

The Juilliard Journal

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September 2002

Nearly 700 Performances Scheduled for New Season Two 9/11 Memorial Concerts Start Off the Year



Joel Sachs conducting the New Juilliard Ensemble.

TWO special concerts commemorating the events of last September 11 open The Juilliard School's 2002-03 season this month. They are among the nearly 700 music, dance, and drama performances to be presented from September to May. Judith Clurman will lead the Juilliard Choral Union and the Juilliard Orchestra in a community sing of Mozart's Requiem at 1 p.m. in the Juilliard Theater on September 11. That evening, at 6 p.m. in the Kaplan Penthouse, Juilliard and Lincoln Center will present "Spring Will Come Again," created by faculty members Steven Blier and Ted Altschuler, featuring Juilliard students and alumni in an evening of poetry and songs that will include works by Bernstein, Bolcom, Corigliano, McCartney and Lennon, Musto, Porter, and Rorem, among others. (Both events are free, but tickets are required for the concert at 6 p.m.)

The New Juilliard Ensemble launches its 10th

anniversary season with a concert on September 21 at 8 p.m. in the Juilliard Theater, conducted by its director, Joel Sachs. (See article on Page 4.) The N.J.E. will offer three more concerts during the season, including the opening program of the 2003 Focus! Festival on January 24 in the Juilliard Theater.

Drama Division Productions

This month's offerings also include the first two presentations by the Drama Division, featuring its fourth-year students. Euripides' *The Trojan Women* (directed by Joanna Settle) will be presented in Studio 301 from September 24-30. Peter Whelan's *The School of Night* (directed by David Warren) will run simultaneously in the Drama Theater September 25-29. (See article on Page 3.) Other fourth-year productions to be presented in the Drama Theater this year include *Blue Window* by Craig Lucas (directed by Martha Banta),

Continued on Page 17

Appreciating Ellington

Jazz Orchestra Opener to Feature Works by 'The Duke'

By LISA ROBINSON

YOU'VE probably never asked yourself what Aaron Copland, Walter Damrosch, and Bugs Bunny had in common. If you had, you'd know the answer is that they all were admirers of Duke Ellington, one of those rare artists whose genius was recognized during his lifetime both by his fellow musicians and the public at large.



Duke Ellington in 1961.

On the occasion of the Carnegie Hall premiere of his suite *Black, Brown, and Beige* in 1943, for example, Ellington was presented with a plaque signed by a group of distinguished admirers including Copland, Damrosch, Leopold Stokowski, Fritz Reiner, Eugene Ormandy, and William Grant Still. And classic cartoon aficionados will recall an uncharacteristically pretentious Bugs indulging in some name-dropping by citing his friend "Sir Duke of Ellington" in the episode "A Connecticut Yankee in King Arthur's Court."

Listeners will find ample reasons

for "Sir Duke's" enduring popularity when the Juilliard Jazz Orchestra kicks off its second season with an all-Ellington concert on October 2 at 8 p.m. in the Juilliard Theater. The concert will be conducted by Victor Goines, the director of Juilliard's Institute for Jazz Studies, and Wycliffe Gordon, a member of the Institute's trombone faculty, and will feature selections from several multi-movement suites written by Ellington during the late 1960s and early 1970s.

A prolific and imaginative composer, bandleader, and pianist, "Duke" (born Edward Kennedy) Ellington (1899-1974) stands as one of most influential figures in the history of American music. His compositional output—still in the process of being comprehensively catalogued—is estimated at around 2,000 works and includes jazz standards such as "It Don't Mean a Thing (If It Ain't Got That Swing)," "Don't Get Around Much Anymore," "Prelude to a Kiss," and "Satin Doll"; short instrumental pieces like *Cotton Tail*, *Concerto for Cootie*, *Ko-Ko*, and *The Mooche*; large-scale suites such as the monumental *Black, Brown, and Beige*, described by Ellington as a "tone parallel" intended to portray the history of blacks in America through their music; film scores (*Asphalt Jungle*, *Anatomy of a Murder*); arrangements of classical works (Grieg's *Peer Gynt Suite* and Tchaikovsky's *Nutcracker Suite*); and liturgical music, the main focus of his last decade.

One of the hallmarks of Ellington's style was his innovative approach to orchestration. Ellington's experience leading his own orchestra for more than

Continued on Page 22

INSIDE

Catastrophe as Muse: Sept. 11 and the Arts

How do artists respond to major world events? What role do composers, choreographers, writers, and painters play during times of relentless collective upheaval? In a special section, four Juilliard writers—Carolyn Adams, Greta Berman, Roger Oliver, and Dalit Hadass Warshaw—examine these questions. Their reports, with an introduction by Joseph Polisi, begin on Page 6. Also included: poetry by faculty member Ron Price and two of his students, Yuna Lee and Jennifer Quan (Page 7); an original drawing by Garan Fitzgerald (Page 9); and a first-hand account of singing at Ground Zero by Choral Union member Joanna Spilker (Page 8).



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The Juilliard
Journal

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LETTERS TO THE EDITOR

I was there as a member of a rescue squad task force, and having seen the destruction at the site and the desolation on the faces of the workers, I can only imagine what having music after they left the scene meant.

Many thanks for publishing my letter in the May issue about the 60th

ROBERT B. STUART
Gaithersburg, MD

Message From the President

- ◆ A series of half-day to daylong special meetings, or retreats, will be held for students, faculty,

—Joseph W. Polisi

Your Photo Here

I thought to myself, “If students think we don’t care about their opinions, let’s dedicate a spot in each

**Express your opinions,
write for the Voice Box.
We are interested!**

Personally, I'd like to see the Voice Box remain a student-only opinion column that runs on a monthly basis. I'm reminded of what Ed Klorman, a viola

I wish everyone a rewarding and productive school year. □

Two Productions Launch Drama Division’s Season

By JOSH JACOBSON

ON one stage, a secret society of Elizabethan free thinkers. On the other, the lovers and wives of dead Trojan soldiers. The Drama Division’s exciting season of productions featuring fourth-year students kicks off this month with two plays set more than 2,000 years apart—and historical rumination will abound as spears and laurel wreaths mix with quills and Tudor furnishings in the prop shop.

The School of Night, written by English playwright Peter Whelan, is making its U.S. debut at Juilliard, under the direction of David Warren. Also this month, Joanna Settle, a 1997 graduate of Juilliard’s Andrew W. Mellon Foundation Directing Program, will return to direct Euripides’ *The*

circle that counted Christopher Marlowe (played by Joaquín Pérez-Campbell), Thomas Kyd (played by Graham Hamilton), and Sir Walter Raleigh (played by Marco De La Cruz) as members. The play investigates the mystery surrounding Marlowe’s death in 1593 against the backdrop of a politically and religiously divided England. Was he really killed in a bar-room brawl, as the history books say? Or do the rumors of espionage, atheism, and homosexuality hint at something more complicated in his ultimate undoing?

First staged in Stratford-upon-Avon and then in London at the Royal Shakespeare Company’s Pit Theatre during the 1992-93 season, *The School of Night* attempts to illuminate the final days of one of the era’s more enig-

of greatness. His sudden death at the age of 29 is as much a mystery as is Shakespeare’s genius.

Though the Juilliard community may know *The School of Night* director

Sparta—was not accustomed to having core beliefs challenged, especially by a theatrical production. The play’s anti-war, proto-feminist undertones eventually cost Euripides his Athenian



Costume sketches by Veronica Worts for Queen Dido and Harlequin in *The School of Night*.

Trojan Women. The production will be the first for the Drama Division featuring a graduate of the directing program at the helm.

With its title taken from a phrase in *Love’s Labour’s Lost* by William Shakespeare, *The School of Night* examines the 16th-century intellectual

matic writers. Though he now often takes a back seat to Shakespeare, Marlowe was a brilliant writer, the most successful and influential poet-playwright of his day and the first to bring blank verse to the English theater. Young, charismatic, witty, and ironic, Marlowe had all the markings



Kasia Maimone’s sketches for *The Trojan Woman* of Talthybius (left) and Andromache (right).

David Warren from his work on the Broadway revivals of *Holiday*, *Summer and Smoke*, and *Misalliance*, he is certainly no stranger to presenting new material to audiences. He is a regular collaborator of playwright Nicky Silver and has received critical accolades for premieres of two of Silver’s works: an Obie Award for *Pterodactyls* and a DramaLogue Award for *Raised in Captivity*. Debut productions of works by Leslie Ayvazian, Tom Donaghy, Richard Greenberg, and Eric Bogosian have also been critical successes.

“It’s always interesting to connect the historical dots of someone’s life, to take a look at what could have happened,” Warren comments. “These Juilliard drama students are so well trained, working with them is not a traditional teacher-student situation. There is more give and take, more relying on their talent and input.”

The largely male cast of *The School of Night* will be balanced by a staging of *The Trojan Women*, Euripides’ tale of the aftermath of the Trojan War. With the still-smoldering ruins of Troy in the distance, Hecuba (played by Holly Troupe), Cassandra (played by Jasmine Jobity), Andromache (played by Sarah McMinn), and the infamous Helen (played by Jessica Chastain) grieve for the deaths of their sons, husbands, and brothers while contemplating their fates as battle trophies. The play is an “everywoman” story that asks the audience to assess the price paid by the survivors of war. In an arena dominated by men’s egos and impulses, Euripides seems to say, it is the women who must deal with the aftermath and carry on.

The Trojan Women was not popular when it was first performed in 415 B.C. at the Theater of Dionysus in Athens. It was criticized for its impertinence to the gods, use of conversational language, and lack of dramatic action. The mostly male audience—fresh from pillaging the island of Melos, despite a peace treaty with

citizenship. Luckily, *The Trojan Women* was one of 20 of his plays (he wrote more than 90) that survived the fires of Alexandria.

As one of three students accepted into Juilliard’s Andrew W. Mellon Foundation Directing Program for its inaugural year (1995), Joanna Settle is familiar with *The Trojan Women*. She studied at Juilliard under director JoAnne Akalaitis, whose own staging of the play at the Shakespeare Theatre in Washington, D.C. was the debut of the new translation that is also being used by Settle. In 2000, Settle was chosen in a highly competitive, national search to receive a stipend from the NEA/ TCG Career Development Programs for Directors. She currently serves as the artistic director of the newly transplanted Division 13 Productions, a non-profit theater group she joined in Chicago after graduation and relocated to her native Brooklyn in May of 2001.

“My first exposure to Greek plays was assisting on Euripides’ *Iphigenia at Aulis* and *Iphigenia in Tauris* at Juilliard in 1995, so I suppose I’m com-

JULLIARD CONCERTS DOWNTOWN

180 Maiden Lane
Ground Floor Lobby, Tuesdays, 12:30-1:30 p.m.

September 3: Ariel Winds—Woodwind Quintet
Adi Menczel, Flute
Erin Gustafson, Oboe
Anthea Jackson, Clarinet
Jennifer Rhodes, Bassoon
Misty Tolle Pereira, Horn
Works by Mendelssohn, Bozza, Reicha, and Arnold

September 10: Chiara String Quartet
Rebecca Fischer, Violin
Julie Yoon, Violin
Jonah Sirota, Viola
Greg Beaver, Cello
Works by Haydn and Schubert

September 17: Shawn Wyckoff, Flute; Maria Millar, Violin
Classical Improv and Fusion

September 24: Jay Kauffman, Guitar
From Bossa Nova to Tango Nuevo: Guitar Music of Latin America

THE TROJAN WOMEN
Studio 301
September 24-30

THE SCHOOL OF NIGHT
Drama Theater
September 24-29

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

ing full circle,” Settle said. “The interesting thing about the Greek plays is that, once you work on one, all the references start to make sense. It helps my interpretation to understand just how contemporary these plays were, how topical, when they were presented. It’s not classical as in ‘preserved’—it’s classical as in ‘timeless.’” □

Josh Jacobson is capital campaign operations manager.

New Juilliard Ensemble Begins Its 10th Season

By JOEL SACHS

WHENEVER my parents' wedding anniversary rolled around, my father would say, with obvious pleasure (and filling in the blank for the appropriate number), "It's been 37 years," to which my mother, with a very sweet glint in her eye, would inevitably reply, "It doesn't seem like a day over a thousand!" This is how I sometimes feel when I realize that the New Juilliard Ensemble, which was only a glimmer of an idea in the early spring of 1993 and officially came into existence later that spring, began its first season on September 21, 1993. The then dean, James Allen, President Polisi, and I wanted the ensemble to represent the vital presence of the School in today's musical world, so essential to the survival of fine music. Adapting the name of an ensemble of the 1960s, we called the new chamber orchestra the New Juilliard Ensemble, implying not only a new ensemble but also a new Juilliard. We also agreed that the ensemble would send another signal by opening Juilliard's concert year.

Every so often I wonder—as I nervously contemplate holding auditions and assembling the N.J.E. over the first weekend classes, getting out the rosters and the music in time to begin rehearsals by the second Thursday of the term at the latest, so that the concert can take place in style nine days later—whether opening the season is an action suggesting that I am a glutton for punishment. Fortunately, the concert has always taken place and has been an unspoken tribute to the abilities of Juilliard's students to jump right in and fulfill a difficult task in the best style. Since its early days, the New Juilliard Ensemble has gone on to complete some exceptionally difficult musical challenges, such as performing Elliott Carter's magnificent *Penthode*.

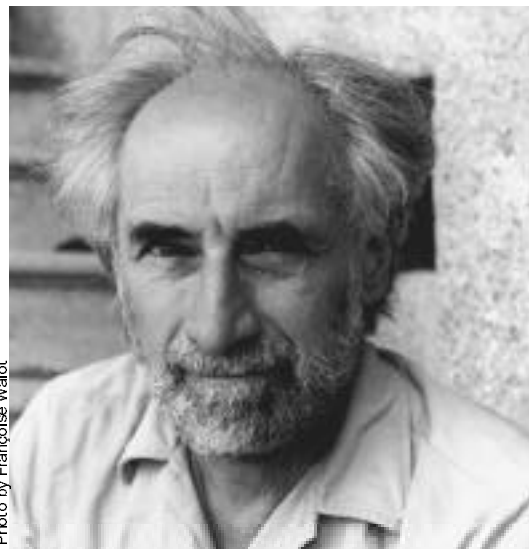
The name New Juilliard Ensemble also describes its mission to perform a repertory for chamber orchestra that is seldom heard—for 13 to 20 players—and to draw almost all of it from the music of today. "Today" does not mean "since Brahms"; an N.J.E. season usually contains virtually nothing that is more than 10 years old. This is truly an orchestra for *new* music. However, a season sometimes includes a post-war work posing particular challenges that students should confront. Such compositions have included Roger Sessions' *Concertino*, Stravinsky's *Abraham and Isaac*, and several pieces by Stefan Wolpe.

A large part of the repertory has been composed for the New Juilliard Ensemble—as of last season, 44 compositions, perhaps 20 percent of the total programming. These new pieces, often generous gifts of composers delighted by the opportunity to write for extraordinary young musicians, have come from all over the world, including Argentina, Bolivia, Israel, the Philippines, Uzbekistan, many European countries, and the United States.



Colin Matthews

One of the most memorable was a chamber opera, *The King's Witch*, by Indonesian composer Tony Prabowo and the distinguished Indonesian writer, editor, and political commentator Goenawan Mohammad. A generous commission of Lloyd Erickson, it was delayed for several years by the chaos surrounding the fall of the Indonesian dictatorship, including a terrifying day when the composer, engrossed in a meeting near the Arts Center in Jakarta, was beaten up by soldiers, probably because he wore his hair long. With the Suharto dictatorship over, Mr. Mohammad suddenly found himself immersed in the post-dictatorship politics, and by the opportunity to reopen his news-



Frederic Rzewski

magazine, which had been shut down by Suharto. More delays resulted. The premiere, in November 2000, was well worth the wait, but has become even more unforgettable because of the truly remarkable performance of alto Makiko Narumi, who died tragically after a long illness last spring. (See tribute on Page 24.)

In addition to these compositions, the ensemble has had the enormous pleasure of playing one or more new pieces each year composed by Juilliard composition students who are selected through an annual blind audition. I subsequently had the pleasure of conducting one of those works,

Kenji Bunch's entertaining *Arachnophobia*, in Switzerland with local musicians and in Leipzig with a mixture of Juilliard and Leipzig conservatory performers.

What I have been describing represents only the world premieres by the New Juilliard Ensemble. Each season has also included countless American and New York premieres.

In addition to having the experience of playing the music of today, the members of the ensemble have been able to work with exceptionally interesting composers from around the world. Among the many who have come to help at rehearsals have been Tony Prabowo (Indonesia), John Psathas (New Zealand), Agustín Fernández (Bolivia), Mark Kopytman (Israel); Americans Steve Reich, Elliott Sharp, Robert Beaser, and John Corigliano; and many others.

One other important aspect of the concerts has been concerto or other solo opportunities. This year's season will include concertos for tuba, cello, and violin, as well as a major work for two narrators, chamber orchestra, and tape.

Since the first years, the ensemble's concert season has gradually expanded to include touring. Unfortunately, these trips have only been feasible with smaller ensembles, usually seven or eight performers. Of the four international voyages to date, the first was a week-long residency at the Seminars for Young Composers near Warsaw, which included a concert of American music that was repeated in Warsaw, and a concert of music by the young composers taking part in the seminars. Some months later, a group had a weeklong residency at the Moscow Conservatory that included a concert of American music and a concert of music by composition students in that institution. Then another group spent a week at the Rubin Academy of Music in Jerusalem, as part of an international conference on the teaching of composition in the late 20th century. In 2001, an ensemble performed in a festival marking the opening of the Leipzig Hochschule's new auditorium; it also performed jointly with Leipzig students. Last spring a larger ensemble performed at the University of Maryland, near Washington, in conjunction with the opening of its new performing arts center.

This season on November 28, a group of eight will appear in the Festival Whynote in Dijon, France. This unusual program, which was requested by the festival, will comprise music by Japanese composers who have lived extensively in the West, and American composers who have been influenced by Japanese music and culture. Two works will include Dijon conservatory performers. The concert will be previewed in Paul Hall on November 22.

In New York, the New Juilliard Ensemble has been involved in other projects. It regularly gave four perform-

ances in the Summergarden festival that I direct at MoMA, which unfortunately is suspended while the museum builds its new wing. In 2001 and 2002, N.J.E. was invited to be part of the great Lincoln Center Festival, for which it performed music by Salvatore Sciarrino

NEW JUILLIARD ENSEMBLE
Saturday, Sept. 21,
Juilliard Theater, 8 p.m.

For ticket information,
see calendar on Page 32.

(2001) and Guo Wenjing (from Beijing) and Chinese-American Bright Sheng (2002), each time in conjunction with operas by those composers.

And so, here we are in September, preparing the 10th season. There will be five concerts at Juilliard: on September 21, November 22, December 10, January 24 (the opening concert of Focus! 2003), and April 15. Among the new pieces, one is by Alisher Latif-Zadeh, a Tadjik who has lived in Uzbekistan since the disastrous civil war in his homeland. We



Hartmut Schmidt

shall premiere a new version of *Khara Khorum*, by Mongolian composer Sansargeltek Sangidorj. This piece originally featured the incomparably beautiful morin khuur, the Mongolian string instrument that is a cousin of the violin family; Mr. Sangidorj is rewriting it as a viola concerto. Paul Chihara is generously writing a piece for the concert in Dijon. In addition, there will be new works by Juilliard composition students Kati Agocs (Canada), Jonathan Keren (Israel), and Dinuk Wijeratne (Sri Lanka). The usual number of New York and American premieres will complete this 10th year.

For those whose appetite has nearly been whetted, I'll add that the opening concert at the Juilliard Theater on September 21 will include a real rarity: a tuba concerto by Austrian composer Hartmut Schmidt, to be played by Ben Love. We'll also have the United States premieres of music by Frederic Rzewski (U.S.), Colin Matthews (U.K.), and Askill Masson (Iceland). In a nice double coincidence, a piece by Matthews was the first piece on the very first N.J.E. concert—which also took place on September 21, 10 years ago. The concert is free and open to all. □

Joel Sachs, a faculty member since 1970, is the director of the New Juilliard Ensemble and the annual Focus! Festival.

ATTENTION: THERE WILL BE NO OTHER PUBLIC ADVERTISEMENTS FOR THESE EVENTS

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SCHEDULE

FRIDAY SEPTEMBER 27

6:00 pm—MEET CRUMB

Join us as George Crumb kicks off the proceedings answering questions about his life, work, and passion for rock skipping—James M. Keller, mediator

7:30 pm—PIED PIPING

What better way to start than with one of Crumb's best known works, *VOICE OF THE WHALE*, in this program which will feature 2001 Avery Fisher Career Grant winner flutist Tara Helen O'Connor. Also on the program, the work which caused the famous scandal at Marlboro in 1969—*ELEVEN ECHOES OF AUTUMN*—with 2001 Rome Prize winning composer Derek Bermel on clarinet.

9:30 pm—Z-Z-ZODIAC

Developed under the compass guidance, Andrew Russo's interpretation of the *MAKROKOSMOS cycle*—a nasies on the Zodiac symbols—is soon to make the rounds in Europe and the U.S.

SATURDAY, SEPTEMBER 28

3:00 pm—CRUMB MASTER CLASS

Don't miss this rare opportunity to witness Crumb coaching several young artists on their performances of his works.

7:30 pm—LIFE CYCLE

Susan Narucki, winner of a Grammy Award for her performance of Crumb's *STAR CHILD*, performs his *APPARITION* with Andrew Russo. Russo will then perform the work that was the

talk of the 2001 Van Cliburn International Piano Competition—*A LITTLE SUITE FOR CHRISTMAS, A.D. 1979.*

9:00 pm—BANG-ON-A-WHAT!

Day 2 closes with this concert focusing on the primal and ritualistic percussion world of Crumb. The vibrant, young percussion quartet *TALUJON* will radiate with their visionary rhythmic command and a few surprises as well. *IDYLL FOR THE MISBEGOTTEN*, a rustic tone poem for flute and percussion, will be paired with the ecstatic and ethereal *MUSIC FOR A SUMMER EVENING* (Makrokosmos Book 3) for 2 pianos and percussion. Joining Mr. Russo will be pianist and award-winning Harmonia Mundi recording artist Frederic Chiu in what is sure to be journey into the cosmic realm of the imagination.

SUNDAY SEPTEMBER 29

FINALE CONCERT

3:00 pm—BLACK MASS

Those who attend this final offering will understand why the New York Times has said "George Crumb has composed a body of music that for concentrated poetry, sheer craftsmanship, and allusive power is difficult to match in this country's history." On the menu, the groundbreaking *BLACK ANGELS*, the hypnotic *DREAM SEQUENCE* and the song cycle of the century—*ANCIENT VOICES OF CHILDREN.*

Funding from Meet The Composer, Inc. is provided with the support of the New York State Council on the Arts, the New York City Department of Cultural Affairs, ASCAP, the Virgil Thompson Foundation, the Jerome Foundation, JPMorganChase, the Mary Flagler Cary Charitable Trust, the Eleanor Naylo Dana Charitable Trust, and the National Endowment for the Arts.

**FOR DETAILED SCHEDULE & DIRECTIONS,
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CATASTROPHE AS MUSE: SEPT. 11 AND THE ARTS



Photo © by Mark Smith, www.camazotz.com/wtc

THE various responses by the members of the Juilliard community to the tragedy of September 11 were remarkable for their depth of humanity, courage, and creativity. Although we will all have the horrors of that day and its aftermath emblazoned in our collective memories forever, I also will cherish the generosity of spirit and communal sharing all of us at Juilliard experienced at that time of crisis.

An article in the August 11 *New York Times* dealt with the difficulty of finding adequate words to express one's sense of loss in response to a cataclysmic event. In it, the reporter Janny Scott wrote: "People have long made the case that the most

profound and powerful events are inexpressible, or that they demand the simplest possible language."

In the year since the catastrophe, actors, dancers, and musicians at Juilliard, in New York, and around the world have, through their art, begun to express the inexpressible, the feelings of despair, anger, and helplessness that 9/11 evoked in us. For this commemorative feature, *The Juilliard Journal* asked several writers to explore how the events of last September have affected the creative process in the arts. Their reports, along with some personal remembrances and poetry, should help bring September 11 into better perspective.

— Joseph W. Polisi

ART

Images of the Unimaginable

By GRETA BERMAN

MICHAEL RICHARDS (1963-2001) spent the night of September 10 working in a studio on the 92nd floor of Tower One of the World Trade Center. He was sculpting a self-portrait as St. Sebastian, whose body is pierced by small airplanes instead of arrows. When the real planes hit, they killed Richards and thousands of others. Artists often predict the future, but the specificity, irony, and mystery surrounding this artist are simply uncanny.

Less than a year after the most traumatic event to take place in my city and country during my lifetime, I find it impossible to write objectively about it. Of course the art world has been affected; indeed, as a result, debates about what constitutes art have intensified. From my vantage point, in the midst of it all, I find it challenging to make any evaluations at all.



Photo by Frank Stewart

Michael Richards' self-portrait as St. Sebastian. The sculptor died in the Trade Center attacks.

Most immediately in the aftermath of the explosions, there were the photographs in the newspapers and on TV. Nobody can forget the sight of planes penetrating towers, unimaginable flames and collapse, the scenes of human beings throwing themselves out of windows. Over and over again, the media attempted to make real the inconceivable, as if by repetition it would somehow become fathomable. It never did—and never will. Instead it was the instantaneous popular reactions that brought it home: the shrines and memorials people set up at firehouses, on street corners, in parks, in subways; the flowers, photos, drawings, paintings, thank-you letters. These homemade, folk reactions brought forth the tears that counteracted the desensitization unwittingly caused by repetitious media images.

Visual artists have always both pre-

dicted and reflected their times. The images of 9/11 reverberate with the paradox permeating every aspect of the world today. Pictures emerge of horror and beauty, abstraction and reality. Many documentary photos, drawings, and paintings celebrate the bravery and resilience of humanity, but others condemn its abominations. This is nothing new; war images are always full of contradictions.

The first two shows I remember were the spontaneous storefront photo exhibit in SoHo and "911/Artists Respond," first in Red Hook, Brooklyn, and then reinstalled in the Bronx. These were followed by the Max Protetch Gallery exhibit of proposed memorials, as well as many photo exhibitions at the New-York Historical Society, the Museum of the City of New York, and the International Center of Photography, along with numerous galleries. A number of public murals also emerged, most significantly a block-long outdoor piece facing the Long Island Expressway in Sunnyside, Queens, and one across from Cooper Square, near the Bowery, titled "Forever Tall" and sponsored by CityArts.

A different kind of artwork, depicted with "electronic pigment," can be seen on the Internet. Feeling injured to the tragedy by media overload, one young artist, Eryk Salvaggio, says he wants to "reclaim the imagery's human dimension." He attempts to do this by digitally combining the victims' names with images of the planes, the fires, and the collapsing towers. The piece, which has been compared to painting, appears in the Net-art section of Salvaggio's Web site, www.salsabomb.com.

There have also been multimedia

Continued on Page 8

THEATER

Healing Stages

By ROGER W. OLIVER

THE initial response of the theater community to the shocking events of September 11 mirrored that of the city and the nation as a whole. Outrage, disbelief, and profound sorrow were manifested in the complete disruption of the normal, routine activities of classes, rehearsals, and performances. Most theaters cancelled at least one or two days of performances before the best response to the tragedy was deemed to be the resumption of life as it had existed before the attacks. At the urging of Mayor Giuliani, for example, Broadway theaters reopened on September 13, with the casts of many productions joining the audience in singing "God Bless America" at the curtain call.

Many theater artists, from the halls of Juilliard to the stages of Broadway, voiced reluctance to continue "business as usual," questioning the value of the contributions they could make to the community in contrast to those of the medical personnel and other rescue workers at the World Trade Center site. Articles examining the "relevance" of art in times of crisis appeared in *The New York Times* and other publications. One of the best recorded responses to these doubts is cited by Ben Cameron, executive director of Theater Communications Group. Writing in *American Theater* magazine, he relates how Dana Ivey, then appearing in the Roundabout Theater's production of Shaw's *Major Barbara*, is said to have addressed the reluctance of some fellow cast members: "This is what we do. We are not doctors. We are not firemen. Taking the stage, putting on plays is our contribution to the world. This is what we do, what we can do, what we must do." As a communal art, performed live by one group of people for another group, the experience of theater was seen as a necessary, life-affirming part of the healing process. Carey Perloff, artistic director of the American Conservatory Theater in San Francisco, spoke of how hundreds of audience members remained after the first performance at her theater after 9/11 to share their responses both to the play and the tumultuous events of the previous days.

Despite the resumption of theatrical

activity everywhere except in the immediate vicinity of Ground Zero and the intensity of audience reaction to the performances, the first major effect of the September 11 tragedy on theater was economic. In New York, the precipitous decrease in tourism and the reluctance or inability of many to resume normal activities led to an 80-percent decline in theater attendance. Several productions closed immediately and others continued only after the cast and crew agreed to temporary 50-percent salary reductions. Eventually audiences returned, and, by the end of the season, it was mainly smaller theaters in downtown Manhattan that were still experiencing economic hardship. Some of them complained that too much of the economic incentives and assistance that the city and other organizations had made available were going only to the large, commercial, establishment theaters rather than the smaller operations whose existence was even more precarious.

Almost immediately after September 11, however, the artistic ramifica-

**"Taking the stage,
putting on plays
is our contribution
to the world.**

**This is what we do,
what we can do,
what we must do."**

tions of the attack and the subsequent American response began to be felt. Performances of *Zulu Time*, a theater piece by the internationally acclaimed Canadian director Robert Lepage, scheduled as part of a Quebec Arts Festival in New York, were cancelled because it dealt with airplane disasters. The Roundabout Theater, about to begin rehearsals of *Assassins*, the Stephen Sondheim-John Weidman musical that treats American presidential assassinations—actual and attempted—from John Wilkes Booth to John Hinckley, postponed

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Sept. 11 and the Arts

MUSIC

Music as Metaphor

By DALIT HADASS WARSHAW

WITH the occurrence of any national—or international—horror such as 9/11, a society wounded in spirit will inevitably throng toward the creative arts to supply it with expression and comfort. Perhaps more than any other art, music has always fulfilled this function in every known society.

It is often beneficial for composers, as creators, to find points when we must reassess how best to use such capabilities that we have. We might contrive such catalysts for

The privilege of existing
for and representing only
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one’s work might no
longer be relevant...

self-reflection, or find them imposed upon us, for better or worse. Artistic invention and development might very well depend upon such critical moments. The case may be made that the world of American musical composition today was—is—in need of such an impetus for self-reassessment, to an extent that being a composer in these pivotal times might actually prove quite stimulating.

What role does a creator’s output play in the context of catastrophe? Can the events of 9/11 be used as source of inspiration, or even redemption? When a public needs us to administer our wares for curative purposes,

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If June 28, 1914 marks not only the beginning of World War I but, as the Russian poet Anna Akhmatova claimed, the beginning of the 20th century, it’s possible that September 11, 2001 marks its end. These three poems—two by Juilliard students

Closer Than Being Here

The screen fills with an image of brown whirling dust
because the cameraman has been thrown to the ground
by impact of Tower 2 collapsing.
Wind from a crumbling fountain
licks past the microphone.
Minutes go by and the peaceful scene of floating powder
plays with stagnant images of fear –
five thousand souls and their ascent, silent into death.
—Jennifer Quan

Naïve

1
Soon it went up everywhere,
Stars and stripes
Peering out from Indian restaurants,
Chinese restaurants, and every Korean deli,
Claiming sanctuary.

2
He said, ‘it’s my brother’s house
we are bombing in the streets of Belgrade.’
I remember his suffering face.

3
With ten thousand souls trapped under rubble
I sat in Central park under trees,
on grass still wet from the morning dew
that faithfully dissolved that day.
Looking at the blue sky,
I felt serene.

—Yuna Lee

Yuna Lee and Jennifer Quan, and one by Liberal Arts faculty member Ron Price—function as witnesses of that terrible day, each from a singular perspective addressing a collective experience that will take a much longer time to clarify.

What Can Make Glass Shatter (From Letters to the Danaïd)

I searched through twilight scented the color of ripe plums
Walked the steps where we sat that night in the park
The trees drinking the dark
The underside of their leaves moonlit and flashing

Homesick for a place that was never my home
And went back to my apartment
And fell asleep reading your imaginary letter

Dreaming a voice delicate as wine or blood
The city in flames the towers fallen
Our lives together or apart
Nothing an indulgence neither of us could buy

That place I searched for is still there
Buried in ash under ideologies and melted steel
Still in the world exactly where we happened on those steps

That flashing your voice gone the night
You opened to me gone into a sky without stars
If I could peel off your skin and lay it flat
I’d only be tracing the shape of my death with your blood

I brood on the seared bone of absence
Beloved little lamb you’re a mess of butterflies and geckos
And I’m down-in-the-bone blue

I lost you to the way all things live because
Our names aren’t drawn out of dreams any more than dew
Washing ash off the leaves of honey locusts
I wanted your fingers on my lips when I died

—Ron Price

DANCE

Coming Full Circle

By CAROLYN ADAMS

THE events that took place a year ago this month catapulted Americans into a deep and dark place. In shock, horror, and disbelief, some New Yorkers had the surreal experience of bearing witness to the initial attack on the World Trade Center. The television coverage was so immediate that countless others, who first heard the news through the media, were at their windows in time to witness the collapse of the south tower. By the end of the day, this unthinkable, unimaginable event had been given a name. 9/11—a date and a telephone distress number—had become the logo for international terrorism. The event was placed in history as it unfolded, blurring the lines that separated depiction, perception, and reflection.

News of the devastation had reached the Juilliard dancers in the middle of their morning technique classes, the first classes of a new and promising year. In the days immediately following, as the Juilliard community pulled together, we felt fortunate to have the rigor of our art form and cherished the opportunity to remain fully engaged in our work. In defiance of the powers of destruction, we intensified our resolve that life and creativity would prevail. The Dance Division could look forward to working with Juilliard alumnus Robert Battle on the creation of his new work, *Base Line*, a collaboration with Victor Goines, director of Juilliard’s Jazz Studies program. Inspired by what Battle refers to as “the dark side of jazz,” his original idea for the piece was to depict a series of scenes about relationships, touching on themes of unrequited love, anger, disappointment, desperation, and paranoia. The underlying theme



Photo by Nar Melville

Courtney Blackwell, Laurel Lynch, Amina Royster, Peter Chu, Grasan Kingsberry, and Benjamin Stewart in Robert Battle’s *Base Line*.

was survival, coping with demons, and finding a life-line. This was by no means the first work in which he has dealt with frenzy, darkness, and despair. In *Damn* (1997), we witness the psychotic episode of an individual reliving a traumatic event. Battle focuses our attention on the response and not the event itself, using fractured, erratic movement and splintered shapes to deconstruct emotion. A signature aspect of his work is the use of music that on the surface appears to “suit” or accompany the rhythms and mood of the dance—while, in fact, his unexpected, inorganic, illogical movement phrases create visual rather than rhythmic juxtapositions to the sound. The effect is often disturbing.

Base Line was evolving in this direction when, in the

aftermath of September 11, Battle, like many artists, questioned the relevance of his work in light of the magnitude of this “real-life” tragedy. Artists were not the only ones to respond to the 9/11 events by re-examining their commitments and priorities. Most people find that their personal issues and concerns pale in the face of great tragedy, as the experience forces a broader perspective. The difference is that the artist has the vision and courage to visit those dark places on a regular basis and without external provocation, exploring what Martha Graham referred to as “the inner landscape,” providing us with images of despair, rage, loneliness, insanity. Thus, although Battle addressed this concern about the relevance of his dance by introducing more

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Sept. 11 and the Arts

MUSIC

Choral Catharsis at Ground Zero

By JOANNA SPILKER

Did you lose anyone on September 11? My initial answer to that question would have to be no. After hours of panic on that horrific day, my friend Steve finally turned up at his sister’s apartment on the Upper East Side, having walked from Century 21, where he had briefly sought shelter from flying debris and general chaos. Steve is one of a handful of dear friends and roughly 20 acquaintances of mine who worked within a several-block radius of what was the World Trade Center. When I received his call, sometime around 4 p.m., I cried for the second time that day. The first time was when I learned that the father of a friend of mine had been on one of the hijacked planes.

It is one thing to have watched those towers come down repeatedly on television, and another thing to have looked up while crossing Fifth Avenue, only to witness the explosion as the second tower was hit.

As it turned out, four people I know lost parents and a close friend lost her best friend, though my inner circle of loved ones was left unscathed. If I had been a normal person, with a normal job at the time, these would have been

the only names I recognized in memorials, such as “Portraits of Grief” in *The New York Times*. In the coming days, however, I was to realize that, as a result of my professional life, I might know the names and faces of many who perished. On the morning of September 11, I was walking to work at the Office of Senator Hillary Rodham Clinton, where I served as a constituent liaison, responding to the various needs of New Yorkers. The preceding Friday, September 7, marked an orientation session for our fall interns, and my summer intern stopped by the office for a picture. Her visit was brief, for she had promised her father that she would have dinner with him, as she was leaving for school the following morning. I cannot help but

While the personal connection I had with this girl made the call all the more painful, hers was not unlike the calls our office received from countless people needing help in the wake of the disaster. As labor-related casework was one of the larger issues I tackled for the senator, the coming months would bring thousands of phone calls, letters, and faxes from constituents, desperate for money, work, and, more often than not, answers to questions that no one could definitively answer. Sadly, the easiest calls came from people who had simply lost their jobs because of the attacks; they were cake compared to the calls from people who had lost spouses, mothers, fathers, sons, or daughters. These people called regularly, some merely frustrated with the difficulty of filing for various forms of assistance, others still in shock, simply needing to talk or cry with someone. The range of their problems and stories were staggering: a widow with no family in the United States who was



Members of the Choral Union pictured at Ground Zero, under a cross made of two beams from one of the fallen towers.

seven months pregnant when she lost her husband; a man who watched his partner die in front of him, having been hit in the head by a piece of falling debris, and was unable to collect any charity because he was gay. These are names and stories I will never forget. These people are the reason, when reading “Portraits of Grief,” I recognized not just those five names, but more than 100. September 12 was supposed to be my first day singing with the Juilliard Continued on Page 10

Images of the Unimaginable

Continued From Page 6 responses to September 11. One of the most fascinating is the video artist Nam June Paik’s *Transmission*, which opened at Rockefeller Center on June 26. It combines recordings of Mozart’s Requiem and Americana such as “Battle Hymn of the Republic” and “Oh! Susannah” with laser beams shot from a 33-foot tower. It has been called “a gorgeous evocation of loss.” Two recent shows at the Museum of the City of New York comment on 9/11. One, “A Community of Many Worlds: Arab Americans in New York City,” was years in the planning, but 9/11 made it necessary to add a section to the exhibition. The press release states that “Arab New Yorkers were doubly affected by the events of September 11. As they mourned the unspeakable tragedy, they suffered from a backlash of ignorance that unjustly blamed them for it.” The second show, “Brotherhood: In Strength and Sorrow—Images of the F.D.N.Y.,” was a photographic tribute to New York City firefighters, inspired by a book of the same title. It is a mostly unsentimental documentary view of the everyday life and artifacts of firefighters—clothing, boots, fire-station living quarters, and the like. In a way, it is reminiscent of Holocaust memorials. What can one say of such horrors? The artifacts and photos of the victims are all that remain; they say it all. And what of the utopian, original, and inspirational proposals to rebuild at the World Trade Center site seen at the Protetch Gallery last fall and early winter? I guess no official took them seriously. Instead, the Lower Manhattan Development Corporation attempted to pass off six unimaginative and nearly interchangeable proposals as a discussion basis for New Yorkers. In a July 17 editorial, *The New York Times* calls these “the downtown we don’t want;” and on July 20 5,000 people attended

an unprecedented town meeting to add their voices and opinions. Perhaps this popular response is the most significant artistic answer to 9/11. There is a caring about aesthetics and an unwillingness among New Yorkers to be pushed around by capitalism’s and bureaucracy’s demands.



Jim Knight’s photograph “Firefighter with Flag and Helmet #343” from *Brotherhood: In Strength and Sorrow—Images of the F.D.N.Y.*

There will, of course, be many upcoming exhibitions concerning 9/11. One of them, the “School of Visual Arts Commemorates 9/11: Art and Observance,” will take place from September 11 to October 9 at the Visual Arts Museum, 209 East 23rd Street. The varied



Steven Dana’s “Patriotism begins in the home” from the exhibit *S.V.A. Commemorates 9/11: Art & Observance*.

work will include photography, painting, sculpture, video, and mixed media. The first responses to 9/11 were raw, immediate, and popular. Art and artists go on—just as we did at Juilliard when, immediately after the attack, everything seemed meaningless. All kinds of art continue. Perhaps some of the frivolousness of recent art is disappearing. Sometimes art, like life, is about simply persevering, and not allowing terrorists to stop us. Sometimes it’s more direct, commenting on war and violence. Time will be needed to assess the first raw responses, and to see whether a *Guernica* will be produced from the detritus. The tragic story of Michael Richards may be the most direct connection between the world of the visual arts and September 11. Technology, especially aviation, had long constituted a major theme for him. He both celebrated flight as an end to repression and saw it as a move towards redemption. Let us hope that we can carry on his legacy. □

Greta Berman is an art historian on the liberal arts faculty.

Healing Stages

Continued From Page 6

performances indefinitely because of its subject matter. Princeton University's McCarter Theater announced its cancellation of Richard Nelson's *The Vienna Notes*, a play about politics and terrorism, by stating, "The context in which we would receive the play has changed drastically, and it would be insensitive of us to present the play at this moment in our history."

While it is impossible to know how the changed political climate has affected theater companies' play selection for the upcoming season, the immediate controversy regarding critical statements made by figures like Susan Sontag, Katha Pollit, and Bill Maher suggested possible dangers to artistic free expression. According to an article by Leslie Bennetts in the December 2001 issue of *Vanity Fair*:

After the World Trade Center attacks, New Dramatists, a venerable organization of playwrights, held a private meeting, closed to the press, for those who wanted to vent their concerns, which turned out to be an overflow crowd. "The vast majority of writers felt very anxious about the patriotic swell that's taking over the country," playwright

Gina Barnett told me later. Would there be room for artists to be critical of society, of government, of anything—or would everyone have to speak in one voice or be brandished a troublemaker? There was a lot of fear about the repercussions on free speech.

An immediate example of governmental response to the crisis occurred when the National Endowment for the Arts delayed a grant to the Berkeley Repertory Theater for its production of *Homebody/Kabul*, Tony Kushner's play about Afghanistan and the Taliban. Written well before the events of September 11, the play was viewed in a new light after the terrorist attacks. The N.E.A. eventually released the funds, after the play had received its premiere production at the New York Theater Workshop without incident, but the N.E.A. "review" contained at least a hint of the fears expressed at the New Dramatists meeting.

In addition to the upsurge in patriotism and the quest for increased domestic security after September 11, the need for a greater understanding

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Drawing by Garán Fitzgerald, a fourth-year double bass major.

"A single flight of planes no bigger than a wedge of geese can quickly end this island fantasy, burn the towers, crumble the bridges, turn the underground passages into lethal chambers, cremate millions... Of all targets New York has a certain clear priority. In the mind of whatever perverted dreamer might loose the lightning, New York must hold a steady, irresistible charm."
(From *Here is New York* by E.B. White, 1949)

Coming Full Circle

Continued From Page 7

literal elements, it was ultimately the power of his original concept that prevailed.

There has been a proliferation of new and "relevant" work created in response to September 11: among them, Donald McKayle's *Ash*, a work the New York-born choreographer has described as his personal response to the terrorist attacks; Canadian choreographer Brian Macdonald's *Requiem 9/11*, set to the Verdi Requiem; and Kitty McNamee's *Sticks & Stones*, which, in a *Los Angeles Daily News* article, the choreographer and director of the Los Angeles-based Hysterica Dance Company said is about "our resilience: how things bounce off us and we go forward. After 9/11, your eyes are more open because you can't take anything for granted."

At the same time, dance artists have also begun to re-examine both the choice of venues and the structure of performances. How important is applause? Does the proscenium stage create too much distance? Can a dance concert consist of a single short work? Should artists dealing with similar themes share concerts, as opposed to the old model in which the objective is to present a full evening of a single artist's work in a display of choreographic versatility? Is there a new or increased audience for less abstract work? These are timely questions given the current state of the dance field.

Over the past 20 years, dancers have been gradually moving themselves and their works out of studios and theaters and into the streets and other "alternative" spaces in pursuit of new and diverse audiences. The shift in venues has impacted the content of the work. Glibly stated, obscurity is "out," accessibility is "in." Several factors have contributed to these new attitudes and approaches. Since the early 1980s the dance community has been dealing with three major issues. The death of many of our American dance pioneers at the same time as the AIDS epidemic was consuming the lives of young

dancers raised our awareness of the need to preserve and pass on the dance legacy. Decreased touring and loss of audiences for dance, caused by shifts in funding priorities, have awakened the need to create accessible, relevant work. The dance profession's lack of a substantive visibility in the national education initiative has compelled us to focus on making interdisciplinary connections through K-U outreach and education. As dance educators, we have had to re-examine both curriculum and methodology in preparing our students for a changing profession.

Back in the mid-1960s, at the beginning of what is referred to as the Golden Age of American dance, the parameters of the professional field were clear. There were just a handful of companies and, while the range of their viewpoints was vast, the field was

**Most people find that
their personal issues and
concerns pale in
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forces a broader perspective.**

relatively small. The modern dancers shared the Denishawn and Hanya Holm lineage. Dancers trained in a chosen technique and most devoted their entire careers to a single choreographer whose style emerged from a set of highly discernable core values. The prevailing notion was that only the chosen few could enter the profession, and, while audiences were needed and desired, some of the field's innovators rejected the notion of popularity as a sign of superficiality. The content of their dances did not have to "speak" to the masses.

Throughout the 1970s, American dance incorporated. Companies seeking funding at either the state or federal level had to prove they were fiscally responsible. They acquired not-for-profit status and boards of

directors. Their company managers got separate offices, sometimes even in different buildings. American dance was in business. The most positive outcome of this period was that a generation of great choreographers was finally subsidized in their quest to bring forth a unique artistic vision. They created masterpieces. When viewed from our current perspective, the 1970s do not stand out as the decade of social consciousness in dance, though it was clearly a time of experimentation and innovation.

In the final decades of the 20th century, the AIDS epidemic spurred many dance artists to veer away from abstraction and to use the dance medium to convey a social message. But social issues had driven the works of those dance artists who were creating in the first half of the century. In the wake of World War I, the Depression, and the rise of socialism, a generation of dancers emerged, determined to bring their messages of social and political change to the masses. In 1932, a group of radical and idealistic young women who called themselves The Workers Dance Group performed for left-wing audiences in the union halls of New York City. They could also be found on picket lines and at protest marches. By 1933, in an effort to reach a broader audience, they changed their name to The New Dance Group. Between 1930 and 1960, The New Dance Group evolved a model for a modern-day dance institution. It embraced all dance forms, accepted all who came to study, provided creative space, supported and encouraged collaborations, and dared to put forth a set of beliefs about individual freedom and respect for diversity.

In 2002, we may have come full circle recognizing that, while it may be important to commemorate or acknowledge specific earth-shattering events such as the 9/11 attacks through our dances, it is perhaps even more important to ensure, on an ongoing basis, that we design our communities and institutions placing conscience above consensus. □

Carolyn Adams, a member of the dance faculty since 1984, was a principal dancer with the Paul Taylor Dance Company from 1965 to 1982.

Sept. 11 and the Arts

Choral Catharsis at Ground Zero

Continued From Page 8

Choral Union. What was supposed to be an outlet for my stress instead became the vehicle through which I would have an emotional connection with these events that was even deeper than the one I had at work. On Friday, September 14, the group's director Judy Clurman asked if I would join members of the Choral Union in a Shabbat service. Many artists—musicians, in particular—will wax poetic about the cathartic qualities of their work and I will now happily join their ranks, having gone through a series of performances beginning that night that would con-

**Seconds into our
quiet rendition of
'America, the
Beautiful,' the
majority of us
were crying...
A firefighter hugged
me and broke
down, weeping,
in my arms.**

firm that very sentiment. I call them "performances" for lack of a better term, but the experiences that we shared were not for an "audience" per se. They were little more than unspoken group therapy, and they were just what we needed. The following Wednesday, we met briefly before proceeding to the fire station on Amsterdam Avenue and 66th Street, which had lost 11 of the 12 men they had sent down to the World Trade Center. Only seconds into our quiet rendition of "America, the Beautiful," the majority of us were crying. I stopped singing at one point, and a firefighter hugged me and broke down, weeping, in my arms.

IN late October, Judy called me again, asking if I would be part of a small group that was going to participate in the official memorial at Ground Zero. My work with FEMA had brought me near the site, but not even my employment with the federal government had given me access to Ground Zero. On the morning of the service, we were in one of the rehearsal rooms at the Metropolitan Opera. On any other day, we would have been giddy at the thought of being there—especially in the company of Renée Fleming, Andrea Bocelli, and Andrew Lloyd Webber—but the majority of us were more concerned with how we would react to what we were going to see. Just days earlier, I had spent hours at our Long Island office with a mother of two who was widowed; I wondered how many people would be there with whom I had spoken in recent days. The experience of being on the site, with the fires still burning behind us, is one that I cannot artic-

ulate. The camera lens gives you only the slightest sense of the devastation—and I dare not assume that I could do any better.

When I took my job with Senator Clinton, it was understood that I would move back to Los Angeles in the spring or summer of 2002 for graduate school. Having lived in New York for six years at that point, I now was grappling with the idea of leaving the place I had come to know as home. One would think that the idea of leaving would become instantly appealing after 9/11, but the feeling was quite the opposite. As the move became all the more real, I became attached to the city in ways that I had not been before. After having been one of the cool, collected mother-figures in the wake of the disaster, I was suddenly unable to watch or read anything related to 9/11 without becoming hysterical. I panicked at the thought of leaving this city of remarkable people with whom I had shared a common experience that—really—no one outside of New York would be able to understand. It is one thing to have watched those towers come down repeatedly on television, and another thing to have looked up while crossing Fifth Avenue, only to witness the explosion as the second tower was hit.

MY last experience with the Choral Union was four weeks before I was to depart, and it was the most moving experience I might ever have. Few people know that there were full Catholic Masses held every Sunday on the edge of the pit, under two steel beams from one of the towers that had broken off in the shape of a cross, with a twisted piece of metal from one of the hijacked planes wrapped around one side of it. We were asked to participate in the final Mass held at the site—a makeshift Father's Day service for fathers who had lost children there. From my work, I knew that many of the recovery workers fell into this category, compelled to be a part of the cleanup as a coping mechanism and (all too often, in the case of no recovered remains) needing to mourn and make something tangible of their loss.

This visit differed from the first, in that the fires were out and what had been a heap was now a hole, but the grief was ever present. During our sound check, a girl of no more than 7 or 8 years old, wearing a T-shirt with a picture of her father and donning his fireman's hat, stood several feet from me.

The tears I shed for New York did not end that day, but I would leave Ground Zero with a personal sense of closure relating specifically to these events. I left New York on July 1—and I eagerly anticipate returning to New York this month to sing Mozart's Requiem with the Choral Union on the first anniversary of the attacks. □

Joanna Spilker, a former federal employee and member of the Juilliard Choral Union, is currently in her first year of law school at the University of Southern California.



James Kreger
Dvořák/Herbert
Concertos for Cello and Orchestra

Dvořák
Klid ('From the Bohemian Forests', No.5)
Concerto in B minor

Herbert
Concerto in E minor

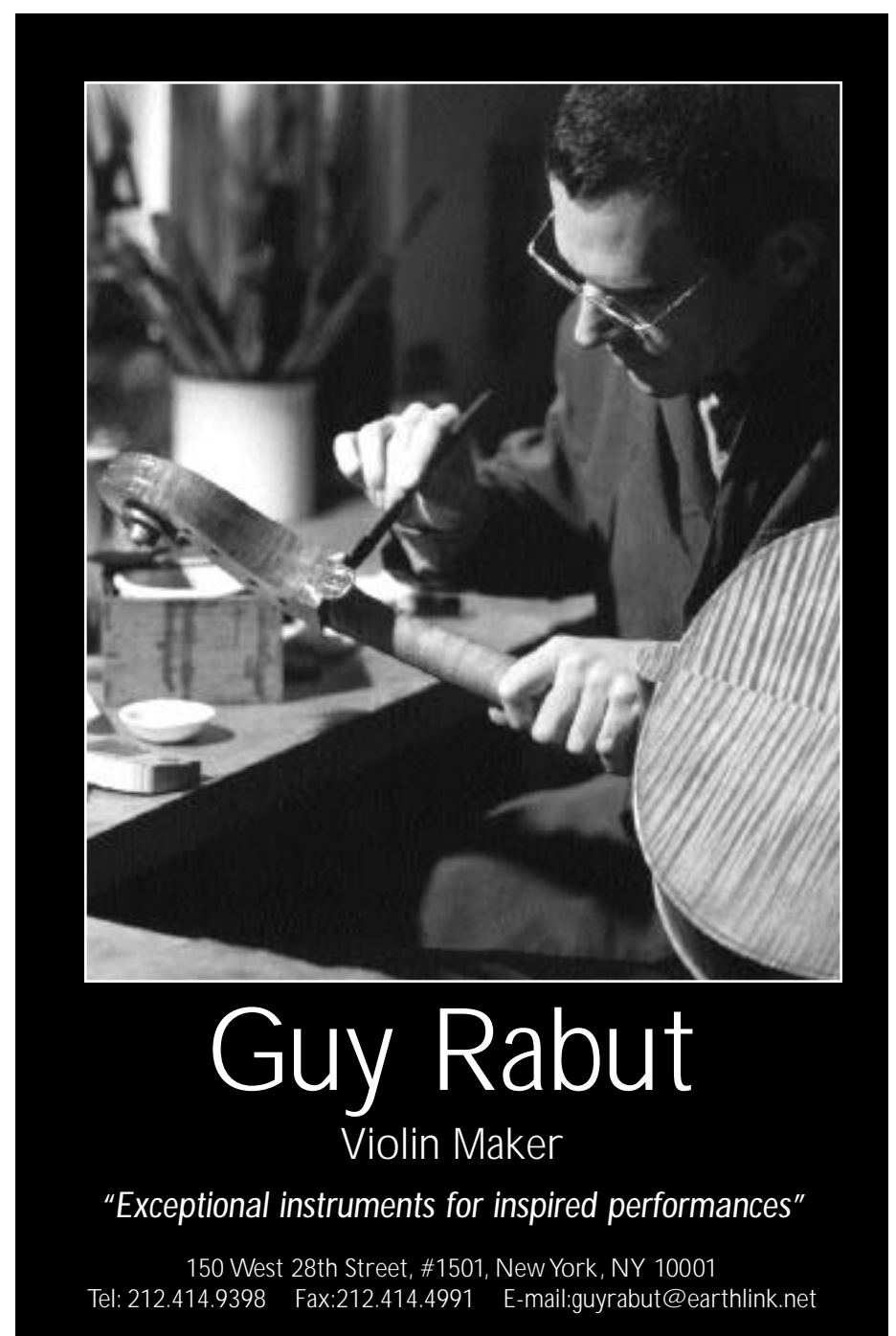
"His performances have a spontaneous, even passionate, immediacy... it's difficult to imagine anyone playing the cello better than this."
The New York Times

"...a welcome breadth of tone...an eloquence born of total conviction."
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"...spinning line, cogent structure, and a beautifully tapered chiaroscuro...his tone is quite ravishing."
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Music as Metaphor

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should the very idea of Art as a self-gratifying entity prove secondary to a more immediate spiritual use, with the artist resuming once again the role so regarded as "cliché" during better days: that of Composer/Priest as Oracle, as Provider of Solace? The privilege of existing for and representing only one's self through one's work might no longer be relevant, as it never is when any number of factors cause a society to become nationalistic once again. (Of course, this very self-identity might evolve despite a composer's intentions, which are not always able to control what finally emerges on paper.)

Immediately after the September 11 attacks, while some composers felt the necessity for a direct response, others were numbed into a state of compositional paralysis. In a *New York Times* article published on September 23, 2001, John Corigliano predicted an outcome similar to that of the AIDS epidemic. Summarizing that theme for Ken Smith's article that appeared on the Web site NewMusicBox, Corigliano



John Corigliano

pointed out that composers had abandoned the conceits of the avant-garde and "began writing to their audiences directly and personally again. We began to find strength in American pluralism, which is as big a strength in music as it is in our political thought." ("Listening Beyond September 11," NewMusicBox 2001).

While at work on this article, I contacted several composers and asked them to share their thoughts with me. Composer and conductor Victoria Bond, who witnessed the burning and collapse of the towers from the roof of her apartment building, said, "It made me more determined than ever to put something meaningful into the world. This act of destruction needed to be balanced by acts of creativity. ...I felt compelled to be more than a mere witness to my times, but rather to comment on them, and to reiterate the humanity which had been violated."

Menachem Zur was composing a Concerto for Orchestra when the disaster occurred, and found that his work took on deepened feelings of conviction and intensity. "My Concerto for Orchestra grew more intimate and more chamber-music-like, as an antithesis to the... full orchestral 'big bang' sound and as a contrast to the magnitude of the September 11 tragedy. The decision to shape the concerto like chamber music, with many shades of soft dynamics, was a direct reaction to such an overwhelming event. My work was a statement

that real power lies in a whisper...." Zur, who lives in Israel, says that "writing music becomes a therapy during such periods" of disasters and terrorist activities.

On the other hand, Jonathan Kramer, a professor at Columbia University, told me that he had composed nothing since 9/11 as of this past July, explaining that the recent terrorist attacks are "too enormous for me to deal with right now. And, while our information about why and how 9/11 happened is still full of propaganda and misinformation, I hardly think I am in a position to offer a musical commentary or reaction... I think my silence is my best response... Maybe some day, after I know and understand, and when people begin to forget, or even disbelieve (and there are already signs of that), then I will not only want but actually need to speak out in music... Right now it just seems too arrogant."

Indeed, as many composers promptly offered "memorials"—among them Samuel Adler (*Show an Affirming Flame*), John Adams (*On the Transmigration of Souls*), Richard Danielpour (*An American Requiem*), Stewart Wallace (*Book of Five*), and Kevin Puts (*Common Ground*)—as the initial horror thawed in the ensuing months after the attacks, more reservations were voiced about what a composer's

reaction should be. Was writing a "memorial" the expected and accepted thing to do? If so, then how pure were one's motives? Mr. Kramer voiced his concern thus: "Some, indeed most, may find that composing is a way to come to terms with their grief and with their inability to understand. But there is often an opportunistic aspect to it, I'm afraid. ...It is one thing to write a piece because that is the appropriate response, but it is quite another to market it... because of its 'relevance,'



Victoria Bond

to use the piece and through it 9/11 to promote a compositional career. I think composers should examine their motives *very* carefully."

"Noting the alarming trend of self-censorship prevalent this year in journalism and the arts," said composer Derek Bermel, "I feel an increasing responsibility to challenge narrow-minded and pseudo-patriotic notions of what art is and represents. The events of September 11 reminded me that

America is a complex country which must begin to recognize and transcend the mistakes of our past. As artists we must not hold back from telling our own truths, resisting the pressures and temptations to create propaganda for political ends."

Perhaps we overestimate the role of deliberation within the compositions written subsequent to crisis. A trauma such as 9/11 would inevitably influence the voices of any creative medium, whether the response is intentional or intentionally indifferent. And even if not, could we ever avoid being pinioned as composers writing "post-WTC"?

This is indeed how we perceive the various musical developments that occurred after both world wars. Concurrent with the many drastic societal changes underway in Europe, new and revolutionary musical perspectives emerged that challenged the listener's ear, notably through increasing use of chromaticism and metric complexity. After World War II, innovations were even more dramatic. Within American music, these new approaches caused a stylistic shift, as composers who sought to reconcile European neo-classicism with American folk and popular elements were influenced by recent arrivals in America of composers such as Bartók, Stravinsky, and Schoenberg.

But as audiences felt increasingly alienated, a rift occurred between those influenced by the European avant-garde and those who yet wrote music for the sake of the listener. Often, this latter music sought a style that could be personified as "American," incorporating the non-classical staples of local musical culture that so influence our society, such as jazz. The American music of recent years might be described as a "joyous eclecticism."

How might this style be affected after the events of the past year? Does the prospect of addressing this disaster—so unusually somber in every aspect—contradict the very idea of what constitutes American music? An answer could be that it is

not even relevant for us, as composers, to ponder these issues. A year later, we are still smarting from the experience. As Christopher Rouse told Ken Smith for the aforementioned article that appeared on NewMusicBox, "I don't think it's possible to create anything worthwhile in the heat of an intense emotional experience. You file it away, and gain a certain distance from it until you have the ability to express it." Perhaps these questions are for the Adornos of our generation, or of

our children's generation, to resolve. Perhaps they are too global, because it is rare for the actual music to adequately represent the intended ideological goal. Abstract intentions may act as the Muses. In the end, however, the notes themselves have the sole responsibility of effect upon the listener. Supply the audience with emotional or socio-political context beforehand, and the music ceas-

"I don't think it's possible to create anything worthwhile in the heat of an intense emotional experience."



Christopher Rouse

es to exist in its own right, becoming, instead, a billboard for mere concept.

Part of the uniqueness of music is its role as metaphor—and thus, chameleon-like, it can be what we will it to be. Merely alter the backdrop, and Barber's Adagio for Strings, already having adopted certain symbolism when arranged into its choral "Agnus Dei" version, is now—with changed context—a slogan for the ravages of September 11, as represented in the HBO Special *Music in Memoriam*, narrated by Rudy Giuliani.

Eventually, the truth will emerge as the quality of a musical work becomes clearer over time, and the effect of "musical journalism" wanes. It is the more gradual evolution of fundamental expression, and less any contrived transformation of it, that will ultimately be more lasting. In the meantime, it is all too soon to tell what guise this new expression will assume. At the very least, we know that the truths will reveal themselves through the wisdom of elapsed time. And as composers, we can each—in the end—only speak for ourselves. □

Dalit Hadass Warshaw, a fifth-year doctoral student in composition, teaches orchestration in the Evening Division. She has just returned from a Fulbright scholarship in Israel.

"This act of destruction needed to be balanced by acts of creativity."

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'Showing Up... With Confidence'

The 2002 Commencement Address

At The Juilliard School's 97th commencement ceremonies on May 24, 2002, honorary doctorates were awarded to soprano Shirley Verrett, jazz saxophonist Jimmy Heath, playwright Edward Albee, dancer and choreographer Helgi Tomasson, and comedian and philanthropist Bill Cosby Jr., who delivered this commencement address.

SOME of you will understand and feel the story I'm about to tell; others will just enjoy the story. First of all, I'm very proud to be accepted into this wonderful family along with my uncle, Samuel Russell Cosby Jr. [BS '48, MS '50, *voice*].

When I decided to become a stand-up comedian, I was very sure of myself. I wrote the monologues and I performed them. I felt that they were different, and people told me that the monologues were, in fact, different—because they said that they weren't funny! I would perform the monologue to show the person where the "funny" was, and the person would say, "It's still not funny," so I decided to do it myself. And having played football for Temple University, I had no fear of losing.

I was working for \$60 a week, seven days a week, at a place called the Gaslight Café at 116 MacDougal Street. They served espresso. (I'm from North Philadelphia, a lower income area; we knew nothing about espresso or paying \$2 for a cup a coffee, but people are crazy when they're in college.) I went to work from 8 p.m. to 4 a.m. and my job description was to break up the monotony of the folk singers. My time onstage varied from five minutes to two hours. I dropped out of school my junior year, disappointing my mother and father, but I just could not continue to sit in the classroom and drift; it just didn't do anything for me. I had to get out and *see*.

Two gentlemen came to the Gaslight Café: twin brothers named Marienthal, George and Oscar. They were from Chicago. There was another fellow, Alan Ribback, who owned the Gate of Horn in Chicago. Alan Ribback looked at the Marienthal brothers and said "I want this guy." And something happened to me then that had never happened in my life before: I was going to fly to Chicago. The guy sent me a round-trip ticket and paid me \$150 a week. (I was making \$60 a week at the Gaslight Café.) I thought, "This is show biz! I'm already ahead of the game. I've made more money than my father

made last year!" So I go out to the Gate of Horn (a folk room which seated 135 people) and I open for Oscar Brown Jr. Oscar and I sold the place out. The announcer says, "And now, one of the leading Negro comedians in the world, Mr. Bill Cosby!"

I come out, I've got 35 minutes of material planned; I don't get into any of it. I ad-lib and the people fall out of their chairs. They're loving me; I'm loving them. And I do two weeks there. Alan Ribback brings me back in August and I open for a group called



Photo by Peter Schaefer

Upon receiving her diploma, Monica Yunus grabbed the chance for a spontaneous "photo op" with speaker Bill Cosby at the commencement ceremony on May 24 in Alice Tully Hall.

the Terriers. I do the same thing; I just have a ball.

Then an offer came from Mister Kelly's, right across the street, and this is *the* room. Now, every big-name comic played that room: Jackie Leonard, Shelly Berman, Mort Sahl, Lenny Bruce, George Kirby, Dick Gregory, and others. These guys are making \$2,500 a week. The guy offered me \$750 to play this room in October, plus the ticket to get there. I accept.

I check into the Maryland Hotel and I go to Mister Kelly's. Now, you've got to keep in mind that, in my mind, this is IT. I've heard about this place; it's an icon, it has tremendous aura. The Marienthal brothers greet me, they ask me if I wanted to rehearse, and I say, "There is no need to rehearse." There were two shows, at 8 p.m. and midnight.

I go up to my dressing room and I start to talk to myself about whether I



Photo by Lisa Yelon

The class of 2002 gathers for a group photo on the steps above Alice Tully Hall.



Photo by Peter Schaefer

Pictured are the honorary doctorate recipients with President Joseph Polisi and Board Chairman Bruce Kovner: (front row) Bill Cosby, Shirley Verrett, Edward Albee, (back row) President Polisi, Jimmy Heath, Mr. Kovner, and Helgi Tomasson.

should really be in this room. "Am I funny enough to be here?" And I answered myself: "Yes, I am." Then I said to myself, "You know these guys are tremendous, and this audience *knows* the greats." And I said, "Yes, I know that." Then I said, "Yeah, but across the street is a different thing; those are college kids, they'll laugh at anything. These are grown people, these are *drinking* people! Some of them are not happy with *their* lives. Face it, these people want *more* than college people—these people have responsibilities. And I don't think you're funny enough for these people. I don't

know why you accepted this job; you've got a lot of nerve coming in here."

For four hours, I ran myself into a mental situation where I really knew I was not funny. I knew I had no business being in this room. And so the time came, and Mr. Marienthal came up and said, "Good luck." And I said, "Thank you." And then I said to myself, "Forget about it."

The place, which seats about 240 people, was packed and the trio was playing. The announcer said, "Ladies and gentlemen, Mister Kelly's is proud to present one of the leading new faces on the comedy horizon, Mr.

Bill Cosby Jr." And I go out and look at this crowd, and my first thought is: "I'm not funny. These people are not going to laugh." I proceeded to do a 35-minute act in 18 minutes. I don't remember if I had "flop sweat." I just remember that when I said, "Thank you and goodnight," they all said, "Yes!"

I walked off and went upstairs and sat in my dressing room. I was not sick in the stomach; I just felt that I made a terrible mistake. This was not what I wanted to do, and I didn't know how I talked myself into this. I want to go back to Temple University and apolo-

gize to Professor Sapolsky; I'm going to get my master's and my doctorate and all this foolishness is over. And the Marienthal brothers came in, and George said to Oscar, "Wait outside."

I'm sitting there looking at the trash basket, and I said, "Mr. Marienthal, just let me tell you this right now: I am going home. You don't have to pay me; I will use the ticket to get home. I will pay the

hotel bill, and I'm just sorry about everything and the way it worked out. That's it, sir." And he looked at me and said, "Good. You go back to the hotel and you pack and you go home. And send Bill Cosby back here. I don't know why he sent you, because you stink. I hired Bill Cosby, and I don't know who *you* are, but you get out. Go tell Bill Cosby if he's not back here by the 12 o'clock show, I'm suing him and I'm going to have someone beat him up. But you, son—you need to go back to college and get your degree. I imagine you're a nice person, but you're not a comedian. You stink! And I don't know why he gave you his material; you messed it up, you were absolutely horrible." And he walked out.

After hearing that, I didn't feel any better. I can't tell you why I just sat there until the 12 o'clock show. I was just as depressed and I was really trying to fight it. I kept saying, "I can't do it. I'm not good."

I stood in the dark waiting to go onstage. The announcer said, "And now, ladies and gentlemen, Bill Cosby."

And I said, "What happened to 'the leading new comedian'...?" And he said, "Did you see the last show?" I started talking—talking back to him, and the audience started laughing, and that was just the beginning. We went back and forth and I did 35 minutes like I was at the Gaslight Café in Greenwich Village.

This might sound like a joke, but it isn't: Had Juilliard taught me, I think I would have given a different performance at Mister Kelly's. Because I would have been sure of myself... and that's who you are.

My message to those of you who may doubt yourselves is the following: The day that you go for an audition and you decide not to show up, that's the job you lose. When you go to an audition, you show up and you do it, and it's always going to be a wonderful experience. There's no excuse worse than, "Well, I went, but I was so nervous I blew it." Why go? It is my pleasure to stand here and tell you that, each and every time you go for it, make sure you take *yourself*—because *that's* who they asked to see. Thank you.□



Tai Murray was the soloist for Prokofiev's Violin Concerto No. 2 at the annual Commencement Concert on May 23 in Alice Tully Hall. Michael Christie led the Juilliard Orchestra.

The Career File / Derek Mithaug

Great Expectations

ARE you the sort of person who has high expectations for yourself and your career? Do disappointments in your performances or auditions get you down? Do you sometimes feel that your ambition is unrealistic? Chances are, if you're a student or an alumnus of Juilliard, you probably answered "yes" to at least one of these questions.

Expectations are the result of collective influences—from our parents, our peers, and our experiences. Expectations are natural; we hope for the best, and when things start going our way, we begin to expect it. This has its positive aspects (greater confidence and sense of direction), but there is a significant downside. An "expectant" attitude often becomes inflexible and non-negotiable. What happens when our expectations are not fulfilled? We frequently respond with negative comments: "Oh, that competition was so unfair," or "I was born for that role; somebody must have paid off the director." If we turn our frustration inward, we might start thinking of ourselves as failures.

All of us know how damaging negative self-talk can be. When we impose expectation on our lives, we expose ourselves to disappointments that can hurt us. Expectation can also have a negative impact on our performances. Some performers are so expectant before a performance that they become crippled with the fear of failure. Stage fright is the inevitable consequence.

Career development can only occur if expectations are kept in check while a hopeful attitude is given a free reign. Hope is a positive, flexible, and open attitude. When we hope, we are open to

new ideas and possibilities. We are flexible in our thinking. We are easier to be around—calmer, more relaxed, and more centered.

Recently, I was talking with a group of colleagues about the differences between hope and expectation. One of them presented the following scenario as an illustration.

Two skilled Olympic athletes are matched in a contest for the gold medal in the 50-yard dash. They are equally matched—identical in every way. For the purpose of this scenario, imagine that both athletes are the same person with different attitudes.

One of the athletes is focused intensely on the race. He *must* win, and is confident that he will. His life, work, and existence are focused on this

**When we hope, we are open
to new ideas and possibilities.
We are flexible in our thinking.**

single moment, for which he has been training for three years. He has won numerous races of this distance against stiff competition. He "expects" a positive outcome.

The other athlete has a hopeful attitude. He believes in himself and his ability. He has confidence in his training. He will give it his best shot. He is hopeful for a positive outcome, but he knows that this is just one race in the course of life.

Who do you think is more likely to win? If I were a gambler, the first athlete would appear to be a better bet. Why? It is human nature to bet on the person who appears to have more invested. The desire to succeed is greater, as is the fear of failure. Thus, the will to win is stronger.

But is it possible for athlete number two to win? Absolutely! The history books are replete with stories of the perceived "underdog" team who are hopeful for a victory and who, much to everyone's surprise, manage to pull it off. Somewhere in the world of sports, it happens every season—and it is part of what makes following sports so enjoyable.

On a different note: Which athlete would I rather go to dinner with? Number two, by a long shot. If I were in a position to help athletes, I would definitely give number two my attention. This is an extremely important concept in career development. In a world in which people are increasingly self-absorbed and preoccupied with their own problems, it is difficult to inspire others to want to help you. It becomes nearly impossible when you *expect* them to help you or give you opportunities. You might be one of the world's brightest talents, but when you *expect* certain things, you appear even more self-absorbed than everyone else.

What makes the hopeful attitude so attractive? Think about this. We watch the underdog step up to the plate, knowing that *they* know they are the underdog but still have the courage to face the impossible. This attitude is compelling. Their hope strikes a universal chord in us. Hope is not only appealing to others, but a far healthier attitude for your career. Try keeping those high expectations in check and developing an attitude of hope; it is essential to inspiring people who are in a position to help you and your career.

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



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

The Office of Career Development Presents A "LUNCH AND LEARN" WORKSHOP SERIES FOR STUDENTS

Noon–1 p.m. in the second-floor conference room. Pizza will be served.

Seating is limited to eight students per workshop—please register early, either by visiting the Office of Career Development (Room 476) or calling Jane Cho at ext. 7315.

September 24–Résumé Workshop

Here are the nuts-and-bolts of writing a winning résumé that gets you into auditions and interviews.

October 10–Press Kit Workshop

The press kit is an important tool for marketing your talent to presenters, directors, conductors, choreographers, agents, and managers. This workshop covers the basic components of the press kit and demonstrates some of the new trends in graphic design and technology that are changing the way performing artists present themselves.

October 28–Résumé Workshop

This workshop is a repeat of the résumé workshop on September 24, for those students who were unable to attend.

November 13–Biography Workshop

Biographies are an essential component of any artist's portfolio. Learn the secrets to writing a biography that keeps readers interested and engaged in your activities.

November 26–Curriculum Vitae Workshop

Are you on a doctoral degree track, or

are you planning on applying for a faculty position in either a private school or in higher education? If so, then this workshop is for you. Learn how to write a curriculum vitae that will interest search committees and invite interviews.

December 16–Cover Letter Workshop

Whether it's for an audition, a job interview, or request for funds, the cover letter is arguably the most important component of your application. This workshop will unveil the secrets behind winning cover letters that get results.

Summer at Juilliard Sizzles With Music, Dance, and Theater Workshops

The Complete Choral Musician A Passion for Choral Music

By MARSHA GREENBERG

BY the last week in June, The Juilliard School is a pretty desolate place. Students and faculty alike have departed for summer gigs or other warm-weather plans. Hallways that are normally cluttered with instrument cases or dancers limbering up are empty. Indeed, there are signs hung in the halls reminding students that practicing in the building is forbidden. It is during this time that the Juilliard Evening Division presents workshops for the general public, designed for music professionals and laymen alike.

One of these workshops is the Complete Choral Musician, which was held on June 27 and 28 for its second consecutive year. This workshop, the brainchild of Judith Clurman, Juilliard's director of choral activities, is designed for the professional enrich-

thoughts and experiences, including what repertoire had brought each the most success.

Cantor Arik Wollheim of Congregation Agudath Sholom in Stamford, Conn., also wanted to enhance his conducting skills and his ability to communicate to the volunteer adult choir he conducts at his synagogue. Though an accomplished singer with a master's degree in opera from SUNY, Wollheim had not had to conduct until taking his position at Agudath Sholom. "Having a chance to work with Judy Clurman showed me how much I have to learn," he observed.

The value and popularity of this workshop are no accident. Clurman, whose passion for choral music is immediately evident, has succeeded in attracting workshop leaders who are experts in their particular fields. Every session was led by someone who could be included in a "Who's

Who in Choral Music." The session on Alexander Technique was taught by Jessica Wolf, a certified Alexander instructor, who was able to instill within those of us who had never even heard of the Alexander Technique an understanding, even in a relatively short time, of how important our body position is—not only for our singing, but for the sake of our health and comfort in general.

Vocal production and vocal health were taught by noted voice teachers Fred Carama, Cynthia Hoffmann, and Robert White, the latter two current Juilliard voice department faculty.

Other sessions included such diverse topics as "How To Record a Chorus" (with Grammy Award-winning classical producer Elizabeth Ostrow); "Opera Choruses for Everyone" (with Cori Ellison, whose opera credits are too numerous to mention); and "The Art of Accompanying" (with Nancianne Parella of the Westminster Choir College). Those of us in a middle-school setting found James Litton's session on "The Changing Voice" an extremely valuable aid in dealing with what is an all-too-common dilemma in a middle-school choir.

As its popularity continues to grow, you can be sure this workshop will be a sellout next year. Early enrollment is highly recommended! □

Marsha Greenberg, a resident of Stamford, Conn., teaches music at the Yavneh Academy in Paramus, N.J. and is a member of the Juilliard Choral Union.



Judith Clurman

ment of anyone involved in choral music—whether it be in a public or parochial school, or sectarian setting such as a church or synagogue. Limited to 40 participants so as to maximize individual attention and hands-on participation, the workshop has become a popular event (advertised on the Internet and in various choral and professional music publications) that draws choral directors from as far away as Georgia, New Hampshire, and even Canada and Puerto Rico.

"I learned so much last year, I just had to come back for more," said Joseph Lyttle, a music teacher and choral director at Freehold Middle School in Freehold, N.J. Lyttle was one of several returning participants who attended to enhance their conducting skills and continue their development as choral leaders in a school setting. Most of the participants work with choirs—though some sing, as well as conduct. A pleasant by-product of attending the workshop was having the opportunity to network with colleagues and share



Photo by David LeShay

Bob LoParo and Janna Sweenie interpreting a performance of 42nd Street.

Interpreting for the Theater Institute Signs of the Times: Interpreters Perfect Their Craft

By LISA YELON

THE Interpreting for the Theater Institute brought 17 sign-language interpreters from around the country to New York in June for a week of intensive training. From Monday, June 3, to Saturday, June 8, the seminar, which is co-sponsored by Juilliard and the Theater Development Fund, kept participants busy from 9 a.m. to 11 p.m. with its goal of improving every aspect of an interpreter's work, from body and hand position to increasing attention to the needs and desires of the deaf community.

To reach that objective, five instructors coached the students in translation, performance, and Alexander Technique and held panel discussions that included many deaf people. Then there was *42nd Street*. The participants saw the musical a minimum of five times during the week, in preparation for their final project: interpreting the show on Friday afternoon in the Juilliard Theater, with a recording serving as the auditory portion. The participants were broken up into groups of three or four, and each team was responsible for a section of the play. Students often interpreted for two or three characters at a time. The signing of the songs was more expressive and rhythmic than that of dialogue, as interpreters use ordinary, conversational-style signs for dialogue but use larger, grander signing for songs. They also included a rhythmic element for songs to reinforce the vibrations deaf people feel.

As a bonus, four of the students were selected to interpret small sections of the live performance of *42nd Street* at the Ford Theater on Friday night, along with the professional interpreters. Signers peppered the left side of the theater, and the energy of the deaf audi-

ence, the students, and their supporters made it an exhilarating evening. Bob LoParo, from Cincinnati, was one of the students who interpreted on Broadway. He said that he was so overwhelmed to be chosen that he was in shock until after he had completed his section of the show. "Then I got a chance to take it all in and realize, that was me up there. That was so wonderful. At intermission, that's the part where I broke down. They brought me a card that everyone [in the seminar] had signed and wrote wonderful things. I opened it, and there was a photo of the show, and I looked at it and I thought, 'I never want to see this stupid play again!' as tears welled in my eyes."

On Saturday, the students received feedback on their work in individual evaluations. Lyssa Cook, an interpreter from St. Paul, Minn., said that the final evaluation "was phenomenal. It showed the progress that we made throughout the whole week. And they gave us things that we could still work on."

The students' enthusiasm for the Interpreting for the Theater Institute was unfaltering, despite the grueling schedule. Perhaps the seminar was so powerful because the instructors emphasized an interpreter's responsibility for making the play accessible to a deaf audience, as well as having an ongoing dialogue with the deaf community. "You can't interpret in a vacuum," instructor Candace Broecker-Penn said. LoParo said this was one of the strongest lessons he took home and hopes to apply it in an interpreting seminar he is planning in the Cincinnati area. He said, "No matter what we did, the theme kept coming back to, what do the deaf think? What is best for the deaf audience?" By emphasizing involvement, the seminar impacts not only the interpreters, but the deaf community across the country. □

Summer Percussion Seminar

The Big “Bang” Theory

By JOSEPH GRAMLEY

THE Juilliard Summer Percussion Seminar, an intensive session for intermediate and advanced high-school percussionists, was started in 1998 by Juilliard alumna Janis Potter. This year’s seminar—a week packed with master classes, clinics, performances, lectures, rehearsals, and lessons—took place from July 21-28 and featured Juilliard faculty members Daniel Druckman, Gregory Zuber, and Gordon Gottlieb, as well as a number of guest artists. Frame drum superstar Glen Velez, acclaimed marimba soloist Nancy Zeltsman, and Juilliard alum and New York Philharmonic assistant principal timpanist Joseph Pereira were among those who shared their expertise with the students, along with guest lecturer Erik Charlston and guest adjudicators Maya Gunji and Pablo Rieppi.

Two guest ensembles were featured in exceptional evening performances. TimeTable, a percussion trio made up of Matthew Gold, Joseph Tompkins, and Matthew Ward, performed works of Andriessen, Rihm, Aperghis, Vivier, and Miura. Additionally, Hammer/Klavier, a newly-formed quartet of two pianists and two percussionists, performed works of Bartók, Reich, Crumb, Viñao, and Andersson. In addition to percussionist Eduardo Leandro, Hammer/Klavier features three Juilliard alums on its roster: percussionist Matthew Strauss and pianists Diane Walsh and Simone Dinnerstein.

The 14 students in attendance came from places as close as Long Island and as far away as Oregon and Australia. There was, however, a consistency of quality and commitment among the young musicians—demonstrated throughout the seminar in the exceptionally high level of their musicianship,

preparation, interest, and performance. Designed for the all-around percussionist, the seminar is truly a hands-on experience and stresses the importance of versatility and breadth. The percussion areas of world, ethnic, orchestral, contemporary, marimba, timpani, composition, and chamber music were all highlighted. All the students performed in master class and clinic settings for the guest artists and faculty. Gordon Gottlieb’s high-powered session on tambourine and pandeiro opened new and exciting vistas to the students on



Daniel Druckman with students in an orchestral percussion performance class. Left to right: J. Scott Mitchell (PA), David Gurny (NY), Druckman, Zach Redler (FL), and Evan Taylor (NJ).

these versatile and popular instruments. This was also true of Glen Velez’s clinic on the frame drums of the world. Even though many students were not familiar with the tar and riqq, by the end of Glen’s session they were performing rhythmic cycles on the drums, speaking South Indian rhythmic syllables, and singing with overtones.

Daniel Druckman led an essential class on

orchestral-section percussion playing, and offered the students very useful information in his class titled “How to Prepare for College Auditions.” Metropolitan Opera principal and Juilliard faculty member Gregory Zuber’s excellent class focused on snare drum, and bass drum/cymbals in orchestral and operatic settings. Thanks to Druckman, the students were treated to V.I.P. seating for an outdoor performance of the New York Philharmonic at Van Cortlandt Park in the Bronx, featuring great percussion repertoire and three of the seminar’s faculty members. Percussion ensemble rehearsals were held in the evenings, as students prepared for performances of works by Nigel Westlake, Steve Reich, and John Alfieri.

“I especially like how it wasn’t just one professor, but at least 10 guests that did the classes. This camp will really pay off,” said Eric Roberts, a high school senior from Burke, Va. (who also commented that he had learned more in his week at Juilliard than at eight weeks at Tanglewood). “I know what to expect from college auditions now.” The seminar was described as “one of the best weeks of my life” by many of the participants filling out their feedback sheets.

The program’s success was due in large part to the wonderful assistance of Mary Gray and Karen Porter (director and associate director of admissions, respectively), Janet Kessin (director of communications), Dan Druckman, and the Residence Life and Building Management Offices. A special thanks goes out to seminar assistant Wilson Torres (Juilliard Pre-College, 1990). The seminar was also made possible by the generous donations of the following corporate sponsors: Adams Marimbas, Mike Balter Mallets, Gibraltar Hardware, Gretsch Drums, Innovative Percussion, Pearl Drums, A. Putnam Mallets, Sabian Cymbals, and Toca Percussion. □

Joseph Gramley (M.M. 1995) is the director of the Summer Percussion Seminar.

Dalcroze Institute

A Flick, a Dab, and a Few Punches

By KATHERINE GERTSON

THIS year marked the ninth summer the Juilliard School Evening Division has hosted the Dalcroze Institute, directed by Robert Abramson (who is assisted by Daniel Cataneo). Limited to 40 students, the intensive three-week session draws participants from all over the world; this summer, students traveled from Canada, Korea, Brazil, Mexico, Ireland, and 12 states in the U.S.

It is common for the Evening Division to receive several calls asking,

a Swiss musician and educator who found that his students lacked musical expression even if they had good technical ability. He realized that it is not enough to train the mind or the ear—the entire human body must be brought into play, utilizing the kinesthetic sense (the feedback of muscles in movement) to develop total engagement with music as both sound and feeling. Dalcroze simplified his ideas into three prime areas—rhythmic movement, ear training, and improvisation—which serve as the basis for the three-week institute at Juilliard.

The first week offers, according to Abramson, “just a taste of Dalcroze”—beginning with introductions in the first class, as students “conduct” the shape, tone, and nuance of their names (which the rest of

the class must then repeat). Morning classes get underway with warm-ups of stretches and dance moves (provided by Lori Belilove, the founder of the Isadora Duncan Foundation), to prepare the students for a full day of moving. The week is full of eurhythmics: walking, running, galloping, skipping to the beat, as dictated by the music Abramson or Daniel Cataneo provides on the piano. Students learn how to

Continued on Page 17



Students and faculty of the 2002 session of the Dalcroze Institute.

“What is Dalcroze?” This is not an easy question to answer, as Dalcroze is best explained by experiencing the method. Basically, it is the study of eurhythmics—the experiencing and learning of music through movement. It is an especially good method for teaching young children, as it involves musical games and encourages imagination (which, of course, adults can enjoy, too). The method was created by Emile Jaques-Dalcroze (1865-1950),

Summer Dance Intensive

Technique Is Only the Beginning

By ELLIE MOORE

GENEVIEVE MENARD was one of more than 200 dance students to come to the New York audition this year for The Juilliard School’s Summer Dance Intensive. Like the other applicants, she was feeling anxious and excited. But, unlike most of the other young dancers, she had traveled from a little town outside Montreal, where French is her first language.

“I can’t understand how I got here. This was the first big audition in my life. I came in the big studio, and there were so many people. But luckily, it was a good day, and I was comfortable and I felt like I was really dancing,” said Menard, who started dancing only three years ago. “I danced a bit before that, but it only for fun; it wasn’t a good school.”

The program has been receiving an overwhelming number of applicants; this year, the students were divided into two audition classes, and teachers had to pass back and forth between the two to evaluate everyone. (The New York audition has been an option for two years now; in years past, all applicants had applied by video.) “What’s happened is that people have gone home and talked about the program with their friends and their teachers. Word gets out about us,” says Stephen Pier, who teaches ballet and partnering.

Also increasing is the international interest. This year, the program was

host to Canadian, Israeli, and Dutch students. Two of these students were returning from last year—including Moran Cardon, from Israel, who found last summer “scary.”

“First of all,” she said, “it’s a big city. There are so many buildings. I

“We receive letters from the kids, saying things like ‘Now that I am back at home, I realize how much I have learned.’”

was a bit nervous all of the time, like I had to prove myself.” This year, both she and her parents were less nervous: “They told me it will be okay; you did it already.”

Created in 1997 by the late Dance Division director, Benjamin Harkarvy and late faculty member Maria Grandy, the Juilliard Summer Dance Intensive was designed to provide an introduction to contemporary dance training to students whose experience was mostly in classical dance. The courses offered have not changed a great deal in the seven years that it has been in existence. Students take classes in ballet, pointe, Taylor-based modern dance, classical and contemporary

Continued on Page 20

JUILLIARD PORTRAITS

Tunde Giwa

Director of Information Technology

Tunde Giwa was born in Nigeria, where he earned a bachelor's degree in biology from the University of Lagos. He came to the United States in 1982 and attended the University of Rhode Island, receiving a master's degree in marine affairs in 1986. Before coming to Juilliard in November of 1999, Tunde was the information systems manager at DataStudy (now Acuent), an IT consulting firm in New Jersey.

What do you remember about your first day at Juilliard?

I recall my head spinning from trying to keep up with the names of the very many people I was introduced to. I also vividly recall my first tour of the building with Charlie Lucas and Vinny Mangione as my guides.

What job at Juilliard would you like to try out for a day and why?

Short-order cook in the Juilliard cafeteria. Then I could kick the spice index of the nosh up a few notches.

What is the strangest job you've ever had?

I once spent a summer working for an outfit that traveled around rural areas of West Africa showing films to audiences that had no access to cinemas. Starved as they were for this type of entertainment, it was quite strange to see the way these people reacted so strongly to the [bad] films we showed.

If out of the blue your boss said to take the day off, what would you do with your free time?

It's quite unlikely that my boss would say that, but in any case, if it was warm enough, I might go canoeing or sailing. I love water-based activities.

Next month: Douglas Quint, director of orchestral activities, and Gordon Gottlieb, percussion faculty member. If you would like to be featured in the Juilliard Portraits column, contact Lisa Yelon at ext. 340. Current and previous months' Portraits can be found on the Web at www.juilliard.edu/portraits.

Do you have a background in music, dance, or drama?

None. I'm strictly a consumer of music, dance, and drama.

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

I just absolutely love the drama performances here. I try and get to as many of them as I can. I never stop being impressed with the quality.

What other pursuits are you passionate about?

I'm an avid sports fan, slavishly following the exploits of the N.Y. Knicks, Yankees, and the Nigerian soccer team.

What was the best vacation you've been on?

A trip to Havana a couple of years ago. The beauty and friendliness of the Cuban people and place were absolutely enthralling. I got an unfiltered opportunity to learn about the country, its people, their successes and failures.



Tunde Giwa

What is your proudest accomplishment in life?

Responding to an outbreak of meningitis in northern Nigeria, by getting together with friends, raising money, creating public service announcements in various languages and running them on radio stations all over the country. The announcements encouraged people to get vaccinated.

What might people be surprised to know about you?

How passionate I am about my politics and how strongly held my world view is.

Linda Kent

Modern dance teacher

Linda Kent was born in Buffalo and earned a bachelor's degree in dance from Juilliard in 1968. A principal dancer with the Paul Taylor Dance Company from 1975 to 1989, she has restaged Taylor's works for many companies—including at Juilliard, where she has been teaching since 1984.

What's the most satisfying aspect of teaching for you?

There's that *eureka!* moment when someone you've been working with "gets it" and you see the light go on.

And the most frustrating?

When you've presented something as clearly as you can, and people just aren't ready to absorb it, for whatever reason.

When did you first know you wanted to be a dancer/choreographer?

By age 8, I was saying I wanted to be in a modern dance company, but I had no clue what that meant. My mother had a book about Jacob's Pillow, and here were these people all dancing around outside, and it looked really neat. In high school, it seemed clear that there wasn't anything else I wanted to do more.

Is there a performance you've attended that changed the way you think about dance?

When I was 15 or so, I got a scholarship to Jacob's Pillow. Both Donald McKayle and Alvin Ailey still had their companies and came to perform, and those were my *eureka!* moments. God! The depth of feeling, the anguish and the joy! What spoke to me were the stories—these people and their relations to each other.

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

We were filming Paul Taylor's *Rite of Spring* for television at the American Dance Festival in North Carolina in the early 1980s. It was very warm and humid, and as I ran onstage, I saw this huge puddle of sweat just before I ran through it. I

slipped and went down... I popped right back up and continued. I wasn't hurt. But when they edited the tape from those two evenings, they chose that part where I fell down! It was sort of blurred on camera and wasn't so visible—but you hear this loud *boom!* They left that in! Now, when I'm showing the tape whenever I'm staging the piece—we've used it at Juilliard, and when they're



Linda Kent with her husband Nick Lyndon and son Rory Lyndon.

restaging it at Taylor—they'll just replay it over and over: "Look at Linda!" *Boom!* "Look at Linda!" *Boom!*

What is your proudest accomplishment in life?

My son. That was a part of my life I didn't want to miss. Dance was my calling, my passion... but creating a child and raising it is an amazing and humanizing experience. You watch the brain develop and the connections get made, and you wonder what's going to come out of their mouths next!

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

Don't forget how big the field is—and how small. It's important to find out what you don't know, and not to write off something and say "I'm not interested in that" or "I'll never need to know that, or want to do that." Be a giant sponge and just absorb everything, not just dance.

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Nearly 700 Performances Scheduled for New Season

Continued From Page 1
November 14-18; Carlo Gozzi's *The King Stag* (directed by Andrei Belgrader), December 11-15; and Aphra Ben's *Sir Patient Fancy* (director to be announced), February 12-16. All plays will return later in the year for additional performances during the Drama Division's spring repertory season.

Opera and Vocal Arts Offerings

The Juilliard Opera Center will present two mainstage productions in the Juilliard Theater this season. The first is Tchaikovsky's *Eugene Onegin*, conducted by Julius Rudel and directed by Eve Shapiro, which will be offered on November 13, 15, and 17. Baritone Anton Belov, first-prize winner in the 31st annual George London Foundation Awards, will be featured in the title role. Later in the season, Jahja Ling will conduct Mozart's *Don Giovanni* on April 25, with additional performances on April 27 and 29. The production will be directed by Edward Berkeley.

Alumna soprano Lauren Skuce has been awarded the 2002 Alice Tully Vocal Arts Debut Recital, which will take place in Tully Hall on November 21. She will be joined by pianist George François. This annual concert advancing an outstanding young vocalist is underwritten by the Alice Tully Young Artists Fund (which also provides scholarships in voice and

will take place on May 1 in Alice Tully Hall, featuring selected young artists of the Juilliard Opera Center and the Vocal Arts Department. Other events this year will include master classes by Elly Ameling, Fedora Barbieri, José Van Dam, Grace Bumbry and Marilyn Horne (part of The Song Continues...2003), and Brian Zeger, as well as six Liederabend and four Juilliard Songbook concerts.

Jazz at Juilliard

The Juilliard Jazz Orchestra kicks off its second season with a concert of music by Duke Ellington on October 2 in the Juilliard Theater. (See article on Page 1.) The orchestra will present its second concert of the season at New York's historic club Birdland on February 19, and will return to the Juilliard Theater on February 27 for music of Stan Kenton. Jazz performances by smaller ensembles, which take place in Paul Hall, are scheduled for November 4, December 9, February 5, March 31, and April 28.

Dance Performances and Workshops

The Juilliard Dance Division begins its 51st season with a new artistic director, Lawrence Rhodes. The season opens with a series of fall dance workshops in the Juilliard Theater on December 13, 14, and 17, which will feature conversations with choreographers as well as performances of their works.

The annual spring dance concert on February 20-23 in the Juilliard Theater will feature works by Jiri Kylián and premieres by Juilliard alumni choreographers Charlotte Griffin and Adam Hougland. Other highlights of the season include the annual Choreographers and Composers program on the Wednesdays at One series in Alice Tully Hall on January 22, the Senior Production, April 16-19, and the Young Choreographers showcase on May 14, 15, and 17.

Orchestra and Symphony Concerts

The Juilliard Orchestra opens its season with a concert in the Juilliard Theater on October 3, led by Otto-Werner Mueller. Special concerts by the orchestra this season include a performance at Carnegie Hall on December 6, under the baton of Roger Norrington, and an all-John Adams program conducted by the composer

in Alice Tully Hall on March 30, as part of Lincoln Center's Great Performers series. (Pianist Emanuel Ax will be featured soloist for this concert.) Other orchestra performances will be offered in Alice Tully Hall on November 7 (led by James DePreist), February 5 (led by Joel Smirnoff), and May 22 (the commencement concert, led by Larry Rachleff), as well as in Avery Fisher Hall on April 14 (led by Mueller) and the Juilliard Theater on May 2 (featur-



James DePreist returns to Juilliard in November to conduct the orchestra.

ing works by Juilliard composers and led by Jeffrey Milarsky).

The Juilliard Symphony presents its first concert of the season on October 10 in the Juilliard Theater, conducted by Ransom Wilson. The ensemble will be joined by the Juilliard Choral Union and the Brooklyn Youth Chorus, all under the baton of David Atherton, for a performance of Britten's monumental *War Requiem* in Carnegie Hall on April 9. Other Juilliard Symphony concerts will be offered on November 26 (led by Otto-Werner Mueller), and February 10 (led by Jahja Ling).

Focus! Festival 2003

The 19th annual Focus! Festival takes as its theme "Beyond the Rockies," exploring music of the western United States and Canada. The opening concert will be presented by the New Juilliard Ensemble in the Juilliard Theater on January 24; five additional concerts take place January 27-31 in the Juilliard Theater. The concluding concert on January 31 will be conducted by Reinbert de Leeuw and feature the Juilliard Symphony and the Juilliard Choral Union in a performance of

Schoenberg's *A Survivor From Warsaw*.

Faculty Recital Series

The American Brass Quintet opens the Daniel Saidenberg Faculty Recital Series on October 14 in the Juilliard Theater. Other performers and ensembles appearing on the series are cellist Joel Krosnick with guest artist Gilbert Kalish (in Paul Hall on November 14 and February 6), the Juilliard String Quartet (in Alice Tully Hall on November 19 and February 11), violinist Ronald Copes and cellist André Emelianoff (in the Juilliard Theater on January 22), and the New York Woodwind Quintet (in Paul Hall on March 20).

Other Events

Pianists Soyeon Lee and Orion Weiss, winners of this year's Gina Bachauer International Piano Competition, will be presented on October 16 at 9 p.m. in

a recital in Paul Hall that will be broadcast live on WQXR's McGraw-Hill Companies Young Artists Showcase, hosted by Robert Sherman.

The 10th annual Irene Diamond Concert takes place in Alice Tully Hall on October 29 and will feature the Claremont Trio, along with faculty violist Toby Appel. The annual event honors the well-known philanthropist who has supported many scholarships and projects at Juilliard.

The William Petschek Piano Award Debut Recital on April 8 in Alice Tully Hall will be presented by Terrence Wilson, who postponed his 2001-02 debut until this season due to a death in his family. His program will include music by Ravel, Godowsky, and Barber.

The Avalon String Quartet will be featured in the annual Lisa Arnhold Memorial Concert on April 30 at Alice Tully Hall.

These are but a small number of the many concerts and productions that will be announced as the season unfolds. Watch *The Juilliard Journal* throughout the year for details, or search the calendar of events on our Web site at www.juilliard.edu/calendar. □



Julius Rudel will conduct *Eugene Onegin* in November.

organ). Skuce will sing music by A. Scarlatti, Rodrigo, R. Strauss, Adolphe, Debussy, and Rachmaninoff.

The annual Vocal Arts Honors Recital

A Flick, a Dab, and a Few Punches

Continued From Page 15
feel and move to the various beats of a musical measure (downbeat, middle beats, upbeat) as well as dynamics (such as a crescendo, decrescendo, fast, slow etc.) They learn to define nuances by moving to the sounds of a dab, a glide, a float, a punch, a flick. A major highlight is the daily children's class, for which 10 kindergartners from the Mable Barrett Nursery School file in for a 45-minute session with Abramson and Cataneo. The children engage in various musical games as they turn into melting candles; learn how to hear walking, running, galloping, and skipping to a song; and act out a story dictated to them through music.

The first week also includes a mas-

ter class with Robert Abramson, who works with students to help them find a new rhythmic idea to improve upon their performance. (Abramson involves the entire class to assist each performer through conducting and moving to the music of each performance.) The students leave inspired to apply the new ideas brought forth during the session. The second and third weeks of the Institute are dedicated to more intensive study, as well as the teacher-training program (aimed at qualifying participants to teach the Dalcroze method at the elementary school level, or to adults). The 25 candidates who continued from the first week must have completed 90 hours of previous Dalcroze training, have a bachelor's degree in related studies, and

have previous teaching experience. In addition to demonstrating proficiency in eurhythmics, solfège, and improvisation (verbal, vocal, movement, piano, and percussion) in class, the candidates must submit three different lesson plans (approved by Abramson and Cataneo) on three different subjects derived from 36 Dalcroze rhythm concepts. There is also a demanding exam, in which students are required to choose rhythmic patterns and demonstrate—through creating poetry, movement, singing, and piano improvisation on that rhythm—a clear and logical application of the concepts connected to various musical activities. Finally, the candidates must also teach a class of their own. Those applying for the Certificate (to teach in elementary schools) teach the kindergartners from the Mable Barrett School; those applying for the License (to teach adults)

must give an afternoon lesson to the adult class. Completing the teacher-training course and passing the exams is difficult, partly because the students—experienced music teachers themselves—must leave some of their old teaching habits behind in order to be effective. This summer, Abramson awarded four Elementary Certificates and two Licenses to those who completed their exams and performed satisfactorily. By August 9, the 25 students were ready to return home, with an enormous sense of accomplishment and satisfaction. Those who endured a schedule that would have challenged the "Energizer bunny" for three full weeks spent the final hour toasting with champagne and cake. □

Katherine Gertson is director of the Evening Division.

RECENT EVENTS



Photos by Claudia Schaefer

EARTH DAY April 22, 11th-Floor Lounge

Above: (left to right) Chris Aughey, Ed Klorman, Dan MacNeill, Clara Kennedy, and André Emelianoff performed *Silent Woods* by Dvorák as part of the Earth Day festivities.

Right: Marie Zvosec, Cindy Welik, and Jennifer Weaver danced to an earthy beat.



Photos by Jane Rubinsky



PRESIDENT'S SHERRY HOUR May 20, Board Room

Left: Drama students Wayne Scott and Craig Baldwin made a toast.

Right: Dean Clapp chatted with students Yoon-Kyung Kwon and Lisa Liu.



Photo by Lisa Yelon



Photo by Jane Rubinsky

FACULTY MEETING AND RECEPTION May 15, Paul Hall and Morse Hall

Top: David Walter, who retired at the end of the 2001-02 school year, addressed the faculty and staff at the year-end meeting.

Bottom: Maria Rojas, Eric Ewazen, and Lionel Party enjoyed the reception fare.

ROMEO AND JULIET May 14-19, Drama Theater

Right: Jessica Chastain as Juliet and Norm Lee as Romeo in the third-year production of Shakespeare's play.

Far Right: Kelly Miller, as Juliet's nurse, speaking to her young charge, played by Jessica Chastain.



Photos by Jessica Katz



Photo by Jhon Velasco



Photos by Lisa Yelon

SPRING PICNIC May 3, Milstein Plaza

Far left: Mahira Kakkar performed a dance from India. Other events included a picnic lunch, free massages, hula hoop and double dutch competitions, and performances by singers and a comedian.

Left: Students Ching-Wen Hsiao, Wen-Ling Shih, and Vicky Wang enjoy the alfresco cuisine.

Below: Louis Schwadron, a.k.a. Hornstar, entertained the crowd with his comedy stylings and French horn melodies.



Photos by Peter Schaeff

SPRING CONCERTS

Top: Wendy Law was the soloist with the Juilliard Orchestra for Elgar’s Cello Concerto in E Minor, with David Atherton conducting, on April 29 in Avery Fisher Hall.

Middle: Violinist Glenn Dicterow was joined by violist Karen Dreyfus, cellist Fred Zlotkin, and pianist Gerald Robbins for the Saidenberg Faculty Recital in the Juilliard Theater on May 1.

Bottom: The Avalon String Quartet presented the annual Lisa Arnhold Memorial Concert in Alice Tully Hall on April 23. The performance included the premiere of *A Muse* by David Macbride.



Photos by Nan Melville

SPRING DANCE CONCERTS

Above: At the Young Choreographers Concert on May 15 in the Juilliard Theater, Ariel Friedman and Luke Wiley performed in Mr. Wiley’s movement of *Dances From Paintings*.

Left: The Senior Graduation performance was on May 20 at the Juilliard Theater. Pictured are Banning Roberts and Ryan Lawrence in an excerpt from Paul Taylor’s *Equinox*.

A TRIBUTE TO BENJAMIN HARKARVY May 21, Juilliard Theater

Right: Speakers included choreographer Igal Perry, a friend of Mr. Harkarvy’s who organized the event.

Below: One of the pieces performed was *Requiem (Pie Jesu)*, choreographed by Jacquelyn Buglisi with music by Gabriel Fauré. Dancers included Terese Capucilli, Christine Dakin, Birginie Mecene, Rika Okamoto, and Miki Orihara.



Photos by Nan Melville



Photo by Peter Schaeff

DOROTHY DELAY MEMORIAL May 2, Juilliard Theater

At the memorial for violin teacher Dorothy DeLay, dozens of her students took the stage for a performance of Bach’s *Concerto in D Minor*.



Photo by Nan Melville

WILLIAM VACCHIANO 90TH BIRTHDAY PARTY May 21, President’s Outer Lobby and Board Room

Pictured from left to right are Mel Broiles, Joseph Polisi, Ray Mase, and Mr. Vacchiano, who was on the trumpet faculty from 1935 to 1998. Mr. Broiles and Mr. Mase are current trumpet faculty members.

At Summer Dance Intensive, Technique Is Only the Beginning

Continued From Page 15
partnering, ballroom dance, and music—in addition to rehearsing with choreographers in the evenings. This schedule is fairly reminiscent of that of the college-level dance students.
“We receive letters every year from the kids, saying things like ‘Now that I am back at home, I really realize how much I have learned,’” says summer school director, Andra Corvino. “A lot of the students go elsewhere for the summer as well, and they are pretty savvy about summer schools. Our curriculum is unique; not a lot of places offer things like ballroom or music classes.”
Juilliard’s summer dance program is also unusual



Summer Dance Intensive students rehearsing Stephen Pier’s work *One/Another* for the end-of-session performance.

in its small size: With approximately 50 students divided between the two levels offered, young dancers get more personal attention. This means progressing at a faster rate, and being able to ask more questions. “We can offer more corrections and pay attention to every student,” notes Pier. “Some people come back the following year, and will have kept hold of information that they have learned... which is especially hard to do once you get back to your home environment.”
The summer students also get to interact with students from Juilliard’s College Division, some of whom take morning classes, supervise outings, serve as rehearsal assistants for the choreographers, and run the performance at the end of the program. Robert Robinson, a college-level student on staff for the Intensive this year, was originally a summer student himself. In many ways, he notes, it was a good intermediate step and provided some preparation

for Juilliard, “though the school year is more intense than the summer session and there was still a large amount of adjustment I needed to make this year.”
With an ever increasing number of College Division applicants coming from the summer program, the Intensive serves as an opportunity for faculty members to begin evaluating possible candidates for the school year, while students get a taste of what Juilliard is like.
“We get to see the dancer over a longer period of time, and they get to ‘audition’ us at the same time,” explains Corvino—who adds that, although summer students know the school and some of its faculty better than other applicants for the College Division,

it does not necessarily mean that they are more advantaged. The summer school faculty is, after all, only a small portion of the year-round faculty, and the entire staff evaluates possible candidates. “I can’t deny that it helps if we’ve met and worked with you already,” she says. “But we try not to show favoritism. While the faculty is concerned with who is right for Juilliard, the dancers know what they’re looking for, as well. We try to counsel kids who want to keep dancing as to the best places to go. We are not the only school in the world.”
Since the majority of the international students apply by videotape, their English skills must be judged on the basis of their written applications, as well as the occasional phone call. So far no problems have occurred with communication. All of the international students this year say that many of their dance classes at home were taught in English, and that they were more concerned about their dancing than their language skills.
Going abroad for the summer helped many of the dancers work on an aspect of their art they don’t always get to focus on: artistry. “At a lot of schools, they really stress technique. Here, that’s not the only important point,” said Dutch student Feline Van Dijken. “We come from a very strict school,” she noted. “Here, I felt it was more like ‘just try’—and they wouldn’t get angry with you if you couldn’t do something. So I felt free. There was no fear or pressure.”
Cardon and Menard are two of the students planning on auditioning for the College Division next year. The young dancers agree that the balance

between modern and classical training—which applies to both the summer and year-round program at Juilliard—makes the curriculum interesting and seems to be what keeps students coming back. “It’s really different here; that’s why I was really lost the first week,” admits Menard. “I thought ‘Oh my gosh! It’s too much.’” But the session progressed and she found her footing. “Everyone in the world knows Juilliard—after the movies, even people not in the dance world know about it. But now I realize, it’s not just a school. Everybody is different. The way you are moving, it is amazing. They see the person, not just technique.” □

Ellie Moore, a second-year dance student, was on the staff for the 2002 Summer Dance Intensive.

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2002-2003 RECITAL PROCEDURES AND REQUIREMENTS

RECITAL QUALIFICATIONS:

REQUIRED RECITALS: Fall Semester Only

REQUIRED DMA: Fall or Spring Semesters

REQ. MASTERS/GRAD. & ARTIST DIPLOMA: Fall or Spring

REQUIRED BACHELORS/DIPLOMA: Fall or Spring

Non-Required Recitals: September & October

Non-Required Recitals: November

Non-Required Recitals: December

Non-Required Recitals: January

Non-Required Recitals: February

Non-Required Recitals: March

Non-Required Recitals: April

Non-Required Recitals: May

SIGN-UP BEGINS:

May 7, 2002

June 4, 2002

July 16, 2002

August 20, 2002

August 6, 2002

September 10, 2002

October 1, 2002

November 5, 2002

December 3, 2002

January 16, 2003

January 28, 2003

February 21, 2003

ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 4, 2002

1. Check the blue recital schedule book located in the Concert Office for available times, but do not write in this book. Choose your preferred date carefully, and check for other performance conflicts. There is a \$100 fee for changes or cancellations made within two months of your recital date.

2. Fill out the recital request application before booking your recital with the Concert Office. If you are booking a required recital, you need not have your teacher’s signature at the time of booking, but it must be obtained and returned to the Concert Office by Dec. 15. If booking a non-required recital, all recitalists (solo & joint) must have a teacher’s signature before a time will be booked.

3. Program information and stage set-up diagrams are due two weeks prior to your recital. Programs must be typed and have your teacher’s signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the recital hall may be booked when all of the above information has been received.

4. Graduating students must return the “intent to graduate” form (complete with the recital date, teacher’s signature, and Concert Office signature) to the Registrar’s Office by December 15, 2002.

Healing Stages

Continued From Page 9

of other societies, cultures, and religions was expressed in many circles. For the performing arts, including theater, this meant expanding the presentation of international work seen on our stages. The decision of Nigel Redden, artistic director of the Lincoln Center Festival, to invite a company from Iran to perform *Ta'ziyeh*, a traditional cycle of religious music-theater, at the 2002 festival was based in part on the negative response to Islam generated by the terrorist attacks. In addition, according to Redden as quoted in *The Village Voice*, "I felt troubled by the fact that, as a reasonably literate man, I had not heard of the Battle of Kermala. Since we communicate through metaphors, it's vital for us to



Sigourney Weaver and Bill Murray in Anne Nelson's *The Guys*, an Off-Broadway play produced at the Flea, a theater not far from the World Trade Center that responded to the aftermath of the tragedy.

share some communality of reference. Cultural and historic icons are prerequisites to understanding each other."

For Joseph V. Melillo, executive director of the Brooklyn Academy of Music, the collaborative aspect of theater makes it a potent form of expressing multicultural diversity, having "the capacity to uniquely embody the potential of individuals to creatively transcend differences." Even though Cynthia Hedstrom, programming director of the International Festival of Arts and Ideas in New Haven, was criticized for presenting a Palestinian theater piece from Ramallah, she strongly believes that, "If you don't know the stories of the world, you're handicapped. Confronting these narratives builds better citizenship. This has to be our collective mission."

Yet if the events of September 11 have increased the need for exposure to theatrical visions from throughout the world, they have also greatly complicated the process of presenting those companies. For example, 10 members of the Iranian troupe invited by Nigel Redden to preform *Ta'ziyeh* were denied visas, necessitating a change of programming and elimination of a quarter of the performances. Although the I.N.S. cited fears that the Iranian performers might seek refuge in the United States as the reason for the denied visas, according to *The Village Voice*, Redden sees the visa problems as "an unavoidable part of the post-9-11 landscape."

Even though the gestation period for new plays can take many months, if not years, two off-Broadway productions quickly responded to the events of September 11. Jim Simpson, artistic director of the Flea Theater, located near Ground Zero, commissioned the journalist Anne Nelson to write a play directly about the painful aftermath of the tragedy. Her play, *The Guys*, dramatizes the encounter between a fire captain who has lost most of his men at the World Trade Center and an editor who helps him write the eulogies he must deliver at their funerals. Initially performed by Sigourney Weaver and Bill Murray, and later by such actors as Susan Sarandon and Tim Robbins, and Carol Kane and Stephen Lang, the play was called by one critic "a simple, moving work, taking theater back to its cathartic origins." (The theater offers special discount tickets to members of the police, fire, and Port Authority forces.)

In a very different vein, the comic performance artist Reno drastically changed the project she was working on to incorporate her experiences on

September 11. In her solo show *Reno: Rebel Without a Pause—Unrestricted Reflections on September 11*, she tells how, as a resident of TriBeCa living eight blocks from the towers, she first learned about the attacks and how they affected her life. She then broadens her largely humorous monologue into a commentary on domestic and international politics.

The profound effect that September 11 has had on theater artists is now becoming more evident. The International WOW Company's production of *The Bomb*, conceived and directed by Josh Fox, opened in March of this year. After a first act that presents the history of nuclear weapons from Robert Oppenheimer to Hiroshima and beyond, the second act takes place in "New York and Afghanistan, September 11, 2001, to the Present" and links all these events together. This summer the Lincoln Center Theater Directors Lab presented a five-week festival at the Here Theater titled "In the Summer of 2002." According to Anne Cattaneo, a Juilliard faculty member and Lincoln Center Theater dramaturg who runs the lab, the festival showcased young playwrights and their vision of America today in the aftermath of the September 11 attacks.

To close on a personal note, this spring the students in my liberal arts elective course "Theater, Performance, Communication" experienced one of the ways that theater can respond to an event like the September 11 attacks. We began by studying the work of actor/playwright Anna Deavere Smith, who has created theater pieces on the 1991 Crown Heights riots in Brooklyn (*Fires in the Mirror*) and the 1992 riots after the verdict of the first Rodney King trial (*Twilight: Los Angeles, 1992*) by interviewing a wide variety of participants and observers, editing their words into a series of monologues, and then performing those monologues in an evening-length theater piece that illuminates the event from a variety of perspectives. Each student—the class was comprised of actors, dancers, instrumentalists, and a composer—then interviewed someone outside the Juilliard community, inquiring into that person's

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experience of and response to 9/11. The students edited their interviews into monologues and performed them for the class.

Taken together, the monologues gave a real sense of the many ways people responded to the events of that momentous day. Some students interviewed people (a policeman, a doctor, a businessman) who were at or near the World Trade Center at the time of the attacks and thus were directly involved. Other monologues told how the individual first learned of the attacks and the effect it had on them, both at the time and afterward. Some reacted very emotionally to what happened, while others focused on the economic effects they experienced. The assignment demonstrated how art—in this case theater—can transcend journalism in both documenting and interpreting an event in a way that can communicate both factual material and the emotional truth of an event in new and different forms. □

Roger Oliver, who teaches in the liberal arts department and the Drama Division, has been a member of the faculty since 1985.

Time Capsule / Jeni Dahmus

September 2002

The following event occurred in Juilliard's history in September:

1990 September 4, Juilliard paid tribute to piano faculty member Beveridge Webster on the occasion of his retirement after 44 years of distin-



Left to right: Martin Canin, Jacob Lateiner, Seymour Lipkin, Beveridge Webster, Joseph Raieff, President Joseph Polisi, and Herbert Stessin at Webster's retirement party on September 4, 1990.

guished service. A longtime pedagogue, Webster taught at the New England Conservatory from 1940 to 1946 and at Juilliard from 1946 to 1990. Among his many students were Robert Black, Michel Block, and David Garvey. Webster premiered or made first recordings of works by contemporary composers such as Aaron Copland, Roger Sessions, Elliott Carter, Roy Harris, and Louise Talma, and also championed the music of Schoenberg, Berg, Bartók, and Stravinsky. He was the first American to win First Prize in piano at the Paris Conservatoire; over the course of his career he performed with major orchestras and chamber ensembles including the Juilliard String Quartet. Webster died on June 30, 1999 at the age of 91.



Jeni Dahmus is Juilliard's archivist.

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Discoveries / Michael Sherwin

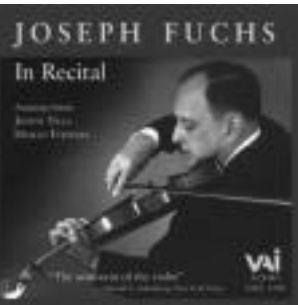
Joseph Fuchs in Recital

Works by Mozart, Fauré, Bach, Martinu, Saint-Saëns (arranged by Ysaÿe), and Ravel. Joseph Fuchs, violin; Hamao Fujiwara, violin; Joseph Villa, piano. (VAI Audio VAIA 1190)

Lauded by Nathan Milstein as “the greatest American-trained violinist,” Joseph Fuchs (1899-1997) studied at Juilliard with Franz Kneisel from the age of 14, later becoming a member of the faculty for 53 years. He was still teaching until his death just short of his 98th birthday.

This disc is especially welcome since so many Fuchs recordings have gone out of print. It documents a masterly live performance the 75-year-old Fuchs gave in New York in December 1974 (he played his final recital 18 years later at the age of 93 in Carnegie Hall).

Fuchs is sensitively partnered by pianist Joseph Villa in sonatas by Mozart and Fauré, the Martinu Sonata for Two Violins (with his pupil Hamao Fujiwara), and pieces by Saint-Saëns and Ravel. In these works and Bach’s Chaconne for solo violin, Fuchs’s soaring interpretations display a technical security that belies his age. One is tempted to wonder, if he played this well at 75, how much better would he have been at 93, with an additional 18 years of experience! This CD will be appreciated by connoisseurs of distinguished violin playing.



Vincent La Selva Conducts Verdi’s Complete Opera Overtures

Verdi: Complete Opera Overtures (La Forza del Destino, Oberto, Nabucco, Luisa Miller, Giovanna d’Arco, Les Vêpres Siciliennes, Un Giorno di Regno, La Battaglia di Legnano, Stiffelio, Alzira, Aida). Bern Symphony Orchestra, Vincent La Selva, conductor. (Newport Classic NPD 85649)

On January 27, 2001—the exact centenary of Verdi’s death—Vincent La Selva conducted the Verdi Requiem at Carnegie Hall in a memorable performance of expressive power, stylistic understanding, and spiritual radiance. It was the capstone of an eight-year project in which La Selva’s New York Grand Opera presented fully-staged productions of all 28 Verdi operas in chronological order; an unmatched achievement that earned the maestro a place in the *Guinness Book of World Records*.

This new CD serves as a fitting commemoration of La Selva’s “Viva Verdi!” festival, containing on a single, nearly 80-minute disc all 10 of Verdi’s canonical operatic overtures, plus the rarely recorded overture to *Aida*. La Selva conducts with fervor and emotional conviction that inspires musicians and listeners alike, one founded on a core of discipline that never loses control even at the most dramatic moments. The Bern Symphony plays alertly and responsively, and the sound is well engineered.

If La Selva seems especially at home in the *Stiffelio* overture, he ought to be; he gave the American premiere of the opera in 1976, two decades before its first performance at the Met.

The nine-minute, unpublished *Aida* overture—not to be confused with the brief prelude that customarily introduces performances of the opera—was withdrawn by Verdi before opening night, and remained unheard until Toscanini was allowed a single performance in 1940. It is currently played from a score that was taken down by dictation from a recording of the Toscanini broadcast. Although unsuitable as an opera prologue (it gives away all the hit tunes in advance), it is regrettable that Verdi did not permit its use as an eminently effective concert overture.

La Selva has been teaching at Juilliard for 33 years. A graduate of the School, he joined the faculty in 1969, the year Juilliard’s home at Lincoln Center opened. During the past 29 years, his New York Grand Opera has presented over 150 free performances of 56 different operas that have been seen by three million people: an impressive legacy of service to both music and the public.

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 and Fromm Foundation Fellowships in music criticism, and has written for High Fidelity and Musical America.

Appreciating Ellington

Continued From Page 1
30 years was integral to his development as a composer, as his writing was inspired in large part by the individual styles and talents of his band members. He also had a broad knowledge of classical music and cited masterful orchestrators such as Debussy, Ravel, and Stravinsky among his influences. Vocal in his dislike of categories, musical and otherwise, Ellington felt that his widespread designation as a “jazz” composer was too restrictive. Instead, he saw his music as a conscious reflection of pride in his heritage as an African-American and status as an American citizen, once describing his writing as “a process by which the black, brown and beige encounters the red, white and blue.”

ASSESSING Ellington’s influence on subsequent generations of musicians, biographer John Edward Hasse notes in his book *Beyond Category: The Life and Genius of Duke Ellington* that, although Ellington’s art was too personal for him to have founded a particular school or engendered “single-minded imitators,” he “nonetheless influenced a range of pianists, composers, and orchestrators. His influence is everywhere: for example, in the elegance that other orchestras strove to emulate; in the miniature tone poems and the range of expression that some other bands sometimes offered; in the vocalizing of instruments and the instrumentalizing of vocals; in the compositions of Charles Mingus and Wynton Marsalis, to name just two; and in the greater respect that African-American and jazz musicians are now accorded.”

As another vivid indication of Ellington’s enduring popularity, ensembles such as the Lincoln Center Jazz Orchestra, led by Juilliard alumnus and trustee Wynton Marsalis (and many of whose members serve on the faculty of Juilliard’s Jazz Studies program), are thriving and introducing new audiences to the music of Ellington and other big-band composers of the past and present. The Juilliard Jazz Orchestra itself includes roughly the same number and disposition of instruments as Ellington’s orchestra in its maturity.

The Juilliard Jazz Orchestra’s program on October 2 will be comprised of selections from Ellington’s *Latin American Suite* (1968), a work inspired by Ellington’s tour of the region that year; *New Orleans Suite* (1970), a colorful work featuring five movements describing aspects of the city’s geography and heritage

college. And they are not going to find a better coach than Victor in the specifics of the idiom.”
Given the facts that improvisation was an important element in Ellington’s writing and that so many of his works were recorded, one question of interpretation that has emerged in the decades since Ellington’s passing is the extent to which present-day jazz orchestras should try to duplicate Ellington’s music exactly as his own ensemble performed it. In 1991, for example, Gunther Schuller wrote of his approach as co-director of the Smithsonian Jazz Masterworks Orchestra, “When Duke Ellington composed a piece in 1935 and recorded it, we will play that piece the way it was composed and recorded, just as we play a Brahms score exactly as Brahms wrote it. Improvisation is a key part of jazz, but Miles Davis improvising on Ellington would not be Ellington; it would be Miles Davis.”



Duke Ellington

By contrast, Juilliard’s Victor Goines endorses a more flexible viewpoint, arguing that the sound and personnel of Ellington’s ensemble were too singular to warrant attempts at recreating Ellington’s music exactly as a historical reproduction. Mr. Goines advocates an approach that acknowledges tradition but allows the musicians to incorporate their own personalities into their performance. In order to develop in its students an awareness of jazz history as a critical precondition for informed performance, Mr. Goines notes, Juilliard’s Jazz Studies program makes a conscious effort to coordinate the content of the program’s required jazz history courses with the programming of the Jazz Orchestra’s concerts throughout the year.

Mr. Goines’ perspective is shared by Loren Schoenberg, who remarks that “Ellington was a great composer, and therefore it would be demeaning to say that only his original musicians were capable of playing his music. His music is for the ages, as are the creations of Shakespeare and Beckett; each generation has to interpret his work in its own way. Like all great art, it demands to be reinterpreted. The options range from note-to-note replication to radical reinterpretation—both extremes are valid, as is anything and everything in between: it all depends on how well it’s done.”

Anyone who attended one of the Juilliard Jazz Orchestra’s exciting concerts last season will have no doubt that the group will do well by Ellington on October 2. Made possible in part by the generosity of Bank of America, the corporate sponsor of Juilliard’s Jazz Studies program through 2002-03, the concert is free and open to the public, but guests should get their tickets early—many of last year’s concerts sold out well ahead of the performances. □

Lisa Robinson is a writer for The Campaign for Juilliard.

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For ticket information,
see calendar on Page 32.

(e.g., “Bourbon Street Jingling Jollies”) and four movements serving as musical “portraits” of New Orleans figures including Louis Armstrong, Sidney Bechet, Wellman Braud, and Mahalia Jackson; *Afro-Eurasian Eclipse Suite* (1971), whose eight movements mainly emphasize rhythmic ideas; *Toga Brava Suite* (1971); and *Uwis (University of Wisconsin) Suite* (1972), written when Ellington received an honorary doctorate from that institution.
Loren Schoenberg, the renowned saxophonist, conductor, and jazz historian who serves on the faculty of the Juilliard Institute for Jazz Studies, comments that “Victor Goines has chosen a very interesting program of lesser known, later works that show that Ellington was growing as a composer until the day he died. The program is exciting and full of potential, and I will be very curious to hear the students’ take on music that was first recorded around the time when their parents were in

‘Pixis’ Violin Joins Juilliard’s Rare Instrument Collection

By LORI BIERLY

PLAYING a great instrument can make a profound difference in a musician’s life. Rarely, though, do Juilliard students own instruments that complement their artistic development. Thanks to the generosity of its benefactors, The Juilliard School has acquired an important collection of rare violins, violas, cellos, and basses, which are used by students at the beginning of their performing careers. This collection was significantly enhanced with the donation of the Pixis, a 1729 Guarneri del Gesù violin generously donated to Juilliard by Howard Phipps, Jr. The Pixis violin is now the most valuable violin in the School’s collection.

Juilliard welcomed the Pixis on May 13 with a celebration honoring Howard Phipps for his extraordinary gift. The evening included a panel discussion about the instrument, a performance with Juilliard student Yi-Jia Hou, and a champagne reception. Participants in the discussion included René Morel, a noted luthier and co-owner of Morel & Gradoux-Matt (where the violin was extensively refurbished); Eric Grossman, curator of Juilliard’s instrument collection; and Dean Stephen Clapp and President Joseph W. Polisi. Family and friends of Mr. Phipps and members of the Juilliard community were also on hand to celebrate his vision and tremendous generosity in making this gift.

Mr. Phipps joined in on the discussion, which centered on the violin’s history and its recently completed renovation. “I believe this instrument can inspire performers to give their very best,” he has said of the violin. “It has a gorgeous tone with a depth that seems limitless, in addition to being a very beautiful object, a pleasure to see, handle, and play.”

Mr. Morel illustrated the painstaking methods that he and his colleagues used in the lengthy restoration of the Pixis, a complex process that took around 15 months. Through a slide presentation, he showed the repair at its various stages, from the total disassembly of the violin to the mending of cracks and the patching of spots worn with time. Juilliard curator Eric Grossman elaborated on the ways that string instruments change over time as they are affected by exposure to resin, contact with human skin, and other natural elements. He also talked about the instructions he gives to students who are borrowing fine string instruments—such as to hold

them only at the neck or the chin rest, and to refrain from touching the body of the instrument.

President Polisi, who moderated the discussion, talked about the violin’s maker, Bartolomeo Giuseppe Guarneri, who was the last member of a noted family of violin makers in Cremona, Italy. Guarneri became known as “del Gesù” when he began inscribing *IHS*

lengthy restoration process that will enable it to be played by generations of young violinists.

To demonstrate the special qualities of this extraordinary instrument, violinist Yi-Jia Hou performed the adagio movement from Bach’s Sonata No. 3 in C Major for solo violin, as well as the *Faust Fantaisie* by Sarasate and Kreisler’s *Schön Rosmarin* with pianist Rohan De



Photos by Ben Asen

Yi-Jia Hou’s performance demonstrated the unique qualities of the Pixis.



President Joseph W. Polisi and Howard Phipps Jr. were two of the participants in a panel discussion about the instrument on May 13.



Left to right: Guests Robert Pirie and Vartan Gregorian with René Morel.

(the Greek symbol for Jesus), beneath a cross on his violins. In the course of his career, Guarneri del Gesù made an estimated 250 violins. Although there is no definitive proof that he created instruments in other forms, some violas and at least one cello are attributed to him. Approximately 150 violins made by del Gesù are still known to exist.

The Pixis is named for the violinist and composer Friedrich Wilhelm Pixis, who owned it for several years in the early 19th century. The instrument was purchased in 1943 by Howard Phipps Sr. for his son, in consultation with his brother John S. Phipps, who was a violin collector. Howard Phipps Jr. played the instrument at home and lent it from time to time to various artists, including Juilliard alumna Ani Kavafian. After he donated the instrument to Juilliard in December 2000, it underwent the

Silva. Ms. Hou was a soloist with the Juilliard Symphony in a performance last spring of the Dvorák Violin Concerto, for which she played a Stradivari violin given to Juilliard by the late Avery Fisher.

“It took a completely different technique of drawing sound out of a violin than with the 1692 Stradivari that I was using before,” she said of her experience playing the Pixis. “Physically, the violin was very different: The neck was a lot shorter and thicker and I had to adjust my technique in order to keep the intonation, articulation, and freedom I was used to. I had been playing the Stradivari for over four years, so it was a major adjustment. But, because of the huge potential of volume I could feel within the instrument and its wide array of colors, it was very exciting for

me, and a great opportunity to get to know a Guarneri del Gesù.”

The Juilliard School’s musical instrument loan program allows students to use instruments that enhance their musical development. Instruments are loaned to students under rigorous supervision, requiring frequent visits with the curator to ensure that they are being cared for properly. Students borrow instruments for important recitals, professional engagements, recordings, auditions, or competitions. When not in use, the instruments are stored in a climate-constant vault. Almost every one of the more than 100 instruments in the collection have undergone substantial repairs, ranging from regluing seams or replacing pegs to completely restoring instruments left in pieces. Even after restoration, each rare instrument needs ongoing care to ensure its readiness for performance. The Pixis violin will join several other high-quality stringed instruments in the School’s collection, including three Stradivari, three Guadagnini, two other Guarneri del Gesù, and one Amati.

“I will always be indebted to Juilliard for giving me the unique experience of playing on truly great instruments for my performances these last five years,” says Yi-Jia Hou. “I think it’s wonderful that the School has an instrument collection that makes it

possible for students who are starting their performing careers while in school to perform on such incredible instruments. It makes such a difference to be able to do anything you want on your instrument, without limitations. My violin is my voice, and with these instruments I have the full range to express every emotion, paint every color, to tell my story and sing my song.” Adds Ms. Hou, “I particularly want to thank Dean Clapp and Juilliard for giving me this opportunity... and especially donors like Howard Phipps, whose generosity to Juilliard makes it possible for me to play an instrument I would otherwise be dreaming of.” □

Lori Bierly is Juilliard’s assistant director of major and planned gifts.

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OBITUARIES

Edgar Roberts, Pianist and Juilliard Pre-College Faculty Member

EDGAR M. ROBERTS, a concert pianist and faculty member of The Juilliard School for 56 years, died on July 25 in Kingston, N.Y. at the age of 80, after a long struggle with cancer.

Born in Sulfur Springs, Okla., Mr. Roberts was raised in Texas. He got an early start in his piano career at age 3, when he would sidle up to his Aunt Willette (the accompanist at the silent movies hosted in his father's theaters in Memphis, Tex.) and play "by ear" while she worked the pedals. He began formal study at 7 and entered the Fort Worth Conservatory in 1933. At 15 he hosted his own solo piano program on the Texas State Network and on radio station WFAA-WBAP in Dallas and Fort Worth. Two years later, he won the prestigious Dealey Award, sponsored by the Dallas Morning News, which brought performances with the Dallas Symphony Orchestra. Dubbed "the flaxen-haired virtuoso," he was even called to step in for another pianist on 12-hours' notice for a performance of *The Firebird*, under the baton of Stravinsky himself.

Mr. Roberts studied piano at Juilliard with Josef and Rosina Lhévinne, Sascha Gorodnitzki, Adele Marcus,



Edgar Roberts

Olga Samaroff, and Rosalyn Tureck, as well as chamber music with Felix Salmond and composition with Bernard Wagenaar and Vittorio Giannini. His studies were put on hold when he was inducted into the United States Army Air Corps in 1941. Stationed in Honolulu, Mr. Roberts continued to perform during his off-duty hours. Returning to Juilliard, he completed both bachelor's and master's degrees in 1949 and joined the Pre-College faculty, continuing to teach there until illness put an end to that activity last year. He also taught at New York University since 1969.

Following his Carnegie Hall debut in 1961, Edgar Roberts performed more than 300 solo concerts that

included several for former First Lady Eleanor Roosevelt. In addition to concertizing, he also served as coordinator and conductor for Rosalyn Tureck's Soloists Collegium of the International Bach Society.

Mr. Roberts leaves behind his wife of 39 years, Adelaide Ruggiero Roberts, with whom he frequently performed as a duo piano and piano four-hands ensemble. Enthusiastic scholars of piano literature for four hands, the couple transcribed many compositions and gave concerts and master classes in New York, California, Hawaii, Italy, Denmark, England, Mexico, and Japan. The duo was featured frequently on radio stations in the New York area, and was televised in Hawaii and in Guadalajara, Mexico. Adelaide and Edgar Roberts produced two series of CDs for Sony: *What Sarong With Piano Duets?* and *Two Hearts, Four Hands*, as well as two videos. Their CD of Robert Starer's *Night Thoughts* for vocal quartet and piano four-hands was released by Albany Records in 1995.

In addition to his wife, Mr. Roberts is survived by a niece, Karen Roberts, and two nephews, Brett and Delane Roberts, of California. □

Shirley Aronoff Greitzer, Former Director of Placement

SHIRLEY ARONOFF GREITZER, a pianist and former director of placement at The Juilliard School who was a longtime fixture of the Metropolitan area music business, died of kidney and heart failure on May 29 at New York Hospital. She was 76.

Mrs. Greitzer was born in 1926 in Dallas, where she later made her professional debut with the Dallas Museum Symphony performing Mozart's D-Minor Piano Concerto. She was re-engaged the following year to perform the Liszt E-Flat Concerto.

After winning first prize in the Mu Phi Epsilon competition, she received a scholarship at 17 to attend The Juilliard School to study with Rosina Lhévinne (whose assistant she later became). She also studied chamber music with English cellist Felix Salmond, and with Louis Persinger. At Mrs. Greitzer's Town Hall recital debut, Harold C. Schonberg of *The New York Times* hailed her as "one of this country's superior young pianists." For two years she was the harpsichordist for the Philharmonia Virtuosi of New York and recorded for Vox Records. She also served as the director of the Waterloo (N.J.) Music Festival School



Shirley Greitzer in 1953, from a flier for a Town Hall recital.

before joining the staff of Juilliard.

Mrs. Greitzer was the widow of Sol Greitzer, a former principal violist of the New York Philharmonic and a Juilliard alumnus. In 1991 she established a memorial scholarship at Juilliard in her husband's name, to which she was a consistent contributor. She is survived by three daughters (all of whom are Juilliard alumnae): Deborah Greitzer Silberschlag of Maryland, Jody Schwarz of Seattle, and Pamela Manasse of Manhattan; three sons-in-law (Jeffrey Silberschlag and two more Juilliard alumni, the conductor Gerard Schwarz and the clarinetist Jon Manasse); a sister, Marjorie Weissman; a niece, Lisa Greenberg; and six grandchildren. □

A Voice Forever Young
Makiko Narumi, 1969-2002

By ROBERT WHITE

ONCE in a blue moon, a singer walks in the door for that first lesson, and you find yourself ear to ear with a truly glorious talent. Such was the case for me some two years ago, when a young Japanese mezzo-soprano named Makiko Narumi came to study voice with me. Her teacher, Beverley Johnson, had passed away and Makiko asked me for help in preparing the demanding role of the Mother Superior in the Juilliard Opera Center's production of Poulenc's *Les Dialogues des Carmélites*. I was glad to learn that Makiko was also working with Rita Shane of the Eastman School of Music. Since Rita and I were contemporary products of Beverley's studio, I knew that it would not be difficult for us to cooperate in giving this gifted young singer as much support as possible as she sang from triumph to triumph. Her Poulenc performances went superbly. Then, the unthinkable happened. Makiko was stricken with cancer.

We learned the terrible news in the summer of 2001. Throughout her extensive treatments at Memorial Sloan-Kettering Hospital here in New York, this incredible young artist kept fighting and learning and doing. Her humor never failed her, and her artistry never faltered. On days when her condition made it difficult to come to Juilliard, I would travel to her apartment to give her the lesson. Makiko—in the Japanese tradition—would ask me to remove my shoes upon entering her home. "Don't worry, Bobby," she would say with a wicked little twinkle in her eye, "I have some oversized slippers here for your big Irish feet!"

For me, Makiko had musical and vocal gifts similar to the late Kathleen Ferrier, for she was (like Ferrier) not only a superb mezzo with contralto colors in the voice, but an excellent pianist, as well. I only learned of her keyboard prowess at a lesson this past January, when she asked me to sing the tenor line to her alto in the "Et Misericordia" duet from the Bach *Magnificat*, while she accompanied us

both. As I sang, I couldn't help but be amazed at how Makiko's flawless playing in no way interfered with her beautiful vocal production.

During the fall season—while fitting in lessons with Makiko's hospital stays and chemotherapy sessions—we worked together on her part in the Mahler Second Symphony ("Resurrection") for a December performance with the Juilliard Orchestra and Choral Union at Carnegie Hall. To conserve her strength, Makiko was allowed to sit



Robert White with Makiko Narumi.

through much of her time on stage, standing up only when she sang. Rita and I joined hands at the dress rehearsal as Makiko sang her heart and soul out in the prophetic lines of her Urlicht solo: "Der Mensch liegt in grösster Pein! Je lieber möcht' Ich im Himmel sein!" ("Man lies in the greatest pain! I would so wish to be in Heaven!") At the performance, her glorious voice filled Carnegie and moved many of us to tears.

On January 17, 2002, Makiko scored one more triumph when she sang Mahler's *Liebst du um Schönheit* at the Marilyn Horne master class held in the Juilliard Theater. At the end of Makiko's performance, Marilyn Horne commented to the audience that she had never heard the piece sung better.

That was to be the last time I would hear Makiko sing in public. By spring, she was back in the hospital and, from there, she flew directly home to Japan. Makiko died in Tokyo in late April. That voice and that joyous person will remain in my heart always. □

Robert White has been a member of the voice faculty since 1992.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Hartley R. Alley ('48, *trombone*)
Llewellyn Bromfield
(DIP '39, PGD '41, *trumpet*)
Nancy Leachman Friant (DIP '45, *piano*)
Robert Gaffney (BS '41, *voice*)
Philip O. Grant ('36, *timpani*)
Shirley Aronoff Greitzer (DIP '51, *piano*)
Liora Hendel (BS '66, *piano*)
Ralph L. Hunter ('51, *piano*)
Sarah Lipovitz Kishon (DIP '51, *piano*)

Karoly Köpe
(MS '62, *orchestral conducting*)
Robert Nadir (Group 9)
Makiko Narumi ('01, *voice*)
Richard F. Nicklaus (BS '52, *voice*)
George E. Powers (PGD '51, *organ*)
Leclare Clemons Raboni ('19, *piano*)
Ronald F. Reilly (BS '60, *clarinet*)
Edgar Roberts (MS '49, *piano*)
Alan Shulman (DIP '37, *violoncello*)

Alumni

Daniel Demarest
Phillip L. Frank
Audrey S. Gerstner
Paul Gottlieb
Marcello Guidi
Edmond Lipton

Leonard M. Marx
Larry Rivers
Seymour Solomon
Joanne Thier
Rex C. Wilder
John Winston

Friends

Juilliard Welcomes New Faculty

16 New Artists Appointed to College Division for 2002-03

DANCE



Photo by Krystyna Sanderson

Lawrence Rhodes becomes director of the Dance Division, following the untimely death of Benjamin Harkarvy last spring. Mr. Rhodes was artistic director of Les Grands Ballets Canadiens for 10 years (1989-1999) before becoming a freelance ballet master and coach for various New York City institutions and European companies. Previously, he chaired the dance department at N.Y.U.'s Tisch School from 1981-89 (having taught there since 1978). In his varied and long career as a dancer, Mr. Rhodes danced most of the classical ballets along with the works of Bournonville, Balanchine, Limón, Tudor, and Béjart, among others. He has been part of the creation of dances by numerous choreographers such as Ailey, Arpino, Joffrey, Macdonald, van Dantzig, Lubovitch, Harkarvy, Neumeier, Cole, and Butler.

Mr. Rhodes began his professional career dancing with the Ballet Russe de Monte Carlo, and in 1960 became a principal dancer with the Joffrey Ballet (where he won praise for his dramatic premieres of many works, including Gerald Arpino's first works for the company). In 1964 he became principal dancer with the newly formed Harkness Ballet, and was voted artistic director by company members in 1968, while still performing. He danced with the Het Nationale Ballet in Amsterdam in 1970 before returning to the U.S. to become co-director of the Milwaukee Ballet from 1971-73. Beginning in 1972, he was guest artist and then principal dancer with the Pennsylvania Ballet, where he remained until 1978.

Martha Clarke will serve as mentor and advisor for the Senior Production choreographers, replacing Benjamin Harkarvy in this capacity. (Mr. Harkarvy had assumed this role after the death of Bessie Schonberg in 1997.) A native of Baltimore, Ms. Clarke graduated from Juilliard in 1965. She became one of the first female members of Pilobolus in 1973, leaving the group in 1979 to form Crownsnest with Robert Barnett and Felix Blaska. She first attracted widespread attention in 1984 with *The Garden of Earthly Delights* (based on a Hieronymus Bosch painting), the first of her non-linear imagist collages, followed by *Vienna: Lusthaus* two years later. Her *Vers la Flamme* (based on short stories by Chekhov) was performed in New York and at the Kennedy Center. Other works have included *The Hunger Artist*, about the life of Kafka, and *Miracolo d'Amore*, an exploration of erotic love. Ms. Clarke was the subject of *Martha Clarke, Light and Dark: A Dancer's Journey*, a 1981 PBS documentary, and was the recipient of a MacArthur Foundation Fellowship (informally known as the "genius grant") in 1990.

Richard Cook, who will teach classical pas de deux, received his early training in California and at the Royal Conservatory of Music and Dance in the Netherlands. After performing with the San Francisco Opera, the Pennsylvania

Ballet, and LINES ballet company, he became a teacher and choreographer. Mr. Cook also served as associate artistic director of the Central Pennsylvania Youth Ballet for 10 years and is a frequent guest teacher for professional and pre-professional ballet companies throughout the United States. His works have been performed by the Atlanta Ballet, Dayton Ballet, and the Pennsylvania Opera, as well as being featured in three of the Carlisle Projects' annual summer showcases. A three-time recipient of the choreographic fellowship from the Pennsylvania Council on the Arts, Mr. Cook is also a member of the ballet faculty at the State University of New York's Purchase Conservatory of Dance.

Aaron Landsman will teach the Dance Division's production class. He teaches self-production, fund-raising, and publicity for graduating seniors in theater and master's students in the dance department at N.Y.U.'s Tisch School, where he also is faculty advisor for seniors' independent theater projects. From 1994-2000 he served as director of development/senior staff for the Field, a nonprofit organization offering programs that help independent artists in a variety of areas. Mr. Landsman has also worked as an independent theater artist, writer, administrator, and consultant in New York for the past 10 years.

MUSIC

Joining the cello faculty is **Darrett Adkins**, who received bachelor's and master's degrees from Oberlin College and Rice University, respectively, before earning a doctorate at Juilliard (where he was a student of Joel Krosnick). He is the winner of numerous prizes, including the Presser Music Award and Bunkamura Orchard Hall Award. As a chamber musician, he has recorded for RCA, Tzadik, MMC, and CRI, with upcoming releases on Mode and Koch. Mr. Adkins also tours regularly with the Zephyr Trio, featuring flutist Jeanne Galway and pianist Jonathan Feldman. He made his New York concerto debut at Alice Tully Hall in a performance of the Barber Concerto with the Orchestra of St. Luke's. He also participated in the in 2001 Carnegie Hall festival *When Morty Met John...* performing Morton Feldman's *Projection No. 1* to critical acclaim. Mr. Adkins regularly collaborates with figures such as free-jazz legend Ornette Coleman and electronic pop wizard David Baron. Originally from Tacoma, Washington, he is a member of FLUX, a string quartet dedicated to cutting-edge music.



Photo by Christian Steiner

Timothy Cobb, associate principal bass of the Met Orchestra, joins the double bass faculty. Mr. Cobb appears on New York stages such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, Bargemusic, and many other venues throughout the country. He has performed in places as varied as Tokyo and St. Barthelemy (the French West Indies). Mr. Cobb has collaborated with

the Emerson Quartet, the Guarneri Quartet, Pinchas Zukerman, and James Levine, and is a former participant in the Marlboro Music Festival and a former member of the Chicago Symphony Orchestra. He is the principal bass of the Mostly Mozart Orchestra, and can be heard in frequent solo recitals in New York. Mr. Cobb has recorded several CDs with the Harmonie Ensemble, as well as all Met recordings after 1986. He serves on the faculties of the Manhattan School of Music and the Conservatory of Music, Purchase College.



Tuba faculty member **David Fedderly** has been principal tuba with the Baltimore Symphony Orchestra since 1983. He received his B.M.E. and musical training at Northwestern University, studying with Arnold Jacobs of the Chicago Symphony Orchestra. A talented clinician and teacher, Mr. Fedderly held the position of lecturer at the Peabody Institute until fall of 2000. His duties there included both instruction of tuba/euphonium as well as work with all wind players in a course titled Respiratory Function in Wind Instruments. He has also held teaching positions at DePaul University, University of Maryland, and the Catholic University of America. Mr. Fedderly has appeared as an extra or substitute principal tuba with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, Milwaukee Symphony Orchestra, and the St. Louis Symphony Orchestra.



Canadian composer **Vivian Fung** joins the L&M faculty. She has received commissions and performances from the Seattle Symphony, New York Chamber Symphony, San José Chamber Orchestra, Pittsburgh New Music Ensemble, American String Quartet, New England Philharmonic, Avalon String Quartet, Music Teachers' Association of California, and Edmonton Symphony Orchestra, among others. She is the recipient of two BMI Awards and an ASCAP award, as well as a number of others. Ms. Fung completed several residences at the MacDowell, Yaddo, Atlantic Center for the Arts, and Banff arts colonies. She was composer-in-residence with the Billings Symphony for 1999-2000 and will serve in that capacity for the San Jose Chamber Orchestra for the 2003-04 season. Ms. Fung earned her bachelor's, master's, and doctoral degrees from Juilliard, where she was awarded the Peter Mennin Prize for outstanding achievement and leadership in music. Her teachers included David Diamond, Robert Beaser, and György Sándor (piano).

Hsin-Yun Huang, who joins the viola faculty, was born in Taiwan and received her education at the Menuhin School in England, the Curtis Institute, and Juilliard

(where she earned her master's degree in 1994). Her teachers included David Takeno, Michael Tree, and Samuel Rhodes. She was the top prize-winner in the 1998 Lionel Tertis International Viola competition and the 1993 Competition of the ARD in Munich, as well as the recipient of Japan's Bunkamura Orchard Hall Award. She has appeared as soloist with such orchestras as the Tokyo Philharmonic, the Berlin Radio Orchestra, the Bavarian Radio Orchestra, Russian State Philharmonic, the Zagreb Soloists, and the National Symphony of Taiwan, and has been featured at various chamber music festivals in the United States and abroad. She was the violist of the Borromeo String Quartet (winner of the prestigious Cleveland Quartet Award), performing with them throughout North America and in Europe, including an appearance on PBS' *Live From Lincoln Center*. Ms. Huang also serves on the faculty of the Mannes College of Music.



Graduate faculty member **Robin A. Leaver** is professor of sacred music at Westminster Choir College and visiting professor of liturgy at Drew University. He is currently president of the American Bach Society. An internationally recognized hymnologist, musicologist, liturgiologist, Bach scholar, and Reformation specialist, Dr. Leaver has written numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology. Dr. Leaver has participated in scholarly symposia and practical workshops throughout Europe, Korea, Japan, Canada and the United States; has written program and record notes, and given preconcert lectures for concerts in England and the United States. He has also worked on liturgical reconstructions of Bach's music, the most recent being *St. John Passion* in the setting of Vespers in Kings College, Cambridge, England, directed by John Butt; the Bach "Epiphany" Mass recordings of the Gabrieli Consort and Players, directed by Paul McCreesh (Deutsche Grammophon); Bach Vespers for Advent in Trinity College Chapel, Dublin, Ireland, directed by Andrew Megill; and a reconstruction of the Leipzig Christmas morning liturgy for the Washington Bach Consort, directed by Reilly Lewis last December.



Nicholas Mann, who rejoins the chamber music faculty and serves as violin assistant to Robert Mann, is a founding member of the Mendelssohn String Quartet (now in its 23rd season). The quartet tours throughout the world and is the quartet-in-residence at the North Carolina School of the Arts. Mr. Mann received his bachelor's and master's degrees from Juilliard, where he studied with Dorothy DeLay. Since his debut at the Metropolitan Museum of Art in 1983, he has performed extensively as a recital-

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ALUMNI NEWS

DANCE

Diane Butler (BFA '83) lives in Tejakula, North Bali, where she founded Awakening Art, a school, and Dharma Nature Time, an international foundation and co-operative that supports intercultural dialogue in cultural environments through sharing in the arts, religion, environment, and education.

Dance Now! Ensemble in Miami Beach, whose co-directors are Diego Salterini and **Hannah Baumgarten** (BFA '93), performed in June with the Miami Beach Chamber Ensemble at Miami City Ballet In-Studio Theater.

Spanish film director Pedro Almodovar has asked **Pina Bausch** ('60) to oversee the dance performances in his film *Hable con ella (Talk to Her)*, using excerpts from her works *Café Müller* and *Masurca Fogo*.

This spring **Robyn Cohen** (BFA '98) played opposite **Don Fischer** (Group 12) in a production of Chekhov's *Three Sisters*, directed by Peter Levin, with the Interact Theater Company in Los Angeles. For her portrayal of Masha, she received a nomination for best actress from the *L.A. Weekly*.

Duane Cyrus (BFA '88) has been teaching for the Mark Morris School in Brooklyn and for the Joffrey/New School B.F.A. program. The Joffrey premiered his work *Venus* at John Jay Theater in April. Cyrus also appeared as the guest host for Metro/Arts Thirteen programs *Free to Dance* and *I'll Make Me a World*, which aired in February and April.

In April the Saeko Ichinohe Dance Company presented a family matinee program, *The Fisherman and the Tortoise* at the Kaye Playhouse in New York. **Saeko Ichinohe** (DIP '71) choreographed and also performed.

Christina May (BFA '98) performed in *Codes of We*, an evening of dances by Valerie Norman and Ea Juun Hwa, in May at the Williamsburg Art Nexus in Brooklyn.

Barbara Mintz ('72) presented an Odissi dance program (an ancient Indian temple dance form) with her teacher, Sri Manoranjan Pradhan from Orissa, India, in the Seattle International Children's Festival in May, as well as giving the educational portion of the program that explained each dance.

Ballet San Jose Silicon Valley will begin its 2002-03 season with three ballets choreographed by artistic director **Dennis Nahat** ('65). The performances at San Jose Center for the Performing Arts on October 17-20 will include *In Studio D*, *Starlight*, and the premiere of *Prince Igor—Polovtsian Dances*.

Rebecca Stenn (BFA '90) and **Darrell Moultrie** (BFA '00) were featured choreographers for *Democracy* in April at Lincoln Center's Clark Studio Theater. Rebecca Stenn/The Perks Dance Music Theater performed a new multimedia adaptation of Charles Ives's *The Unanswered Question*. Moultrie collaborated with the New York Percussion Quartet to create a dance trio featuring **Natrea Blake** (BFA '01) and **Sunday Jackson** (BFA '01).

DRAMA

David Adkins (Group 18) appeared at Baltimore Center Stage last spring in a

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revival of Noel Coward's *Blithe Spirit*, directed by Tim Vasen.

Sean Arbuckle (Group 25) recently completed the national tour of Michael Frayn's play *Copenhagen* and performed in July with the Lincoln Center Directors Lab in a new play called *Mothergun*.

Christine Baranski (Group 3) starred opposite Brian Stokes Mitchell in Stephen Sondheim's musical *Sweeney Todd* at the Kennedy Center in Washington in April. The revival was directed by Christopher Ashley.

The Naked Angels Theater Company's production of **Stephen Belber's** (Playwright '96) play *Tape*, directed by Geoffrey Nauffts, opened in Los Angeles last spring after a sold-out Off-Broadway run. Belber's play *Finally* was performed at the Blue Heron Arts Center in New York, directed by his wife, Lucie Tiberghien. His latest play, *Mel and Gene*, had a workshop production with the Lincoln Center Directors Lab in July. Last month, Belber was nominated (along with the members of the Tectonic Theater Project, of which Belber was one of the three associate writers) for an Emmy Award for Best Screenplay for *The Laramie Project*. His play *Transparency of Val* is now playing at the Clemente Solo Velez Cultural Center in New York in a production directed by Sam Helfrich.

This summer, **Roger Benington** (Directing '97) directed an adaptation of the classic tale *Arabian Nights*, the inaugural production of Tooth and Nail Theater, a Salt Lake City-based company he helped to found. The production featured Drama Division alums **Candace Edwards** (Group 27) and **Harris Dorman** (Group 29).

Brooke Berman's (Playwright '99) new play *Until We Find Each Other* was given a public reading at the Eugene O'Neill Theater Center in Waterford (CT) this summer featuring **Dallas Roberts** (Group 23) and **Robert Beitzel** (Group 28). The play will premiere in Chicago at Steppenwolf Theatre Company's new Garage Theater this fall. Berman's play *The Triple Happiness* will have its premiere at Second Stage in New York next spring.

Simon Billig (Group 22) appeared in Kenneth Lonergan's play *Lobby Hero* at South Coast Repertory in Costa Mesa, CA, last spring. He has begun work on an independent feature film *Anything for Love*, which is scheduled to shoot this fall.

Steve Boyer (Group 30) is on Broadway with Judd Hirsch and Ben Vereen in a revival of Herb Gardner's play *I'm Not Rappaport*, directed by Daniel Sullivan.

Andre Braugher (Group 17) will star with David Morse this fall in the new Paramount television drama, *Hack*.

In May, **Rob Breckenridge** (Group 18) and **Greg McFadden** (Group 24) appeared in a rediscovered Noel Coward play, *Long Island Sound*, at the American Theater of Actors in New York. The production was directed by Scott Alan Evans.

Frances Conroy (Group 6) was nominated for an Emmy Award for Best Actress for her role in the HBO television series *Six Feet Under*, which received 23 Emmy nominations in July.

Alexandra Cunningham (Playwright '00) is the recipient of the 2002 Primus Prize for her play *Pavane*, awarded by the Francesca Ronnie Primus Foundation and the Denver Center Theatre Company. Ms. Cunningham is currently executive producer of a pilot for HBO based on her play *No. 11 (Blue and White)*, which appeared Off-Broadway last year.

Matt Daniels (Group 25) appeared in New York City over the summer in the Inverse Theater Company's production of *The American Revolution*, written by Kirk Wood Bromley and directed by Howard Thoresen.

In May, **Kirsten Frantzich** (Group 16) was in *The Blue Room*, David Hare's

adaptation of Arthur Schnitzler's *La Ronde*, at the Jungle Theater in Minneapolis, directed by Bain Boehlke.

Kelsey Grammer (Group 6) was nominated for an Emmy Award for Best Actor for his role on *Frasier*, an honor he has received 15 times and which he has won three times.

Kate Jennings Grant (Group 25) is currently starring on Broadway opposite Anne Heche, Len Cariou, and Neil Patrick Harris in **David Auburn's** (Playwright '96) *Proof*, directed by Daniel Sullivan. Auburn's play has been selected, along with **Adam Rapp's** (Playwright '00) *Nocturne*, for inclusion in *The Best Plays of 2000-01*.

Katherine Griffith (Group 11) appeared last spring at the California Institute for Women in Corona in *Crazy Ladies*, a play she wrote with Darla J. Fjeld. Griffith also had a residency at the Eugene O'Neill Theatre Center in Waterford, CT, in July, where her play *The Ballad of Billy K* was read.

In May, **Gerald Gutierrez** (Group 1) directed **Robert Sella** (Group 21) and **Carrie Preston** (Group 23) in *Boys and Girls*, a new play by Tom Donaghy at Playwrights Horizons in New York.

Harriet Harris (Group 6) won the Tony Award in June for Best Featured Actress in a Musical for her role in *Thoroughly Modern Millie*, directed by Michael Mayer. Harris also won the Drama Desk Award for Best Featured Actress in a Musical for the same performance in May.



Frank Harts (Group 31), pictured, recently completed work on a new Meg Ryan film called *In the Cut*, directed by Jane Campion and produced by Nicole Kidman. Harts also has a lead role in a new independent film called *Bought and Sold*.

Reuben Jackson (Group 26) appeared this summer opposite **Roderick Hill** (Group 29) and **Jason Van Over** (Group 31) at the Shakespeare Festival of St. Louis in *A Midsummer Night's Dream*, directed by Eleanor Holdridge.

Peter Jacobson (Group 20) can be seen now in a new independent film called *Pipe Dream* with Martin Donovan and Mary-Louise Parker and directed by John C. Walsh. He appeared at the Williamstown Theater Festival in a new play by Dan O'Brien called *Moving Picture*, directed by Darko Tresnjak.

Greg Jbara (Group 15) appeared in a new play called *Oscar and Felix: A New Look at The Odd Couple* at the Geffen Playhouse in Los Angeles in July.

Julia Jordan (Playwright '96) wrote the book for a new musical version of *Sarah, Plain and Tall*, based on the book by Patricia MacLachlan, which had its New York City premiere at the Lucille Lortel Theater in July. The production was presented by Theaterworks/USA and directed by Joe Calarco.

T.J. Kenneally (Group 25) performed in Terrence McNally's *A Perfect Ganesh* at Portland Stage Company in Maine last spring, and returned to New York to appear with Donald Moffat and Polly Holliday in John Guare's new play, *A Few Stout Individuals*, directed by Michael Greif at the Signature Theatre.

David Lindsay-Abaire's (Playwright '98) short play *Snow Angel* had a workshop production at the Lincoln Center Directors Lab this summer, directed by Jake Hart. Lindsay-Abaire's play *Fuddy Meers* will premiere in London this fall in a West End production starring Jane Krakowski. He is also developing a new half-hour NBC comedy for Conan O'Brien's production company.

Laura Linney (Group 19) was nominated for a Tony Award for Best Performance by a Leading Actress in a Play for her role in the Broadway revival of Arthur Miller's *The Crucible*. She was also nominated for an Emmy Award for Best Actress for her role in the Showtime film *Wild Iris*.

Nicole Lowrance (Group 30) appeared over the summer in a revival of Lillian Hellman's *Little Foxes*, starring Elizabeth Ashley and directed by Doug Hughes, at the Shakespeare Theatre in Washington.

Tim MacDonald (Group 13) is currently appearing in his 12th season at the Stratford Festival of Canada as Paroles in Shakespeare's *All's Well That Ends Well* and the Duke of Burgundy in *King Lear* with Christopher Plummer, both directed by Jonathan Miller. He also appeared as Sir Benjamin Backbite in Richard Sheridan's *The School for Scandal* at the Chicago Shakespeare Theatre.

Anthony Mackie (Group 30) won an Obie Award this spring for his performance in the New York production of *Talk*, a play by Carl Hancock Rux. He is currently finishing work on an independent film called *Brother to Brother*.

James Martinez (Group 31) is appearing now in the Worth Street Theater Company's production of Shakespeare's *As You Like It*, directed by Jeff Cohen, at the TriBeCa Playhouse in New York.

Elizabeth Marvel (Group 21) and **Juan Hernandez** (Group 25) appeared with former Drama Division faculty member Marian Seldes at New York Theater Workshop in a new play called *Play Yourself*, written by the late Harry Kondoleon and directed by Craig Lucas.

Greg McFadden (Group 24) recently appeared at Susquehanna University in a benefit performance of Richard Sheridan's *The Rivals*, directed by Scott Alan Evans. He also appeared in *Diana Loves You* at Lincoln Center Directors Lab, directed by Evan Smith.

Tim Blake Nelson (Group 19) appeared in two feature films released this summer: *Minority Report*, in which he played opposite Tom Cruise and with Jennifer Aniston in *The Good Girl*.

Pamela Nyberg (Group 9) appeared in New York over the summer with Rosemary Harris and Michael Learned in the Roundabout Theatre Company's production of Edward Albee's play *All Over*, at the Gramercy Theater. The production, directed by Emily Mann, originated at the McCarter Theatre in Princeton last spring.

Michelle O'Neill (Group 22) will appear at the Guthrie Theater with **Randy Reyes** (Group 28) next season in its production of Shakespeare's *The Comedy of Errors*, directed by Dominique Serrand.

Nancy Opel (Group 9) was nominated for a Tony Award for Best Performance by a Leading Actress in a Musical for her role in *Urinetown: The Musical*.

Carrie Preston (Group 23) and **Elizabeth Reaser** (Group 28) appeared in a new Lee Blessing play called *Whores*, directed by Melia Bensussen, at the Eugene O'Neill Theater Center in Waterford, CT.

Sara Ramirez (Group 26) recently finished a workshop of *Carnival* for Radio City Music Hall, directed by Graciela Daniele. She has also been a guest star on the NBC series *Law and Order: SVU* and appears in the films *Spiderman* and *Washington Heights*, which was screened last spring at the TriBeCa Film Festival. In July, Ramirez traveled to Japan and performed in *A Class Act*, rejoining the original Broadway company. She is currently on location in Miami with **Elizabeth Reaser** (Group 28) working as series regulars on the new Tom Fontana/Barry Levinson HBO series, *Baseball Wives*.

Dallas Roberts (Group 23) will appear Off-Broadway next month with Edward

Norton and Catherine Keener in a revival of Lanford Wilson's play *Burn This*, directed by James Houghton, at the Signature Theater.

Mary Lou Rosato (Group 1) appeared last spring in a production of Shakespeare's *King Lear*, directed by Travis Preston, at the Center for New Theater at CalArts in Los Angeles.

Christina Rouser (Group 20) and **Matthew Greer** (Group 24) played Rosalind and Orlando in Shakespeare's *As You Like It*, directed by Ezra Barnes, at Shakespeare on the Sound in Norwalk, CT.

Jared Sakren (Group 1), artistic director of Southwest Shakespeare Company in Phoenix and Shakespeare Sedona, recently directed productions of *Othello*, *Julius Caesar*, and *The Merry Wives of Windsor* for the Southwest Shakespeare Company, and directed *The Gospel at Colonus* at the Herberger Theatre Center. He also directed Thornton Wilder's play *Our Town* for the summer season at Shakespeare Sedona.

Wayne Scott (Group 31) appeared in Robert O'Hara's play *Insurrection/Holding History*, directed by Timothy Douglas, at the Berkshire Theater Festival in Stockbridge, MA.

In May, **Matt Servitto** (Group 18) and **Jimonn Cole** (Group 26) appeared in a Keen Company revival of Tina Howe's play *Museum*, directed by Carl Forsman, at the Connelly Theater in New York. Servitto also appeared on HBO in an episode of *Sex and the City* in July.

Leslie Silva (Group 24) is a series regular on the new television drama *Odyssey 5*, which premiered on Showtime in June.

Samantha Soule (Group 31) appeared recently in an episode of Comedy Central's *Contest Searchlight* and at the Eugene O'Neill Theater Center in Rob Handel's new play *Millicent Scowllworthy*, directed by Danny Goldstein. She is currently performing in the Young Writers Festival at MCC Theater in New York.

David Ogden Stiers (Group 1) appeared in an episode of *Arliss* on HBO last spring and can be seen this fall opposite Anthony Michael Hall in the new USA Network series *Dead Zone*, based on the Stephen King novel.

Michael Stuhlbarg (Group 21), **Andrew McGinn** (Group 27), **John Rolle** (Group 30), and **Craig Baldwin** (Group 31) appeared in Central Park in the New York Shakespeare Festival's production of *Twelfth Night*, with Julia Stiles, Jimmy Smits, and Oliver Platt. The production was directed by Brian Kulick and vocal support was provided by Drama Division faculty member Kate Wilson.

Matthew Swan's (Playwrights '98) film *Mr. Smith Gets a Hustler* had its New York premiere at the Screening Room in June. His film *Ball in the House*, directed by Tanya Wexler, which features Jonathan Tucker, David Straithairn, Jennifer Tilly, Ethan Embry, Deidre O'Connell, and Dan Moran, also premiered in June at the L.A. Film Festival.

Daniel Talbott (Group 31) will appear this fall in a co-production of Eugene O'Neill's *Ah, Wilderness!*, directed by Ed Stern, first at Cincinnati Playhouse in the Park and then at St. Louis Repertory. Talbott's theater company, Rising Phoenix Repertory, presented seven short plays this summer, including new works by **Brooke Berman** (Playwright '99), and **Cusi Cram** and **Julian Sheppard** (Playwrights '01). The short plays featured performances and direction by Drama Division alumni **Patrick Darragh** and **Erin Gann** (Group 28) and alumna **Sarah Wilson** (Group 31) and were performed at the Blue Heron Arts Center in New York.

Maria Thayer (Group 27) is currently performing Off-Broadway at the Variety Arts Theater in the new play by Thomas

McCormack called *Endpapers*, directed by Pamela Berlin.

Haynes Thigpen (Group 23) and **Daniel Breaker** (Group 31) appeared together in July in Lee Blessing's new play *Black Sheep*, directed by Daniel Fish, at Barrington Stage Company in Great Barrington (MA).

Jeanne Tripplehorn (Group 19) and her husband, Leland Orser, recently had a baby boy, August Tripplehorn Orser, in Los Angeles. Ms. Tripplehorn will appear next in Guy Ritchie's film *Swept Away*, a remake of the 1974 Italian film by Lina Wertmuller.

Alan Tudyk (Group 26) and **Morena Baccarin** (Group 29) will appear this fall in a new Fox sci-fi television drama called *Firefly*.

In May, **Stephen Barker Turner** (Group 23) was in *A Letter From Ethel Kennedy*, a play by Christopher Gorman, directed by Joanna Gleason and performed at MCC Theater in New York.

Ana Valdes-Lim (Group 13) is founder and director of Philippine Playhouse, an acting company and school in Manila. She recently published the second edition of her book *Workshop*. The first edition was published with the help of a Fox Foundation grant administered by the Juilliard Drama Division.

Diane Venora (Group 6) and **Michael Moore** (Group 34) appeared together in Williamstown, MA, during the summer in Donald Margulies' new play *God of Vengeance*, adapted from the play by Sholem Asch and directed by Gordon Edelstein. Moore also appeared in the Abbott and Loesser musical *Where's Charley?*, directed by Nicholas Martin, which was this season's opening production of the Williamstown Theater Festival.

Jake Weber (Group 19) won an Obie Award for his performance in *Monster*, a new play by Neal Bell based on Mary Shelley's *Frankenstein* that was performed last season at New York's Classic Stage Company.

Bradley Whitford (Group 14) was nominated for an Emmy Award for Best Supporting Actor for his role in the NBC television drama *The West Wing*.

In June, **Paul Whitthorne** (Group 24), **Julia (Ditelberg) Dion** (Group 26), and **Anne Louise Zachry** and **Greg Wooddell** (Group 27) returned to Washington for an outdoor performance of their roles in *Two Gentlemen of Verona* at the Shakespeare Theater at Carter Barron, which they had originally performed during the theater's previous season.

Robin Williams (Group 6) starred opposite fellow Oscar winners Al Pacino and Hilary Swank in *Insomnia*, a Warner Brothers film written by Hillary Seitz and directed by Christopher Nolan. His personal appearance on Broadway in July became the HBO special *Robin Williams: Live on Broadway!*

Sarah Wilson (Group 31) can be seen in the new Chuck Mee play, *Wintertime*, directed by Brian Kulick, at A Contemporary Theater in Seattle.

Cornell Womack (Group 23) appeared Off-Broadway at Theater St. Clements last spring in Derek Walcott's adaptation of *The Odyssey*, directed by Ed Berkeley. In July, he appeared in Shakespeare's *Pericles* at the New Jersey Shakespeare Festival, directed by Gabriel Barre.

In May, **Eunice Wong** (Group 28) appeared at Yale Repertory as the chorus leader in *Iphigenia at Aulis*. She will appear in two plays at the Pearl Theatre Company in New York City: *She Stoops to Conquer* by Oliver Goldsmith and *Nathan the Wise* by Gotthold Lessing. *She Stoops to Conquer*, directed by Chuck Hudson, runs from September to November and *Nathan the Wise*, directed by Barbara Bosch, runs from October until November.

Janet Zarish (Group 5) is in the inde-

pendent film *The Next Big Thing*, which premiered in New York in May and Los Angeles in June.

MUSIC

Elastic Band made its New York debut at Merkin Concert Hall in May. The concert featured the premiere of **Bruce Adolphe**'s (BM '75, MM '76, *composition*) *Elastic Band Theme Song*. Members of the ensemble include Juilliard alums **David Taylor** (BS '67, MS '68, *trombone*) and **Käthe Jarka** (BM '83, *resident quartet*; MM '86, *cello*). The concert also featured guest artists **Alan R. Kay** (BM '82, MM '83, *clarinet*; ACT '90, *orchestral conducting*) and **Daniel Philips** (BM '76, *violin*).

Keiko Ohta Alexander (DIP '83, *piano*) judged the Marguerite Downey Memorial Piano Competition at the University of Alaska in Anchorage in May. She was a judge for the final round of Tokyo's Piano Teachers National Association of Japan annual competition in August.

Armstrong Chamber Concerts presented a recital with **Helen Armstrong** (BS '65, MS '66, *violin*), **Gerard Reuter** ('72, *oboe*), **James Kreger** (BM '69, MS '70, *cello*; current assistant faculty member), and pianist Gerald Robbins at Weill Recital Hall in June.

Zuill Bailey (MM '96, *cello*) performed with the Chicago Symphony, faculty member Itzhak Perlman conducting, in the opening weekend of the Ravinia Festival in June. Bailey is the new artistic director of the El Paso Pro Musica Series in Texas.

The Pocket Opera Players of Chicago, conducted by **James Baker** (MM '82, *percussion*), made its New York debut in May at Symphony Space with the New York New Music Ensemble in performances of *Peer Gynt* and the premiere of *...inasmuch*, both by John Eaton.

Ethan Bauch (BM '75, MM '76, *basoon*) began his tenure as bassoonist of the Dorian Wind Quintet this summer, succeeding Jane Taylor. In June the group was in residence at the Music Festival at Round Top, TX. The other members of the quintet are Gretchen Pusch, flute; **Gerard Reuter** ('72, *oboe*), oboe; Jerry Kirkbride, clarinet; and **Nancy Billmann** (MM '91, *French horn*), horn.

James Biddlecome ('60, *trombone*) has been appointed music director of the North Jersey Philharmonic. He has been a member of the New York City Opera orchestra for 37 years and is director and conductor of New York City Opera's Opera in a Nutshell program.

Recording producer **David Bowles** (BM '81, MM '82, *cello*) has produced, edited, and mastered *Music of William Bolcom* on Centaur Recordings; *The Pleasures and Follies of Love* on the Koch International Classic label; and a live recording of Handel's opera *Partenope* (Nicholas McGegan conducting the Philharmonia Baroque Orchestra).


Lee Bracegirdle's (BM '75, MM '76, *French horn*) composition Variations for Orchestra received its premiere performances at the Concert Hall of the Sydney Opera House in March. The work was performed by the Sydney Symphony Orchestra, where he is associate principal horn. **Dene Olding** (BM '77, MM '78, *violin*) was the concertmaster.

Virginia Brewer (MS '67, *oboe*) performed works of Schubert, Liszt, and the premiere of James Adler's *Reflections Upon a September Morn* with Adler and mezzo-soprano Megan Friar at St. Peter's College in Jersey City in April.

Joan Brill ('50, *piano*) performed many times last spring at Florida Keys Community College in Key West, including two concerts with the Keys Chorale. Harpsichordist Elaine Comparone and the Queen's Chamber Band performed the

winning compositions of the New Music for the Band competition in May at Merkin Concert Hall in New York City. Among the works were **Kenji Bunch**'s (BM '95, *viola*; MM '97, *composition*) *Hobgoblinry* for viola and harpsichord and **Joseph Fennimore**'s (MS '65, *piano*) *Sea of Sand*.

Sarah Catlin-Bowman (BM '92, MM '94, *harp*) has been appointed principal harpist with the West Australian Symphony Orchestra in Perth.



Justine Fang Chen (BM '98, MM '00, *violin and composition*), pictured, gave recitals in New York City in May at the Taiwan Center in Flushing and the Henry Street Settlement in Manhattan. The program included the premiere of her own composition, *Testing One, Two, Three*.

Richard Danielpour (MM '82, DMA '86, *composition*) is the artistic director of the contemporary music group Claremont Ensemble at the Manhattan School of Music. The ensemble's concerts in February and March featured the Manhattan School of Music Percussion Ensemble, led by **Jeffrey Milarsky** (BM '88, MM '90, *percussion*).

Arturo Delmoni (BM '67, MS '69, *violin*), **Magdalena Golczewski** ('68, *violin*), **David Heiss** (MM '79, *cello*), and **Deborah Hoffman** (BM '82, MM '83, *harp*), among others, performed music of Robert Manno at Weill Recital Hall in New York City in May.

In Doha, Qata last spring, **Jenny Diamond** (BM '95, MM '97, *voice*) sang the role of the high priestess in the first production of *Aida* in the Gulf.

Mark A. Dimond (BS '65, MS '65, *organ*), who resides in Minot, ND, has retired from college and university teaching after 30 years. He is building a Web site for beginning teachers in higher education.

Steven Dibner (BM '77, MM '78, *basoon*) gave the North American premiere of a recently discovered bassoon concerto thought to be the work of Gioacchino Rossini at the Mainly Mozart Festival in Escondido and San Diego, CA, in June.

As the ensemble-in-residence at the Music in Ouray Festival in Colorado, the Raphael Trio (**Daniel Epstein** [BM '69, MS '70, *piano*], violinist Irina Muresanu, and **Susan Salm** [BM '65, MS '67, *cello*]) performed five concerts in June that featured the music of Dvorák.

JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*) led a concert in tribute to Arturo Toscanini in March with the Buffalo Philharmonic, which was subsequently broadcast on National Public Radio. Falletta's recording with the Buffalo Philharmonic, *American Classics: Converse*, was released on the Naxos label in April.

Margaret Fehl (DIP '32, *piano*) celebrated her 100th birthday in May. In 1999, she moved from her apartment in Manhattan to a retirement community in a suburb of Philadelphia, to be closer to her family. At that time, she was still playing and teaching. For the last two years she has celebrated her birthday by giving a concert.

Alan Feinberg (BM '72, MM '73, *piano*) joined other musicians to honor the life and music of Robert Helps at the Great Hall of Cooper Union in New York City in June. Faculty members Milton Babbitt and Bethany Beardslee were also present to give speeches.

Jason Ferrante (BM '97, MM '99, *voice*) appeared in Kurt Weill's *Street Scene* with Wolf Trap Opera Company in Vienna, VA, in August.

The Chiara String Quartet, whose members are **Rebecca Fischer** (MM '00, *violin*), **Julie Yoon** (BM '00, *violin*), **Jonah Sirota** (MM '00, *viola*), and **Gregory Beaver** (MM '00, *cello*), won first prize in

ALUMNI NEWS

SPOTLIGHT ON
HAZEL LUTHER

Under God’s Wing—
A Life of Music, Faith, and Family

Hazel Penniman Luther is not only Juilliard’s oldest living graduate—at 112, she’s older than the School itself. The Institute of Musical Art (as it was known then) was founded by Frank Damrosch in 1905 and had just moved to Claremont Avenue at 122nd Street when Hazel Houghton Penniman arrived from Worcester, Mass. in 1910, to earn diplomas in the Regular Singing Course (1913) and the Singing-Artists Course (1915).

A descendant of Pilgrims who arrived on the Mayflower, Hazel Penniman Luther was born on December 11, 1889. After accompanying her veterinarian father on house calls, she briefly considered becoming a doctor—but the social dictates of the times and her parents’ wishes steered her toward the more genteel pursuit of music. Her first job after graduation—teaching voice at a private girls’ school, National Park Seminary in Forest Glen, Md.—came on the strength of a reference from none other than Frank Damrosch himself, who wrote that he was “not only sending a good teacher and a good singer, but a *lady* as well.”

Luther’s hand-written diaries from her Institute years (photocopies of which were generously shared with *The Journal* by her great-niece, Gail Arcari) reveal a spirited, intelligent, and gracious young woman whose boundless enthusiasm and curiosity took in all that the School and the city had to offer. (Her deep religious faith and strong family ties are evidenced as well.) In addition to voice (her teacher was Ella Toedt), her studies included piano, music theory, ear training, Italian, German, stage deport-

sions of the noted performers she went to hear at every opportunity—Kreisler, Ysaÿe, Paderewski, John McCormack, Melba, and Galli-Curci among them. (Standing room to hear Caruso was \$1.50 “and it’s worth it”—he was “wonderful” even if “far too conceited to rave over, I think.”)

In 1916, she sang for an event at the Institute that honored Percy Grainger and saved a program he autographed for her. (A note printed on programs of the era reminds students that they “may not wear hats at any Recital at the Institute. Our Guests are requested kindly to conform to this custom.”)



Hazel Penniman Luther in July 2002. At 112, she’s older than Juilliard itself.

At home for the summer of 1915, she “learned to run our Chevrolet” and took note of Robert Luther, a fellow who sang bass in her church. They married in Washington, D.C. on November 16, 1918 (“The armistice was signed five days before,” she noted). They spent many happy years in Detroit, where he worked for Provident Mutual Life Insurance. Though they had no children, Luther delighted in her niece and nephew. (Her husband died in 1957.)

According to Recordholders.org, the Web site of *The Guinness Book of World Records*, Luther is the eighth oldest living person in the world—and the oldest living woman born in the U.S., according to the Gerontology Research Group. (The world’s oldest living person is Marie Bremont of France, at 116.) A resident of Olds Hall Good Samaritan Center (a Lutheran retirement community in Daytona Beach, Fla.) since 1993, Luther enjoys chatting with the caged birds in the parlor and flirting with the doctors. She is delighted to be regarded as “the cat’s whisker’s” again—a subject of study for gerontologists and an inspiration for the rest of us.

— Jane Rubinsky



Hazel as a young woman.

ment (“fascinating,” she wrote), and choral class. Luther kept notes on her progress and her frustrations (she was “scared green” before her first recital, and found pre-performance “wobbly knees and parched lips” a constant challenge). She also recorded impres-

the 2002 Fischhoff National Chamber Music Competition. The ensemble also won the 2002 Astral Artistic Services Auditions and was a finalist in the 2002 Young Concert Artist’s International Auditions.

Soprano **Renée Fleming** (’86, *voice/opera*) and novelist Ann Patchett took part in a discussion on the Art of Bel Canto in Song and in Word, moderated by Charles Michener, in April as part of Lincoln Center’s Great Performers series.

Laurine Celeste Fox (MM ’79, *trumpet*) conducted Eurydice Opera in a gala concert at Alice Tully Hall last October. Singers on the program included sopranos Robin Johannsen and Lambroula Maria Pappas, tenor **Whaa (Bob) Chin Chae** (BM ’87, MM ’89, *voice*), and baritone Sang Kyun Choi.

Allison Brewster Franzetti (MM ’80, *piano*) was a guest artist at Weill Recital Hall in a concert that featured flutist Sharon Levin and cellist Danièle Doctorow in April.

Vadim Gluzman (ACT ’96, *violin*) is one of six new professors joining the faculty of the Music Conservatory at Roosevelt University’s Chicago College of Performing Arts this fall.

Joshua Gordon (BM ’86, MM ’87, *cello*) was appointed the new cellist of the Naumburg Award-winning Lydian String Quartet and joined violinists Daniel Stepner and Judith Eissenberg and violist Mary Ruth Ray as a full-time artist in residence at Brandeis University in Waltham (MA) in June.

Steven Graff’s (BM ’88, MM ’90, *piano*) recent New York performances include Beethoven’s *Choral Fantasy* with the Canterbury Choral Society in February, Mozart’s D-Minor Piano Concerto with the Hunter Symphony in March, and Vaughan Williams’s *Fantasia on the Old 104th Psalm Tune* with the Hunter Chorus in April.

David Gresham (DMA ’99, *clarinet*) received a 2002 Martin E. Segal Award in May. The annual award is given to rising artists for their outstanding achievements.

Janet Goodman Guggenheim (MS ’62, *piano*) recently performed the Elgar Piano Quintet with the Spokane (WA) Quartet. First violin **Kelly Farris** (DIP ’66, *violin*) and Guggenheim also performed Schubert’s *Fantasia for Violin and Piano*, Op. 159.

Drag opera diva Shequida, a.k.a. **Gary A. Hall** (’92, *voice*) appeared in her show *Popera!* at P.S. 122 in New York City in May and June. The performances were directed by Scott Nevins and featured a live orchestra led by Carl Danielson.

The original cast recording of *Sweet Smell of Success*, with music by **Marvin Hamlisch** (Pre-College, *piano*), has been released by Sony.

Audrey Kooper Hammann’s (’46, *piano*) compositions Suite for clarinet and piano and *Contrasts* for flute and piano were performed at a musical tribute for her late father William C. Hammann at the First Unitarian Church in St. Louis in April.

Steven Honigberg (BM ’83, MM ’84, *cello*), founder of the Potomac String Quartet in Washington, received a generous grant from the Copland Foundation to record all 11 string quartets by David Diamond. Volume one, released in May by Albany Records, contains Diamond’s String Quartet Concerto (1936), No. 3 (1946), and No. 8 (1964). The Potomac String Quartet performed Diamond’s quartets No. 2 and No. 5 on a national broadcast in June, sponsored by Voice of America.

Stephen Hough (MM ’83, *piano*) performed Mozart’s Piano Concerto No. 9 with the Australian Chamber Orchestra on Lincoln Center’s Great Performers series in April.

The Cincinnati Symphony Orchestra appointed **Sarah Ioannides** (MM ’00, *orchestral conducting*) as assistant conduc-

tor in May. She is the first woman appointed to the orchestra’s conducting staff. She will also serve as the conductor of the Cincinnati Symphony Youth Orchestra.

Louis Kaufman (DIP ’27, *violin*) was inducted in the 2002 Grammy Hall of Fame for his historic 1949 recording of Vivaldi’s *Four Seasons*. Kaufman’s memoir, *A Fiddler’s Tale*, is to be published by University of Wisconsin Press in 2003.

Takayuki Kigawa (MM ’94, *piano*) gave a recital in May at Greenwich House Music School in New York City. He performed works by Bach, Debussy, and Pierre Boulez.

The Vassar College Madrigal Singers’s April concert included *Cantus* by **Howard Kilik** (BM ’84, MM ’85, *composition*) at Skinner Recital Hall in Poughkeepsie, NY. The work was written for the Vassar Repertory Dance Theater, for which Kilik is composer in residence.

Andreas Klein (PGD ’74, *piano*) performed with the West Virginia Symphony, Charlotte Symphony, Classical Atlantic Symphony, and the Central Florida Symphony last spring. He gave recitals in Florida, Louisiana, and West Virginia.

As composer for ABC’s *All My Children*, **Gary Kuo** (BM ’87, *violin*) was recently awarded his third Emmy Award for Outstanding Achievement in Music Direction and Composition for a Drama Series. Kuo also received a BMI TV Music Award for his Emmy Award-winning work on CBS’s *As the World Turns*.

In May **David Labovitz** (DIP ’50, PGD ’52, *piano*) conducted the New York Cantata Singers and the Choral Symphony Society in performances of Handel’s *Alexander’s Feast* and *The Choice of Hercules* at Christ and St. Stephen’s Church in New York City.

Joseph Leniado-Chira (’55, *orchestral conducting*) gave a recital for the Women’s Campaign School at Yale University’s benefit dinner and awards ceremony in Westport (CT) in April. Leniado-Chira’s recording company, Music USA, released five CDs in the spring, featuring his compositions as well as works of classical and contemporary composers.

Caren Levine (MM ’94, *accompanying*) was accepted into the Lindemann Young Artist Development Program at the Metropolitan Opera as a vocal coach and pianist. For the past three years, she was assistant professor of piano and director of the accompanying option at California State University in Chico.

Michael Lewin (BM ’77, MM ’78, *piano*) was the subject of *Clavier* magazine’s feature interview in March. This summer he made his first recital tour of China, including the Forbidden City Concert Hall. His newest recording, *Bamboula!*, piano music of Louis Moreau Gottschalk, has just been released on Centaur.

The North/South Chamber Orchestra performed under the direction of **Max Lifchitz** (BM ’70, MS ’71, *composition*) in June. The concert included *Empty World* by **William Schimmel** (BM ’69, MS ’70, DMA ’73, *composition*) and *Yellow Ribbons No. 37* by Lifchitz. Lifchitz’s most recent choral work, *Mexican Tears*, was given its premiere by the Americas Vocal Ensemble at Weill Recital Hall in April.

Bowmaker **Susan Lipkins** (BM ’80, MM ’81, *double bass*) has been elected to full membership in the American Federation of Violin and Bow Makers.

Andrew Litton’s (BM ’80, *piano*; MM ’82, *orchestral conducting*) summer activities included concerts with the Philadelphia Orchestra, Dallas Symphony, Chicago Symphony, and the Music Academy of the West (Santa Barbara, CA).

Musicorda presented 30 concerts for its summer festival. **Gary Steigerwalt** (BM ’72, MM ’73, DMA ’81, *piano*) was one of five preconcert discussion hosts.

Marsha Long (MM '79, *piano*; MM '80, DMA '84, *organ*) has recorded a new CD, *Ave Maria: The Universal and Timeless Hymn*, now available through Alba House Communications.

Alejandro Mendoza (BM '87, *violin*) and **Dmitry Rachmanov** (BM '81, MM '82, *piano*) were among the featured soloists at an Amati gala benefit concert at Weill Recital Hall in May.

Meagan Miller (BM '97, *voice/opera*) gave a recital in May with pianist Kim Witman at Merkin Concert Hall. The concert featured the New York premiere of faculty member Robert Beaser's *Four Dickinson Songs*.

Alan Morrison ('97, *organ*) has been appointed head of the organ department at the Curtis Institute of Music in Philadelphia, succeeding John Weaver, who held the position for 30 years. Morrison recently performed a series of recitals for the National Convention of the American Guild of Organists. The program included the premiere of a solo organ piece by William Bolcom.

The Orchestra of St. Luke's gave its annual performances at the Caramoor International Music Festival in June and July under the direction of artistic director **Peter Oundjian** (BM '81, MM '81, *violin*), among others. Soloists included **Orli Shaham** (Pre-College, *piano*) and **Robert McDuffie** (DIP '81, *violin*).

Elisabeth Kotzakidou Pace (MM '92, *voice*) was a finalist in the 2002 competition of the Princeton Society of Fellows in the Liberal Arts. She was a member of the program committee for the 2002 meeting of the Music Theory Society of New York State, held in April at Columbia University.

Nak Ho Paik ('62, *piano*) played Beethoven's Piano Concerto No. 5 in Korea with the Mokpo City Philharmonic in April.

The Houston Symphony Chamber Players (**Uri Pianka** [DIP '58, *violin*], concertmaster; Eric Halen, associate concertmaster; Wayne Brooks, principal violist; and Desmond Hoebig, principal cellist) performed the Franck Piano Quintet with guest pianist **Jon Kimura Parker** (BM '81, MM '81, DMA '89, *piano*) in April at Rice University.

Dmitry Rachmanov's (BM '81, MM '82, *piano*) activities in the spring included a performance of Beethoven's Fifth Piano Concerto with the Brooklyn Symphony Orchestra at Brooklyn College; a recital at the Nicholas Roerich Museum in New York City; Rachmaninoff's Second Piano Concerto with the Riverside Orchestra at

the Trinity School in Manhattan; and a recital in Ashburnham, MA.

Fernando Raudales-Navarra (DIP '65, *violin*) has been performing works from the Baroque, Classical, and Romantic repertoires, as well as his own compositions, in recitals in Central America, the Caribbean, and the U.S. His private concert society recently gave performances accompanied by the Japanese composer Shin Sato under sponsorship of the Japan Foundation.

Andrea Ridilla (BM '80, MM '81, *oboe*) performed recitals this summer in Turin, Arezzo, and Rome, Italy, as well as in Banff, Canada.

Sandra Rivers (BS '70, MS '72, *piano*) appeared with the Topeka Symphony Orchestra and with the Gulf Coast Symphony Orchestra in Biloxi, MS, performing Brahms's Second Piano Concerto. She performed Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Illinois Philharmonic and Mozart's Piano Concerto, K. 488, with the Western Piedmont Symphony in North Carolina.

Karen Rockwell-Kock (Pre-College, *clarinet*) performed a recital of jazz standards with pianist Mike Van Allen this summer in Germany, England, and Connecticut.

Gustavo Romero (BM '88, MM '97, *piano*), pictured, is to perform Richard Wagner's piano transcription of Beethoven's Ninth Symphony at St. Paul's Cathedral in San Diego on October 25.

The Macunaima Trio (**Sonia Rubinsky** [MM '82, DMA '86, *piano*], cellist Marjana Rutkowski, and soprano Elizabeth Spaeth) performed at Faust Harrison Pianos in New York City in June.

Andrew Russo (BM '97, MM '98, *piano*) is the artistic director of the three-day George Crumb Celebration Festival at New York's Angel Orensanz Foundation on the Lower East Side from September 27 to 29. Alums **Frederic Chiu** (MM '87, *piano*), **David Fedele** (MM '89, *flute*), **Jennifer Frautschi** (CRT '98, *violin*), **James Johnston** (BM '97, *piano*), **Stephen Taylor** (DIP '75, *oboe*), and **Arthur Weisberg** ('56, *orchestral conducting*) will perform.

Nadja Salerno-Sonnenberg ('82, *violin*), Regina Carter, and Eileen Ivers performed a concert called Fiddlers Three in May with the Boston Pops. The three violinists, from different musical backgrounds (classical, jazz, and folk, respectively),

joined for the premiere of Chris Brubeck's *Interplay*, written for the occasion.

Theodora Satolia (BM '96, MM '98, *piano*) won the 2002 Rising Stars Competition organized by the European Organization of Major Concert Halls supporting young outstanding musicians. She is to perform in France, Austria, the U.K., Holland, Brussels, Germany, Denmark, Greece, and New York this season. Also, on October 13, she is to perform Mikis Theodorakis's Piano Concerto with Concertante di Chicago.

The 2002 ASCAP Concert Music Awards were presented in May in New York City. The Concert Music Honorees included **Gerard Schwarz** (BS '72, MM '90, *trumpet*), **Peter Schickele** (MS '60, *composition*), and **Henry Brant** (DIP '30, *piano*; CRT '32, *composition*). The Morton Gould Young Composer Awards recipients included **Mason Bates** (MM '01, *composition*), **Vivian Fung** (BM '96, MM '97, DMA '02, *composition*), **Paola Prestini** (BM '98, MM '00, *composition*), **Huang Ruo** (MM '02, *composition*) and current student Reena Esmail. **John Mackey** (MM '97, *composition*) received an honorable mention.

The Tedesca String Quartet, whose members are violinist Hisaichi Shimura, **Vivian Kim** (BM '96, *violin*), **Jessica Meyer** (BM '96, MM '98, *viola*), and **Grace Wu** (Pre-College, *cello*), performed a benefit concert at Manhattan's Church For All Nations in April, raising money for the Leukemia and Lymphoma Society.

Soprano **Anja Strauss** (DIP '02, *voice*) performed five songs from Schonberg's *Brettli-Lieder* at Weill Recital Hall in May at a concert of the German Academic Exchange Service (DAAD). Strauss is one of six current recipients of music grants from DAAD.

Robin Sutherland ('70, *piano*) continues his tenure of 30 years as principal pianist of the San Francisco Symphony.

Coyote's Tail, book and libretto by **Corinne Swall White** (DIP '52, *voice*) and music by Monroe Kanouse, was given a workshop preview performance in May at College of Marin (Kentfield, CA).

Jeffrey Swann (BM '73, MM '73, DMA '80, *piano*) performed around New York City in July. He gave two concerts with Bargemusic, a recital at Mannes College of Music, and performed with violinist **Gregory Fulkerson** (MM '77, DMA '87, *violin*) at Trinity Church.

Two recordings of **Yoav Talmi** (PGD '67, *orchestral conducting*) were released in the spring. Naxos released a disk of Berlioz's *Symphonie Fantastique* with

Talmi leading the San Diego Symphony, and the Analekta label released *French Showpieces* with **James Ehnes** (BM '97, *violin*) and the Quebec Symphony, Talmi conducting.

Robert Taub (MM '78, DMA '81, *piano*) performed music of Beethoven, Liszt, Babbitt, and Schumann in a recital in April at Wolfensohn Hall of the Institute for Advanced Study in Princeton (NJ).

Neil Varon (BM '71, MM '72, *orchestral conducting*) conducted a new production of *Die Fledermaus* for the Vancouver Opera Association and Gounod's *Faust* for the Saarländische Staatstheater, Germany. He began his tenure as professor of conducting and ensembles at the Eastman School of Music in Rochester (NY) in July. He also performed with violinist Maxim Vengerov at a concert with the Gulbenkian Orchestra in Evora, Portugal.

Mildred Victor ('33, *piano*) gave two concerts at La Souperliere in Saint Goudon, France in May. The concerts were under the auspices of Philippe Fravelle, the director of Les Musicales de Montchauvet.

Tenor **J.D.** (formerly Joseph) **Webster**, (MM '93, *voice*) made his Carnegie Hall debut in May, in *Spring is Here: Rodgers & Hart and the 1920s*; the concert was part of the Richard Rodgers Centennial Celebration. Prior to this engagement, Webster was featured as Charlie in the City Center Encores! production of *The Pajama Game*.

Nadia Weintraub (BM '88, MM '92, *piano*) replaced Wolfgang Sawallisch on short notice to lead and perform in Israel with members of the Israel Philharmonic Orchestra in Beethoven's Piano and Woodwind Quintet in E-flat and Mozart's Piano Quartet in E-flat. She will perform Saint-Saëns's Second Piano Concerto with the Orchestra Sinfonica D'italia at the Salla Verdi in Milano in November.

Mikhail Yanovitsky ('93, *piano*) completed his D.M.A. in piano performance at Temple University in Philadelphia. He has been invited to teach at Northeastern Illinois University in Chicago.

The Angel Orensanz Center for the Arts in New York City presented a concert of music by **Lev Zhurbin** (BM '01, *viola*) in April, featuring 12 premieres of new chamber music performed by alumni Zhurbin, **Jeremie Michael** ('97, *piano*), and **Thomas Hoppe** (ACT '01, *collaborative piano*), as well as Mary Fukushima, Jonathan Gandelsman, and the Empyrean String Quartet. □

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COMMUNITY SERVICE FELLOWSHIP PROGRAM

The Community Service Fellowship Program provides a wonderful opportunity for students to earn money for school by performing in health care facilities in the New York City area. The concerts offer unique performance opportunities and memorable experiences for students at the same time as they greatly benefit the health care facilities in the therapeutic care of their patients. Participating fellows receive a stipend per performance.

The program is open to all creative students in music, drama, and dance. Students are required to apply as a group (whether a chamber music group, a drama or dance group, or an interdisciplinary combination), but each student fills out an individual application that includes a statement describing their group's presentation. They are also asked to submit a list of repertoire that emphasizes the diversity of their program. All applicants must be full-time registered students and in good academic standing.

Applications will be available in the Office of Educational Outreach (Room 245) beginning Friday, November 1, for the 2003-04 academic year. **The application deadline is Friday, December 13.** Interviews will be scheduled during the months of January and February, with interview sign-up beginning December 2. Students will be notified of their status in April. Once accepted into the program, both new and returning fellows are required to attend an orientation workshop in April.

FACULTY/STUDENT NEWS

FACULTY

Collaborative Piano faculty assistant **Audrey Axinn** and **Claire Jolivet** (BM '82, MM '83, *violin*) were among the musicians for a May concert of the Lyceum concert series at Greenwich House Arts in New York City.

Per Brevig (DIP '67, PGD '67, BM '68, DMA '71, *trombone*) has been appointed music director and conductor of the East Texas Symphony Orchestra. He is also under consideration for the position of music director and conductor at the Costa Rica Symphony Orchestra.

Christopher Durang (drama) won an Academy Award in Literature from the American Academy of Arts and Letters in May for outstanding literary achievement. Durang's new musical, *Adrift in Macao*, had its premiere at the Powerhouse Theater at Vassar College and New York Stage and Film in June, directed by Sheryl Kaller.

Bruce Brubaker (piano literature) presented a preconcert panel discussion at the Project Webern concert in April at the Morgan Library in New York City.

Larry Guy, clarinet faculty in the MAP program, was invited to give a lecture at the Royal College of Music in Stockholm this summer as part of the annual Clarinet Fest sponsored by the International Clarinet Association. His lecture, "The Performance Legacy of Daniel Bonade," won first prize. In addition to a cash award, Guy's lecture will be published in the December issue of *Clarinet* magazine. Daniel Bonade was a faculty member at Juilliard during the 1940s and '50s.

Rebecca Guy (drama) returned this summer as artistic director of the Chautauqua Conservatory Theater Company, where she directed Eric Overmyer's play *On the Verge* (or *The Geography of Yearning*).

Felix Ivanov (drama) was a faculty

member at the Chatauqua Conservatory Theater Company over the summer.

Mari Kimura (music technology) gave a recital of electronic music at the Birch Garden of the Institute for Advanced Study in Princeton (NJ) in May.

James Kreger's (cello) summer activities included teaching and performing at the Heifetz International Music Institute, held at the Brewster Academy, in Wolfeboro, NH.

Ellen Lauren (drama) performed in a new play called *Room*, based on the writings of Virginia Woolf, with text adapted by Jocelyn Clarke and directed by Anne Bogart, created by the SIT Company, at the Classic Stage Company in New York in May.

Dawn Lille (dance history) wrote a chapter, "The New York Negro Ballet in Great Britain" in *Dancing Many Drums* (Thomas F. De Frantz, ed.). She also had two articles, "Ethiopian Dance in Israel" and "An Interview with Ruth Eshel of the Eskesta Dance Company," in *Jewish Folklore and Ethnology, Vol. 20, No. 1-2*.

The New Juilliard Ensemble, led by **Joel Sachs**, performed a free concert at the Juilliard Theater as part of Lincoln Center Festival in July. The performance featured works by Bright Sheng and Guo Wenjing.

Dalit Hadass Warshaw's (Evening Division) 11th and most recent orchestral work, *Camille's Dance*, was premiered in May by the Grand Rapids (MI) Symphony, David Lockington conducting. The performance was aired on WNPR's *Symphony Cast*.

Ralph Zito (drama) was the voice consultant on Daniel Fish's production of *Romeo and Juliet* at the Great Lakes Theater Festival in Cleveland. He also worked at Chautauqua over the summer and appeared in Rob Bundy's production of Shakespeare's *Macbeth*, which featured current Group 33 Drama Division students **Abby Gerdts**, **Mahira Kakkar**, **Aric Martin**, and **Michael Paul Simpson**. Zito

directed Kaufman and Hart's *Once in a Lifetime* at Chautauqua in August.

Samuel Zyman (L&M) composed the symphonic score for the film *The Other Quest*, which was screened at the Cantor Film Center in New York City in April.

STUDENTS

Master's student **Kati Agocs** received a Charles Ives Scholarship of \$7,500, given by the American Academy of Arts and Letters to composition students of great promise.

Drama students **Jeff Biehl**, **Dawn-Lyen Gardner**, and **Jess Weixler** were three of the 14 students to participate in A Guthrie Experience for Actors in Training summer program in Minnesota. In July, the actors performed seven 10-minute plays written for the program.

Doctoral student **John Kaefer** won a 2002 BMI Student Composer Award for his work *Mosaic*, for large orchestra.

Ji Yeon Kim, a 9-year-old Pre-College student of Jerome Carrington, was soloist with the Little Orchestra Society, under the baton of music director Dino Anagnost, in April at Avery Fisher Hall. Kim played the first movement of the Monn Cello Concerto in G Minor. She also appeared in the orchestra's June Alice Tully Hall concert, performing the third movement of Vivaldi's G-Major Cello Concerto.

Cellist **Mark Kosower**, pictured right, and pianist **Orion Weiss**, pictured left, were two of the four recipients of Avery Fisher Career Grants in April. The award stipend is \$15,000 to be used for specific needs in the furtherance of the winner's career.

Playwright fellow **Ellen Melaver** was a

writer-in-residence with the Chautauqua Conservatory Theater Company in August. Her residency featured a reading of her play *The Baby and the Brie*.

The National Symphony Orchestra gave the premiere performances of doctoral student **Daniel Ott's** (MM '99, *composition*) *Firebrand* in April at the Kennedy Center, under the direction of Leonard Slatkin, in Washington. The work was commissioned by the N.S.O. as one of five encores from American composers. The three-minute work is a parody of Beethoven's *Pastoral* Symphony, which immediately preceeded it on the programs.

Violinist **Sabina Rakcheyeva** gave a concert in April with pianist Fabrizio Soprano at the Museum of the American Piano in New York.

The student ensemble the Xanadu Trio (**Elizabeth Roe**, piano; **Adam Barnett-Hart**, violin; and **Susie Yang**, cello) received the Senior String Division Silver Medal of the 2002 Fischhoff National Chamber Music Competition in May at University of Notre Dame in South Bend, IN.

Pianist **Mei-Ting Sun** received first prize at the First International Piano E-Competition in Minneapolis. Competitors performed on a Yamaha piano that was equipped with Disklavier Pro reproducing technology, capable of transmitting performances as MIDI computer data through the Internet, so that judges in Japan could hear the performances. Sun also received a special award for Best Performance of a Schubert Sonata.

Pianist **Gilles Vonsattel** won first place in this year's Naumburg International Piano Competition.

Violinist **Michi Wiancko** received the third-place prize in the college division of the Corpus Christi (TX) Young Artists' Competition in February. In the pre-college division, **Sun-A Park** was the third-place winner. □



Photo by Henry Grossman

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serge prokofiev • sonata in C op.119

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friday

september 20

7pm

production: Steorra photo: Lisa Kohler design: Lia DiStefano

Juilliard Welcomes New Faculty

Continued From Page 25
ist and soloist, including appearances with the Saint Louis Symphony, Seattle Symphony, Washington Symphonia, Juilliard Orchestra, Charleston Symphony, Naumburg Orchestra, and the Orchestra Da Camera. Mr. Mann has taught at the University of Delaware, University of Miami, and Harvard University, and has participated in the Aspen, Ravinia, Mostly Mozart, Chamber Music West, Musicorda, and Santa Fe Chamber Music Festivals. He is currently on the faculty of the North Carolina School for the Arts, the Hartt School of Music, and the Yellow Barn Chamber Music Festival.

Pianist **Ron Regev** will join the L&M faculty. Born in Israel, Mr. Regev has won awards in numerous competitions. He was awarded the America-Israel Cultural Foundation scholarships consecutively since 1987 and, in the summer of 1998, he was awarded a Fulbright grant to continue his studies in the U.S. Mr. Regev has performed as soloist with the Juilliard Symphony, Armenian National Philharmonic Orchestra, Jerusalem Symphony Orchestra, Israel Symphony Orchestra, Rishon LeZion, and the Thelma Yellin Symphony Orchestra on its tour of Israel and Europe. His music festival appearances include the PRO festival in Germany and the Aspen Music Festival. A former student of Professor Emanuel Krasovsky, he was registered in the Special Program for Outstanding Students of Tel Aviv University, and graduated *summa cum laude* with a Bachelor of Music degree from the Samuel Rubin Academy of Music. Mr. Regev received his master's degree (as a student of Jerome Lowenthal) from Juilliard, where he is currently a doctoral candidate.



Renowned violinist **Michael Tree** studied at the Curtis Institute with Efreim Zimbalist, Lea Luboshutz, and Veda Reynolds. Since his Carnegie Hall debut in 1954, Mr. Tree has appeared as violin and viola soloist with orchestras around the country and participated in numerous chamber music festivals. In 1964, he co-founded the Guarneri String Quartet. One of the most widely recorded musicians in America, Mr. Tree has recorded more than 95 chamber music works, including 10 piano quartets and quintets with Artur Rubinstein, and two complete Beethoven Quartet cycles. These works appear on the Columbia, RCA, Sony, Phillips, Nonesuch, Arabesque, and Vanguard labels. His television credits include repeated appearances on NBC's *Today* show and the first telecast of chamber music on *Live From Lincoln Center*. Mr. Tree serves on the faculty at Curtis, Manhattan School of Music, and the University of Maryland.

Kent Tritle will join the graduate school faculty. As director of the Dessoff Choirs, he has presented a wide array of choral repertoire, from Monteverdi to Menotti. The ensemble won the ASCAP/Chorus America award for adventurous programming in 1999, and has appeared on PBS *Live From Lincoln Center*. As director of Music Ministries at

the Church of St. Ignatius Loyola, he founded and directs its Sacred Music in a Sacred Space concert series. He served as artistic consultant on the design and installation at St. Ignatius of New York City's largest mechanical-action pipe organ. Mr. Tritle is the organist of the New York Philharmonic and principal organist of the American Symphony Orchestra. He has recorded on the Telarc, Gothic, VAI, Cala, Epiphany, and AMDG labels. As an organ recitalist he has performed widely in the United States and Europe; last April he was a guest artist with the Chamber Music Society of Lincoln Center. An Iowa native, Mr. Tritle received his bachelor's and master's degrees from Juilliard.

JAZZ



Greg Knowles, who will teach The Business of Jazz, has been a record producer and record label exec in Los Angeles for the past 24 years. As president of the Hellion Group of Record Producers, he produces records in all styles of music, as well as spoken word and children's albums. Now based in New York, he continues to produce mostly classical recordings. Dr. Knowles received his B.M.Ed. from Aquinas College, his M.F.A. from Honolulu University of Arts, and his Ph.D. from Central Pacific University. He also studied conducting and harmony at Juilliard under Vincent LaSelva, Judith Clurman, and Kendall Briggs. He is the author of *Reading Exercises for Solfège*, and one of the editors of *The Language and Materials of Music Through Harmony and Voice Leading* by Kendall Briggs. Mr. Knowles was on the board of governors of the National Academy of Recording Arts and Sciences for eight years; he also served three terms as Los Angeles president of the Academy and six years on the national board of trustees.



Photo by Lisa Martin

Bassist-composer **Ben Wolfe** started his career in his 20s, freelancing in the Portland area and backing Woody Shaw and other national touring acts. He then moved to New York, where he worked with musical luminaries such as Junior Cook, Jimmy Cobb, Dakota Staton, and the Mel Lewis Orchestra. In 1988, after an initial gig with Harry Connick Jr., he went on to record more than a dozen albums and soundtracks and to perform on numerous world tours as musical director and a key performing member of the Harry Connick Jr. Orchestra. Mr. Wolfe then went on to the Wynton Marsalis Septet, where he stayed until the group disbanded. His collaborations with the Lincoln Center Jazz Orchestra have included performances with Joe Henderson, Doc Cheatham, Jon Hendricks, Harry "Sweets" Edison, and Billy Higgins. Mr. Wolfe has recorded with Wynton Marsalis, James Moody, Marcus Roberts, Branford Marsalis, Eric Reed, Benny Green, Ned Goold, and Diana Krall. He has also recorded three CDs of his own compositions and arrangements. □

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play two recitals in the U.S.

Thursday September 12th, 8 PM at Carnegie Hall, New York (tickets: \$20 regular, \$17 students, seniors, groups of 6 or more, call 212-247-7800)

Sunday September 15th, 3 PM at Clarice Smith Performing Arts Center, College Park, Maryland (tickets: \$25 regular, \$5 students, call 301-405-2787)

On the program are works by **Schubert, Debussy, Ligeti, Shostakovich**

Mr. Eppinger is a native of Schleswig-Holstein, Germany, and now resides in Munich. His prize collection includes the first prize from the 2001 Leonard Rose International Cello Competition, the top prize from the 1998 International ARD Competition, and many others.

September/October 2002 Calendar

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

SEPTEMBER

6/FRI

JUN JENSEN, CELLO
Paul Hall, 8 PM

11/WED

9/11 MEMORIAL CONCERTS
Juilliard Choral Union and Orchestra
A community sing-along of the Mozart Requiem
Juilliard Theater, 1 PM

“Spring Will Come Again”
Kaplan Penthouse, 6 PM
Free tickets required

14/SAT

PRE-COLLEGE FACULTY RECITAL
Jeffrey Savage, Piano
Paul Hall, 6 PM

20/FRI

PATRICK JEE, CELLO
Paul Hall, 6 PM

21/SAT

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
ÅSKELL MÁSSON Chamber Symphony No. 2 (1997)
COLIN MATTHEWS *Two Tributes* (1999)
FREDERIC RZEWSKI *Main Drag* (1999)
HARTMUT SCHMIDT Concerto for Bass Tuba (1999)
(All U.S. Premieres)
Juilliard Theater, 8 PM
Free tickets required; available Sept. 6 at Juilliard Box Office.
See article on Page 4.

DILIANA MOMTCHILOVA, CELLO
Paul Hall, 8:30 PM

24/TUES

TRUMPET COMPETITION FINALS
HAYDN Trumpet Concerto in E-flat Major
Paul Hall, 4:30 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION

EURIPIDES *The Trojan Women*
Translation by Nicholas Rudall
Directed by Joanna Settle
Studio 301, 8 PM
Free tickets required; available starting at 5 PM, Sept. 10, at Juilliard Box Office.
TICKET AVAILABILITY EXTREMELY LIMITED.
See article on Page 3.

25/WED

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION

PETER WHELAN *The School of Night*
Directed by David Warren
Drama Theater, 8 PM
Free tickets required; available starting at 5 PM, Sept. 10 at Juilliard Box Office.
TICKET AVAILABILITY EXTREMELY LIMITED.
See article on Page 3.

DRAMA DIVISION FOURTH-YEAR PRODUCTION

EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

26/THURS

DRAMA DIVISION FOURTH-YEAR PRODUCTION
EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

DRAMA DIVISION FOURTH-YEAR PRODUCTION

PETER WHELAN *The School of Night*
Drama Theater, 8 PM; see Sept. 25

27/FRI

DRAMA DIVISION FOURTH-YEAR PRODUCTION
PETER WHELAN *The School of Night*
Drama Theater, 8 PM; see Sept. 25

DRAMA DIVISION FOURTH-YEAR PRODUCTION

EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

28/SAT

DRAMA DIVISION FOURTH-YEAR PRODUCTION
PETER WHELAN *The School of Night*
Drama Theater, 2 & 8 PM; see Sept. 25

PRE-COLLEGE FACULTY RECITAL

Jeffrey Savage, Piano

Paul Hall, 6 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION

EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

ANDREW LE, PIANO
Paul Hall, 8:30 PM

29/SUN

DRAMA DIVISION FOURTH-YEAR PRODUCTION
PETER WHELAN *The School of Night*
Drama Theater, 7 PM; see Sept. 25

DRAMA DIVISION FOURTH-YEAR PRODUCTION

EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

30/MON

DRAMA DIVISION FOURTH-YEAR PRODUCTION
EURIPIDES *The Trojan Women*
Studio 301, 8 PM; see Sept. 24

OCTOBER

1/TUES

DOUBLE BASS COMPETITION FINALS
Koussevitzky Double Bass Concerto
Paul Hall, 4:30 PM

2/WED

JUILLIARD JAZZ ORCHESTRA
Music of Duke Ellington
Victor Goines, Conductor
Juilliard Theater, 8 PM
Free tickets required; available Sept. 18 at Juilliard Box Office.
See article on Page 1.

3/THURS

SONATENABEND
Pianists from Juilliard’s Collaborative Piano Department featured in recital performing sonata repertoire in collaboration with student instrumentalists.
Paul Hall, 6 PM

JUILLIARD ORCHESTRA



Photo by David Archer

Otto-Werner Mueller, Conductor
HAYDN Symphony No. 100 in G Major (“Military”)
HAYDN Concerto for Trumpet in E-flat Major, Hob. VIIe:1
J.S. BACH Suite No. 3 in D Major, BWV 1068
STRAVINSKY Suite from *Pulcinella*
Juilliard Theater, 8 PM
Free tickets required; available Sept. 19 at Juilliard Box Office.

5/SAT

PRE-COLLEGE FACULTY RECITAL
Richard Shillea, Clarinet
Paul Hall, 6 PM

WILLIAM BOMAR, FLUTE
LECTURE/PERFORMANCE
Paul Hall, 8:30 PM

7/MON

PIANO COMPETITION FINALS
LISZT Piano Concerto No. 1 in E-flat Major
Paul Hall, 4:30 PM
COMPOSER’S CONCERT
Paul Hall, 8 PM

10/THURS

JUILLIARD SYMPHONY



Photo by Christian Steiner

Ransom Wilson, Conductor
STRAVINSKY *Fireworks*, Op. 4
KOUSSEVITZKY Double Bass Concerto in F-sharp Minor, Op. 3
RACHMANINOFF Symphony No. 2 in E Minor, Op. 27
Juilliard Theater, 8 PM
Free tickets required; available Sept. 26 at Juilliard Box Office.

11/FRI

JOANNE CHOI, CELLO
Paul Hall, 8 PM

12/SAT

PRE-COLLEGE FACULTY RECITAL
Ann Ellsworth, French horn
Paul Hall, 6 PM

MEI-TING SUN, PIANO
Paul Hall, 8:30 PM

14/MON

AMERICAN BRASS QUINTET
Daniel Saidenberg Faculty Recital Series
With Juilliard student guest performers
SCHEIDT Three Pieces from *Ludi musici*
EWAZEN *Colchester Fantasy*
SAMPSON *Points*
ASIA Quintet
Music of the 26th N.C. Regimental Band, C.S.A. (Edited by Nola Reed Knouse)
Juilliard Theater, 8 PM
Free tickets required; available Sept. 23 at Juilliard Box Office.

16/WED

WEDNESDAYS AT ONE
Music for Piano
Alice Tully Hall, 1 PM

WINNERS CONCERT: GINA BACHAUER
INTERNATIONAL PIANO COMPETITION AT JUILLIARD

Soyeon Lee and Orion Weiss
Winners of the 2002 competition broadcast live by WQXR, with host Robert Sherman, as the opening concert of the McGraw-Hill Company’s Young Artists Showcase.
Paul Hall, 9 PM

17/THURS

LIEDERABEND
Part of the Jennie Tourel Vocal Arts Series, Liederabend gives members of the Collaborative Piano department the opportunity to perform vocal repertoire with singers from the Department of Vocal Arts.
Paul Hall, 6 PM

DANCE WORKSHOP
Room 323, 8 PM

18/FRI

JUILLIARD SONGBOOK
Part of the Jennie Tourel Vocal Arts Series, the Juilliard Songbook features singers from the Department of Vocal Arts in recital performing song repertoire in collaboration with faculty pianists from the Vocal Arts and Collaborative Piano departments.
Morse Hall, 6 PM

DANCE WORKSHOP
Room 323, 8 PM

23/WED

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

DRAMA DIVISION THIRD-YEAR PRODUCTION
WITOLD GOMBROWICZ *Ivona, Princess of Burgundia*

Directed by Kirsten Kelly
Studio 301, 8 PM
Free tickets required; available at the Drama Division, (212) 799-5000, ext. 251
TICKET AVAILABILITY EXTREMELY LIMITED.

24/THURS

SONATENABEND
Pianists from Juilliard’s Collaborative Piano department featured in recital performing sonata repertoire in collaboration with student instrumentalists.
Paul Hall, 6 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION

WITOLD GOMBROWICZ *Ivona, Princess of Burgundia*
Studio 301, 8 PM; see Oct. 23

25/FRI

JENNIE TOUREL VOCAL ARTS MASTER CLASS
José van Dam; Paul Hall, 4 PM

AN EVENING OF CHAMBER MUSIC

A variety of student ensembles, coached by Juilliard faculty members, perform an array of classic and modern works.
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 11 at Juilliard Box Office.

DRAMA DIVISION THIRD-YEAR PRODUCTION

WITOLD GOMBROWICZ *Ivona, Princess of Burgundia*
Studio 301, 8 PM; see Oct. 23

26/SAT

DRAMA DIVISION THIRD-YEAR PRODUCTION
WITOLD GOMBROWICZ *Ivona, Princess of Burgundia*
Studio 301, 8 PM; see Oct. 23

27/SUN

DRAMA DIVISION THIRD-YEAR PRODUCTION
WITOLD GOMBROWICZ *Ivona, Princess of Burgundia*
Studio 301, 8 PM; see Oct. 23

29/TUES

IRENE DIAMOND CONCERT



Photo by Christian Steiner

Claremont Trio
Naoko Tanaka, Violin
Toby Appel, Viola
SHOSTAKOVICH Piano Quintet in G Minor, Op. 57
SCHOENFIELD *Café Music*
BRAHMS Piano Quartet No. 3 in C Minor, Op. 60
Alice Tully Hall, 8:00 PM
Free tickets required; available Oct. 15 at Juilliard Box Office.

30/WED

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

31/THURS

PIANO COMPETITION FINALS
BEETHOVEN Piano Concerto No. 3 in C minor, Op. 37
Paul Hall, 4:30 PM

LIEDERABEND

Part of the Jennie Tourel Vocal Arts Series, Liederabend gives members of the Collaborative Piano department the opportunity to perform vocal repertoire with singers from the Department of Vocal Arts.
Paul Hall, 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.