but I just stand up and speak from my heart. I have truly been touched by my encounter with this culture and its people. My experience has been enlightening in the sense that, for the first time in my life, I realized that I could belong here because we are all the same people. Perhaps that sounds foolish or ignorant, but I believe my upbringing has something to do with it. I am what we call Korean-American, or "Generation 1.5." What I watch and read in the U.S. has not portrayed North Korea in its reality yet. I had no idea that the average citizen here would be so kind and untainted by the ways of capitalism. I was always under the impression that everything would be much scarier here, and that I would never have anything to do with these people. What a mistake.

What I learned was that we are all Koreans, or *chosun* people, or whatever we choose to call ourselves, divided by a devastating decision that was made at the end of the Korean War. How many people have had their families and lives torn apart? I can't even begin to imagine what it would have been like to wake up one morning and discover that I could never see my family or friends again. What if my dad went on a business trip and never returned? What if my parents had gone down to the South to secure a home before I could meet them, only to have our lives separated forever? The pain and sadness this must have caused so many Korean families is unbearable even to think about. The consequences of the Korean War have taken a serious toll on the lives of so many innocent people.

As we watch the daily news and witness the tensions develop and shift between North Korea and the United States, we must remember that those people are our family. The decisions of leaders do not have to reflect the views and desires of the people. South Koreans, North Koreans, Korean-Americans, and Korean people all over the world share the same values and traditions—and that is not something that a single line drawn at the 38th Parallel on some map can ever change.

Tuesday, February 18

We are leaving North Korea today. I am a little sad to be leaving these people who have been so kind and welcoming to us. Nevertheless, I am more than relieved when our flight lands on the runway, back at the Beijing Airport. My adventure is over—and now, back to the real world. □

Ja-Young Theresa Kim is a master's student in piano.

April/May 2003 Calendar

A complete, searchable Calendar of Events can be found on the Web at www.juilliard.edu/calendar.

Continued From Page 24

APRIL

27/SUN

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

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

28/MON

HYE-WON CHO, PIANO
Morse Hall, 4 PM

GREG ANDERSON, PIANO
Morse Hall, 6 PM

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

WEN-LING SHIH, DOUBLE BASS
Morse Hall, 8 PM

29/TUES

XIAOMU FANG, CELLO
Paul Hall, 4 PM

NICOLAS DELETAILLE, CELLO
Paul Hall, 6 PM

JUSTINE CHEN, COMPOSITION
Lecture Performance
Morse Hall, 6 PM

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

YUXI WANG, PIANO
Morse Hall, 8 PM

SIDNEY YIN, PIANO
Paul Hall, 8 PM

30/WED

WEDNESDAYS AT ONE
Student Conductors
Alice Tully Hall, 1 PM

NANCY LAUREN COTTEN, SOPRANO
Paul Hall, 4 PM

HEE-GUEN SONG, VIOLIN
Paul Hall, 6 PM

KEATS DIEFFENBACH, VIOLIN
Morse Hall, 6 PM

CARLA LEURS, VIOLIN
Morse Hall, 8 PM

VALENTIN LANZREIN, BARITONE
Paul Hall, 8 PM

AVALON STRING QUARTET
Lisa Arnhold Memorial Concert
Works by Stravinsky, Read Thomas,
and Beethoven.
Alice Tully Hall, 8 PM
Free tickets required; available April
16 at the Juilliard Box Office.
See article on Page 8.

MAY

1/THURS

FIRST-YEAR UNDERGRADUATE SONGBOOK
Paul Hall, 4 PM

EMILY ONDRACEK, VIOLIN
Morse Hall, 4 PM

THE COLANDO QUINTET
Morse Hall, 6 PM

VOCAL ARTS HONORS RECITAL
Alice Tully Hall, 8 PM
Free tickets required; available
April 17 at the Juilliard Box Office.

SIMON BOYAR, PERCUSSION
Paul Hall, 8 PM

2/FRI

ROBINSON LOVE, TUBA
Paul Hall, 4 PM

WILLIAM OWENS AND BRAD WILLIAMS, TRUMPET AND TROMBONE
Morse Hall, 4 PM

SUNGMIN YOO, VIOLIN
Morse Hall, 6 PM

MATTHEW GARRETT, TENOR
Paul Hall, 6 PM

JOO-YEON LEE, PIANO
Morse Hall, 8 PM

LILIT KURDIYAN, CELLO
Paul Hall, 8 PM

JUILLIARD ORCHESTRA
Student Compositions
Jeffrey Milarsky, Conductor
Juilliard Theater, 8 PM
Free tickets required; available
April 25 at the Juilliard Box Office.
See article on Page 3.

3/SAT

PRE-COLLEGE CHAMBER MUSIC
Paul Hall, 5 PM

PRE-COLLEGE STUDIO RECITAL
Students of Alan Kay
Paul Hall, 6 PM

PRE-COLLEGE CHAMBER MUSIC
Morse Hall, 6 PM

PRE-COLLEGE CHAMBER ORCHESTRA
Ki-Sun Sung, Conductor
Works by Beethoven, Purcell/Holst,
and Stravinsky.
Juilliard Theater, 8 PM

MORGAN GRUNERUD, SOPRANO
Paul Hall, 8:30 PM

JULIEN QUENTIN, PIANO
Morse Hall, 8:30 PM

6/TUES

JUILLIARD JAZZ ORCHESTRA
Student Arrangements and
Compositions
Alice Tully Hall, 8 PM
Free tickets required; available
April 22 at the Juilliard Box Office.

7/WED

WEDNESDAYS AT ONE
Pre-College Chamber Music
Alice Tully Hall, 1 PM

9/FRI

MALINA RAUSCHENFELS, CELLO
Paul Hall, 8 PM

10/SAT

MUSIC ADVANCEMENT PROGRAM SPRING CONCERT
Paul Hall, 1 PM

PRE-COLLEGE FACULTY RECITAL
Cathy Cho, Violinist
Paul Hall, 5 PM

PRE-COLLEGE STUDIO RECITAL
Students of Richard Shillea
Morse Hall, 6 PM

SOOJI OH, VIOLIN
Paul Hall, 8:30 PM

GRACE CLOUTIER, HARP
Morse Hall, 8:30 PM

12/MON

SHARON ROFFMAN, VIOLIN
Paul Hall, 4 PM

CHAMBER MUSIC RECITAL
Morse Hall, 4 PM

KATHRYN BRYAN, FLUTE
Morse Hall, 6 PM

GREY FULMER, DOUBLE BASS
Paul Hall, 6 PM

YANIV ATTAR, GUITAR
Paul Hall, 8 PM

YURI YAMASHITA, PERCUSSION
Room 309, 8 PM

JENNIFER STUMM, VIOLA
Morse Hall, 8 PM

13/TUES

HITOMI KOYAMA, AKANE MATSUMURA, AND KOKO ENDO, PIANO CHAMBER MUSIC
Morse Hall, 4 PM

SOOYEON KIM, SOPRANO
Paul Hall, 4 PM

ITALIAN VOCAL LITERATURE CLASSES OF CORRADINA CAPORELLO
Paul Hall, 6 PM

DANIEL OTT, COMPOSITION
D.M.A. lecture performance
Morse Hall, 6 PM

JOHN MARCUS, VIOLIN
Morse Hall, 8 PM

KIVIE CAHN-LIPMAN, CELLO
Paul Hall, 8 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Directed by Alex Correia
Drama Theater, 8 PM

Free tickets required; available
April 29 at the Juilliard Box Office.
Ticket availability extremely limited.

14/WED

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8 PM;
see May 13.

JULIA BRUSKIN, CELLO
Paul Hall, 8 PM

DANCE DIVISION PRESENTATION
Young Choreographers
Juilliard Theater, 8 PM

15/THURS

JAMES HERSTATT, VIOLA
Morse Hall, 4 PM

YI-WEN CHAO, VIOLA
Paul Hall, 4 PM

SILIANG MENG, VIOLA
Morse Hall, 6 PM

SINGING IN FRENCH
Voice Students of Thomas Grubb
Paul Hall, 6 PM

DANCE DIVISION PRESENTATION
Juilliard Theater, 8 PM;
see April 14.

WENDY LAW, CELLO
Morse Hall, 8 PM

16/FRI

MARIA JOOSTE, SOPRANO
Paul Hall, 4 PM

JEREMIAH SHAW, CELLO
Morse Hall, 4 PM

EMILY BRUSKIN, VIOLIN
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL
Morse Hall, 6 PM

HYUN-SUN KIM, COLLABORATIVE PIANO
Paul Hall, 8 PM

MICHAEL CASCARDI, DOUBLE BASS
Morse Hall, 8 PM

17/SAT

PRE-COLLEGE CHAMBER MUSIC
Paul Hall, 5 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8 PM;
see April 13.

DANCE DIVISION PRESENTATION
Juilliard Theater, 8 PM;
see April 14.

DANIEL McDONOUGH, CELLO
Paul Hall, 8:30 PM

JENNIFER QUAN, DOUBLE BASS
Morse Hall, 8:30 PM

18/SUN

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8 PM; see April 13.

19/MON

KIMBALL GALLAGHER, PIANO
Paul Hall, 4 PM

TOMOKO FUJITA, CELLO
Paul Hall, 6 PM

HYUN JEE KIM, MEZZO-SOPRANO
Paul Hall, 8 PM

SENIOR DANCE GRADUATION PERFORMANCE
Juilliard Theater, 8 PM

20/TUES

ERIC JOYNER, PIANO
Paul Hall, 6 PM

DEONDRA AND DESIRAE BROWN, COLLABORATIVE PIANO
Paul Hall, 8 PM

21/WED

ANNEDORE OBERBORBECK AND MARIE NO, VIOLINS
Paul Hall, 4 PM

MORSE HALL FACULTY RECITAL
Julie Landsman, Horn
Morse Hall, 6 PM

MICHELLE SATRIS, VIOLIN
Paul Hall, 6 PM

WILLIAM BOMAR, FLUTE
Paul Hall, 8 PM

22/THURS

EILEEN INSUN JANG, VIOLIN
Paul Hall, 4 PM

MARK WALLACE AND MARCO DELESTRE, DOUBLE BASS
Morse Hall, 6 PM

COMMENCEMENT CONCERT
Juilliard Orchestra
Larry Rachleff, Conductor
Works by Berlioz, Adler, and Shostakovich.
Alice Tully Hall, 8 PM
Standby admission only.

23/FRI

JUILLIARD STRING QUARTET SEMINAR CONCERT
Paul Hall, 4 and 8 PM

24/SAT

PRE-COLLEGE SYMPHONY
Danail Rachev, Conductor
Tomoya Aomori, Double Bass
Works by Greenberg, Sibelius, Koussevitzky, and Schumann.
Juilliard Theater, 1 PM

PRE-COLLEGE ORCHESTRA
Adam Glaser, Conductor
Works by Dvorák, Maican, Haydn,
and Brahms.
Juilliard Theater, 8 PM

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Focus on Art / Greta Berman

Madness as Muse: The Art of Adolf Wölfli

THE American Folk Art Museum, which opened last year in its new building on 53rd Street, is now showing the art of Adolf Wölfli, one of the most unusual artists in history. Although his name may not be widely known, many 20th-century painters, sculptors, and writers admired him. For example, Jean Dubuffet, the French 20th-century modernist and proponent of Art Brut, referred to the artist as “the Great Wölfli”; and André Breton, leader of the Surrealists, considered his work “one of the three or four most important oeuvres of the 20th century.”

You can look at the art of Adolf Wölfli (1863-1930) on many levels. Beautiful, intricate, complex, sophisticated, layered, metaphorical, and spiritual are all descriptive adjectives. But you cannot regard it even briefly without asking major questions about life’s meaning. You see, Wölfli, diagnosed as schizophrenic at the age of 31, spent his remaining 35 years incarcerated in what was then known as a mental (or, even, lunatic) asylum near Bern, Switzerland. (Today it is known as the Psychiatric University Clinic.) Despite this—or perhaps because of it—he went on to produce over 29,000 pages of text, and several thousand drawings, paintings, and collages.

On the one hand, we can regard this as a tragedy; on the other, as a triumph of the human spirit, and the healing power of a life in art. Orphaned at an early age, Wölfli was forced as a child to work as an itinerant farm laborer for abusive landowners, managing, despite the odds, to complete a formal education by the age of 15. He continued this manner of work for many years. But his lonely existence, compounded by a star-crossed love affair, impelled him to behave in increasingly antisocial ways. After unsuccessful attempts to molest young girls, he was first jailed and then hospitalized. At Waldau Mental Hospital, Wölfli was fortunate enough to meet a psychiatrist, Walter Morgenthaler (1883-1965), who took an interest in the artistic work he had been doing since his arrival. Previous doctors had merely tolerated what they termed Wölfli’s stupid output, but Morgenthaler encouraged him, providing him with

colored pencils and paper, and eventually documenting much of the artist’s work.

Wölfli’s art falls into three main categories: his early drawings from 1904-1907; “brotkunst” or bread art, made throughout his career, literally to sell; and five bodies of narrative book works.

The present exhibition, the largest ever of Wölfli’s art, is arranged chronologically. Its overall title, “St. Adolf-Giant-Creation,” refers to his

bizarre and inexplicable is a drawing of the same year, titled *Medical Faculty*. It bears no resemblance to a building, but consists instead of a giant butterfly shape set phantasmagorically, as if in jewels, among semi-symmetrically placed decorative borders. Carl Jung, who later owned this and two other early drawings, suggested that the type of mandala shapes used by the artist could be viewed as helpful for the relief of chaotic states. Several of the drawings also include musical staves and notation, but these are thus far indecipherable and totally idiosyncratic.

from Book 13 of *Geographic and Algebraic Books*, is emblematic of many. A strangely garbed figure in a dark blue, short dress stands with large legs and stylish looking boots, holding onto the rung of a ladder. Surrounding the figure and central ladder are quadrants with other figures, a huge border of musical notation, and decorative stripes and repeated geometric shapes. All the figures are androgynous, with crosses on their heads. Is this Jacob’s ladder? Fellow inmates? St. Adolf, Wölfli, himself, apotheosizing into heaven? Wölfli sometimes referred to himself as a composer, and most of the works are covered with his unique musical notation, as well as Swiss-German writing.

After taking in the entire exhibition and thereby sharing the artist’s life, I had to ask myself, what drives a person to create so prolifically and fiercely? What does life mean, lived in an asylum? Was this necessarily a bad thing? Wasn’t it a bit like an artist colony for Wölfli, providing him with all he needed? Was his life a better or worse one than he would have lived outside of the institution? What if he had been cured? What if? What if? Wölfli’s world makes us think of Calderon’s 17th-century play *Life Is a Dream* and Pirandello’s modern *Six Characters in Search of an Author*. We ask ourselves, what is real, and what is a dream? Is life a dream,

indeed? The third floor continues with more imagery from his fantasy autobiography, *From the Cradle to the Grave*. In his mind, the artist traveled all over the world, seeing weird and wondrous sights and meeting marvelous people. Places range from a Dragon Rock and Bridge in China, to Cambridge, England, to the Amazon and beyond. And among the people are an air pilot, a railway engineer, and the fanciful “Her Princely Grace Princess Olivia and His Princely Highness Prince Evian,” as well as the “Herdsmen-Rose of Australia.” This last character, perhaps a self-portrait, wears a kind of skirt and boots and has a cross on top of his head. This is topped by a sort of halo and surrounded by multiple petals or peacock-like feathers, which metamorphose into barred windows, eventually with a face behind the bars.

The second floor continues the saga. *The Heavenly Ladder* (1915),

indeed? Wölfli saw himself as a great artist—and he was. He predicted that his art would some day be worth millions, and he was right. So, what is it all about, anyway, and where does one go when one knows no limits and has no concept of correctness? Yes, you will find yourself asking question after question but, at the same time, vicariously enjoying the artist’s imagined adventures, and his absolutely glorious art.

“St. Adolf-Giant-Creation: The Art of Adolf Wölfli” is on view through May 18 at the American Folk Art Museum, located at 45 West 53rd Street. The museum is open Tuesday-Sunday, 10 a.m.-6 p.m. and Friday, 10 a.m.-8 p.m.; it is closed on Monday. □



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



Photos courtesy of the American Folk Art Museum.

five-part magnum opus, consisting of books with text, drawings, and collages. The first book, *From the Cradle to the Grave*, is an imaginary autobiography. This is followed by *Geographic and Algebraic Books*, *Books With Songs and Dances*, *Album Books With Dances and Marches*, and *The Funeral March*.

The exhibit begins on the fourth floor of the museum, with early pencil drawings done on newsprint. Although he couldn’t travel, Wölfli was given magazines, which clearly fueled his imagination. Among the landscapes and inventive fantasies are strange depictions of the Waldorf-Astoria Hotel and the Hotel Windsor in New York, made in 1905. Equally

STUDENT LUNCHEON WITH PRESIDENT POLISI

The last informal student luncheon with President Polisi for this year will take place on Thursday, April 24, at 12:30 p.m. in the Board Room. 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.

ATTENTION ALL STUDENTS! CHECKED YOUR JUILLIARD E-MAIL ACCOUNT LATELY?

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ALUMNI NEWS

DANCE

1990s

Jeremy C. Raia (BFA '96), a soloist with Les Grands Ballets Canadiens, was featured in the premiere of *Les Noces* by Stijn Celis and danced the quartet in Kenneth McMillan's *Gloria*. In October, he toured Germany and Spain with the company, dancing in Adam Houghland's *Beyond*, Ohad Naharin's *Black Milk*, and Nacho Duato's *Jardi Tancat*. In December, he was the Cavalier as well as other roles in Fernand Nault's *Nutcracker*.

Artistic director **Bonnie Oda Homsey** ('91) invited **Kathleen McNulty** (BFA '99) to join the American Repertory Dance Company in Los Angeles. **Lillian Bitkoff** (BFA '98) is also working with the company, in addition to teaching ballet at U.C.L.A.

Amy Kail (BFA '91) produced her first full evening of dance at the Merce Cunningham Studio in N.Y.C. in February.

Choreographers David Dorfman, Mark Morris, and **Henning Rübsum** (BFA '91) were the recipients of Dancers Responding to AIDS Awards in December. In January, Rübsum collaborated with dance photographer Antonio Yussif in Mexico City.

Danspace Project presented Rebecca Stenn/PerksDanceMusicTheater at St. Mark's Church-in-the-Bowery in March. **Rebecca Stenn** (BFA '90) is choreographer, director, and performer. Her company of six dancers includes **Michele de la Reza** (BFA '91).

1970s

H.T. Chen (DIP '76) & Dancers performed *Bian Dan* at the Henry Street Settlement Playhouse in N.Y.C. in February.

1960s

The New York Theater Ballet, under artistic director **Diana Byer** ('68), presented one of its Dance on a Shoestring showings at the Dance Gallery in N.Y.C. in January. **Christina Paolucci** (BFA '95) was featured in the "Peasant Pas de Deux" from *Giselle*, staged by Sallie Wilson, and in a solo, *Untitled*, choreographed by Robert Battle (BFA '94).

Ailey II completed its 2003 N.Y.C. season at Aaron Davis Hall in March. **Sylvia Waters** (BS '62), artistic director, presented three works by Juilliard alumni: *The Hunt* and *Takademe* by **Robert Battle** (BFA '94); and *Aspects of a Vibe* by **Darrell Grand Moultrie** (BFA '00).

1950s

Ilona Copen ('58) has been re-elected president of the International Dance Committee of International Theater Institute/Unesco at I.T.I.'s recent World Congress in Athens, Greece.

DRAMA

2000s

Steve Boyer (Group 30) is currently appearing at Merrimack Repertory Theater (MA) in a new play, *The Drawer Boy*, by Michael Healey.

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.

Rosemary Andress (Directing '00) recently directed the premiere of *Dear Prudence*, a new play by Susan Kathryn Hefti, at New York City's Rattlestick Theater.

Glenn Howerton (Group 29) recently joined the cast of the new NBC drama *EDNY*.

Jesse Perez (Group 29) and **Orlando Pabotoy** (Group 27) will appear together next month in Shakespeare's *The Taming of the Shrew*, directed by Mark Lamos, at Yale Repertory Theater.

1990s

Adrian Rieder (Group 28) is currently appearing in New Haven, CT, at the Long Wharf Theater in *Paper Doll*, Mark Hampton and Barbara J. Zitwer's new biographical comedy about the life of Jacqueline Susann, directed by Leonard Foglia.

Sara Ramirez (Group 26) made a guest appearance on the NBC drama *Law and Order: Special Victims Unit* last month.

Tari Signor (Group 22) is currently appearing with Brian Murray in the premiere of *Scattergood*, a new play by Anto Howard and directed by Doug Hughes, at Manhattan Class Company's Beckett Theater on Theater Row in New York.

David Aaron Baker (Group 19) appeared last month opposite Matthew Broderick and Kristin Chenoweth in a new ABC television version of the musical *The Music Man*, directed by Jeff Bleckner.

1980s

Lise McDermott (Group 15) recently directed four short plays for the Smatter Theater Ensemble at the Abingdon Theater Complex in Manhattan.

Meg Gibson (Group 11) recently appeared at Yale Repertory Theater in New Haven, CT, in *The Psychic Life of Savages*, a new play by Amy Freed, directed by James Bundy. She directed Charles Mee's play *Big Love*, a retelling of Aeschylus's *The Suppliant Women*, at the Salt Lake Acting Company in Utah last December.

Kim Staunton (Group 10) appeared in Denver Center Theater Company's production of August Wilson's *King Hedley II*, directed by Israel Hicks, last month.

Nancy Opel (Group 9) is currently appearing in the new David Ives play *Polish Joke*, directed by John Rando, at Manhattan Theater Company in New York.

1970s

Casey Biggs (Group 6), **Denise Woods** (Group 8), **Shem Bitterman** (Group 11), and **Jack Stehlin** (Group 11) are involved with Circus Theatricals's new Studio for Theater and Film. Stehlin, the company's artistic director and teacher of scene study and performance workshops, recently announced the expansion of the company's conservatory-style studio. Biggs teaches on-camera TV/film workshops; Woods teaches voice and speech; and Bitterman teaches screenwriting.

Frances Conroy (Group 6) can be seen again on Sunday nights in the HBO dramatic series *Six Feet Under*, which began a new season last month.

In February, **Robin Williams** (Group 6) won a Grammy Award for Spoken Comedy Album for *Robin Williams: Live 2002*.

Linda Alper (Group 4), **Richard Howard** (Group 9), and **Michael Elich** (Group 13) are all returning for a new season at the Oregon Shakespeare Festival in Ashland. Alper and Elich are appearing together now in the premiere of David Edgar's two-play cycle *Continental Divide*, directed by Tony Taccone.

Jared Sakren (Group 1) recently directed Shakespeare's *The Comedy of Errors* for Southwest Shakespeare

Company (where he is the artistic director) and Carlyle Brown's *The African Company Presents Richard III* at Phoenix Herberger Theater Center in Arizona.

MUSIC

2000s

Elena Baksht (MM '00, *piano*) performed Tchaikovsky's First Piano Concerto with the Barcelona Symphony and Mendelssohn's Piano and Violin Concerto with the Bartlesville (OK) Symphony Orchestra. Upcoming concerts include recitals at the Hungarian Embassy and the Phillips Collection in Washington, D.C.

Alexander Fiterstein (BM '00, GD '02, *clarinet*) gave a recital at Carnegie's Weill Recital Hall in March as part of the Young Concert Artists Encores series. The concert included works by Poulenc, Messiaen, and Brahms.

1990s

Adam Neiman (BM '99, *piano*) will be one of the musicians featured on the television documentary *Playing for Real* on PBS this month. The program profiled the organization Young Concert Artists and its process of creating careers for young classical musicians.

Erika Sato ('98, *violin*) has become a tenured member of the Colorado Symphony Orchestra, sitting as fixed fourth chair, first violin.

Inbal Segev (BM '98, *cello*) played suites for solo cello by Bach at the Italian Academy of Columbia University in February.

David Chan (MM '97, *violin*) recently made his Carnegie Hall debut, performing the Brahms Double Concerto with cellist Rafael Figueroa and the Met Orchestra under the baton of James Levine. Chan and Figueroa will reprise this concerto in May at the Kirov's Mariinsky Theater during the orchestra's tour to St. Petersburg. Chan, who has been concertmaster of the Met Orchestra since September 2000, was also the featured violin soloist in the Met Chamber Ensemble's performance of Berg's Concerto for Piano, Violin, and 13 Winds at Weill Recital Hall, also with Maestro Levine. Chan is the artistic director of the new International Music Festival to be held in Cheju, Korea, this July. The faculty members include **Jeffrey Khaner** (BM '80, *flute*); Juilliard faculty member Charles Neidich, clarinet; **Catherine Ro** (BM '97, MM '99, *violin*); **Choong-Jin Chang** (Pre-College), viola; and **Jeremy Denk** (DMA '01, *piano*).

Anat Malkin (BM '97, *violin*) performed in March with her sister, violinist Bracha Malkin, at Weill Recital Hall as part of the Malkin Duo.

Melvin Chen (MM '94, *piano and violin*) is scheduled to give a recital at Carnegie's Weill Recital Hall on April 12. He will perform Bach's "Goldberg" Variations and Beethoven's 33 *Variations on a Waltz by Diabelli*.

Trygve Peterson (DMA '92, *flute*) was diagnosed in the fall of 2001 with focal dystonia. He had gradually lost the ability to articulate and control his tongue muscle, hindering his playing. He resigned from his position of associate professor of music at Arizona State and has left music altogether. The dystonia began to spread into his speaking voice in December. Regardless of these hurdles, he is planning a new career as a K-5 elementary teacher and hopes to bring music to many young people.

David Phillips (MM '92, *double bass*) has released his second CD, *Prayer*, with his jazz ensemble Freedance. In February, he taught at Denver School of the Arts

and performed a concert sponsored by Creative Music Works. In March, Freedance returned to Europe for a tour of France and Switzerland.

A concert benefiting the restoration of the Grace Church spire in New York was held in March in the Chantry of Grace Church. The concert featured **Timothy Emerson** (MM '90, *bassoon*), **Lauren Basney** (BM '01, *violin*), **Liran Avni** (BM '98, MM '00, *piano*), and current master's student Vicky Wang, cello.

1980s

Leonid Sushansky (BM '89, *violin*) appeared with the Maryland Symphony Orchestra in January, performing Khachaturian's Violin Concerto, Elizabeth Schulze conducting. Sushansky has an interesting connection to this concerto: His mother (and first teacher), Rimma Sushanskaya, was a pupil of David Oistrakh, who premiered the concerto in 1940.

Sergiu Schwartz ('83, *violin*) served in the jury of the sixth annual Sphinx Competition in February. Gareth Johnson, Schwartz's student at the Conservatory of Music at Lynn University, won the junior division of the 2002 Sphinx Competition. He is scheduled to be a juror at the national finals of the Canadian Music Competition in Calgary, Canada. Schwartz recently released two new CDs: *Poème Mystique*, on Romeo Records, and works by John Alden Carpenter on Naxos American Classics, where he is joined by the Vega String Quartet, his former students.

The New Amsterdam Singers, **Clara Longstreth** (MM '82, *choral conducting*), music director, celebrated its 35th anniversary with the release of its second CD, *Island of Hope*. The recording focuses on contemporary American choral music, and includes two works commissioned by the chorus from composers Ronald Perera and **Paul Alan Levi** (MM '72, DMA '78, *composition*).

Jeffrey Khaner (BM '80, *flute*), principal flutist of the Philadelphia Orchestra since 1990, recently released two CDs on the Avie label: *American Flute Music* and *British Flute Music*.

Patrick Neher (BM '80, MM '81, *double bass*), professor of double bass at the University of Arizona, Tucson, has been awarded the 2002 International Society of Bassists Grand Prize for Composition in the chamber music division, with his composition *Suite Pou Sto* for violin, double bass, and piano. The prize, sponsored in part by the David Walter Charitable Trust, includes a premiere of the work at the 2003 I.S.B. Convention in Richmond, VA, in June. Neher recently received a commission by Trio Giovanni to set seven poems of E.E. Cummings, and he has been selected to chair the Committee on the Development of Double Bass Composition for the I.S.B.

1970s

Matthew Balensuela (BM '79, *saxophone*), associate professor of music at DePauw University, is one of six faculty members honored for their sustained excellence in teaching, service, and professional accomplishment with the Distinguished Professor Awards for 2003-2005.

Robert Taub (MM '78, DMA '81, *piano*) gave the Boston premiere of Roger Sessions's Piano Concerto in January with the Boston Symphony Orchestra and conductor James Levine. This concerto was commissioned by The Juilliard School in 1956 as part of its 50th-anniversary celebrations.

Laurel Zucker (BM '78, *flute*) has two new CD releases available on Cantilena Records: *Inflorescence II: Music for Solo Flute* and *Flute Music by French Composers*. In March she performed Mozart's Flute and Harp Concerto and

Doppler's *Fantaisie Pastorale Hongroise* with the Sutter Creek Orchestra. She has been professor of flute at California State University, Sacramento, since 1988.

Michael Lasater's (MS '75, *trombone*) video art from 1998-2002 is in a solo exhibition at the Clowes Gallery, Indianapolis Art Center, until April 20. Other recent exhibitions of Lasater's work include the Micro Museum, Brooklyn; the Pennsylvania School of Art and Design, Lancaster; and the Painted Bride Art Center, Philadelphia.

Tod Machover's (BM '75, MM '77, *composition*) *Toy Symphony* will receive its U.S. premiere on April 26 at Boston's Kresge Auditorium and its New York premiere on May 17 and 18 at the Winter Garden, World Financial Center.

Andreas Klein (PGD '74, *piano*) recently gave recitals and master classes in Los Angeles, Cleveland, and Washington, D.C. He also performed Schuman's Concerto in A Minor with the Salem (OR) Chamber Orchestra.

James Jeter (MM '73, *bassoon*), **Janet Lantz** (BM '82, MM '82, *French horn*), and **Bradley Garner** (DMA '82, *flute*) are members of the Virtuosi Quintet, which is celebrating its 20th-anniversary season. The quintet performed its only New York concert of the season at Trinity Church in March. The quintet also includes members Elizabeth Condon, oboe, and Larry Tietze, clarinet.

Albert Stanziano (MS '71, *piano*), as part of the Ariadne Trio, gave a recital in Tenafly, NJ, in February.

The East Coast Chapter of the National Association of Composers, U.S.A., gave its annual spring concert in March at Christ and St. Stephen's Church in New York City. The event featured the music of four living American composers, including **Max Lifchitz** (BM '70, MS '71, *composition*) and **Elizabeth Bell** (BS '53, *composition*).

McNeil Robinson (BM '70, *organ*) will be honored for his significant contributions to American sacred music on April 8 at Park Avenue Christian Church in New York. The concert will include works by Robinson and a Champagne Musicale with toasts from numerous artists and friends of Robinson.

1960s

Susan Alexander-Max (BS '65, MS '66, *piano*) performed at Wigmore Hall in London in March with violinist Micaela Comberti and cellist Pal Banda. In May, Alexander-Max is scheduled to perform at the University of South Dakota in Vermillion. Her CD of early piano sonatas by Clementi was released by Naxos this winter.

Roman Rudnytsky (BS '64, MS '65, *piano*) performed Gershwin's *Rhapsody in Blue* with the Greenville (PA) Symphony and the Grieg Concerto in A Minor with the Cleveland Philharmonic Orchestra in October. In November, he

gave recitals in Britain and aboard P&O cruise line's ship Oceana on a two-week Caribbean cruise. He played a recital and conducted a master class at Abilene Christian University in Texas in February. On April 19, he will give a recital and master class on the Big Island of Hawaii at the Volcano Art Center. Concert performances in May include recitals in Honduras, El Salvador, and Guatemala, and aboard the P&O ship Oriana on a Canary Island cruise from Southampton.

Julie Holtzman (PGD '61, *piano*) performed with guitarist Paul Meyers and bassist Boots Maleson at the Midtown Jazz at Midday series in St. Peter's Church in February. The program included obscure works of Duke Ellington, including "Clothes Woman," "Azure," and "Hit Me With a Hot Note," as well as Holtzman's transcription of Gershwin's *An American in Paris*.

1950s

The Académie Internationale "Barbara Krakauer," renamed in memory of its co-founder **Barbara Krakauer** (BS '53, MS '54, *violin*), will have its eighth season in Vaison-la-Romaine, Provence, France, from July 25 to August 15. Instructors **Marie-Christine Martinie** ('86, *violin*), Marilyn Engle, and **Richard Myron** (BM '77, MM '78, *double bass*) will return to the festival, joined by **David Krakauer** (MM '80, *clarinet*), Marissa Byers, and **Odile Bourin** (PGD '84, *cello*).

Russell Oberlin (DIP '51, *voice*) appeared in a dramatic reading of *Samson Agonistes* by John Milton presented by the Lark Ascending in February in N.Y.C.

1940s

Gerald Fried (BS '48, *oboe*) performed his composition *Time Travel* for oboe and orchestra with the Santa Fe Symphony and led the Los Alamos Choral Society in two performances of his work *The Mystic Warrior* in February.

The film, *The Legacy of Rosina Lhévinne*, directed and produced by **Salome Ramras Arkatov** (BS '46, *piano*), was shown at N.Y.U. Cantor Film Center in March. Many former students of Mme. Lhévinne appear in the film, including **John Browning** (BS '56, *piano*), **Van Cliburn** (DIP '55, *piano*), **Martin Canin** (BS, MS '56, *piano*), **James Levine** (DIP '63, *orchestral conducting*), **Jeffrey Siegel** (BM '64, MS '67, DMA '70, *piano*), and **John Williams** (*piano*). The documentary was an official selection of the Full Frame Film Festival.

Irwin Swack ('44, *violin*) has written more than 40 compositions in a variety of instrumental combinations, including woodwind quintets, six string quartets, choral works, and works for string orchestra. His *Fantaisie Concertante* has been recorded by the Krakow Radio Symphony Orchestra. □

STUDENT NEWS

Jesús Castro-Balbi, a fourth-year doctoral student of Aldo Parisot and a member of the Pre-College faculty, played the Elgar Cello Concerto with the Mexico City Philharmonic Orchestra, conducted by Arild Remmereit, in February. The concert was broadcast live nationally in Mexico.

Composition doctoral student **Justine Fang Chen** was commissioned by the Concertante Chamber Group for her work *Six*, a string sextet for two violins, two violas, and two cellos. It received its premiere in February at the Harrisburg (PA) Whitaker Center and has since been performed in Baltimore and New York.

Violin student **Mayuko Kamio** will be among those featured on the television documentary *Playing for Real* on PBS in April. The program profiled the organization Young Concert Artists and its process of creating careers for young classical musicians.

Violinist **Chang Ho Lim** won second place in the 33rd annual International Competition for Piano and Strings at the Corpus Christi Young Artists' Competition in February.

Naaman Sluchin, a violinist in his second year of the artist diploma program, won first prize of the Uralsk International Violin Competition in Kazakhstan. □

SPOTLIGHT ON JUDITH NORELL

From Bach to Baguettes

Silver Moon Bakery, on 105th Street and Broadway, is the silver lining of the Upper West Side/Morningside Heights neighborhood. A small corner shop trimmed in white, with two walls of floor-to-ceiling windows, it is filled with the aroma of yeast rising, perfect dome-shaped loaves of bread, and mouth-watering cheesecakes and desserts, and features a warm and friendly staff led by Juilliard alumna Judith Norell (MS '71, harpsichord).

PIANIST, harpsichordist, opera conductor and director, entrepreneur, mother—and now a professional baker, Judith Norell makes everything she does look easy. She's not your typical pastry or dessert chef—one who discovers her passion as a teenager, apprentices abroad, and comes back to work for a three-star restaurant before opening a neighborhood bakery. She is a well-rounded woman with an enormous capacity for mastering anything she turns to, from baking to conducting, from translating Italian libretti to speaking Mandarin, and now co-owning Silver Moon Bakery.

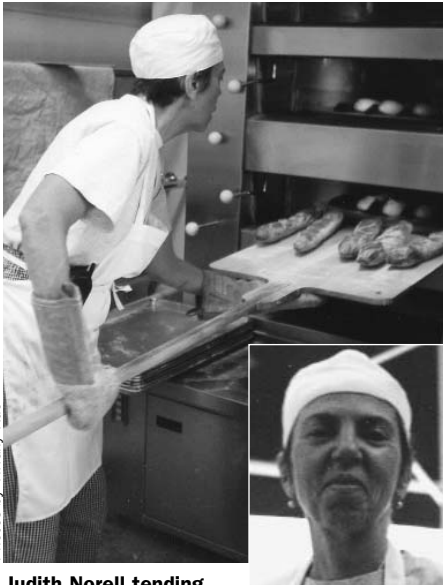
A New York City native, Norell learned to bake and sew with her mother when she was 6 years old. She studied piano at the High School of Music and Art and attended various summer festivals, including Marlboro, before going to the Royal College of Music in London, where she made the switch to harpsichord. After returning to New York, Norell began taking lessons in Lakeview, Conn., with Wanda Landowska's assistant, Denise Restout. She went on to earn her master's degree as a student of Albert Fuller at Juilliard and then began her performing career. She debuted at Weill Recital Hall, signed on with I.C.M., performed with the Baroque Music Masters, and formed a trio with oboist Bert Lucarelli and flutist Renee Siebert. For the Bach bicentennial in 1985, Norell gave 26 concerts featuring all of the composer's keyboard works, sponsored by the Bach Gesellschaft of New York. That same year was also Handel's bicentennial, for which she was asked to coach and conduct *Acis and Galatea* from the harpsichord. Not long after that, Norell was exploring a new interest: Baroque opera conducting.

The period rooms in the Henry M. Flagler Museum in Palm Beach, constructed during the Gilded Age, inspired Norell to found a Baroque opera festival, Opera Antica. Her goal was to give a yearly series of chamber music concerts, dance recitals, and fully staged operas, in English, all accompanied by Baroque instruments—which she did for five seasons, bringing singers from New York. She translated the libretti herself, including Paisiello's *I Filosofi immaginari*, which had never before been translated to English. But after Palm Beach constructed a new cultural arts center, Norell had a difficult time locating funding for her smaller arts organization, so she decided it was time to pursue another interest: baking.

One might assume that a well-educated and talented woman with multiple interests should have no problem

getting hired as a baker. On the contrary, Norell was criticized for being too educated, not young enough, and female. Undeterred, she attended a six-week course at the French Culinary Institute and baked in Paris for one month, after which she was acknowledged more favorably in New York. She worked at Le Pain Quotidien and Petrossian, but she had a bigger plan in mind: opening her own bakery.

Auspiciously, Norell noticed a rental sign for retail space a block away from her apartment. For 60 years, it had been Lauretta's Lingerie, but on November 8, 2000, it became Silver Moon Bakery. It wasn't easy converting the 565 square feet of space into a bakery. First, Norell and the landlady (who is also a partner) had to rebuild a lot of the space because there were unsafe staircases, broken pipes, and scattered debris. Then she found the perfect oven and designed everything in the bakery—including the large windows outside of which customers have often salivated while walking by. After seasoning the oven, she tried out different flours and baked hundreds of baguettes before opening the store.



Photos by Tiffany Kuo
Judith Norell tending the ovens at Silver Moon Bakery.

Every day since then, hungry bread and pastry lovers from the neighborhood line up for their breakfast croissants, baguettes, sourdough rye, muffins, brioches, macaroons, quiches, fruit tarts, sacher tortes, birthday cakes, and even vegetarian sandwiches and soups. On weekends, the lines can be unbearably long.

With all her baking success, Judith Norell has not forgotten about music. Several times a year, she turns the bakery into a small recital hall (seating about 25), and invites chamber music groups to perform. But mainly, she is a virtuoso baker. Constantly experimenting, she creates new breads every month. For April, she plans to have flower cakes, Columba di Pasqua (bread in the shape of a dove), Greek Easter bread, Russian Easter bread, chocolate mousse eggs, and bunny cookies.

Silver Moon Bakery is, not surprisingly, popular with Juilliard alumni, faculty, and staff members who live in the area; one is likely to spot Jerome Lowenthal, Ursula Oppens, and Joel Sachs. If you haven't been there yet, head uptown and don't miss out!

—Tiffany Kuo

April/May 2003 Calendar

A complete, searchable Calendar of Events can be found on the Web at www.juilliard.edu/calendar.

APRIL

1/TUES

JOHN SCHWALM, BASS TROMBONE
Paul Hall, 4 PM

YONG MA, FLUTE
Paul Hall, 6 PM

CEM DURUOZ, GUITAR
Paul Hall, 8 PM

DRAMA DIVISION SPRING REPERTORY
CRAIG 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

JINYEONG J. LEE, VIOLIN
Paul Hall, 4 PM

THE RUSSIAN DICTION CLASS OF GINA LEVINSON
Russian songs and arias
Paul Hall, 6 PM

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

ELIZABETH MORGAN, PIANO
Paul Hall, 8 PM

3/THURS

ARUNESH NADGIR, PIANO
Morse Hall, 4 PM

SONATENABEND
Paul Hall, 6 PM

BEYOND THE MACHINE 2.0
Electric Ensemble @ Juilliard
Works by Bach, Diaz, Reich,
Harvey, León, and Uitti.
Clark Theater, Rose Building, 8 PM

DAN KAUFMAN, PIANO
Paul Hall, 8 PM

DAVID LAV AND REBECCA ALBERS, VIOLAS
Morse Hall, 8 PM

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

4/FRI

DAVID AUERBACH, VIOLA
Morse Hall, 4 PM

MIHO SAEGUSA, VIOLIN
Paul Hall, 4 PM

RONEN SEGEV, PIANO
Paul Hall, 6 PM

FRANCESCA ANDEREGG, VIOLIN
Morse Hall, 6 PM

SEHEE KIM, PIANO
Paul Hall, 8 PM

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

STUDENTS OF BARUCH ARNON
Morse Hall, 8 PM

BEYOND THE MACHINE 2.0
Electric Ensemble @ Juilliard
Works by Perotin, Schack,
Paranosic, Miller, Streber, Redden,
Lin, Pärt, Kraftwerk, Fisher, Mejia,
Villa-Lobos, Liu, Muhly, and Wood.
Clark Theater, Rose Building, 8 PM

5/SAT

PRE-COLLEGE FACULTY RECITAL
Joanna Chao, Piano
Paul Hall, 5 PM

PRE-COLLEGE CHAMBER MUSIC
Morse Hall, 6 PM

BEYOND THE MACHINE 2.0
Electric Ensemble @ Juilliard
Works by Azmeh, Rauschenfels,
Wiley, Pattinson, Campion, Dorman,
Bryant, Gould, The Pink Baby
Monster, and Millar.
Clark Theater, Rose Building, 8 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.

JIHEA HONG, PIANO
Paul Hall, 8:30 PM

ADAM BROWN, Guitar
Morse Hall, 8:30 PM

7/MON

HYUNIL HONG, ORGAN
Paul Hall, 4 PM

CATHERINE MILLER AND JOANNA FRANKEL, VIOLINS
Morse Hall, 6 PM

COMPOSERS CONCERT
Paul Hall, 8 PM
See article on Page 3.

AYA HAMADA, HARPSICHORD
Morse Hall, 8 PM

8/TUES

RACHEL JOHNSTON, CELLO
Paul Hall, 4 PM

BRIDGET FITZGERALD, VIOLA
Paul Hall, 6 PM

AMIR ELDAN, CELLO
Paul Hall, 8 PM

TERRENCE WILSON, PIANO
Juilliard William Petschek Piano
Award Recital
Alice Tully Hall, 8 PM
Tickets \$20, \$15; half-price student and senior tickets available.
TDF accepted. On sale at the Alice
Tully Box Office. CenterCharge
(212) 721-6500.
See article on Page 4.



Otto-Werner Mueller will conduct the Juilliard Orchestra in Avery Fisher Hall on April 14.

9/WED

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

ALICE LORD, VIOLIN
Morse Hall, 4 PM

SAMUEL HYKEN, TRUMPET
Paul Hall, 6 PM

JANE PAE AND DAWN WOHN, CELLO AND VIOLIN
Morse Hall, 6 PM

JENNIFER KRUPA, TROMBONE
Paul Hall, 8 PM

XIANG ZOU, PIANO
Morse Hall, 8 PM

JUILLIARD SYMPHONY AND JUILLIARD CHORAL UNION
With the Brooklyn Youth Chorus
David Atherton, Conductor
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.
On sale at the Carnegie Hall Box Office.
CarnegieCharge (212) 247-7800.
See article on Page 1.

10/THURS

LIEDERABEND
Paul Hall, 6 PM

AYANO NINOMIYA, VIOLIN
Paul Hall, 8 PM

STUDENTS OF AMERICAN BRASS QUINTET
Morse Hall, 8 PM

JEROME L. GREENE CONCERT
An Evening of Baroque Music
Lionel Party, Artistic Advisor
Works by Vivaldi, Handel, Marini,
Frescobaldi, Fontana, and Bach.
Alice Tully Hall, 8 PM
Free tickets required; available at
the Juilliard Box Office.
See article on Page 1.

11/FRI

WALDO GONZALEZ, TENOR
Paul Hall, 4 PM

MICHELLE BOLTON, HORN
Morse Hall, 4 PM

HAYLEY WOLFE, VIOLIN
Morse Hall, 6 PM

JESÚS CASTRO-BALBI, CELLO
Paul Hall, 6 PM

SOYEON LEE, PIANO
Paul Hall, 8 PM

MEGAN CULLEN AND JEAN-PAUL BJORLIN, FRENCH HORN AND TENOR VOICE
Morse Hall, 8 PM

12/SAT

PRE-COLLEGE FACULTY RECITAL
Ann Alton and Friends
Paul Hall, 5 PM

PRE-COLLEGE CHAMBER MUSIC
Morse Hall, 5 PM

PRE-COLLEGE FACULTY RECITAL
Frank Levy, Piano
Paul Hall, 6 PM

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

ANDREW LE, PIANO
Paul Hall, 8:30 PM

BRIDGET KIBBEY, Harp
Morse Hall, 8:30 PM

13/SUN

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

14/MON

ADAM BARNETT-HART, VIOLIN
Morse Hall, 4 PM

HO-JEONG JEONG, COLLABORATIVE PIANO
Paul Hall, 4 PM

DAVID JALBERT, PIANO
Paul Hall, 6 PM

SU-YEN JEON, PIANO
Morse Hall, 6 PM

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

ALLISON KANTER, VIOLA
Morse Hall, 8 PM

MIORI SUGIYAMA, PIANO
Paul Hall, 8 PM

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

15/TUES

CHAD SLOAN AND STEVEN PAUL SPEARS, BARITONE AND TENOR VOICES
Morse Hall, 4 PM

ROBERT WHITE'S RECITALIST SEMINAR CLASS CONCERT
Paul Hall, 6 PM

CHEN XIN XU, PIANO
Morse Hall, 6 PM

ANGELINA GADELIYA, PIANO
Paul Hall, 8 PM

YURI CHO, VIOLIN
Morse Hall, 8 PM

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

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Premieres by Agocs, Wijeratne, and
Keren, and a U.S. premiere by Ager.
Alice Tully Hall, 8 PM; free tickets
available at the Juilliard Box Office.
See article on Page 3.

16/WED

WEDNESDAYS AT ONE
Juilliard Wind Ensemble
Mark Gould, Director
Alice Tully Hall, 1 PM

MARC ROVETTI, VIOLIN
Paul Hall, 4 PM

DAVID ALLAKHVERDOV AND LU YANG, PIANOS
Morse Hall, 4 PM

WAYNE LIN, VIOLIN
Paul Hall, 6 PM

GERMAN DICTION CLASS RECITAL
Students of
Richard Cross
Morse Hall, 6 PM

HEEJIN SHIN, PIANO
Morse Hall, 8 PM

CLARA YANG, CELLO
Paul Hall, 8 PM

SENIOR DANCE PRODUCTION
Program A
Clark Theater, 8 PM

Free tickets
required; for more
information call
(212) 799-5000,
ext. 7139.
See article on Page 14.

17/THURS

MATUS TELGARSKY, VIOLIN
Paul Hall, 4 PM

YOON KWON, VIOLIN
Paul Hall, 6 PM

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

RYAN REDDEN, TENOR SAXOPHONE
Paul Hall, 8 PM

JAVIER DIAZ, PERCUSSION
Room 309, 8 PM

CHAMBER MUSIC RECITAL
Jihea Hong, Fortepiano
Morse Hall, 8 PM

18/FRI

ANNALIESA PLACE, VIOLIN
Paul Hall, 4 PM

JOY SONG, CELLO
Morse Hall, 4 PM

SENIOR DANCE PRODUCTION
Program B
Clark Theater, 6 PM

Program A
Clark Theater, 9 PM; see April 16.

CHRISTINE CLEMMONS, SOPRANO
Paul Hall, 6 PM

ELIZABETH JOY ROE, PIANO
Morse Hall, 6 PM

EUGENIA CHOI, VIOLIN
Paul Hall, 8 PM

RION WENTWORTH, DOUBLE BASS
Morse Hall, 8 PM

19/SAT

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

EMILY WOOD, DOUBLE BASS
Morse Hall, 8:30 PM

SUNGYUN LIM, VIOLIN
Paul Hall, 8:30 PM

21/ MON

HAO WANG, VIOLIN
Paul Hall, 4 PM

ADAM BIRNBAUM, PIANO
Paul Hall, 6 PM

SAMUEL SOLOMON, PERCUSSION
Room 309, 8 PM

STUDENTS OF NEW YORK WOODWIND QUINTET
Paul Hall, 8 PM

22/TUES

LEANNA WONG, DOUBLE BASS
Paul Hall, 4 PM

MISUZU TANAKA AND YIN-JIA LIN, PIANOS
Morse Hall, 4 PM

ERIK PETERSON, VIOLA
Morse Hall, 6 PM

MICHAEL BULYCHEV, PIANO
Paul Hall, 6 PM

SOO BAE, CELLO
Paul Hall, 8 PM

JESÚS CASTRO-BALBI, CELLO
Lecture-Performance
Morse Hall, 8 PM

JUILLIARD PERCUSSION ENSEMBLE
Daniel Druckman, Director

Works by Cage, Globokar, Berio,
Shepard, Chaikin, and
Hosley, and a premiere
by Pereira.
Alice Tully Hall, 8 PM
Free tickets required;
available April 8 at the
Juilliard Box Office.
See article on Page 15.

23/WED

WEDNESDAYS AT ONE
Music for Harp and
Guitar
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

BRIAN LEE, PIANO LECTURE PERFORMANCE

Morse Hall, 4 PM
See article on Page 16.

ELIZABETH PRIDGEN, PIANO
Paul Hall, 6 PM

LETIZIA BELMONDO, HARP
Morse Hall, 6 PM

KRISTINA YODER, VIOLIN
Paul Hall, 8 PM

MICHAEL ATKINSON, FRENCH HORN
Morse Hall, 8 PM

24/THURS

ANDREW HENDERSON, ORGAN
Paul Hall, 4 PM

SONATENABEND
Paul Hall, 6 PM

JEFFREY HOLBROOK AND MATTHEW MUEHL-MILLER, TRUMPET AND HORN
Morse Hall, 6 PM

RICHMOND PUNCH, VIOLA
Paul Hall, 8 PM

JUILLIARD SONGBOOK
Morse Hall, 8 PM

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

25/FRI

GUITAR STUDENTS OF SHARON ISBIN
Paul Hall, 6 PM

JUILLIARD OPERA CENTER
MOZART *Don Giovanni*
Juilliard Theater Orchestra
Jahja Ling, Conductor
Edward Berkeley, Director
Juilliard Theater, 7:30 PM. Tickets
\$20; on sale at the Juilliard Box
Office. CenterCharge (212) 721-6500.
See article on Page 1.

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

TANJA BECKER-BENDER AND ASSAFF WEISMAN, VIOLIN AND PIANO
Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available
April 11 at the Juilliard Box Office.

26/SAT

PRE-COLLEGE CHAMBER MUSIC
Paul Hall, 5 PM

PRE-COLLEGE CHORUS
Rebecca Scott, Director
Paul Hall, 6 PM

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

YUNA LEE, VIOLIN
Morse Hall, 8:30 PM

MARK KOSOWER, CELLO
Paul Hall, 8:30 PM

Calendar continues on Page 20

Photo by Inbal Sivan



Members of the Electric Ensemble will perform in the Clark Theater on April 3, 4, and 5 in Beyond the Machine 2.0.