

The Juilliard Journal

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September 11: A Day to Reflect and Remember

It seemed impossible that a full year had gone by, but the calendar doesn't lie. As the first anniversary of the 9/11 terrorist attacks approached, a certain anxiety—fueled in part by the media—seemed pervasive. How would the city and the nation deal with the emotional intensity of the day? What kinds of memorial events would be appropriate? Also on peoples' minds, more troubling questions: Was the country particularly vulnerable to further attacks on that day? Would we have to face yet another unthinkable catastrophe?

The day arrived. At Juilliard, as elsewhere, emotions were varied. There was a palpable sadness. Some people expressed anger. Others were more hopeful. Amidst it all, there seemed to be a strong need among many to be part of community, to feel connected. At school, that chance first came at 10:29 a.m., the exact moment that Tower One of the World Trade Center had imploded a

year earlier, when several hundred Juilliard students, faculty, and staff members gathered on the plaza for a moment of silence, followed by reflections by three students—Michelle Smith, Sarah Koo, and Mahira Kakkar—whose words appear on Pages 4 and 5. Later that day, people from around the city joined us at Juilliard for two commemorative events: a community sing-along of the Mozart Requiem and an evening of song and poetry called *Spring Will Come Again*.

Perhaps these events helped us heal, if only a bit, though the wounds suffered by humanity on 9/11 are deep and may leave permanent scars. As Mahira so poignantly expressed: "Sometimes I believe that the only answer is human endeavor, the ability to pick one's face off the floor and carry on..."

—Ira Rosenblum

Photos and reflections of Sept. 11 are on Pages 4-5.

Ivona Explores Dark Humor Behind a Bright Kingdom

By DAVID L. TOWNSEND

ONCE upon a time, there was an exotic land called Burgundia—a decadent, magical world that took your breath away at every turn. The landscape was strewn with magical colors; the trees, houses and clothes were so luxurious that they could only exist in a fairytale.



Kirsten Kelly is the director of *Ivona, Princess of Burgundia*.

At the seat of this lovely land are the King and Queen of Burgundia, a chic and happy couple who seem to emanate light wherever they go. Their very presence is awe-inspiring. Even more awesome, though, is their prized young Prince Philip—their handsome and charming heir.

Since they are icons, all of Burgundia aspires to imitate their manners and appearance. However, appearances can

be deceiving—much like masks, presenting a public reality but concealing a private history. Unbeknownst to their subjects, our perfect nuclear family has an extensive underbelly of secrets and lies that can never be erased. All that is needed is a catalyst in order to turn their whole world upside-down. In *Ivona, Princess of Burgundia* by Witold Gombrowicz—presented by the Drama Division's third-year students in Studio 301 this month—that catalyst turns out to be an ugly, mute girl of low-birth called Ivona.

One afternoon, Prince Philip (played by Kevin O'Donnell) and his cronies stumble upon Ivona (played by Abby Gerdt) in the park. Deeming her unpalatable, they set out to snub her—but after dishing out a great deal of verbal abuse, they find themselves confounded by her silence and apathy. Phillip, at once enraged, repulsed, and inextricably drawn toward this mute rebel, decides impulsively that he must marry her. But later on, Ivona's demeanor in the court sets off a chain of events that rip this once-ideal monarchy to shreds.

Described as "wickedly funny," "absurd," and "delightfully irreverent," *Ivona, Princess of Burgundia* blows open the third-year (Group 33) drama season with a bang! High style, high stakes, and high comedy are the backbone of the play. But Gombrowicz is out

Continued on Page 6

Facets of Teacher/Student Collaboration Sparkle in Annual Diamond Concert

By ED KLORMAN

ALL young musicians eagerly await the day when they will share the stage with their teachers, performing together as equals. For the Claremont Trio, that day will be October 29, when they join forces with Juilliard faculty members Toby Appel (viola) and Naoko Tanaka (violin) at the 11th annual Irene Diamond Concert in Alice Tully Hall.

The Claremont Trio, comprised of twin sisters and current Juilliard master's students Emily and Julia Bruskin (violin and cello) and alumna pianist Donna Kwong (B.M. 2000, M.M. 2001), will perform Paul Schoenfield's

Café Music. They will be joined by Appel for the Brahms Piano Quartet No. 3 in C Minor, Op. 60, and also by Naoko Tanaka to present the Shostakovich Piano Quintet in G Minor, Op. 57.

The concert pays tribute to philanthropist and social activist Irene Diamond, who is among Juilliard's most generous supporters. Most recently, Diamond provided a leadership gift to the Campaign for Juilliard, which will provide substantial support for graduate scholarships.

"The Irene Diamond Concert is a celebration of music at Juilliard. It has always been an opportunity for students and faculty to collaborate. It's [exciting to] take a relationship which

started as student and teacher and then see what it's like to work together as colleagues," Julia Bruskin said.

It is fitting that the Claremont Trio will perform with Tanaka and Appel for the concert. Tanaka was Emily Bruskin's violin teacher from 1999-2001, while Bruskin was in the joint Columbia-Juilliard program. "As a teacher and as a person, Ms. Tanaka is

insightful, generous, supportive, and wise. I feel so honored to have the opportunity to play with her," Bruskin said.

Appel's many links to the trio are almost portentous. Although he coached the trio during their second year together, he originally coached Kwong



The Claremont Trio members are (left to right) Emily Bruskin, violin; Donna Kwong, piano; and Julia Bruskin, cello.

in various other ensembles while she was earning her bachelor's degree at Juilliard. Appel became acquainted with Emily Bruskin when she studied Mozart's Duos for Violin and Viola with one of his students.

Emily introduced Appel to Julia, and both Bruskin sisters taught for a weekend at a festival for amateur musicians organized by Appel's father. "Julia and Emily, along with several other wonderful Juilliard students, played with and helped coach the adult amateurs. It was fun being with them, and they were enthusiastic and great with the amateurs," Appel said.

The trio's year of coaching with

Continued on Page 6

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CORRECTION

Due to an editing error, the Portrait of Linda Kent in last month's issue neglected to say that she was a principal dancer with the Alvin Ailey American Dance Theater from 1968-74.

Choosing to Pause And Remember

By MIKE MARKHAM



Mike Markham

I WAS in Greenville, S.C. on September 11, 2001. I called everyone I knew in New York, but no one among my friends was hurt; no one was lost. In the midst of rehearsals at the time for Federico Garcia Lorca's *Blood Wedding*, I was playing the part of a woodcutter who went through the forest searching for souls to chop down and harvest. In all of this, I did not really feel anything. I was concerned, shocked, amazed, somber, confused—but nothing like the grief my friend Lynne exhibited. She played Death (an old beggar woman, according to Lorca) and she romped and reveled in blood and destruction onstage—but off, it was all she could do to keep from vomiting. She'd rush to the TV, hoping for word of her brother's aircraft carrier, whether or not it had been deployed to the Middle East. I wanted to cry, to scream; I wanted to feel something, if only to know how I fit into this event. But all I could do was sit back and watch.

A year later, I am blessed with the opportunity to explore my art at The Juilliard School. I am in New York City, not Greenville; I am where it happened. I went out onto the plaza this September 11 to observe the moment of silence, to remember, to pay homage to those who died on that horrible day one year ago. But more so, I went to try to be a part of it. I wondered what it was; I wanted to be strength for people; I wanted to be a rock. I wanted to be touched by the horrific size of a monster that I could not describe or even fear.


Some students chose not to attend, but rather to practice or continue their work elsewhere on campus. Although I was with a company of actors a year ago who chose to continue working through the tragedy because our lives and our art were only bruised, not destroyed by that event, this year I chose to pause and remember those who lost their lives that day... just as I have honored those who died in battles and wars long before me, to provide me with the freedoms and comforts that I would not let others' hate take away from me on September 11 a year ago. If you did work through this September 11 as I did a year ago, I celebrate your choice. But if you worked because you did not care, then I am sad—for those who grieved in spite of you, for those whose lives and loves might vanish. But mostly I am sad for you, that your heart might be buried under such bile and mud that it cannot find the air to scream. □

Mike Markham, a first-year actor, is a member of Group 35.

Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column for consideration, or to suggest a topic, please e-mail it to journal@juilliard.edu with "Voice Box"

This Moment of Silence Is Sponsored By...

By ELLIOT ISAACSON



Elliot Isaacson

WALKING uptown on Broadway from Lincoln Center, one passes a string of very conspicuous chain stores. Several days ago I was traveling that route, and saw in the window of Pottery Barn a large poster exhibiting some of their premium candles, probably "orange spruce" scented or something to that effect. A message was printed over the photograph commemorating those who lost their lives on September 11.

On the other side of the avenue there's a Gap shop; hanging in its windows were solid navy blue posters (which showed a frightening resemblance to the clothes you can find inside) with a solemn message which reads "We Remember."

If we can find comfort in knowing that the respective advertising departments of the Gap and the Pottery Barn will remember September 11, we must also find disgust in the fact that they will use the tragedy to sell sweatshirts and candles.

A few months ago a woman who lost her husband on September 11 was interviewed on NPR, and I will never forget what she said. She said that she wished the television networks would stop showing her husband die over and over again. Not an unreasonable request, one would think, but respect and restraint don't help to bolster ratings. In the days surrounding September 11 this year each network aired its own special "tribute," and we watched the buildings go up in flames over and over again.

I watched them too. We watched because when we see the buildings fall something in our chemistry clicks no matter how many times we've seen it before. And we'll watch no matter how many commercials there are in between. At some point we can't do any more "commemorating" without having an alternate motive, whether it's attracting viewers or selling candles or T-shirts. It's been one full year since the horrible tragedy of 9/11, and perhaps our connection to the immediacy of the event has faded enough so that we only sense the ripples in the water. And the waves are exhibiting some commercial interference.

This year, when we commemorate those who lost their lives to September 11, we have to pause for a message from our sponsors. □

Elliot Isaacson is a first-year violist.

in the subject heading: include a phone number where you can be reached. Essays should cover topics of interest to the Juilliard community, and be around 600 words.

LETTER TO THE EDITOR

THE OLDEST LIVING PERSON AWARD GOES TO...

I was delighted to see Jane Rubinsky's article on Hazel Penniman Luther (Sept. Alumni Spotlight). However, the article contained an incorrect statement: "The world's oldest living person is Marie Bremont of France, at 116."

In fact, Marie Bremont was listed as the world's oldest person from November 2, 2000 until her death June 6, 2001 at 115. She was succeeded by Maud Farris-Luse of Michigan (born January 21, 1887) who died March 18, 2002 also at 115.

Currently, both Guinness and the Gerontology Research Group list the world's oldest person as Kamato Hongo of Japan, born September 16, 1887. Hazel Luther is currently ranked seventh on the GRG world list.

ROBERT YOUNG
Gerontology Research Group

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

Two Views From the Keyboard: Bachauer Winners in Conversation

By TIFFANY KUO

Pianists Soyeon Lee and Orion Weiss—the winners of this year’s Gina Bachauer International Piano Competition at Juilliard—will launch the new season of the McGraw-Hill Companies’ Young Artists Showcase on WQXR with a concert that will be broadcast live from Paul Hall at 9 p.m. on October 16, hosted by Robert Sherman. The program will include solo piano works by Scriabin, Granados, piano duos by Arensky and Britten—and a surprise work. Tiffany Kuo caught up with Soyeon, fresh from capturing third prize in the 14th Paloma O’Shea International Piano Competition in Santander, Spain, and Orion, back from performing Lowell Liebermann’s Piano Concerto No. 2 at the Colorado Music Festival—before classes began and got the scoop on their adventurous summers.

Korean native Soyeon Lee, a two-time Bachauer winner at age 23, is a second-year master’s student of Robert McDonald. She also received her bachelor’s degree from Juilliard, as a student of Jerome Lowenthal—with whom she also studied at Music Academy of the West in Santa Barbara during one summer.

TK: Soyeon, I remember seeing you right after the Bachauer, before you left for Pittsburgh.

SL: Yes, I was in Pittsburgh for a week, before going to the Bowdoin Summer Music Festival—since I didn’t have a piano to practice on here in New York. My old piano teacher is from Pittsburgh, where I’m from, so I stayed with her. Then I went to Bowdoin, which was fantastic! I worked with Veda [Yoheved Kaplinsky] for two and a half weeks and played a lot of student recitals that really helped, since many of the pieces I was preparing for the Santander were rather new. I probably didn’t get as much practicing done as I needed to... but it was a good environment, and I got to play a lot.

TK: And that, above all, is extremely helpful before a major international competition—which the Santander is.

SL: Then I went to Taos [School of Music in New Mexico], to see Bob [Robert McDonald]—and those were four *really* intense days.

TK: Did you also work with others there, since it’s a chamber music festival?

SL: Right, I read through the Schumann Quintet with the players there, and played for Bob. So, Taos was extremely helpful. Then I was off to Spain. Frankly, this was my first major international competition, so I was really freaked out. It was such a new experience. Luckily, Santander was one of the most well-organized and well-supported competitions. From the minute we arrived, we were taken care of.

TK: Did you have a host family?

SL: No, we all stayed at a nunnery—with the nuns! We had our own rooms and bathrooms...

TK: Only the women?

SL: No, for everyone. It was across the street from the competition.

TK: So, it’s not a convent?

SL: No, it’s like a retreat center, very nice and quiet, which was much-needed after the long flight from New York. We had gotten delayed at J.F.K. for about six hours—which caused a second delay in Madrid for another six hours, since we lost our connection to Santander. But it was fun because it was a big group, since there were a lot of people from the U.S.

TK: This was your first major international competi-

tion, and you placed third!

SL: I was petrified! Upon arrival, I felt a bit out of place, a bit overwhelmed—both from the other pianists, and from the huge repertoire. Honestly, I was hoping to God that I wouldn’t have to play on the first day, so I could settle down a bit to focus.

TK: Santander is unique in that there are three rounds, and within each round, there are two parts. And one of the components of the first round is chamber music... which, in most competitions, one wouldn’t get to until the semis.

SL: Yes—and from the first day, the drawing determines the order of each pianist’s performances. Lucky me, I drew to play on day one! I gave the third recital of the 20 recitals in the first round, for part one. In a way, that was good—with that over, I could work on the chamber music for part two. The rehearsals with



Orion Weiss and Soyeon Lee

the Ysaÿe Quartet were very intense, because we barely had time to run through the entire piece. So not only were we just trying to play together; we were trying to communicate ideas simultaneously. The night we performed the Schumann Quintet, it was the fourth and last Schumann that evening.

TK: That’s an intensive first round! Not to mention the jet lag and cultural differences.

SL: One of the hardest things to adjust to was the food. They have good food—but for the first few days, I couldn’t find any restaurants that I liked, and I didn’t speak Spanish. So I was hungry for a week! I survived on chocolates the nuns were giving out. Then there were the extra-long days, due to the siestas; I would perform around 11:30 p.m. It really was a lot to deal with.

TK: Then came round two and three—it’s like a boxing match!

SL: I had a one-day break, and then the second round began with the Classical concerto—which was Beethoven’s First, for me. That was fun: dress, big orchestra. Then came the second recital program, by which time I was dead. I don’t think I have ever felt so tired before. And I had to play the Liszt Sonata; that took everything out of me. But I’m really happy I went, because it boosted my confidence. Winning third was a nice surprise, since I didn’t expect anything.

TK: How was the final round?

SL: The London Symphony was so good. They were amazing! And they were so nice. After every rehearsal, they would “bravo” us, talk to us, so it was a lot of fun. But the publicity was the most fun: these photographers followed us, took us out to the beach and filmed us. Because, at the gala, they presented a brief video of each of us: who we are, what we did—so Hollywood!—on the big screen, with Billy Crystal-like people hosting. So, while each winner waited backstage, there was this video of us—and then the curtain goes up, I’m on stage, I bow, and I play a little piece—like an encore.

TK: Wow! That’s organization.

SL: Yes, they were organized, extremely nice, and the newspapers covered the event daily.

Twenty-year-old Orion Weiss is a third-year undergraduate student of Emanuel Ax. Prior to attending Juilliard, he was a student of Paul Schenly in Cleveland for four years. He received the 2000-01 Gilmore Young Artist Award and the 2002 Avery Fisher Career Grant.

TK: How was your summer, Orion?

OW: I spent two weeks at Pianofest, in the Hamptons—it was my sixth year! I started going to Pianofest—run by Paul Schenly, who was my piano teacher throughout my high school years—at 14, in the summer of 1995. I did miss one summer, though, when I attended Music Academy of the West at Santa Barbara, like Soyeon; though we met at Pianofest.

TK: Now, that’s a lot of summers with just pianists! Most avid music festival musicians go to Aspen or Tanglewood—somewhere with hundreds of musicians of all kinds, instrumentalists and vocalists—but you consistently chose one with 15 pianists, all practicing under one roof for eight weeks.

OW: I love it. Pianofest is way out on Long Island—it’s quiet and idyllic, plus the movies are 50 cents cheaper than Manhattan. As for the pianists... there are twice as many pianists as there are pianos, so it can be a battle, but we all become good friends. Because there are only 15 musicians rather than a hundred or more, we really get to learn from each other.

TK: You must be super-pals with Mr. Schenly by now?

OW: For five years Mr. Schenly would tease me, and I wouldn’t know what to say; I would just blush. But finally, one year, I had a come-back line—and since then, I’ve been immune to teasing!

TK: This summer, you were invited back to Santa Barbara to honor him, right?

OW: Right. This summer he received the Distinguished Alumni Award at Academy of the West in Santa Barbara, where he was first a student and then a teacher. Mr. Lowenthal and I played the eight-hand version of the “Stars and Stripes Forever” at the award ceremony in Santa Barbara. It was so much fun!

TK: And who were the third and fourth pianists?

Gina Bachauer International Piano Competition
Winners’ Concert
Paul Hall, October 16, 9 p.m.

This event is free; no tickets are required.

OW: It was me, Mr. Lowenthal, Jim Giles, and Jeffrey Gamner. At the very end, when the piccolo comes in—“bi-da-dom, bi-dom,” that was me—we all stood up. The audience cheered. I got to hear all about Mr. Schenly when he was young. Then I went back to Pianofest for four or five days before flying to Colorado, to play a Mozart Concerto and the Liebermann Second Concerto.

TK: How was the Liebermann?

OW: It was good; I think it was good. Mr. Liebermann was supposed to come, but he didn’t, so I got all freaked out for nothing.

TK: And you had never played it for him?

OW: No. It was really exhausting to play: there were octaves everywhere, and these jumps. It’s a romantic concerto, with all these different tonalities, but not atonal, and it’s very exotic-sounding. I enjoyed



At 10:29 a.m., the exact moment that One World Trade Center collapsed a year earlier, about 300 people gathered on the plaza to look south in a moment of silence. Afterward, Mahira Kakkar, Michelle Smith, and Sarah Koo shared their reflections, reprinted on these pages.

“What I most strongly felt was the tug between taking the time to honor the day and honor the memory of everyone who was lost, and honor the gravity of the situation while simultaneously allowing myself time to continue doing my work, which is an important part of how I continue to cope... and to remind myself to see my own work in the larger picture—training young artists and recognizing and honoring the importance of art and the arts, especially in the world as we know it today...”

Ralph Zito, Drama Division faculty member

Sept. 11, 2002:

MY name is Mahira Kakkar. I’m a third-year drama major at the School. I’m from Calcutta in India. I love this city—somebody once said that if you put the rickshaws in New York, it would be like Calcutta. When people ask me where I live, I say: the Upper West Side, Lincoln Center—that’s my ‘hood!

I say this so you know who I am.

You may not think I have a right to speak today; I am, after all, a foreigner. However, chaos theory... a butterfly flaps its wings somewhere in the world, the ripples spread, and a typhoon occurs in a different part of the world. This thing that happened, happened to the world—happened to us—happened to me. We all belong to generations marked by terror. And my question to you and to myself—mostly always to myself is—what do we do about it; what are we doing about it? I can make a plea for human contact and kindness, but kindness comes with experience and wisdom and pain—sometimes intense pain.

I am not here to mouth platitudes or speak profoundly. I am by choice an agnostic—non-religious. I don’t believe in psychobabble and I try not to indulge myself. Sometimes I believe that the only answer is human endeavor, the ability to pick one’s face off the floor and carry on despite the

daily tragedies we deal with. Other times it’s laughter. I don’t know; there are no easy answers. For me there is only life and the value I place in it and on it.

I have been asked to speak about my personal experience regarding 9/11. How do I do that? It was a shared experience that blasted me open in ways that I did not expect and still cannot wholly comprehend. What I do know is that we are, you and I, trying to reach out, and in that reaching out there is immense potential.

My perspective is probably shaped by my upbringing in a country where buses blow up frequently, religious riots occur, basic amenities are not in place, education is scarce and life is just plain hard. These things are facts. I don’t state them to negate your lives, deny your pain, or set myself apart. This is my life, and because we have faced a common trial, I share it with you.

And one day maybe when we have scattered to different parts of the globe and some other events shape the world, I will be saying that those people who seem so far away, so remote, so alien, they and I, we were young together, and we changed—together.

Thank you.

— Mahira Kakkar, drama student

WHEN I was presented with the opportunity to speak at this memorial, I felt honored, but at the same time I must admit that I was very unsure about what I might say. Along with many others, I have thought about the tragic events of September 11 every day for an entire year, but I still didn’t know what would be worth sharing. So after a lot of thought I came to the decision to share the most important things that helped me through that day and through the year to follow.

Having this memorial day arrive has made me realize how short a year really is. Twelve months, 365 days, 8,760 hours, but it still seems like only yesterday. Over this past year, I have also learned the true meaning of growth. This country has grown in so many ways since last September 11. Because of these reflections I have learned how important and precious growth is as a young student as well. I have learned to appreciate each day for all it is worth. I have learned to find the positive in all situations no matter how unbearable they may seem initially.

The respect I used to have for firefighters, police officers, volunteers and other professionals who lent a loving hand and in many cases offered their lives in that time of need has now grown to become an uncompromising love and appreciation. The other heroes who helped me through that day and through the year are my friends. Some of these friends whom I hold dear on this day came into my life on September 11 when we, all frightened, crying and lost, huddled into my tiny one-bedroom apartment for shelter. Shelter from the chaos and pain.

Shelter provided by the walls of my apartment and shelter in each other’s presence. Before that day, I would have never guessed that 16 people, 16 frightened, angry people, 16 strangers could ever get along, let alone be each other’s comfort in that very confined New York City apartment. I have not traveled all over the country to see first-hand, but I am sure that there were many valuable friendships born that day.

So on this day I have chosen to celebrate and remember instead of mourn and vent. Today I am celebrating the lives lost last year and those friends who came into my apartment and into my heart. September 11 will always be a day of commemoration in this country but it is a choice for us to make to separate the light from the darkness. So for the years to come the meaning of this day will be defined by each and every one of us. If you feel lost, find the shelter you need wherever that may be or with whomever might provide it.

I would also like to share something my mother says at this time: “Tears are a symbol of pain, but allowing your tears to flow is a symbol of healing.” So let’s allow our tears to flow and create a bonded river to wash the pain of these events away.

— Michelle Smith, dance student



Deborah Domanski was among the performers in *Spring Will Come Again*, one of the 9/11 commemorative events at Juilliard. The evening of song and poetry took place in Lincoln Center’s Kaplan Penthouse.

“It is during days like this that we realize how small and unprotected we really are, and yet capable of so much good and evil.”

Vasileios Varvaresos, second-year pianist



Scott Allen (on the floor), from the Eddy Adams Annual Photojournalism Workshop, photographed the Ballet 5 class. Allen was one of 100 photojournalists who spent September 11 documenting life in New York City on the first anniversary of the terrorist attacks.

A Day to Remember and Reflect

ABOUT a week ago, I watched a documentary about 9/11. It showed a collage of footage from that particular day as well as the days following. There were shots from the Lincoln Center candle vigil and I had to resist from pointing out to the rest of the theater where all our own Juilliard students were standing and could be seen in the shots. It was a reminder of all the images that so many of us experienced and witnessed last year. Walking away from that film made me realize that those images are actually not what stand in the forefront of my mind in regard to September 11. The reaction of the students and their desire to donate their time and talent is what remains so clear in my mind's eye.

"9/11 made me realize how fragile and ephemeral our existence really is. It's been easier for me to appreciate friendships."

David Byrd-Marrow,
third-year French hornist



Pictured left to right are Mahira Kakkar, Sarah Koo, and Michelle Smith, who shared their reflections following the moment of silence. Listening in the foreground is Kambi Gathesha.

On September 11, 2001, after everyone gathered in the Juilliard Theater, a few R.A.'s, myself included, made an announcement that we would be heading over to the Red Cross to try to volunteer. In less than five minutes, more than 70 people gathered and we walked over together. Once there, there was no immediate work that we could assist with, and we were turned away. People were disappointed and we all talked about how we wished we were doctors or other health professionals, so that just maybe we could be called to help right away. We all wanted to help out so much. Late that evening, I put up a sign in the residence hall to gather people to try to play music at hospitals and Red Cross centers. It was the one thing that we knew we could do, and hoped it could help. By the next morning all 100 of the sign-up slips had been filled out.

A few days later, I went down with a friend to the Armory, which was the central information spot for families that were missing loved ones. We waited for hours until finally one of the mayoral workers, who was effusively enthusiastic about having some music inside the stark Armory, said she would allow five people inside, but that I had to be back with them in 30 minutes. I still remember calling Rebecca Taylor and asking her how long it would take her to get ready to come over. Her response was, "As long as it takes me to throw on some shoes and run over there." A few of us headed over and played. We were so warmly greeted by volunteers, members of the police and fire departments, and most importantly, families. Some people just sat down and cried in front of us, some stopped us to ask for requests, some talked to us for some length. There were five of us playing, and we had other Juilliard students come down to fill in whenever someone had to leave. It was constant music for the whole day. At one point, when there were just two of us left, realizing that I could hardly pick up my arms anymore, I looked up and saw violinist Maxine Kuo in the same state, because the two of us had been playing for more than nine hours straight. We finally packed up, but another student who had just arrived decided to stay and play solo music for the remainder of the evening. Over the following days, students continued to go to the Armory and play, other students were playing in the park to raise money, and other students were playing anywhere that they thought music would be appreciated.

Throughout the subsequent weeks, so many people offered so much time and talent. I was a part of a chamber group that practiced and prepared to perform at a benefit concert, and we were told at the last minute that the concert was canceled. Unhesitatingly,

the group said, "Well we're all here, let's go play for the firefighters downstairs." And so we did. Experiencing all these ad hoc performances, many memorial services, and even some military services, it was always so striking how beautifully kind all these students—my colleagues—were. I think it's important to continue to uphold this kind of beauty because it shows the pureness of what we do here. It is true that memories fade over time, but remembrance doesn't, and we should always remember what good we can do with what little or much we have to offer.

I wanted to end by reading something that was given to me. But first I wanted to say thank you to everyone who gave so much and continue to give so much. There are those of you whom I played with at so many moving and painful services, and then there are those of you who went out and did your own incredible thing to donate yourself. Thank you.

The following is an excerpt from a piece written by Audrey Hepburn, and is somewhat facetiously titled "Beauty Tips":

For attractive lips, speak words of kindness.
For lovely eyes, seek out the good in people.
For a slim figure, share your food with the hungry.
For beautiful hair, let a child run his or her fingers through it once a day.
For poise, walk with the knowledge that you'll never walk alone.
Remember, if you ever need a helping hand, you'll find one at the end of your arm.
As you grow older, you will discover that you have two hands, one for helping yourself, the other for helping others.

— Sarah Koo, graduate student in cello

"People said, 'How can we go back to classes?' 'How do you go back and live your life?' But life goes on. That was the point of today, the commemorations. To observe what we have."

Mark Dubac,
third-year clarinetist

"I was extremely touched by the Requiem. I thought that somehow the contrast between the cruelty and evil of the events themselves, and the divine inspiration of the piece and the spirit of the people who were singing in it, and everybody was singing and playing so obviously from the heart and from the depths of their souls, that it was a tremendous antidote to the depression that I felt when I woke up this morning... it was the most uplifting experience."

Yoheved Kaplinsky,
chair, piano department



As part of the 9/11 commemorative events, Judith Clurman (far right) conducted a community sing-along of the Mozart Requiem in the Juilliard Theater, with the Juilliard Choral Union and Orchestra.

Facets of Collaboration Sparkle in Diamond Concert

Continued From Page 1

Appel was an inspiration. Emily Bruskin described Appel as “very daring and creative. [He is] one of the most imaginative players I know. He does crazy things but they’re great.”

Julia Bruskin added, “A coach is someone who’s had more experience developing an interpretation and can suggest other musical possibilities. Toby Appel is someone who gives a very honest appraisal of what he hears and how he reacts to it. He doesn’t have an agenda.”

Describing the trio’s music development over the years, Appel said: “The three of them have grown immeasurably as individual players and as an ensemble. Both Julia and Emily have found wonderful instruments, which have also helped them to add new palettes of color to their playing. Donna’s playing has always been big, powerful, and terrific. All of them were wonderful players when we first met. They’ve just gotten older, better, and more experienced.”

Despite the mutual admiration between the Claremont Trio, Appel, and Tanaka, is it truly possible for students to rehearse and perform as equals with established artists? Or does the age differential affect the dynamic of the group?

According to Appel, some supposedly egalitarian chamber groups are anything but. “I spent three summers at Marlboro [where] younger players and older, supposedly more experienced players play together. There is never any mention that the older players will be acting as ‘coach’ in any particular ensemble, but it was pretty clear who was running the group. Everyone was equal, but some were more equal than others.”

Appel emphasized that the Irene Diamond Concert

will truly be an equal collaboration. “I’m not coaching the group. Besides, Julia, Emily, and Donna are not going to keep their mouths shut. They are not kids; they are forces to be reckoned with,” Appel said.

According to Julia Bruskin, the chance for an ensemble to work with other musicians is extremely rewarding. “Sometimes the three of us get used to the way we react to each other, and we fall into patterns. The opportunity to work with guest artists shakes things up a



Toby Appel

bit. The rehearsal process will be as exciting for us as the performance. I’m very curious to see how these musicians whom we respect so much will rehearse.”

The concert’s unique program is striking for its combination of such different styles. Brahms’ stormy piano quartet and Shostakovich’s neo-classical piano quintet are presented along with Schoenfield’s increasingly popular



Naoko Tanaka

The Irene Diamond Concert
Alice Tully Hall, October 29, 8 p.m.

Free tickets will be available at the Juilliard box office starting October 15.

Café Music. The Claremont Trio has a close connection to the Schoenfield work, having met and played for the composer at the Great Lakes Chamber Music Festival.

Describing Schoenfield, Julia Bruskin said, “As a person, he’s very introverted, [but] his music is very outgoing and incorporates many styles—jazz, blues, [and] klezmer. It’s very energetic and flashy.” Despite its popular influences, *Café Music* is a formidable work, and its three movements exceedingly challenging to play. Although some sections may sound improvisatory, the entire work is composed out. “If all goes according to plan, we won’t be improvising,” Emily Bruskin said.

Since winning first prize in the 2001 Young Concert Artists International Auditions, the Claremont Trio has toured throughout the country and has been featured in such venues as the 92nd Street Y. On December 4, the trio will make its Carnegie Hall debut in Weill Hall. The trio has also performed abroad, participating last summer in concerts in Slovenia, Serbia, and Bosnia as part of an exchange sponsored by the U.S. State Department and Carnegie Hall. In addition to its performance credits, the Claremont Trio is also heavily involved with educational outreach. □

Ed Klorman is a third-year viola student.

STUDENT LUNCHEONS WITH PRESIDENT POLISI

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

The remaining luncheons this fall are on Monday, Oct. 28, and Thursday, Nov. 21, from 12:30-1:30 p.m. in the Board Room on the second floor. Interested students should sign up with Martha Sterner in the President’s Office. Space is limited, and will be filled on a first-come, first-served basis.

Ivona Explores Dark Humor Behind a Bright Kingdom

Continued From Page 1

for more than a laugh; he is out to dissect social conventions and explore what lies beneath the surface of our public facade.

“I am really fascinated with the primal nature of humanity,” says director Kirsten Kelly, an Andrew W. Mellon directing fellow here at Juilliard. “What is instinctually in us? Is cruelty a part of what we have to deal with on a day-to-day basis? Look at kids on a playground; there is always that one kid who is ridiculed or beaten for inexplicable reasons—merely for being different.” Ultimately, for Kelly, the play is an exploration of both the need to present a public façade, no matter how diseased the truth, and the overwhelming

human need to be cruel, to lash out.

Written in the early 1930s by author, philosopher, and playwright Witold Gombrowicz, the play was outlawed in his homeland of Poland for decades under the Communist regime. *Ivona* did not receive its first production until the 1960s in Europe, and only very recently has it been produced in the U.S. As his first and most famous play, *Ivona* earned Gombrowicz the unofficial title of “grandfather” of the Theater of the Absurd—which was later made well-known by Beckett and Ionesco.

This is Kelly’s second time working on *Ivona*; she mounted a production last fall in Chicago with the Strawdog Theatre Company. Why did she choose to work on it again? “It was still obsessing me, and taking up so much of my thought,” she explains. “In the first production, I really began to understand the style of the play, and how to work with the play physically.” There is, she notes, a sexual physicality and a grotesque style of movement that she wants to continue to develop in order to conjure up the fairytale nature of this world.

In a world based on visual aesthetic, the harmony of the production

design elements is crucial. Miranda Hoffman’s whimsical and imaginative costumes meld early 20th-century suits and gowns with those of the 1980s. (Exaggerated make-up contributes to the striking effect.) This is the first show that Hoffman—a 2000 graduate of Yale with an M.F.A. in design—has done at Juilliard, and happens to be the fruition of a long-standing dream to work on this particular play. Donyale Werle’s set design is an amalgamation of Indian, Spanish, Chinese, and Moroccan influences. The playing spaces are two interlocking circles of two different colors, suggesting two different sides of the same coin. With the audience sitting in

Ivona, Princess of Burgundia
Studio 301, October 23-27, 8 p.m.

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

a thrust formation—on three sides of stage, with the action in the middle—they will view the actors as if they were on a catwalk. Werle, also a newcomer to Juilliard, graduated with an M.F.A. in design from N.Y.U. last spring.

Don’t miss this dark satire on human nature, which will draw you in with its humor and send chills running up and down your spine! □

David L. Townsend, a second-year actor, is a member of Group 34.

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Costume designs for *Ivona* (the Queen and the Prince) by Miranda Hoffman.

A Summer of Reaching for the Stars... and Beyond

By JIHEA HONG

EVER since I was a child, I had always dreamed of organizing and performing in my own benefit concerts. My parents have taught me that music is all about “sharing,” and how important it is to give back to the community. But I had no idea that I didn’t have to wait until I was super-world-famous in order to pull off something big.

The turning point came when I enrolled in Derek Mithaug’s and Wendy Chen’s Career Skills class last fall. For one assignment, we were asked to invent a dream project and write a sample proposal. I decided to “dream” about a project that involved bringing music to children in the orphanages of my native Korea. Although I thought it nothing more than a class exercise, Derek and Wendy took my ideas seriously.

During winter break, while I was home in New Jersey, I began to wonder if I could really make that project happen. Suddenly recalling Juilliard’s Summer Grant program, I sat down at the computer and began my research. After reading numerous articles on the orphanage situation in Korea, I realized that this was something I had to pursue—but where could I start? I didn’t know anyone involved in this field at all. So I picked up the phone and started calling friends who might know someone who could help me.

Eventually, I got the e-mail address of someone associated with the Holt Foundation. But I was discouraged when he said, “So...you want to share your love for music. But how exactly do you plan to do that?” I had no idea! I was excited about the possibility, but had no plan or clear vision in my head. So, as soon as spring semester started, I went to see Derek again. With his assistance, buoyed by the love and support of Karen Wagner and my writing workshop col-

leagues, I began to write my proposal.

I called the project “Reaching for Our Stars,” and envisioned it as a means to enhance the self-esteem of abandoned children in South Korea through the power of music and positive reinforcement. I planned a three-week stay, during which April Clayton (a Juilliard D.M.A. alumna in flute) and I would teach flute and piano to children in orphanages on a one-on-one basis, encouraging them to continue their musical studies. Not only would we be sharing our knowledge gained at Juilliard—a school well known and highly respected in Korea—but we would be reinforcing their sense of self-worth on a more personal level. We also planned to visit some of the orphanages with young, talented musicians in South Korea, inspiring them to follow Juilliard’s lead in reaching out to the community, serving at these institutions long after we leave the country.

I spent a great deal of time on the Internet, reading child psychology books and magazines, meeting with various local librarians, and writing letters to those involved in this field. Since the project was to take place in Korea, I contacted many different Korean orphanages and other organizations for sponsorships. I had to come up with a clear plan of action. How many orphanages should we visit, and for how long? What would we do there? What repertoire should we play? Where would we stay? How could I recruit performers? How long would it take for us to get from one orphanage to another? How would I get a hall for our benefit concert? What about rehearsal space?

But the proposal was only the beginning. A month later, I had an interview with the Summer Grant Committee—as intense an experience as my master’s entrance audition. Finally, I received happy news that my proposal was accepted, and I would have the opportunity to fulfill my dreams. I knew it would be challenging but I was ready to face any obstacles.

I left for Korea a month ahead of schedule, because I was feeling helpless in New York. The e-mails and phone calls had gotten frustrating, and I realized I would do much better if I were physically in Korea, running around, meeting people and working on my project. Arriving at Incheon International Airport on June 17 at

7:30 a.m., I headed to my aunt’s place to get ready for my first appointment at 1 p.m. that day in Seoul.

While the country was in an uproar over the World Cup, I was busy meeting board members of Nanoomhweh (who graciously sponsored our benefit concert at Incheon Cultural and Arts Center), signing contracts for the hall, visiting different orphanages to introduce myself, planning various programs to meet the needs of the children, going back and forth between Seoul and Incheon daily to rehearse with the Korean musicians, searching for more sponsorships, designing layouts for programs and posters, etc. My heart was filled with unspeakable joy and excitement when the “Reaching for Our Stars” publicity materials for the

and the Onnooli Concert Choir. We raised more than \$10,000 from that one concert, and donated the funds to four of the Incheon orphanages I was planning to visit and three institutions for the handicapped. Since we raised more money than we expected, we also donated some to those who had been affected by the great flood this summer. About a week before the Incheon concert, someone had said to me, “Jihea, you’re not going to have even 100 people at your concert. Who would come in this hot weather? Everyone is on vacation. I’m sorry you put in all that hard work for nothing.” Well, that night, I learned that nothing is impossible with faith, courage, and hard work.

Between July 24 and August 14, April and I—along with several Korean musicians—began our orphanage tours. The time I spent with these precious children was the highlight of my entire trip! In many cases, we had to travel far; to reach YongJong Orphanage, we walked to the subway station, took an hour-and-a-half train ride to Incheon, a 30-minute bus ride, then a 20-minute

boat ride, plus a 10-minute drive—but it was all worth it when we saw the children’s bright, smiling faces. To my surprise, we bonded really quickly. We sang together, played games, performed for each other, and even ate meals together. They shared their hopes and dreams, their struggles and worries. I enjoyed getting to know them more on a personal level during private lessons, and came to feel somewhat like their older sister.

I witnessed the power of music while at the House of Hope—an orphanage for mentally and physically handicapped children. As soon as I entered, I knew it would be a rowdy bunch. Some were screaming; some could not stop jumping and running around; some were banging on the piano. They were pretty noisy even

Continued on Page 16



April Clayton, Korean cellist Jieun Chung, and Jihea Hong pose with a patient at Seoul National Center for the Cerebral Palsied after an educational outreach concert.

Incheon benefit concert were ready to be put up around the city. It had been a mere dream a few months ago; now, it was about to become a reality.

I will never forget July 23, 2002. Despite the pouring rain, the hall, which seated 525, was completely packed. The hall director said he could not let any more people in. However, as people protested that they had traveled a great distance to attend this concert, he let in an additional 100, who sat in the stairwell or stood the entire time. (Alas, about 50 people still had to be turned away.) The performers who joined me in donating their time and energy for this great cause that night included April Clayton, Juilliard’s Valentin Lanzrein (baritone) and Wonmin Kim (pianist), Korean cellist Jieun Chung, violinists Kyoungah Lee and Sunhee Kim, pianist Hyewon Ko,

While Juilliard supports a select number of community-focused student projects through its Summer Grant program (Jihea Hong was the sole grant recipient in 2002), many other Juilliard students engage in summer activities that are educational and enriching. Four students recall the rewards of their summer projects in articles on Pages 8 and 9.

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From Rochester to Costa Rica, Summer



The author, visiting the mountain tribal village of Telamance, Costa Rica.

Photo by Sonia Barth

Summer in Costa Rica: Adventure of a Lifetime

By REBECCA TAYLOR

AS I stepped out of the airplane, exhausted from a 10-hour overnight flight, I let my senses awaken to my new surroundings. The air smelled and tasted different, and never had I heard so much Spanish all at once. Excited and nervous at the same time, I suddenly felt my stomach flip-flop inside as my mind raced with questions. What in the world was I doing here in Costa Rica by myself, a thousand miles from my friends and family? What would my host family think of me? Would I be able to get by with my limited Spanish? How would I survive eight weeks in this new and strange place? Thus began an exciting adventure, a mountain of rich experiences and memories that I will treasure for the rest of my life.

In February, while weighing different summer options, I desired to have some kind of adventure. Having attended various festivals for as long as I can remember, I wanted something new and different. I wanted to branch out and broaden my horizons, to try something new. So when the possibility of staying in San José, Costa Rica, came up, it sounded like the perfect fit for me. My love for Spanish and Latin-American culture, coupled with the possibility of playing and teaching in a foreign environment using a language I barely knew, drew me in at once. Without knowing exactly what I was going to do once I got down there, I packed up my bags and viola and headed south.

One of the first things that struck me about the people of Costa Rica is how friendly and generous they are. The family I stayed with took me in like one of their own, making me feel

immediately at ease. For the most part they spoke no English, so our first day together I sat tongue-tied, trying to remember all my high-school Spanish. Soon, though, hearing the language became commonplace, and I found myself thinking and even writing at times in Spanish.

What I didn't expect was an invitation to play in the viola section of the Orquesta Sinfonica Nacional (I always knew that the world needed more violists!) and my days soon filled with rehearsals and concerts. Costa Rica is one of the many Latin-American countries that have extensive youth programs for students of all ages and levels. Besides playing with the orchestra, I spent my time observing private lessons and group classes. Toward the end of my stay, I was able to interact with several of the young viola students, guiding them in tuning their instruments and maintaining good posture, among other things.

Some of my favorite parts of this expedition were all the opportunities to explore and experience the beauty of Costa Rica, aside from music. Mountains, volcanoes, beaches, tropical rain forests, caves, and waterfalls are among the countless natural wonders of the country. I have come away from these eight weeks inspired and richer in experience, having broadened my horizons and explored new territory. I stepped off that first plane nervous and questioning; eight weeks later, I stepped back on, sad to leave my new friends. Sometimes you just need to risk taking a leap of faith, try something new, and go for it. I did, and I will never regret it. □

Rebecca Taylor is a third-year viola student.

**How would I survive
eight weeks in this new
and strange place?**

In Mexico, Contest Prizewinner Returns as Judge

By JESÚS CASTRO-BALBI

THIS summer, I was invited to be a juror at the second Carlos Prieto Latin-American Cello Competition, held in Morelia, Mexico, from June 16 to 22. Six other judges representing countries from Latin America were also present. Alvaro Bitrán, from Mexico, is the cellist of the Grammy Award-winning Cuarteto Latinoamericano and a former student of Janos Starker at Indiana University-Bloomington. Brazilian cellist Antonio Lauro del Claro studied in Geneva with Pierre Fournier, and served as the principal cello of the São Paulo Symphony Orchestra and as a professor there. Cellist Edgar Fischer studied with Leonard Rose at Juilliard from 1962-64, was the principal cellist of the Orchestre de la Suisse Romande for seven years, and is currently a professor in his native Chile. Mexican cellist José-Luis Galvez, cello professor and chair of the strings department at the Morelia Conservatory, is a graduate of the Gnessim Institute in Moscow and the competition coordinator. William Molina, from Venezuela, is the

ed the whole competition. This year, the second prize was split between José-David Márquez of Venezuela and Fernando Gentile of Argentina. Sara Cortinas of Mexico (a student of Harvey Shapiro at Juilliard) and Venezuelan Yolena Orea tied for the third prize, and Ivan Kulikov of the Ukraine received a certificate as a finalist. (The first prize was not awarded.)

The Carlos Prieto Competition is unique in its scope and goals within the world of cello contests. Held every two years, it aims to promote the cello activity in Latin America, by inviting any Latin-American person by birth (or citizens of any country who have resided in Latin America for at least one year) to compete. (As a contestant in the first competition, held two years ago, I represented Peru.) This year, some competitors were nationals of England, Russia, and the Ukraine, while others were Latin American but are currently studying in Germany or in the U.S.

Another objective of the competition is to promote works by Latin-American composers, by requiring one piece of this underrepresented reper-



Jury for the second Carlos Prieto Latin-American Cello Competition at the Conservatorio in Morelia, Mexico (June 2002). From left to right: José Luis Gálvez, Alvaro Bitrán, Edgar Fischer, William Molina, Carlos Prieto, Jesús Castro-Balbi, and Antonio Lauro del Claro.

founder of the Latin-American Cello Academy in Caracas and graduated from the Paris Conservatoire National Supérieur, studying with Philippe Muller, André Navarra, and Paul Tortelier. Finally, Mexican cellist Carlos Prieto studied with Leonard Rose and Pierre Fournier, is a Massachusetts Institute of Technology graduate, has a busy, world-wide concert career, and is a major proponent of new music from Latin America.

Before the performances started, two rules were adopted to ensure a fair judging: the highest and the lowest scores would be eliminated, and a teacher could not vote for his student's performance. Also, we agreed to base our evaluation on three criteria: technique, musicianship, and presence. I looked for performances that would not only display a musical sensitivity, imagination, and an efficient technique, but also present a strong personality, while being consistently convincing in the different styles of repertoire. While each round was evaluated independently, the final awards reflect-

toire in the second round. Similarly, the judges were featured in recitals that included works by Latin-American composers along with the standard literature. Together with pianist Gloria Yi-Chen Lin, I presented works by Samuel Barber, Luigi Boccherini, and Rossini, and gave the Mexican premiere of works by Joan Guinjoan (from Spain) and by young Argentine composer Esteban Benzecry.

Another point is that this competition cares for its prize winners. For instance, as the first-prize winner of the first competition, I recently recorded Samuel Zyman's Suite for Two Cellos with Carlos Prieto for Urtext Digital Classics, and regularly receive recital and concerto performances throughout Latin America. To me, the second Carlos Prieto Latin-American Cello Competition was a fair, inspiring, and purposeful event for cellists and musicians in Latin America and beyond. □

Jesús Castro-Balbi is a fourth-year doctoral student of Aldo Parisot.

Projects Broaden Students’ Horizons

A Rochester Residency

By ED KLORMAN

A HUSH came over the audience. As I played the first few bars, I saw their eyes light up, practically glued to my bow. I felt the connection between myself and the listeners grow, reaching a new height. As the piece neared its end, I could tell that the audience was following me through every nuance, through every change of character. The ensuing eruption of applause showed me that the audience had truly understood the piece.

A Carnegie Hall debut? Try Council Rock Primary School, where I had the pleasure of teaching and performing for some 460 first- and second-graders as part of a residency project last May.

The idea for the residency began several months ago when I was looking for funding to help pay for a recital that I planned to give in my hometown of Rochester, N.Y. A representative from a Rochester-area community foundation explained that his organization’s charter did not allow it to make grants directly to individuals. However, he suggested that I try writing a proposal for a project I could do in the public schools. If the proposal was accepted, then the foundation could provide me with funding, which I could use to cover the costs of the recital.

I put together a proposal to create the artist-in-residence position in my former school district, outlining what all of my responsibilities would be. Over the course of three weeks, I was to perform four recitals, lead three viola sectional rehearsals, and perform a solo with a student orchestra. On top of this, I was to present several hours of aesthetic education programming to primary-school students and teach numerous group lessons to beginning and other viola students. All in all, the proposal involved more than 25 hours of teaching and performing for roughly 700 students in four different schools.

I completed this project over the course of three weeks last May. When I arrived on the first day, I didn’t know what to expect. How would the high school students react to me? Just two years ago, I sat along-

side many of them in our school orchestra. What right did I have to stand in the front of the room, leading them in a rehearsal?

Despite these worries, everything went (more or less) smoothly. The sectional rehearsals were the most challenging for me because I had only 45 minutes to present numerous musical and technical concepts. I quickly learned that the teaching style I am used to at Juilliard simply did not work with many of these students. In some cases, asking a young violist to stand up straighter or to play more in tune literally had no effect. Eventually I realized that merely helping a student to notice his posture or intonation was a significant accomplishment. This was an important lesson about self-awareness that I have begun to incorporate into my own practicing.

The recitals that I gave were especially rewarding because the students were such an enthusiastic audience. I chose a 40-minute program of music by Bach, Hindemith, Mozart, and Telemann. I spoke a little about each piece at the beginning of each performance, and I took questions afterward. The questions ranged from the inevitable (“How much do you practice?”) to the irrelevant (“Are you married?”) to the bizarre (“Do you feel like you’re full of fluff when you play the Hindemith?”). But I was struck



Ed Klorman asks first and second graders at Council Rock Primary School to practice “spider hands” to use when they tap along in rhythm to his playing on the viola.

by how thoughtful the vast majority of their questions were, such as “Why are you a musician?” or “Why did I like the Hindemith even though it’s so hard to listen to?”

The final component of the residency was three full-time days of teaching aesthetic education to first- and second-graders. The idea behind aesthetic education is that performers can prepare the students to be active listeners by heightening their sensitivity to one salient element of a work. I chose to perform a movement of a solo Bach work and a movement of a solo Hindemith work, designing my lesson plan around the different types of meter in each piece. Whereas the Bach remains in a consistent meter throughout, the Hindemith changes meter erratically, meaning that each measure contains a different number of beats.

I taught the students how to count and clap these different types of meters. Over the course of each class, the students learned to perform patterns of increasing complexity. By the end of the lesson, the children were able to count and clap one pattern that represented the meter of the Bach and another pattern that represented the meters used in the Hindemith. To demonstrate this, I asked the kids to clap the patterns while I played along short excerpts from each piece. At this point, the students were ready to listen to each movement in its entirety. To see the smiles on the kids’ faces when they heard the connection between their clapping and my playing was truly gratifying.

In sum, this residency was by far the most rewarding musical experience I have ever had. It is one thing for young musicians to worry about diminishing audiences for classical music. But it is another thing to actively cultivate future audiences through quality arts education. The residency provided me the extraordinary opportunity to share wonderful music with the most receptive audience I’ve ever seen. I couldn’t imagine a better way to spend those three weeks. □

Ed Klorman is a third-year viola student.

The Show Must Go On... and On... and On...

By DAVID L. TOWNSEND

THE chant echoed out over 42nd Street: “One more show! One more show! One more show!”

In an intimate theater, bursting with energy, a hundred curious faces strained to find a clear view of the stage. Video cameras were being set up to capture the historic climax, while the diligent D.J. blasted a techno cover of The Doors’ “People Are Strange” to signal the actors it is five minutes to curtain.

On a late August evening, the 24th performance of *Hamlet*, the grand finale of the *Hamlet-a-thon* was about to begin. Produced by the Pineapple Project, a local, not-for-profit theater company, the *Hamlet-a-thon* was an ambitious endeavor that set out to offer a 45-minute adaptation of Shakespeare’s most famous play, every hour on the hour for 24 hours straight. The event served as a theatrical experiment, a publicity stunt, and a benefit to raise money for their company.

Amidst the chanting crowd that night, there were those who had their doubts (“Can they still talk?”) while other audience members amicably compared notes from previous performances—“Well, I was here for the 8 p.m. show, but I hear that it wasn’t

nearly as good as the 2 a.m. show.” A select few boasted of their commitment: “This is my fifth show!”

For weeks, friends, family, and especially the cast and crew have been waiting for this exact moment. The song ends and a tense hush falls over the crowd; the lights go to half, and then out. We hear a curtain being drawn. In a cool blue light, we see a minimal set of blocks and steps against three walls of natural wood cubbyholes. A lone figure emerges from the shadows: Hamlet. He walks downstage and rests against a wall of cubbyholes. As he does so, all three walls glow to life from within. He breathes and then, with a confidence that only comes from repetition, lets loose one of Shakespeare’s great “O’s”—and we are under way...

I had the honor of playing Hamlet in this unique experiment. Consequently, not only was I awake for the 24 hours—I was grappling with one of the most demanding roles in all of dramatic literature for a majority of the time. The toll that it took on me physically and mentally is beyond description, except to say that I attempted to sleep for 24 hours when it was over.

As the leader of our rugged cast, I

felt an extra responsibility to check in regularly with my fellow actors. Throughout the run, I took a few polls. At 1:51 a.m., after our sixth show, spirits were high and giddiness was setting in. Our Queen confessed, “I think the show’s finally getting

“To be or not to be...”

One actor tries to answer the question 24 times in 24 hours.

decent.” She felt that the cast had found a good working rhythm. Meanwhile, our Horatio—enjoying a brief massage from our volunteer chiropractic masseuse (one of our only perks)—had no comment.

At 9:58 a.m., I checked in with the cast again. The Queen now had a piece of advice: “Surrender is the key. If you give in to the tiredness, then you’re not tired anymore.” The King, on the other hand, when asked to describe his feelings about the *Hamlet-a-thon* after 14 shows, replied: “Anger, bitterness...and regret.”

By show number 21, things were back on the upswing, with the end in sight. Our cast—made up of young New York actors, most of whom had not worked together before—had become quite a tightly knit family. (A dehydrated, slap-happy family, but a family nonetheless.)

Now, what was the artistic motivation to undertake such an experiment? Director Tony Mayes says that he got the idea from a Polish acting troupe who use the act of repetition to boil a play down to its very core, to find the essence of a story and its relationships.

Were we successful? One audience member who had seen the show twice noted, “The difference between the midnight show and the last show [at 7 p.m. on Saturday] was that the actors’ thoughts were much clearer the second time around. I understood the story more. They were also more relaxed and having fun, which allowed me to have fun!”

So, are marathon performance periods the new system for finding truth in drama? Probably not—but for these brave souls, on this auspicious day, it worked! □

David L. Townsend, a second-year actor, is a member of Group 34.

First Steps, Big Steps: Students

The Class of 2006 arrived with eagerness on Sunday, August 25, to settle in and begin the process of getting acclimated to Juilliard and New York City. We asked Leona Carney, an incoming voice student from Mobile, Ala., to record her daily impressions of orientation—an action-packed 11 days put together by the Office of Student Affairs—and two second-year students who served as orientation leaders to share their thoughts on being part of the process from the other side.



Move-in day was a little less of a chore, thanks to Vernon Gooden, Annedore Oberborbeck, and Amina Royster.

By LEONA CARNEY

Sunday, Aug. 25—Day One

I will always remember August 25 as the day I stepped into the world—away from my parents' watchful eyes and into a community of artists. I arrived at Juilliard after driving around the block a total of three times! Greeted by smiling veterans of the unknown, my parents and I unloaded my belongings. Amazingly, four hours later, my things were all in my room and my parents were gone. My roommate, a dancer, had left a note saying that *La Traviata* was in the CD player; I knew right away that we would get along.

That evening, we had our first floor meeting with the R.A. The mix of people and cultures gave the evening a strange sense of togetherness as we all prepared to give up our lives to our passions. Later that night I went to Triad, a club where the Juilliard Jazz Ensemble was play-

ing—my first night on the town.

Monday, Aug. 26—Day Two

I woke up to find my roommate in the suite area, already warming up and stretching. After breakfast, I went to several orientation meetings, including the president's welcome and Playfair, where I met so many types of people and had a blast! We fought in pretend arguments, back-danced—and I began to feel the Juilliard community as a distinct and life-changing experience. Another favorite activity was the N.Y.P.D.'s New York City safety meeting, which taught us how to protect ourselves when out on the streets (with skits performed by the talented orientation leaders).

Tuesday, Aug. 27—Day Three

I woke up late and almost missed breakfast—then took the L&M test, ate lunch, and took two more tests (in ear



Amy Ward and Daniel Shelley came to "Get the Full Scoop" on writing for *The Juilliard Journal* at the newspaper's ice-cream social on September 3.

training and piano). With my first experience as a Juilliard student, I was eager for school to begin.

Wednesday, Aug. 28—Day Four

After registration, I went to an interesting seminar on "Exploring the Big Picture in the Arts." We paired off with completely different majors and learned a great deal about how expressions can change when you perform them. In this exciting class,

Faces of Juilliard

THE first day of orientation was the most exciting; since 9 a.m. we were meeting new students from all over the world. For me, as an orientation leader, the most interesting part was watching how differently they were reacting to the same things. I will never forget their faces—so many expectations, such excitement about their new life at Juilliard! I was happy to see how many interesting and talented people are coming to this wonderful school. They are facing everything now for the first time, and will remember this year all their lives.

During orientation, students had the chance to meet over lunch with Dean Clapp on one day and President Polisi on another. Both were wonderful opportunities to ask questions and just talk about different things at school. Both the president and the dean were really open in conversation about their new plans for the year. We also found out what it had been like for them to be students, when they were growing up as musicians.

When we're coming somewhere for the first time, we're always a little nervous... which is why I think orientation is so important for the freshmen at Juilliard. Their first impression will last for a long time—and we've been trying to make that impression memorable for the new students. We've included in this week the most interesting things about Juilliard and New York, choosing the best of the city and the School to show them. And now that it's over, we're missing all those wonderful days—and waiting for the next year's adventures!

—Katya Sonina

Katya Sonina is a second-year pianist.



Anna Wolff, Jessica Sharp and Phillipe Treuille enjoy a little Cajun spice on Mardi Gras Night in the cafeteria.

A New Journey

I AM seeing people coming together. It feels so weird to see them meeting each other for the first time, because it's surreal to picture yourself being in their shoes just one year ago. As an orientation leader, there have been two events that have really touched me. The first was when we took the drama class out to coffee as a way of getting to know them. I looked over at my friend Dawn, who had this really glazed look on her face, and after awhile, she said with such tenderness, "They're meeting for the first time." She realized they were starting a journey she had begun two years ago. It was very moving.

The other experience was the luncheon with all the new international students. The discussion took many different routes, and soon people started sharing their idea of art and being an artist, and their culture. And the fact that we were all able to share our feelings and bridge gaps brought tears to my eyes. I have had to give 100 percent to this experience, and the old saying is right: Give and you will receive. I have received so much from these new students, and feel that I grow as a person with each day. So, to the Class of 2006: thank you for a wonderful week!

—Kambi Gathesha

Kambi Gathesha is a second-year drama student.



An informal lunch with President Polisi (standing) gave new students a chance to chat with him about plans for the upcoming school year (and about his student days). Pictured are Abby Roesner, Taylor Wu, and Aaron Greenberg.



Who were those masked students? Mardi Gras Night brought out the wild side of (left to right) Joy Fellows, Jon Kretschmer, Dorival Puccini, Scott Borg, Kevin Sanders, Gabuka Booi, and Elizabeth Bacher.

Get Oriented at Juilliard

the freshmen were introduced to the mentor program—with which I am quite enthralled! Later that night, Juilliard’s annual Coffeehouse brought together many wonders and delights from many restaurants around the area.

Thursday, Aug. 29—Day Five
There were two sessions of great importance today: “Man, I’m Broke...” (addressing finances) and the “Here’s to Your Health” (introducing Juilliard’s Health and Counseling Services). Several of my *new* friends and I attended both. At night, everyone gathered in the 11th-floor lounge to watch the MTV Video Music Awards. What a great place to meet even more people! Juilliard has begun to seem small—yet infinitely large at the same time.

Friday, Aug. 30—Day Six
After a workshop on sexual assault and a tour of musicians’ resources in the city, we went to see the Broadway musical *Into the Woods*, starring Vanessa Williams—a fabulous show! I got back to Juilliard just at the tail end of Karaoke Night, in time to see Group 35 perform their “song of the year” as the last song of the night. I stayed up late again, getting to know different people one-on-one and becoming acquainted with the Big Apple.

Saturday, Aug. 31—Day Seven
I took this day to sleep in, and rest from all the tiring events—then practiced non-stop for several hours. Later, six of us saw *Les Misérables* near Times Square and ate dinner at Planet Hollywood.

Sunday, Sept. 1—Day Eight
Because of the rain, I passed up the Ikea trip—but laser tag was unbelievably entertaining! A group of many majors and departments, we wore crazy vests and shot lasers at each other in a game of strategy and luck; it was “every man for himself”! This was my third trip to Times Square this weekend.

Monday, Sept. 2—Day Nine
Figuring that no one else in their right mind would go to a theme park on a rainy day, the Juilliard crew decided to forge ahead to Six Flags. Hardly anyone was there, and we were able to ride every ride we could have imagined and more—and still had time to leave on the early bus!

Tuesday, Sept. 3—Day 10
I went to “Get the Full Scoop,” to learn about writing for *The Juilliard Journal* and enjoy some ice cream. I also met the entire Vocal Arts Department at another meeting. It was eye-opening to discover such a small and intimate group of talented performers, all discovering parts of themselves



Clancy O’Connor, Kambi Gathesha, Vanessa Williams, Keith McDonald, and Mary Rasmussen enjoyed the annual Circle Line cruise, which included dinner and dancing as well as spectacular views of the city.

through their contributions to society. At night, the Circle Line cruise brought everyone closer together with dancing, dinner, and a beautiful sunset. The many sights were astonishing, and I was given another taste of New York—with the sparkling lights as countless as the dreams that abound here.

Wednesday, Sept. 4—Day 11
I had two more vocal meetings, then a Colloquium introduction course. All were interesting and incredibly informative. At Convocation, we were introduced to new

technical instruments and ways of performing—with a body suit worn by a dancer that allowed movement to trigger sound. Never have I seen such an interesting piece of art! The last part of my week was spent standing in line, waiting for René Fleming’s autograph at Tower Records.
As the night drew to a close and Thursday-morning classes drew nearer, all the excitement and anxiety that had been building up through the week was released. The chance of a lifetime had finally begun, at the greatest conservatory in the world! □

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PORTRAITS

Gordon Gottlieb
Percussion Faculty

A New York native, Gordon Gottlieb earned his B.M. and M.S. degrees at Juilliard, where he studied with Saul Goodman, Elden Bailey, and James Wimer. He plays extensively with the New York Philharmonic and with other orchestras, in addition to performing and recording with jazz, rock, world, and popular musicians as varied as Keith Jarrett, Ravi Shankar, Michael Jackson, Paul Winter, and Sting. His playing can be heard in more than 140 feature films. Gordon joined the Juilliard faculty in 1991.

When did you first know you wanted to be a musician?
I was popping rhythms in my mother's womb... haven't strayed from rhythm since.

Who most inspired you when you were growing up, and what did you learn from that person?
James Wimer—he gave me music in the way a guru teaches an apprentice. He often lived with my family, so music was constantly listened to, performed, discussed, analyzed, inhaled, and ingested. I learned that music is a physical, vibrant phenomenon... and how and why to hear it.

Do you remember the first recording you ever bought?
Probably was Copland—*Billy the Kid* and *Rodeo* with Lenny Bernstein



Gordon Gottlieb in Rio de Janeiro after playing in the Carnival parade in 1984.

and the New York Philharmonic. I wore out that record (yes—pre-CD vinyl). The powerhouse percussion writing and playing got into my skin, and somehow I must have transported myself right out of Brooklyn into the Old West.

What's the most embarrassing moment you've had as a performer?
I flew down to Raleigh-Durham to perform with the Erick Hawkins Dance Company, and had to change clothes in the back seat of the car on the way to the performance. We arrived and I slunk toward the front of the stage, where several of my musician colleagues were already

performing. Lucia Dlugoszewski—the company's resident composer, known for her unique, self-designed percussion instruments—had been covering for me. We exchanged looks of relief as I inched my way in to replace her at the instruments, set up on a folding card table in front of the stage. Not long afterward, there came a magic moment in the dance that was performed in silence—blaringly interrupted when the card table came crashing down and all of Lucia's special instruments went flying everywhere. Ahhhhh... Murphy's Law was in full effect that day!

If you could have your students visit any place in the world, where would it be, and why?
Brazil or Africa, just to bask in the sensation of cultures propelled by rhythm... where drummers inspire possession, and percussion tells much of your story.

Do you have other interests or hobbies?
I'm part of that contingent of musicians/artists who appreciate baseball as the metaphorical and aesthetic motherlode. I experienced similar out-of-body ecstasy in Yankee Stadium, witnessing the Yankees win the 1996 World Series, as I did playing with 600 percussionists (in an escola de samba of 6,000 people) on the avenida at Carnival in Rio de Janeiro. Also adore basketball (Knicks); scuba diving; reading (and audio books); visual art (paintings, films, nature); working out; and gourmet dining.

What's your proudest accomplishment in life?
Living in a favela (mountain slum), and playing Carnival three times in Rio de Janeiro.

What's the most satisfying aspect of teaching for you?
Hearing musical truth from a student who's been seeking it.

The most frustrating?
Only six years to collaborate with a student.

What "words of wisdom" can you offer young people entering the field today?
With so many styles of percussion/drumming available to the curious, one can choose to perform and/or teach a myriad of instrumental or theoretical techniques. The savvy student is one who has an overview of the cross-currents of our art, can hone in on what is essential for him- or herself, and come to the art with humility and honesty. Being a rhythmist defines what we are, suggesting a life of continual striving for a state of grace with pulse and time. Any of another mindset need not apply.

Douglas Quint
Director of Orchestral Activities

Doug Quint grew up in Pittsfield, Me. He attended the University of Southern Maine before earning a B.M. degree from Manhattan School of Music and a M.M. degree from Juilliard (studying bassoon with Frank Morelli at both institutions). Doug also studied with Judith LeClair in the Professional Studies program at Juilliard, and is currently the bassoonist of the Zephyros Quintet.

How long have you worked at Juilliard, and what do you remember about your first day?
I have worked at Juilliard since August 1995—just a few months after I graduated from the School. I don't remember much about my first



Doug Quint and his nephews atop North Traveler Mountain in Baxter State Park in Maine, July 2002.

day working here, since I had already been in the same office as a work-study student.

What job at Juilliard would you like to try out for a day and why?
I would be Estelle Schneider [in the Facilities Management Office]—only so that I could yell at Vinny over a walkie-talkie.

What is the strangest job you've ever had and what made it strange?
Delivering propane gas tanks in high school, to strange people all over central Maine. My father was a propane gas distributor. I would ride with him to load and unload tanks off the back of a pick-up. We drove all over the county, down roads with no names, and occasionally delivered tanks to houses with dirt floors inside. I would stand by, listening to my father shout obscenities as he fixed gas toilets. One time, an elderly woman answered the door in a bathrobe, which she opened for my brother—and proposed something that he declined. Another brother found a dead customer when he went to collect on a late bill. My sister and I also filled 20-pound tanks from a fill tank beside the house. We had no idea what we were doing, and I can't believe that nothing ever blew up. I did this off and on from the time I was about 9 until I quit high school at 16. At first, my dad would bribe

me into doing it by buying me a Coke. Later he had to pay cash.

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

What kind of performances do you prefer to attend and why?
I go to a great number of performances because the School orchestras are involved—and I try to show up for the concerts that I am playing in.

What was the best vacation you've had and what made that trip so special?
I don't really take vacations—just playing trips. Every trip is usually

fun, but our quintet tour to California and Hawaii was a real highlight. My best friends, great music, and Hawaii—how can you go wrong? Juilliard's trip to Japan and South Korea was also memorable, mainly

because I have never worked so hard in my life. Thank goodness for the beer vending machines there.

What might people be surprised to know about you?
I pierced my own nose back in high school. I shoved an ice cube up my right nostril and jammed a macramé pin through. I don't really know what motivated me, other than boredom. In a town of 4,000 people there really isn't a lot to do, and jamming pins through your body becomes a viable option for excitement when the only store in town closes at 7 p.m. I also pierced the cartilage in my ear with a pushpin. I stopped wearing the nose ring after I left high school. I have a big nose, and one day I looked at myself and thought, "Why the hell am I trying to draw attention to my monstrous honker?"

Is there anything you'd like to add?
Three more zeros at the end of my yearly income.

Next month: Amanita Pleasant-Heird, assistant to the senior vice president for development and public affairs, and Bertha Melnick, vocal arts 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.

Mentoring: Whole Person, One by One

By ERIC BOOTH

HERE'S a pop quiz for you. Where does the word "mentor" come from?

Answer: from Homer's *Odyssey*. Mentor was the name of Odysseus' trusted friend. When he went off to the Trojan War, Odysseus entrusted his son Telemachus to the care of Mentor, who would oversee his growth, learning, and development. You get extra credit on this pop quiz if you also remembered that the goddess Athena appeared in disguise when Odysseus returned home, to help him figure out how to handle his return—and she appeared in the guise of Mentor. So in its original sense, a mentor was a trusted friend, a wise educator, and a divine advisor.

Does that make a mentor seem like an old-fashioned concept? Not at Juilliard. This year we launch a new kind of mentor program—the first of its kind among American conservatories. Each first-year student will be paired with a mentor (a faculty member from an arts discipline different from that of the student) and start meeting one-on-one in January, in a learning relationship that will extend over years. Life at Juilliard, as well as a life in the arts after Juilliard, presents increasingly complex challenges. A mentor listens, asks and answers provocative questions, sets an example of the benefits of a life in the arts, and sparks the necessary curiosity and courage to explore the wealth of resources within Juilliard and throughout New York City.

In May 2002 the mentor program was announced to the faculty, and Dean Clapp asked faculty members to let him know if they were interested in participating. The supervising committee had expected about 15 of our busy faculty members might express an interest in becoming a mentor—which means going another extra mile to build relationships with individual students. We were overwhelmed by positive response—more than 100 faculty members expressed an interest. Derek Mithaug and Bärli Nugent (the director of career development and administrative director of chamber music, respectively), who lead this program with me, realized that we had tapped a vein of personal care for young artists. Again and again faculty members said, "What fun, and what a golden opportunity—for both mentor and student!" We consistently heard another response from the faculty, as well as from envious professionals in the performing arts who heard about the program: "Why didn't I have a mentor like that in my training?" All were excited by the cross-disciplinary nature of the relationship. They were as eager to learn from the students about their art forms as they were to guide students toward events and experiences that would answer their artistic curiosities.

In conversations with those interested teachers, we came to appreciate just how much mentoring—formal and informal—already happens within departments. Mentoring holds a historic position in artist development, as one

of the most ancient, effective, and profound ways to bring forth emerging talent. The mentor program builds on that tradition of personal attention. By pairing a young artist from one discipline with a widely-experienced, passionate teacher from another discipline, we hope to ignite discoveries that might not happen otherwise. We hope to support students to think more broadly, reflect in greater depth, and discover ways to grow in their chosen fields.

The mentor program is one part of the June Noble Larkin Program for the Humanities (funded by visionary supporter and chair emerita June Noble Larkin and the Edward John Noble



Eric Booth

Foundation), which will introduce several initiatives to broaden the repertoire of personal skills developed at Juilliard. The arts world has changed, demanding a wider range of abilities in a young artist. When President Polisi brought me into the project, he spoke of being troubled that too many music students were graduating without seeing dance or drama performances, that drama and dance students never attended the New York Philharmonic or Metropolitan Opera in their four years here. These were symptoms of concern—students were not as fully rounded in their exploration and preparation as they needed to be to create a rewarding and responsive life in the arts.

A well-prepared artist needs more than the technical skills to get the notes, the lines, or the moves right—he or she needs boundless curiosity, a reflective and inquisitive mind, and an adventurous spirit. The artists who will succeed in the challenging environment of the 21st century are the ones with the creative flexibility to discover their own voice, to sustain their own creative passions, and to explore the resources that abound to find their place within them.

With the mentor program, Juilliard sets an example for all conservatories and for the arts in America. We believe that the extraordinary skills developed in conservatory training can be enhanced, expanded, enriched, and enlivened by an artistic inquisitiveness that begins at Juilliard and stretches over a lifetime. □

On the graduate studies faculty since 1994, Eric Booth now serves as artistic director of the mentor program. He is founding editor of The Teaching Artist Journal.

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The Career File / Derek Mithaug

Résumé Dos and Don'ts

O.K. I'll admit it's true: Writing a résumé is about as exciting as watching paint dry. So I'm not going to try and sell you on the résumé's entertainment value. Instead, I hope this article will inspire you to think about the career value of a winning résumé. Time spent on developing a well-crafted résumé has the same effect on job opportunities that practicing does on your performance. Fortunately, you don't need to spend years writing your résumé—but a few drafts over the course of a couple of weeks can make the difference between an invitation to a mediocre opportunity, and the opportunity of a lifetime. Winning résumés open doors. Résumés written in the wee hours of the morning usually find their way into an employer's recycling bin.

Here are my top five guidelines to writing a résumé that will rocket you past the screening stage and into the audition or interview.

Résumés are not "one-size-fits-all." If I had a dollar for every person who sent a performing résumé for a teaching or administrative position, I could retire tomorrow. Performing résumés are for performing opportunities *only*. The same applies to résumés that are directed toward teaching positions. Ideally, you should have two or three résumés that you are using for different career objectives.

Each of the performing disciplines—dance, drama, and music—has a preferred résumé format, a certain way of organizing your information. An actor's résumé presents information differently from that of an oboist. The résumé templates that are

available on standard word-processing programs—like Microsoft Word—are usually incorrect for performing résumés. You can learn about the appropriate format for your discipline by visiting the Office of Career Development in Room 476.

Résumés must "read" fast. Potential employers (this includes conductors, presenters, and directors) rarely spend time poring over each résumé that passes over

The best résumés give a feeling that each professional engagement builds on the previous one.

their desks. Résumés that are formatted to convey the most important information in a matter of seconds stand a greater chance of making it to the follow-up pile than those requiring the reader to navigate a maze of unorganized material. Formatting is the key. Indents, columns, bullets, and italics are some of the tools that you can use to promote easy reading.

A common mistake students (and many professionals) make is sending everything including the kitchen sink to a potential agent, manager, or employer. They mail off every press clipping, demo tape, program, photo, and letter of recommendation they have ever accumulated. Suffice it to say that these packages generally receive a cursory glance before landing in the recycling bin. Save your precious memorabilia—and invest your time in crafting a résumé that highlights your most salient experiences and accomplishments without the need for accompanying clutter.

The best résumés give a feeling that each professional engagement or work experience builds on the previous one. These résumés project a sense that something is happening. (Alas, they are few and far between; when I come across one, I usually save it.) The irony is that this feeling of "something happening" doesn't necessarily come from a big debut somewhere, but more often from a progression of engagements. Every engagement seems to be networked with others, conveying the sense that this person is clearly able to capitalize on every opportunity.

How do you write a résumé that projects a sense of something happening? This might be difficult for a student with little professional experience. In such a case, you would do well to consider performance opportunities that have "résumé value." A good manager or agent will be aware of résumé value and encourage a young artist to consider certain engagements specifically for this purpose. Before you turn down an interesting opportunity because it is somewhat inconvenient or doesn't pay anything, put it to the "résumé value" test. Ask yourself, if this were to appear on my résumé, would it foster or hinder that "something-is-happening" feeling? If you apply this line of thinking, you will undoubtedly develop a powerful résumé that opens doors and invites interest.

For more guidance on résumés (or other career development topics), please visit the Office of Career Development.



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.

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

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.

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Bachauer Winners in Conversation

Continued From Page 3
playing the concerto a lot.

TK: You know that he's a Juilliard alumnus.

OW: Yes, and he was good friends with Stephen Hough at Juilliard, who premiered the concerto and has recorded it.

TK: And after the Liebermann?

OW: I played a recital in Florida, then went home for a while. Then I went to Interlochen, where I had been a camper seven years ago, and played a recital there. After the recital, two of my friends—who had been in my cabin seven years ago—came up to me, and I recognized them both. Of course, both of their names were Josh, so it was easy to remember! Then I went home, then to California, to a little place called San Luis Obispo.

TK: Oh, yes—where Jeffrey Kahane resides, another Juilliard piano alumnus.

OW: Yes, but the conductor I played with there was Clifton Swanson, the director of the Mozart Festival.

TK: Wow, that was a busy summer of piano playing!

OW: But the best part of the summer came at the end... when my brother and I went to Disneyland! I had remembered going when I was seven, but this time was so much more thrilling.

TK: What was your favorite ride?

OW: Definitely the Pirates of the Caribbean. If I recall the old version correctly, it's now more "P.C."—they took out the torture chamber. I remember seeing a pirate being stretched on the rack—it formed an important and vivid disciplinary image for much of my childhood, but he was gone this time. And, of course, the animatronics are a lot more sophisticated now. It was a completely different experience; I was more aware of the details this time around. The atmosphere is really great; you can smell salt in the air. I could imagine myself getting out of the boat and starting a conversation with the pirates—a friendly one, of course—and living the life of a seafarer...if the pianist thing didn't work out. □

Tiffany Kuo, who earned her master's degree in piano at Juilliard, was a publicist in the Communications Office before going off to N.Y.U., where she is now pursuing a doctorate in musicology.

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Web Site Trio

On a Crowded Internet Stage, Three Classical Sites Stand Out

By NAAMAN SLUCHIN

CLASSICAL music on the Internet has come of age. Just enter “classical music” on any search engine and it will yield myriad results. Many sites are products of individuals sharing their love of a favorite composer or performer, or professionals promoting their own careers. Amid them all, it seems there are but a handful of truly decent all-purpose classical Web sites. Perhaps that’s because they are subject to the same pitfalls faced by classical record companies: Shrinking audiences and a shaky economy have made for a survival-of-the-fittest climate in what was already a fragile industry.

Case in point: Two well-known sites—both classical music pioneers on the Internet—have faced grave difficulties: N2K’s Classical Insites, once a high-profile Web destination and one of the first to offer serious, well-writ-

ten content about classical music (in addition to selling CDs), was shut down in 1999 after N2K merged with CDnow. The other, the popular event search engine Culturefinder.com, ran

While some
classical-music
Web sites have
become the victims
of hard times,
others seem to be
staying afloat and
even growing.

into financial trouble and almost folded, but instead tried a different (and somewhat daring) tactic—going non-profit. The future of some sites might

be shaky, but fortunately, others seem to be staying afloat. As concertgoers become more comfortable with buying tickets on the Web, sites run by major orchestras, opera companies, and other performing arts organizations are growing. For example, Lincoln Center Inc. reports that about 10 percent of its 2001-02 season ticket sales came from its Web site (lincoln-center.org), about twice the amount of the previous season; the Metropolitan Opera’s site (metopera.org/home.html) accounted for about 5 percent of its sales last season, up from 4 percent in 2000-01; the numbers for the New York Philharmonic’s site (newyorkphilharmonic.org) were 11 percent in 2001-02 versus 7 percent in 2000-01.

As a frequent Web surfer, I find three sites—andante.com, MusicalAmerica.com, and Fanfare.com—to be particularly informative, entertaining, and fairly simple to navigate.

ANDANTE.COM

LAUNCHED in April 2001, andante.com is one of the most complete sites dedicated to classical music. Its mission statement reads: “Andante is a new type of classical music venture. Its aim is to document and preserve the world’s recorded classical musical heritage and to become the definitive online resource for information about classical music and opera.” Tall order!

From the home page, which uses a Paul Klee fresco as its background, the user can access five main sections, some of which are free, some of which require membership (\$9.99 a month or \$99 a year). The magazine area assembles news, reviews, interviews, in-depth essays, opinions, and perspectives, with articles on topics like the influence of Asian music on the Western world. News covering the entire classical music spectrum is updated throughout the day. Moreover, visitors can research the archives (don’t miss this area—it’s way at the bottom of the home page), where you’ll find features like a tribute to Maurizio Pollini on his 60th birthday) and retrieve all of andante’s original reviews, essays, and other articles. In addition to radio andante, the site’s free, 24-hour station that streams a combination of historical and contemporary recordings, the area called musicroom also provides members access to a section featuring audio/video performances from great orchestras. With RealPlayer and a good set of speakers, the user can enjoy Brahms’s Second Symphony with the Vienna Philharmonic under Furtwängler (1945), Ravel’s *Daphnis et Chloé Suite No. 2* with the Philadelphia Orchestra conducted by Sawallisch (2002), and many more exciting performances. The calendar enables subscribers to search for upcoming events (concert, opera, festival) by date, location (U.S. and international), performer, or piece.

Andante’s reference section provides useful online access to such resources as *The Concise Grove Dictionary* (popular among students for last-minute papers!) and *The New Kobbé’s Opera Book*. The profiles area contains thorough biogra-

phies of such personalities as Pierre Boulez and Bruno Walter, in addition to previews of future articles and andante’s partnerships. Last but not least, besides the directories of performing artists and music Web sites (which offer more than 12,000 links), andante has its own record label and sells its CDs (as of this summer,



23 sets were released) online, of course. These are grouped into four series: Great Composers, Great Orchestras, Great Interpreters, and Great Operas. I personally enjoyed the historic recordings, including one of Fritz Kreisler and Sergei Rachmaninoff playing the Schubert A-Major Sonata. The site could be enhanced by developing a section geared specifically to music students, perhaps more information about competitions, scholarships, or jobs. That said, with its clear presentation, ease of use, and extensive tools, andante.com is a treasure for the professional as well as the amateur musician.

MUSICALAMERICA.COM

ONE cannot speak about MusicalAmerica.com without mentioning its roots, which go back more than a century. Founded by John C. Freund in 1898 as a weekly newspaper covering the performing arts, from October 1898 to June 1899, 36 issues of *Musical America* were published. After a six-year hiatus, the newspaper returned in November 1905, this time devoted exclusively to music. *Musical America* was subsequently published as a weekly newspaper for nearly a quarter of a century.

In 1921, *Musical America* was complemented by “the guide”—forefather of the now celebrated *International Directory of the Performing Arts*. (Its current format was begun in 1960.) This directory, now printed annually, is the business source for the performing arts, as is the Web version, where the user has access to a comprehensive database and all the latest international industry news. Launched in December 1998, the



site is divided into three sections: Industry News, Directory Articles, and Listings. Like andante.com, only a portion of MusicalAmerica.com is accessible to non-members; to access the entire site, a subscription (\$11.95/month, or \$115/year) is mandatory.

In the members-only Industry News area, one finds the latest news of the musical world. Users may also retrieve past articles written by the Musical America team, some of which are particularly interesting in that they are not exclusively about professional orchestras and artists, but are geared toward emerging musicians. Topics range from competition winners to new faculty member announcements at schools. There is an entire section dedicated to competition results and awards, where one can find news about past or current contests. A review section—with usually one to three new ones posted each day—covers operas and concerts around the world. There is a press release section and a calendar of events, which lists important conferences, seminars, and workshops in the U.S. and Europe. (For performance schedules, Musical America links to culturefinder.com). These sections are free, as is the Directory Articles section, which contains articles about past Musical America honorees and other musicians.

Perhaps most useful is the Listings section (reserved to subscribers, although guests can search the listings and are shown the entire number of results in the database, but given free access only to the first three). It gets down to the nitty-gritty, with information about most of the world’s important conductors, performers, and composers, and the companies that manage them. One can access information—URLs, e-mail addresses, deadlines, etc.—of national and international competitions, festivals, music schools, and much more. With more than 14,000 contacts and addresses, Musical America’s rich databases are a unique resource for the professional, amateur, and student. It’s an especially

Continued on Page 20

There are many useful classical music sites on the Web. Here are a few others worth exploring:

CLASSICAL.NET

A good point-of-entry into the world of classical music. Included are reviews of more than 2,100 CDs; a basic repertoire list; a guide to composer data and works lists; and more. All in all, more than 5,500 files and 3,800 links to other classical sites.

MAESTRONET.COM

One of the best sites for those interested in stringed instruments. It has a library of articles on the historical heritage of fine stringed instruments, as well as on buying and maintaining them. Maestronet supplies graded sheet music for students and teachers of piano, violin, viola, and cello in Adobe Acrobat PDF format.

CDNOW.COM

CDnow is a complete virtual music store (selling all types of music) where you can do it all online. When you search for a CD, you will find not only its price, but the artist’s bio, info on his or her roots and influences, and references to similar types of artists. The site offers music news and magazines, as well as links to other music-related sites.

GRAMOPHONE.CO.UK

Gramophone’s Web site is billed as the “biggest classical music site online,” and its GramoFile database of reviews probably makes it that. This excellent resource provides free access (registration required) to 23,000 reviews going back to 1983 (with about 100 new ones added monthly), as well as interviews, profiles, and other features about classical artists. Of course, there’s an online shopping area (which takes you to HMV); because this is a British-based site, prices are in pounds.

CLASSICALNOTES.CO.UK

Within this site you’ll find a small (but growing) selection of classical music program notes. Compiled from years of classical writing, it covers a diverse selection of contemporary music and standard repertoire. There’s also a small (and highly eclectic) section of links to other classical sites.

ORCHESTRA-CONDUCTORS.COM

The name says it all: This is a database where you can find short and extended biographies, image galleries, and links about your favorite conductors. (There’s also a Forum area, which was not up and running at the time of writing.)

SHEETMUSICARCHIVE.NET

Log onto this site and download PDF files of sheet music in the public domain. Good for poor students!

WWW.OPUS1.COM/ -EHOORNAERT/ROUSSEL/

Ed Hoornaert’s Albert Roussel page demonstrates the value of the Web in providing information and bringing together people of like minds and interests. It’s compiled by a man who writes: “I’m not a musicologist. I’m just a lowly oboist... If you see something that is in error, please let me know—but keep this disclaimer in mind.”

This brings up a good point: The Internet is an egalitarian place. Anyone who wishes can publish a Web site and say whatever they want on it. User, beware! You can’t blindly trust Web content, just because it looks “official.”

WORDS

without

SONGS

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

A Cloud

by Rion Wentworth

Her smoky hair
still in my nostrils
as I unzip the tent flap

Kneeling to wash
in ice cold river water
her sweet musk on
my chest and thighs
clings like dew
to nettle leaves.

I decide not to wash
and walk along the river.
Rushing rapids slowly
clear my ears of her whispers.

Cool dark water
below the falls
draws me in,
cooling my skin
like peppermint in the mouth
water fills my ears

I float
and see her
drifting across
the crisp blue sky.

Rion Wentworth is a fourth-year double bass student.

Blue Winter

by Jonathan Lombardo

This is where my brother died.
We are close to the border.
The snow makes it hard to tell where
Yards become the street,
Where the streets go.
We can always tell where the lake is
Hugging the curve of earth.
We stare through the ice,
The window of a dog's paw print, or a crow's
Lighting our path to the grave.

Jonathan Lombardo is a fourth-year trombone student.

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

American Standards Launch
Jazz Ensemble Concerts

By AARON KAPLAN

THROUGHOUT the history of jazz, certain songs have been used as vehicles of expression. Some have come from various nationalities; others have been from different musical genres, such as Broadway. Whatever their original source, the common thread that binds them all together is that they have become standards in the jazz instrumental repertoire. On November 4, the Juilliard Jazz Ensembles will perform a “Songbook” concert featuring student arrangements of standards by Cole Porter, George Gershwin, and Richard Rodgers.

George Gershwin is one of the most popular American composers. His primary field was the Broadway musical, but he employed various stylistic nuances and compositional techniques from jazz in his other compositions. Gershwin (who first heard jazz performed when he was 6 years old) began studying piano at 12, and began his professional career in 1914 as a pianist for the Jerome Remick music publishing company. Two years later he produced his first published composition: “When You Want ‘Em You Can’t Get ‘Em.” Though it was not a success, he began to attract the attention of Broadway composers such as Sigmund Romberg. During these years he continued his studies of piano, harmony, and orchestration and was employed as a rehearsal pianist.

Several of Gershwin’s songs were included in Broadway productions in 1918-1919; the song “Swanee,” performed by the singer Al Jolson in *Sinbad*, achieved great success. The first musical for which Gershwin wrote the entire score was *La La Lucille*, in 1919. A year later, he wrote the score for the 1920 production of *George White’s Scandals* (and continued to supply several dozen songs for these annual productions through 1924).

For the 1922 *Scandals* he composed a short opera, *Blue Monday*.

In 1924 Gershwin saw his first Broadway success

Juilliard Jazz Ensembles Concert
Paul Hall
November 4, 8 p.m.

This event is free; no tickets are required.

with the production *Lady Be Good*—which also marked his first collaboration with his brother Ira. In the next decade they established themselves as one of the major songwriting teams in the history of the Broadway theater. The Gershwins turned to political topics for their musical inspiration in the ’30s, in response to the Great Depression. During that same

period, George Gershwin blended his show music and classical leanings together in his opera *Porgy and Bess*. The Gershwins moved to Hollywood to collaborate on several movie projects before George’s death in 1937, following unsuccessful surgery that revealed a brain tumor.

Though Cole Porter is perhaps better known for

The biggest challenge
for the arranger is remaining
true to the original style
of the song, while bringing
a different breath of
creative life to it.

his lyrics, he was one of the most thoroughly trained songwriters of the 20th century. He began violin and piano studies at a very early age, and had his first work published by the age of 11. As a student at Yale, he wrote two of the school’s best known football songs and supplied songs for many productions. He made his Broadway debut in 1916 with the musical comedy *See America First* (which closed after 15 performances). Porter then moved to Paris, where he lived through much of the 1920s. In 1928 Porter composed several songs for the Broadway production *Paris*, which led to a string of theater comedies such as *Kiss Me*, *Kate* and *Can-Can*. While writing for the Broadway stage, he also began to write motion picture scores which led to songs like “I Get a Kick Out of You” and “Night and Day.” His songs live on in numerous anthologies and songbooks devoted to his music.

Richard Rodgers—one of the most legendary composers of musical comedy—began his career composing songs for amateur boys’ club shows. In 1918 he entered Columbia University and met Lorenz Hart; their first collaboration was the show *Fly With Me*. Rodgers left Columbia after a year and studied composition at Juilliard, producing a number of additional shows with Hart before they achieved their first professional success with *The Garrick Gaieties* of 1925, which included the song “Manhattan.” After spending several years in Hollywood writing film scores, they returned to New York for Billy Rose’s *Jumbo*, after which followed (among others) *On Your Toes*, *Babes in Arms* (which included the songs “My Funny Valentine” and “The Lady is A Tramp”), *The Boys From Syracuse*, and *Pal Joey* (their first serious drama, which included “Bewitched, Bothered,

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A Summer of Reaching for the Stars... and Beyond

Continued from Page 7
while we were introducing ourselves. But—the moment April played her first note in Debussy’s *Syrinx*, silence fell over the room. It was amazing! Children who were screaming stopped and opened their mouths wide in awe; those who were running sat down. Their focus was entirely on April and the sound she was producing with her instrument. After the concert, the instructors told us that it was these children’s first experience of a concert of any sort; they do not take them to any performances, for they would disturb other audience members. It was always difficult to say good-bye... and especially hard to hold back our tears as these children waved at us.

After leaving House of Hope, we had a two-hour trip to get to our sec-

ond benefit concert. This one—sponsored by an organization called Casual Classic—involved me, April, Valentin, Wonmin, and three Korean Juilliard alumni. It was a special treat to have Derek Mithaug there, to support all of us. As a result of this fund-raising event, we were able to donate digital pianos to three of the orphanages.
For April, one of the most emotionally powerful moments of this project came during our final performance, held at the Seoul Rehabilitation Center for the Cerebral Palsied. We had programmed “Mabobwi Sang”—a Korean pop song that our audience would have heard many times. As we began playing it, a growing murmur and general restlessness arose from the audience, and April feared that we were losing the crowd’s attention. But she

soon realized she had misconstrued the crescendo of noise around us. An increasing number of the patients had begun to sing along—cheerfully and unabashedly, in an unmistakable and deeply touching expression of their enjoyment of our performance.
What started out as six performances grew to 23 in three weeks! I grew tremendously as a person and as a performing artist while preparing and carrying out this project. From this trip, I learned the importance of families—especially, the ever-important role of a parent’s love, which reinforces children’s self-esteem and gives them the confidence to think and cope with the challenges of life, ultimately determining their ability to be happy. I also learned to be thankful for all my many blessings: my family, health, and

the chance to have a great education and to fulfill my dreams.
I am very grateful for having had the opportunity to share my love for music with people of my homeland and realize what being a performing artist is all about. As members of the Juilliard community, we have all been given many unique gifts—along with the power to enrich the lives of those around us through our talents and make the world a better place.
I would like to thank the Summer Grant Committee—Stephen Clapp, Lynne Rutkin, Jane Gottlieb, Karen Wagner, and Laurie Carter—and all of my friends and teachers here at Juilliard for their love and support. □
Jihea Hong is a second-year master’s degree student in piano.

A Conversation With Eve Shapiro

By GILLIAN JACOBS

As a member of Group 33, I was privileged to be in the last second-year acting class that Eve Shapiro taught at Juilliard, before she left the Drama Division to devote herself to directing for the Juilliard Opera Center. Her last production with Juilliard's Drama Division was Richard II in 2001, with Group 30; her most recent productions include the opera Susannah for Juilliard and The Taming of the Shrew for the Acting Company. Next month, she will direct Juilliard's production of Eugene O'negin.

Ms. Shapiro has had a varied and prolific career. Born in South Africa to a family of musicians, she moved to England as a young adult and trained at the Royal Academy of Dramatic Art, where she began her directing and teaching career. She directed at various repertory theaters before becoming co-director of the Theatre Royal York. In 1976 she was invited to join the Juilliard faculty. Earlier this year, Ms. Shapiro was formally elected an Associate of the Royal Academy of Dramatic Art.

I recently sat down with Ms. Shapiro to discuss teaching, theater, directing, and opera. The following is excerpted from our conversation.

GJ: How did you get into directing?

ES: I started off wanting to be an actress. When I was 19, I was asked to direct a one-act play. Had a great time doing it, and it won an award for the best production of the year. Somebody who was a great influence on me, an actress, said I really should be a director. Then, because of the award, I was asked to do other things, and that's how I started. I didn't formally study directing; at the Royal Academy, I did a course on stage management, but they had no stage-directing course. I worked with very good directors and I learned from observation, as I went along.

GJ: Is directing is something you learn primarily through observation and trial-and-error, or can it be taught?

ES: You learn by doing. Of course, when you're doing it, you realize all the things you don't know about—lighting, design. But if you have an aptitude for those things, you learn them. So I found out what I needed to

know. I've always been that kind of person: when I know need something, that's when I learn it!

GJ: How did you get into teaching?

ES: At the end of my training at the Royal Academy of Dramatic Art (RADA), I asked if they would ever allow me to direct something. John Fernald, then the principal of RADA, said they had three one-act plays RADA was sending to



Eve Shapiro speaking to a group of drama students during the 1995-96 school year.

Basil in Switzerland. He was doing one, another man quite well-known was doing the other, and would I like to be third? I was very lucky; I had people who had faith in me and gave me a chance. It was Shaw's *Village Wooing*, and it was very successful, so I started to direct at RADA... and then they asked me to teach. In a way, when you direct, you're teaching as well. When you're working on a play, you are guiding people, and while you are doing so, I think they're learning. I so love working with young people; they really have nothing to lose, so they try everything. They're very open to direction, whereas professionals have a reputation and they know what works for them, and they're scared not to do what they know works.

GJ: Did you feel that teaching helped you when you directed professional actors—because you knew more about actors?

ES: I was more aware of a process because of teaching, but I had to learn how to guide people without appearing to be intrusive. I must have done that with the professionals, because they liked working with me. But I always felt they could have done it without me. With young actors, you

know that maybe they couldn't have done it without you. It's not that you give people talent, but you are able to sense the deep resources within people and find a way to make them feel they can do anything. That means understanding them, and having faith and, I think, humanity.

GJ: So how did you come to the States?

ES: RADA had a summer school not just for young people, but also for teachers at various universities and colleges. I always taught the teaching group, and they kept saying to me, "Why don't you come to the States?" Then one morning I woke up and thought, "Why *don't* I go?" I looked up Liz Smith, who worked at Juilliard then, because she used to teach at RADA as well. Margot Harley, who was the Drama Division's administrator at the time, asked if I would like to come and direct something and I said yes. Then when Alan



Eve Shapiro

Schneider took over the department in 1976, he was in London and phoned me because Margot had suggested we meet. He liked me very much, so I came over to do *Richard III*. I was meant to come and go, and I was like the Sheridan Whiteside character in *The Man Who Came To Dinner*—I never left. For a while, I was working at both Juilliard and at RADA; the best of both worlds, in a way. When Michael Langham took over in 1979, he wanted someone who would be at Juilliard full-time, so I made the decision to stay. I enjoy being with

Americans; they're much more outgoing. It was a big step; I never thought I would be here full-time. And now I know that I would go back to London for holiday, but I wouldn't live there!

GJ: The rep company is a phenomenon that doesn't really exist in America. Is it very beneficial in the training of an actor?

ES: When I was working in rep, a graduating student from any of the drama schools in England had to work for 42 weeks in rep before they got their Equity card. They couldn't leave school and go into a show on the West End; they wouldn't get the Equity card to do so. Rep was wonderful training, because you would graduate and get a small role in something and work. Years ago, people didn't necessarily go to drama school at all. There are very famous actors who never went; they simply joined a company and learned that way. It's not a bad way of learning...except now, it's not an option. I think if you don't go to drama school now, it isn't possible to get work.

GJ: Do you think the classics are being done less in America?

ES: They're not done a lot here, or in Europe. And one really longs for new plays. Interestingly, when I was working in England, I always did American plays. I loved them. Williams, O'Neill, Miller; I even did *Picnic*. I was always the person who did American plays.

GJ: Did you have to do a lot of research? Was there was something different about American plays?

ES: Well, yes, but I got it from the play. I had a great connection with those plays. I love psychology. I did do research, because I like to—especially for *Streetcar Named Desire*. I read a great deal about understanding the mind of the South. When I did *The House of Bernarda Alba*, I had never been to Spain, but I read a great deal so I could understand the way people think and their society.

GJ: How do you feel about the current state of Broadway—the quality of the work being done and the quality of productions?

Continued on Page 19

JUILLIARD CONCERTS DOWNTOWN

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

October 1: Melissa Shippen, Soprano; Sarah Koo, Cello; Jihea Hong, Piano
A collection of favorites, from Broadway to Classical

October 8: Spencer Myer, Solo Piano
Works by Beethoven Debussy, and Liszt

October 15: Sanibel Flute Quartet: Tanya Witek, Flute; Krystof Witek, Violin; Junah Chung, Viola; Katherine Cherbas, Cello
Krystof Witek's arrangements of Strauss, Jobim, Elvis Presley, Bruce Springsteen, John Barry, and others

October 22: David Glukh Klezmer Ensemble: David Glukh, Piccolo Trumpet; Ronn Yedidia, Accordion; Dan Auerbach, Violin
An Afternoon of Klezmer

October 29: Heidi Torvik, Flute, and Jane Cho, Solo Piano
Works by C.P.E. Bach, Mozart, Schumann, and Bizet



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Discoveries / Michael Sherwin

William Kapell: Frick Collection Recital

William Kapell Edition, Vol. 8: Works by Copland, Chopin, Mussorgsky, Schumann, and D. Scarlatti. William Kapell, piano. (RCA Red Seal 68997)

ON October 28, 1941, the brilliant young American pianist William Kapell (1922-1953) gave his Town Hall debut recital at the age of 19 as winner of the Walter W. Naumburg Competition. Kapell attended Juilliard for three years (1940-43) as a graduate fellowship student of Olga Samaroff, continuing on to a meteoric but lamentably brief career. (Jerome Lowenthal of Juilliard’s current faculty was one of Kapell’s few private pupils.) Returning from an overseas concert tour to begin teaching at Juilliard, Kapell died October 29, 1953, when his DC-6 crashed in fog two minutes before it was to land in San Francisco. He was just 31.

In 1998, RCA assembled all of Kapell’s long-unavailable commercial recordings in a carefully remastered nine-CD set: the William Kapell Edition (RCA 68442). These discs have now been issued separately. Outstanding among them is the previously unreleased *Frick Collection Recital*, taped March 1, 1953, in New York City, which captures in excellent sound Kapell’s dynamic Copland Piano Sonata, a poetic Chopin group (including the *Polonaise-Fantaisie*), and a pointillistic, staccato Mussorgsky *Pictures at an Exhibition* that nearly rivals the classic live accounts by Richter (Sofia, Bulgaria) and Horowitz (Carnegie Hall).

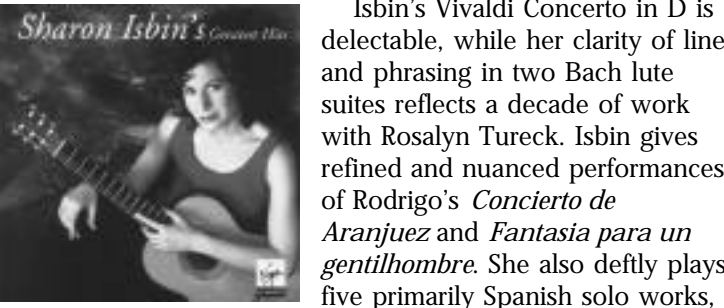
Other highlights of the Kapell Edition are a diabolically virtuosic Liszt *Mephisto Waltz* (RCA 68994) and a wittily insouciant Rachmaninoff *Rhapsody on a Theme of Paganini* with Reiner (RCA 68992), as well as a coruscating Prokofiev Concerto No. 3 with Dorati (RCA 68993) that has remained unequaled by all but Argerich and Terence Judd (a Tchaikovsky Competition winner who also died tragically young). The Prokofiev is paired with the flashy if shallow Khachaturian Concerto with Koussevitzky, a crowd-pleasing specialty that gained the soloist the sobriquet of “Khachaturian Kapell.” Evidence of the pianist’s continuing maturation are the Brahms sonata collaborations with Jascha Heifetz and William Primrose (RCA 68996).

An absorbing adjunct to the RCA edition are two volumes of Kapell broadcast performances on VAI Audio (VAIA 1027 and 1048) as well as a disc of Kapell in recital on Arbiter (108); all include repertory not offered by RCA.

Sharon Isbin’s Greatest Hits

Works by Rodrigo, Bach, Vivaldi, Albéniz, Barrios Mangoré, Villa-Lobos, and Foss. Sharon Isbin, guitar; Orchestre de Chambre de Lausanne, Lawrence Foster, conductor; Saint Paul Chamber Orchestra, Hugh Wolff, conductor. (Virgin Classics 62075; 2 CDs)

SHARON ISBIN has headed Juilliard’s guitar department since establishing it in 1989. This new two-CD album compiles 11 Baroque, Spanish, and contemporary American works from Isbin’s prior recordings, demonstrating her stylistic versatility.



as well as *American Landscapes* for guitar and orchestra, written for her by Lukas Foss in 1989.

Noteworthy Isbin recordings not included here are the 2002 Grammy Award-winning *Concert de Gaudi* by Juilliard’s Christopher Rouse, coupled with a concerto by Tan Dun (Teldec 81830), the 2001 Grammy-winning *Dreams of a World* (Teldec 25736), the jazz-tinged *Journey to the Amazon* (Teldec 19899), and *Wayfaring Stranger* with mezzo-soprano Susanne Mentzer (Erato 23419). □

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



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

2002-2003 RECITAL PROCEDURES AND REQUIREMENTS

RECITAL QUALIFICATIONS:	SIGN-UP BEGINS:
REQUIRED RECITALS: Fall Semester Only	May 7, 2002
REQUIRED DMA: Fall or Spring Semesters	June 4, 2002
REQ. MASTERS/GRAD. & ARTIST DIPLOMA: Fall or Spring	July 16, 2002
REQUIRED BACHELORS/DIPLOMA: Fall or Spring	August 20, 2002
Non-Required Recitals: September & October	August 6, 2002
Non-Required Recitals: November	September 10, 2002
Non-Required Recitals: December	October 1, 2002
Non-Required Recitals: January	November 5, 2002
Non-Required Recitals: February	December 3, 2002
Non-Required Recitals: March	January 16, 2003
Non-Required Recitals: April	January 28, 2003
Non-Required Recitals: May	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.

American Standards Launch Jazz Ensemble Concerts

Continued From Page 16
and Bewildered”). Their final collaboration before Hart’s death was *By Jupiter* in 1942. Rodgers’s later collaboration with Oscar Hammerstein II produced *Oklahoma!*, *South Pacific*, *Carousel*, *The King and I*, and *The Sound of Music*.

The concert on November 4 will feature student arrangements of such songs as “In The Still of The Night” and “Just One of Those Things” by Cole Porter, “Bewitched” and “My Romance” by Rodgers and Hart, and “They Can’t Take That Away From Me” and “Our Love Is Here to Stay” by Gershwin, in addition to many others. Artistic Director Victor Goines notes that the “audience should realize the uniqueness of the arrangements that will be presented. Many different ideas will be brought together; some of the arrangements will be similar and some will be quite different.” Through arranging jazz standards, the students learn different composition techniques and harmonic devices that can be

employed in all compositional arranging. In their instrumental arrangements for the concert, pianist Adam Birnbaum and trombonist Jennifer Krupa say they have added “their own spin on songs that have proven to be timeless,” and hope to provide the audience with some insight into the arranging process as it relates to jazz. According to Krupa, the biggest challenge for the arranger is remaining true to the original style of the song, while at the same time bringing a different breath of creative life to it. The more opportunities there are for arranging these songs, notes Birnbaum, the more possibilities exist for different interpretations of the original composition. Some of the songs featured on the program will be familiar to the audience, while others will not be; regardless, notes faculty member Carl Allen, “the audience will be swingin’.” □

Aaron Kaplan is assistant in the Jazz Studies Office.

Time Capsule / Jeni Dahmus

The following events occurred in Juilliard’s history in the month of October:

1926 October 28, the Juilliard School of Music, created through a merger of the Institute of Musical Art and the Juilliard Graduate School, received its charter from New York State. The two schools shared a common board of directors and president but retained their distinct identities until their complete merger as a single institution in 1946. William Schuman became president of the combined schools in 1945 and completed the amalgamation into one institution, the Juilliard School of Music.

1941 October 31, more than 400 students from the Institute of Musical Art attended a Halloween party and dance. Prizes were awarded for the best fox-trot, waltz, and jitterbug.

1988 October 7, Otto-Werner Mueller and the Juilliard Orchestra opened the orchestra’s third sea-



Aluma Hei-Kyung Hong and Otto-Werner Mueller with the Juilliard Orchestra, October 1988.

Susanna’s aria from Act IV of Mozart’s *Le Nozze di Figaro*; “Depuis le jour” from Charpentier’s *Louise*; and “Puskai pogibnu ya” from the Letter Scene, Act I, Scene 2 from Tchaikovsky’s *Eugene Onegin*.

1990 Beginning in October, Juilliard’s third-year drama class participated in an exchange

son of concerts at Avery Fisher Hall with performances of *Till Eulenspiegels lustige Streiche*, Op. 28, by Richard Strauss and Symphony No. 5, Op. 100, by Sergei Prokofiev. Soprano Hei-Kyung Hong, a Juilliard alumna, made a special guest appearance, performing three arias: “Deh vieni, non tardar,”

with students from the Conservatory Lenino Prospektas in Vilnius, Lithuania, also in their third year of training. October 4, a Lithuanian group of 11 drama students and two professors arrived in New York for a three-week visit that focused on studies of Tennessee Williams and American musical theater techniques. In November Juilliard students

visited Lithuania for three weeks to study the plays of Anton Chekov. □

Jeni Dahmus is Juilliard’s archivist.

Talking With Eve Shapiro

Continued From Page 17

ES: Well, there are many musicals, aren’t there? One would love to see in America a company like the National Theater, where you have actors who’ve become a company and are able to do a lot of things. I know that in England now, people don’t want to join companies because they want to be free to do television and films; nobody wants to tie themselves down. But I think the theater was better when people were doing it not just for money.

GJ: Is the theater community smaller and more closely connected in England?

ES: I would say so. When I was living in England, actors had wonderful opportunities, more than they do here. The sad thing here is that there’s not enough work for actors. How do you learn except by doing? You learn by playing to an audience and realizing what they’re getting and not getting.

GJ: Do you worry about theater audiences getting older?

ES: Yes, I do. We need a young audience. That’s why I was so pleased when The Acting Company did *The Taming of the Shrew* in New York. We had very young audience—I don’t mean school children—and they were most appreciative.

GJ: Is proper marketing the way to accomplish that—or decreased ticket prices? Is the audience is out there and just not aware of it?

ES: It’s important to make people aware of what the theater has to offer. I felt that, in England, people didn’t go to the theater because it was “the thing to do” and provided good conversation at dinner parties, but because their lives in some way were changed. They came straight from work; they didn’t bother to change and dress up. But they actually *need* the theater. I don’t feel that theater is as necessary in people’s lives as I would like it to be. That is why I love to see school children come into the

theater and enjoy it. You have to find a way to reach them without bringing everything down to the lowest level.

GJ: When was the first time you directed an opera?

ES: Joseph Polisi asked me to do *The Crucible* in 1988. He has given me wonderful opportunities at Juilliard and has been so supportive all through my career here.

GJ: What are the different demands that opera places on you as a director?

ES: Opera singers formerly didn’t place so much importance on acting; singing was the most important thing. But now, opera has changed; a good artist does it all. You can’t separate singing from acting. The challenge is getting people to move more freely onstage and to inhabit the role, not just demonstrate who you are.

GJ: Are there greater time constraints as an opera director because you have to worry about music?

ES: Singers learn the music first, so they come to rehearsal knowing the score. That’s not what I deal with. I concentrate on how you bring it to life and at the same time make it possible for them to still be able to sing. You can’t ask them to do everything one might ask an actor to do, because it could make singing very difficult.

GJ: Do you find that opera singers have an understanding of text work and character and objective, or do you have to guide them through the rehearsal process to come to those things?

ES: They analyze the music, and in the same way, you make them aware of understanding a human being. I suppose maybe they don’t go as deeply as they might; they don’t necessarily transform as much. But they are capable of doing it. When you think about it, you realize how difficult it is to stand up and sing. □

Gillian Jacobs is a third-year actor.

COLLEGE FAIR

On October 21, from 7 to 9 p.m., Juilliard will host the 2002 New York City Performing and Visual Arts College Fair, sponsored by NACAC (National Association of College Admissions Counselors). Representatives from approximately 90 colleges, conservatories, and graduate schools with professional training programs in the performing and visual arts will be in attendance—providing the perfect opportunity for interested students and their parents to discuss admission entrance requirements, financial aid, and audition schedules. The event will be held in the Marble Lobby of the Juilliard Theater (155 West 65th Street). For more information, contact the Office of Admissions at (212) 799-5000, ext. 223.



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Web Site Trio

Continued From Page 15
worthwhile site for students about to plunge into professional musical life.

FANFAIRE.COM

FANFAIRE.COM (or ffaire.com) is the most bewildering site that I have visited. The home page is bustling, with a dizzying number of links covering the screen. With a tacit emphasis on opera, Fanfaire contains comprehensive and lively information on almost 100 artists, composers, and works. Some of the most interesting pages are so rich and cover the topics in so much depth that, in effect, they constitute independent “sub-sites” in themselves. Look, for example, at the one dedicated to the singer Hildegard Behrens. It has her bio, of course, and background notes, but also some original features, such as “Behrens on Behrens”; a complete list of her roles; exclusive interviews; and many photographs, sound clips, slide shows, and more. Another interesting “sub-site” features Richard Wagner and “The Ring Cycle,” with the life of the composer and a chronology of his operatic works; the history of the operas; a list of available Wagner recordings and books, and more.

Other than the frenetic home page, Fanfaire’s pages are nicely designed, and offer comprehensive content. Most include a nice gallery of photographs and sound clips from works by the specific composer or artist featured on

the page. The “music planner” section lists dates, programs, and information about international music festivals and orchestras (unfortunately, the information doesn’t seem to be routinely updated). The site also contains links to buy CDs online—in the Fanfaire shop, naturally—download MP3 clips, and view the schedules (and sometimes even favorite recipes!) of famous artists. Despite a server that tends to be slow, and information that’s not always up to date, Fanfaire.com is visually and aurally one of the most exciting sites that I have visited, with lively original features on a wide variety of topics.

Lately there’s been much written about the declining state of classical music. We read about orchestras in financial trouble, the disappearance of classical radio stations, and the cutting back of classical music divisions by major record companies. But classical music is an integral and growing segment on the Internet.

Hopefully, the various sites, like the three described here, will ensure that in the future, classical music will be more widely available to a greater number of people than ever before. □

Naaman Sluchin is a fourth-year violin student.

Editor’s note: The sites highlighted in this article are the author’s personal choices, and the opinions expressed therein do not reflect the views of, or constitute an endorsement by, The Juilliard School.



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Juilliard Welcomes New Staff

Alex Almonte, technical support associate in the I.T. Department, first came to Juilliard as an I.T. intern. He became interested in information technology during his undergraduate studies at PACE University, where he majored in finance, with a minor in computer science. His current responsibilities include supporting faculty and alumni e-mail printing operations, as well as general day-to-day network up keeping. In his spare time he enjoys reading, dancing, and spending time with friends. During the summer months, he is an active member of the New York Triathlon Club. As a member of the club, he spends long hours training for competitions in swimming, biking, and running.

Before coming to Juilliard as assistant director of international advisement, **Kofi Mawunyo Amouzou** worked as a case manager/caseworker with Catholic Charities' immigration department, while also working with the International Trauma Studies Program (I.T.S.P.) at N.Y.U. as Refsource project coordinator. (Refsource compiles and maps out the network of existing direct services for refugees and their families in the New York-New Jersey area.) Kofi studied comparative societies at Fondation des Sciences Politiques in Paris. He received his B.A. in sociology from the Université du Bénin in Togo, West Africa in 1995 and his M.S. in tourism and management from N.Y.U. in 1999. In his spare time, Kofi enjoys tae kwon do, dancing, and playing drums.

Renaldo Barrios joins Health and Counseling Services as a nurse practitioner to provide primary care for the School's student body. His experience includes work in emergency medicine, internal medicine, and public health. Renaldo attended N.Y.U. and earned a B.S. before completing his graduate work at the University of Miami. He will be available at the Health Services office during the afternoons.

Eddie Buggie, assistant director of residence life, is a graduate of the Dance Division. He has been working off and on at Juilliard since his graduation in 1994: as house manager for the Drama Division and Juilliard Theater, stage manager for Paul and Morse Halls, and rehearsal director for the Dance Division, as well as assisting the Admissions Office for the Dance Division's regional auditions. While

doing all this he managed to have a dance career, performing with the Doug Elkins Dance Company (with which he was fortunate enough to have toured more than 35 cities in France). He has also danced and taught in Italy, Holland, Austria, Germany, Guatemala, Brazil, and all over the United States. His last gig was in Las Vegas, where he danced in the U.S. premiere of the French musical spectacular "Notre Dame de Paris" at the Paris Hotel. He is happy to be back at Juilliard.

Christopher Clarke, director of residence life, was most recently assistant dean of campus life/director of housing at Wagner College on Staten Island. He is a graduate of LeMoyne College in Syracuse, N.Y., where he earned a degree in political science (with a minor in fine arts). Upon graduation, Chris became a residence director at Ripon College in Wisconsin. He then took a position as an area coordinator at Manhattan College in Riverdale, N.Y., where he also earned his master's degree in education for counseling, with a specialization in alcohol and substance abuse counseling.

Orchestra librarian **Frances Duffy** is both a harpist and bass trombonist. In addition to her B.F.A. and M.M. from Carnegie Mellon University, she most recently completed an M.M. in orchestral performance at Manhattan School of Music. Fran has studied harp with Sarah Bullen, Deborah Hoffman, Anne-Marguerite Michaud, and Katheen Bride as well as bass trombone with Byron McCulloh, Lisa Albrecht, Murray Crewe, and Steve Norrell. She is currently principal harp with the Wheeling Symphony Orchestra and tours with the River City Brass Band. Also on the faculty at the Brevard Music Center in North Carolina, Fran spends seven weeks at that festival every summer, teaching and playing with the Festival Orchestra. She was also librarian there for two years. Fran has performed with the New York Philharmonic, Pittsburgh Symphony Orchestra, and New Jersey Symphony and subs on Broadway. Born in N.Y.C, she now resides in N.J. with her dog, Clifford.

Shaheen Fatima joins Health and Counseling Services as medical receptionist. She graduated from Queens College of the City University of New York, studying family nutrition and

exercise sciences. Before coming to Juilliard, Shaheen worked as clinical coordinator and nutritional research assistant for Mount Sinai/N.Y.U. Health, department of pediatric hematology oncology, where she implemented and improved the patient scheduling system and designed a new training module for the specialized science high school students. Her previous work experience also included a stint at Kennedy Airport as a part-time customer service agent.

Clara Jackson, assistant director of student affairs, just recently completed her graduate work at N.Y.U. Prior to that, she worked as the coordinator of student activities at Florida Atlantic University. She grew up in South Florida and loves the beach; someday she would like to own a house on the beach and sleep in a hammock. In her spare time she likes to read, go to movies, travel, and kickbox.

Aaron Kaplan, office assistant in Jazz Studies, graduated cum laude from Westminster Choir College of Rider University with a bachelor's degree in music in 2000. During his years there, Aaron performed with the New York Philharmonic, Philadelphia Orchestra, New Jersey Symphony, and Orchestra of St. Luke's as a member of the Westminster Symphonic Choir. He gained additional administrative and teaching experience working for the Hartwick College Summer Music Festival and Institute and the American Boychoir School. Most recently, Aaron worked for the Arts and Business Council Inc. as program assistant in education and training.

Drama Division office manager **Jerry Shafnisky** is proud to be reappearing on Broadway here at Juilliard. He debuted at 1501 Broadway at Dodger Theatricals before moving further uptown. He's also appeared off-Broadway in such offices as Civic Theater of Allentown; Pennsylvania Youth Theater; Cordell Players; Disney Theatricals; Roundabout; Jujamcyn; and Westside Theater in various levels of creative and administrative positions. Originally from Allentown, Penn., Jerry has also lived in Chicago. He enjoys writing letters and rollerblading.

Abby Shikles, assistant office manager in the Drama Division, was born in Steamboat Springs, Colo. and graduated from the University of Montana

with a B.A in drama and dance. She spent the past year as a production assistant for stage management here at Juilliard. Abby is truly a westerner at heart, but is enjoying her time exploring the city and is looking forward to working at Juilliard for another year.

Faculty assistant **Molly Skardon** grew up in Wilton, Conn. and graduated from Wellesley College. The course of her life was changed when she substituted at short notice in the development department of the Metropolitan Opera. Since then, she has worked for Lincoln Center and other performing organizations, in the violin business, and in artist's management. Her amateur singing career includes (most recently) five seasons with Amato Opera.

Lillian Stillwell is pleased to join the delightful staff of the Admissions Office. She lives in Brooklyn with two cats, her husband, and his record collection. Among her favorites in the collection are Eddie Palmieri's *Superimposition*, Bill Evans' *Waltz for Debbie*, the Brahms Piano Trios, and anything by Atlanta rappers Outkast.

Sabrina Tanbara, director of student affairs, received her B.A. in psychology from Binghamton University in 1992. From 1992-1994, Sabrina was assistant director of student affairs at Juilliard before attending the University of Georgia, where she received her Master of Education in student personnel in higher education in 1996. Before coming back to Juilliard, Sabrina was working in residence life and orientation at Quinnipiac University in Connecticut. Sabrina is glad to be back at Juilliard and in her hometown of N.Y.C.

Juilliard alumna **Li-Ling Wang** returns to her alma mater to join the Communications Office as a publicity and administrative assistant. She holds B.M. and M.M. degrees from Juilliard and was a pupil of Harvey Shapiro.

The Production Department welcomes the following new staff: **Mary Barrett** (Drama Theater master electrician), **Chris Bessette** (staff carpenter), **Traci Digesu** (Costume Shop supervisor), **Lance Harkins** (Drama Theater foreman), **Stephen Hills** (Juilliard Theater master electrician), **Benjamin Johnson** (staff electrician), and **Robert Zevack** (staff carpenter). □

2002-03 C.V. STARR DOCTORAL FORUMS

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

October 22: Robert Craft: "My contribution to the late period music of Igor Stravinsky."

November 19: Dr. Jessie Ann Owens (Brandeis University): "Composing without a Score: Evidence of Renaissance Manuscripts."

December 10: Dr. Michael Musgrave: "Changing Styles in Performances of Brahms's Piano Music."

January 14: Stephen Lehmann and Marion Faber, authors of *Rudolph Serkin: A Life* (Oxford University Press) in an informal conversation with Bruce Brubaker.

February 4: Alan Walker: "Liszt and the Beethoven Symphonies."

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

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

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



Linda Mark
Cover photograph for The Flutist Quarterly

Andrew Fingland
Photographer
(917) 783-2166

New Scholarships at The Juilliard School

By VICTORIA MURRAY BRAND

ON May 22, 2002, The Juilliard School welcomed more than 100 guests to the annual Scholarship Donors' Luncheon—an opportunity for the Juilliard community to thank the many generous donors who make a Juilliard education possible for so many students. President Joseph W. Polisi and Chairman of the Board of Trustees Bruce Kovner welcomed the guests and introduced the students who performed at the luncheon. Anne Dessus (M.M. '02, *harp*) and Sabina Rakcheyeva (M.M.'02, *violin*) played music by Massenet and Debussy, followed by a performance of Schubert's "Auf dem strom" by Michael Slattery (M.M. '02, *tenor*), Louis Schwadron (M.M. '03, *French horn*), and Steven Beck (M.M. '03, *piano*). Charlise Griffiths (B.M. '02, *piano*) concluded with the *Paganini Variations* by Brahms.

There are now more than 400 scholarships and prizes at Juilliard. Since January 2002 we have had the privilege to welcome many new named current and endowed scholarships through the extraordinary generosity of alumni, faculty, friends, and trustees.

The **Susan W. Rose Piano Fellowship** has been established with a generous gift from board member



At the May 22, 2002 Scholarship Donors' Luncheon, Taeko Kamiya (left) talks to Su-Yen Jeon, a master's student in piano, recipient of the Kamiya Sisters Piano Scholarship. Ms. Kamiya is a pianist and writer/translator from San Francisco.

Susan W. Rose. Mrs. Rose, a pianist herself, has been very supportive of Juilliard's piano faculty and students for many years, and is the founder of the Juilliard Friends of Piano.

Juilliard's young composition students will benefit from a new award, the **Georgia Shreve Scholarship in Composition**, which was endowed with a generous gift from Georgia Shreve, a member of the Juilliard Council and a longtime friend of Juilliard.

Faculty member Louise Behrend has endowed a scholarship for violin students. The **Louis Persinger Scholarship** honors Ms. Behrend's teacher, Louis Persinger. This new award will not only provide scholarship support for Juilliard's young violinists, but it is also a great tribute to Ms. Behrend's beloved teacher, whose legacy lives on in all of his students and *their* students. Louis Persinger studied with Eugene Ysaÿe.

Morgan Stanley Dean Witter endowed a new scholarship for Juilliard dance, music, and drama students, known as the **Morgan Stanley**

Scholarship. This new partnership between Juilliard and Morgan Stanley drew national focus when Juilliard was featured in a TV ad that debuted during the 2002 Academy Awards broadcast.

Many Juilliard students come from the Dallas area, where a thriving and supportive arts community initiated a new scholarship campaign. A successful event in February featured Juilliard alumni in performance and raised funds for the new **Dallas-Juilliard Scholarship**, which has been awarded to 11 Dallas-area students at Juilliard this year.

Alumni generosity figures prominently in Juilliard's scholarship resources, whether contributed directly by alumni or given in their memory by family and friends.

The **Helen Pierson Swindall Scholarship** was endowed by Wellington Swindall to provide support for minority violin students. Helen Pierson Swindall graduated from Juilliard in 1954, after studying with the late Dorothy DeLay and Ivan Galamian.

Abraham Marcus's percussion studies at Juilliard were interrupted by World War II, but he had a long career in the percussion section of the Metropolitan Opera Orchestra and was its personnel manager for many years. His daughter Abby honored him recently by establishing the **Abraham Marcus Scholarship** for percussion students at Juilliard.

Alec Fila studied trumpet at Juilliard in the 1940s, and went on to a long and successful career with swing and big bands, including the Benny Goodman Orchestra. In his memory, Fila's friends and family have established the **Alec Fila Scholarship** for trumpet students.

Marjorie Campbell-Perfilio, who studied voice at Juilliard, established the **Marjorie Campbell-Perfilio Vocal Scholarship in Memory of Christopher Jason Perfilio, Her Son**. Christopher, a finance and music major at the University of Scranton, died in a car accident.

Ronald L. Freed (1937-2002) graduated from Juilliard with a bachelor's degree in voice in 1962. Well-known in the music publishing business, Mr. Freed was a former president of ASCAP, president of European American Publishing, and a director of the Kurt Weill Foundation. His friends and colleagues from around the world have contributed funds to establish the **Ronald L. Freed Scholarship** for voice students at Juilliard.

The **Alice Shaw Farber Scholarship**, designated for piano students, has been established by a trust, which will benefit Juilliard in perpetuity. Mrs. Farber, who died in 1978, received degrees in piano and composition in 1906 and 1913.

Marilyn Hochberg Hammerman ('59, *piano*) established a new current scholarship, the **Marilyn Hochberg Hammerman Piano Scholarship**.

Evening Division students have been generous to Juilliard recently. Jacqueline E. Jones established a scholarship for organ students, known as the

RECENT EVENTS



CONVOCATION September 4, Juilliard Theater

Above: Elisabeth Motley (left) and Airi Yoshioka performed to the music of Bach's *Chaconne* from Partita in D Minor for Violin Solo. Both students pressed panels on the floor to activate electronic music samples that were incorporated into the work.

Left: Nora Kroll-Rosenbaum, a master's degree student in composition, spoke about the importance of collaboration.



OPENING-DAY PICNIC September 4, Milstein Plaza

Students, staff, and faculty members enjoyed the bountiful food and sunshine at the opening-day picnic. Pictured above left are Jazz Studies students Dominick Farinacci, Ulysses Owens, and Brandon Lee. Above right are Bryna Pascoe, Drew Pierson, and Evan Kuhlmann.



INTERARTS PRODUCTION May 1 and 2, Room 305

Justine Chen and Daniel Wachs in Juilliard's InterArts production *30 Minutes* last May. This was the first public performance of the new InterArts class, an interdivisional course, which is taught by Bruce Brubaker.

Sylvia Augusta Morgan Jones Memorial Scholarship. Brandon Fradd established the **Philip Lasser Music Scholarship**, to honor a member of Juilliard's faculty. The **David Grunschlag Memorial Scholarship in Violin** was established by Dorit Grunschlag Straus in memory of her father. David Grunschlag was one of the original members of the Palestine Philharmonic Orchestra (which became the Israel Philharmonic in 1948) and served as its concertmaster.

With the recent death of Juilliard supporter Dr. Edmond Lipton, his wife and friends contributed a music scholarship, known as the **Dr. Edmond Lipton Memorial Scholarship**. Tomoko Mitsuhiro, a Juilliard friend from Japan, has established **The Tomoko Scholarship**, which will also be awarded to music students.

The **Barbara Lee Scholarship for Humanism in Music** was established by Stephanie Gertz in memory of her mother, and was directly inspired by one young man's artistic response to the tragic events of September 11. Violinist and composer William Harvey was newly arrived from Indiana to begin

study at Juilliard. On September 12 he played every violin work or transcription he could recall for many hours in an armory housing rescue workers, and then wrote about his experience. His words, widely circulated by e-mail, reached Ms. Gertz, who promptly inquired about how to establish a scholarship, particularly one that might honor a student's special quality of humanism in addition to artistic promise.

The Juilliard School is very grateful for the scholarships and awards that alumni and friends have generously given this year. The School always welcomes the opportunity to discuss ways to support our educational and artistic activities through a variety of programs including currently funded scholarships, endowed scholarships, special project support, bequests, and other planned gifts. For more information about contributing to Juilliard, please call the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit our Web site at www.juilliard.edu/giving. □

Victoria Murray Brand is senior development associate and scholarship coordinator.

Focus on Art / Greta Berman

Portraits or Icons?

I'M sure you have often passed the American Bible Society building on 61st Street and Broadway and were drawn, as I was, to their glass windows adorned with quotes in a dozen languages and signs announcing exhibitions in their art gallery. I'd noticed it was listed in *The New York Times*, the *Museums Guide/New York*, and other art guides, and meant to go and check it out for a long time. Wondering whether this was a serious gallery or just a pedagogic center for Bible study, I finally went in last spring and saw an excellent exhibition about representations of Mary Magdalene in art. The elegant gallery—just a stone's throw from Juilliard—was a surprise.

But I was not prepared for the magnificence of the present exhibition, "Icons or Portraits? Images of Jesus and Mary from the Michael Hall Collection." It simply knocked me out. The quality of the art in the show is breathtaking and overwhelming, as is its rarity. Most of the 114 objects in the show are sculptures—mainly from Renaissance and Baroque Europe. The exhibition would be worth visiting if only for the opportunity of seeing works by Donatello, Desiderio da Settignano, and Verrocchio. Nowhere in New York City are there other documented original Donatellos or Desiderio da Settignanos.

Of special interest for musicians, Donatello's *Madonna and Child With Music Making Angels* (catalog No. 2), dating from the 1430s, is a very low relief, known as *schacciato*, or gilded stucco. In this touching and elegant work we see in beautiful perspective four angels, two of whom are seated on either side of the enthroned Madonna, one playing a small, bowed instrument, and the other plucking a lute. One wonders how realistic these representations are, and what we can tell from them about instruments and players of the Renaissance.

Desiderio da Settignano's small *Madonna and Child* (catalog No. 5), c. 1460, is tender, loving, gentle—also *schacciato*, derived, perhaps, from works by Donatello. Michelangelo himself was probably influenced by this magical white marble piece, with its flowing lines and unusual elliptical format.

A painting by a follower of Guido Reni (1575-1642) in oil on copper titled *The Coronation of the Virgin With Musical Angels* (catalog No. 44) represents all manner of angel/musicians. String players strum and bow unlikely looking instruments; a harpist, an organist, several pipers, and many singers perform singly or in groups. This doesn't look like any concert or arrangement of music I've ever seen or heard: indeed, the musicians appear to be more in competition with each other than in harmony, a theme normally intended in



Madonna and Child (Guanyin, goddess of mercy), China. Ivory, late Ming, 1580-1640.

this type of painting.

The provocative and thoughtful exploration of the theme itself is another reason for seeing the show. How do artists know what Jesus or Mary looked like? To each culture and era they look different—as well as to each individual artist. And yet there is something innate in these depictions that causes us to recognize Jesus Christ—and Mary, too, though perhaps less so; her images appear more enigmatic and open to subjective interpretation. The show addresses these questions, and how such images were created and what their background was.

The Bible does not give a physical description of Christ—but in historic writings he is sometimes described as horrific and deformed, reflecting how he was "despised" and "rejected," and made ugly by plague and suffering. On the other hand, he was thought the most handsome, smiling, good, radiant man ever born. Goodness and light transformed him into an ageless embodiment of beauty. But beautiful or ugly, physiognomic features are always subjective at best. Was Christ blond and blue-eyed, as sometimes



Virgin in Prayer, Africa. Ivory, first half of 20th century.

portrayed, or Semitic, dark, and full-lipped? Was he thin and frail or sturdy and strong? In this exhibit, we see many variations—even including Chinese depictions. Five sub-themes form the iconographic categories of the show: Madonna and Child; Marian and Christological narratives; Passion Narratives: The Body of Christ (Corpus Christi); and Icons or Portraits?

The depictions of Mary are even more varied than those of Jesus—so much so that many are in dispute. When shown alone without the baby, or without recognizable symbolism, we do not know if they simply portray young girls or the Madonna herself. Usually she is shown as young,

the Jesuits in China. Interestingly, though the form and decoration on the flask are Chinese, the features of the figures appear occidental. Two figures of Guanyin, the Chinese goddess of mercy (catalog Nos. 24 and 25, also late Ming, 1580-1640) were intended as a kind of Bodhisattva. However, since Guanyin grants couples children and appears here holding a child, European travelers to China interpreted these as Madonna-and-child figures, commissioning Chinese artists to make them in a variety of media to bring back to Europe. The two here are ivory and bronze; both have Chinese features. A Goan (trading city on the west coast of India) sandalwood *Christ*

with Sacred Heart (catalog No. 108) is also surprising and unusual, using stylized Indian patterns combined with Greco-Roman traditions.

One portrait made of rock crystal, putatively of the veiled Virgin Mary (catalog No. 112), dates from around the 12th or 13th century and looks distinctly Egyptian in style and physiognomy. The catalogue admits, however, that more research is needed to determine facts about this rare piece.

Another stunning and unusual figure is an African ivory of a so-called *Virgin in Prayer* (catalog No. 114), from the first half of the 20th century. Her features are distinctly African. Dressed in clerical garb (which

points toward an identification as the Madonna), she stands less than a foot high, in complete devoutness and serenity.

The exhibition at the American Bible Society provides the Lincoln Center community with a rare opportunity to view first-rate, old-master sculpture in a variety of media. A beautiful, fully illustrated, scholarly catalog is available. The gallery is free of charge, and a short walk from Juilliard at 1865 Broadway (at 61st Street). Hours are Monday, Wednesday, and Friday, 10 a.m.-6 p.m.; Thursday, 10 a.m.-7 p.m.; and Saturday, 10 a.m.-5 p.m.. The exhibition continues through November 16. There will be three special events: a curator's tour from 6-7 p.m. on September 26; "Connoisseurship and Collecting," a lecture by Michael Hall (from whose collection these works are borrowed) from 6-7 p.m. on October 17; and a full-day symposium on November 2, called "Multiple Faces of Jesus and Mary."

Watch for future exhibitions at the gallery—especially one on stained glass, scheduled for

December 13 through March 15, 2003. □



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



Annunciation and Holy Family Pilgrim's Flask, China. Enamel on copper, Ming Dynasty, c. 1620.



The Coronation of the Virgin With Musical Angels (after Guido Reni, 1757-1642), Italy. Oil on copper, prob. 17th century.

beautiful, chaste, and reverent. Nevertheless, her ethnic features are quite varied.

Although the bulk of this exhibition is European, there are a few very surprising exceptions from Africa and China. An *Annunciation and Holy Family Pilgrim's Flask* from China (Ming Dynasty, c. 1620, enamel on copper, catalog No. 28), a very rare object, shows the influence of

Photos by Sandor Acs © 2001 American Bible Society

Bravos to Juilliard Alumni

Throughout the past year, many Juilliard alumni have generously helped to support the School with gifts to the Alumni Fund, named scholarships, the Juilliard Association, and other programs that help to maintain Juilliard's position at the forefront of performing arts education. The School is deeply grateful to the alumni listed below for their contributions received between July 1, 2001 and August 15, 2002.

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Ernest Q. Chang	Henry S. Fusner	Malcolm S. John	Constantin Popescu	Constantin Popescu	Laurence A. Stith	
	Alan Futerfas	Aline M. Johnson	Donald C. Portnoy	Donald C. Portnoy		
	LaVerne H. Gallob	Caryl D. Johnson	Milton Portnoy	Milton Portnoy		
			Frederik Prausnitz	Frederik Prausnitz		
			Arthur C. Press	Arthur C. Press		
			Robert Preston	Robert Preston		
			Claire Procopio	Claire Procopio		
			Donald A. Pyle	Donald A. Pyle		
			Jerome L. Rabinowitz	Jerome L. Rabinowitz		
			Dianne G. Rahbee	Dianne G. Rahbee		
			Malcolm P. Rainey	Malcolm P. Rainey		
			Keiko Yamashita and	Keiko Yamashita and		
			William Ransom	William Ransom		
			Frederik W.A. Rasmussen	Frederik W.A. Rasmussen		
			Mark A. Rasmussen	Mark A. Rasmussen		

** deceased*

ALUMNI NEWS

DANCE

Mary Barnett (DIP '65) celebrated her sixth and final year of teaching at New York City's Talent Unlimited High School. She received the Center for Arts Education Merit Award, the United Federation of Teachers Outstanding Teachers Award, and the Principal's Award of the Manhattan Superintendency. Barnett also directed and choreographed the annual Junior/Senior Spring Dance Concerts in May, which featured guest choreographers Kayoko Amimneka, **Iyun Ashani [Harrison]** (BFA '99), Donald Byrd, Roland Hayes, **Christopher Huggins** ('83), Troy Powell, **Asha Thomas** (BFA '99), and Edisa Weeks.

The 2002 BFA graduates have joined companies as follows: **Anthony Bougiouris**, Les Grands Ballets Canadiens de Montreal; **Peter Chu**, Les Ballets Jazz de Montreal; **Jennifer Hardy**, Metropolitan Opera Ballet for *Aida*, *Faust*, *Don Giovanni*, and in new choreography by Doug Varone for *Les Troyens*; **Ryan Lawrence** and **Banning Roberts**, Hubbard Street II; **Luis Rodriguez**, Mannheim Ballet; and **Jermaine Spivey**, Ballet Gulbenkian.

George Callahan (BFA '92) recently returned from a tour of Japan with Les Ballets Grandiva. He is in his third year dancing with the company.

Rodney Hamilton ('02) has joined the Ballet Hispanico company.

Sunday Jackson (BFA '01), **Chad Bantner** (BFA '96), and **Lance Sherman** (DIP '99) are in Brussels for six months rehearsing Celine Dion's new show. The show is contracted for two years in Las Vegas and is directed by Franco Dragone and choreographed by Mia Michaels.

Lincoln Center Out-of-Doors presented *Subtle Changes: Celebrating Diversity* with choreography by **Roger C. Jeffrey** (BFA '96), **Darrell Grand Moultrie** (BFA '00), and three others in August at the Josie Robertson Plaza. Moultrie continues to perform in *Aida*, and last spring he choreographed *Aspects of a Vibe* for Ailey II and *Dosage of Intensity* for Professional Performing Arts School dancers at the Ailey School. **Natrea Blake** (BFA '01) assisted Moultrie with both works.

Justin Leaf (BFA '01) joined the James Sewell Ballet in Minneapolis.

Brian McGinnis (BFA '97) and **Michael Snipe** (BFA '00) joined the David Parsons Company.

Amber Merkens (BFA '99) became a full-time member of the Mark Morris Dance Group. Also dancing with the company are **John Heginbotham** (BFA '93) and **Bradon McDonald** (BFA '97). The ensemble just finished a season at the New York State Theater at Lincoln Center.

Herman Payne (BFA '99) was recently a principal dancer in *The Pajama Game* at the City Center Encores Series, working with John Kraffa. He was also a principal dancer for the *Michael Jackson 30th-Anniversary Special* shown on CBS, VH1, and internationally. He was the dance double for Damon Wayans in the upcoming movie *Marci X* and was a reappearing dancer on *Saturday Night Live* for 2001-02.

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

The Neta Dance Company presented Six Violins, Two Cellos, Four Stories: An evening of new and recent works choreographed by **Neta Pulvermacher** ('85) in June at the Kitchen in New York City. Pulvermacher and **Tracy Dickson** (BFA '96) were among the group of nine dancers performing.

Luis Rodriguez (BFA '02) and **Kristopher Storey** (BFA '98) have joined the Mannheim Ballet, whose new artistic director is Kevin O'Day.

Andrea Weber (BFA '97) became a member of Merce Cunningham's Repertory Understudy Group.

DRAMA

Rosemarie Andress (Directing '00) assisted Drama Division guest director David Warren last month in his work with Group 32 on Peter Whelan's play *The School of Night*, which opened at Juilliard in September and will return in April as part of the spring repertory season.

Christine Baranski (Group 3) appears with Heather Graham and Marisa Tomei in the Universal Pictures/StudioCanal film *The Guru*, directed by Daisy von Scherler Mayer.

Steve Belber's (Playwright '96) play *Death of Frank* was performed in August at P.S. 122 as part of the New York International Fringe Festival. The production was directed by Nancy S. Chu.

Also as part of the Fringe Festival, **Ian Belton** (Directing '97) wrote and directed *MediaMachine*, based on the Medea myth, at Present Company Theatorium.

Michael Chernus (Group 28) was part of the company in Jeffrey Jones's puppet play *Stone Monkey Banished*, based on a 16th-century Chinese folk tale and designed and directed by Ralph Lee at the Cathedral of St. John the Divine in New York City in September.

Patrick Darragh (Group 28) appeared at Theater for the New City in August in a New York International Fringe Festival production of *Two*, a new play by Joe Hortua and directed by Josh Hecht.

Keith David (Group 8) can be seen now in the MGM Film *Barbershop*, directed by Tim Story and starring Ice Cube.

Viola Davis (Group 22) is in the Focus Features film *Far From Heaven* with Julianne Moore and Dennis Quaid. The film was written and directed by Todd Haynes.

Antonio del Rosario (Group 26) recently appeared Off-Broadway in *Off the Map*, directed by Michaela Goldhaber, part of a festival of one-acts produced by the Hypothetical Theater Company. A short version of del Rosario's new play *Hate*, which he directed as well, was also performed at the festival.

In August **Valerie Geffner** (Group 28) appeared in the New York International Fringe Festival production of *Skin Around the Earth*, a new play written and directed by Filip Marinovich.

Heather Goldenhersh (Group 24) is currently appearing at the Atlantic Theater Company in New York in a revival of George S. Kaufman's *The Butter and Egg Man*, directed by David Pittu.

Michael Goldstrom (Group 30) can be seen this month in the Comedy Central television film *Porn 'n Chicken*.

In June, **Damon Gupton** (Group 28) attended the Academy of Orchestral Conducting at the Aspen Music Festival. He received the Robert J. Harth Conductor Prize, which brings with it an invitation to return the following summer. Gupton, who was seen over the summer in the feature film *Unfaithful*, starring Richard Gere and Diane Lane, recently taped the television pilot *Finkleman*, starring Steve Colbert (*The*

Daily Show), for NBC.

Frank Harts (Group 31) appeared during August in a new play *After the Show*, part of the Drama League's New Director's/New Works Festival at Pace University in New York. The play was written by Zakiyyah Alexander and directed by Jackson Gray.

Michael Hayden (Group 21) appeared this summer in the Kennedy Center revival of Stephen Sondheim's musical *Merrily We Roll Along*, directed by Christopher Ashley.

William Hurt (Group 5) stars opposite Sissy Spacek in the Walt Disney Pictures film *Tuck Everlasting*, directed by Jay Russell.

Kevin Kline (Group 1) stars in the Universal Pictures film *The Emperor's Club*, directed by Michael Hoffman and recently screened at the Toronto Film Festival.

Jemma Alix Levy (Directing '00) recently directed Shakespeare's *Hamlet* for Kings County Shakespeare Company at St. Francis College in Brooklyn Heights, featuring **Cullen Wheeler** (Group 17), **Sean McNall** (Group 29), and **Matt D'Amico** (Group 31).

Patti Lupone (Group 1) is currently starring opposite Robert De Niro and Frances McDormand in the Warner Bros. film *City by the Sea*, directed by Michael Caton-Jones.

Greg McFadden (Group 24), **Andrew McGinn** (Group 27), and **Denis Butkus** (Group 31) are in the Keene Company's Off-Broadway revival of Gertrude Tonkonogy's play *Three-Cornered Moon*, directed by Carl Forsman.

Adam Rapp's (Playwright '00) play *Faster* is currently at New York's Rattlestick Theater. The production was directed by Darrell Larson and features **Robert Beitzel** (Group 28).

Ving Rhames (Group 12) is starring with Wesley Snipes in the Miramax film *Undisputed*, directed by Walter Hill.

Christopher Rivera (Group 30) can be seen now in the 20th Century Fox feature film *Swimfan*.

Joanna Settle (Directing '97), pictured left, recently directed the Drama Division's graduating class in a production of Euripides' *The Trojan Women*, which opened

in September and will return in April as part of the Spring Repertory Season.

In August, **Tari Signor** (Group 22) appeared in Sutton Vane's 1923 play *Outward Bound*, directed by Doug Hughes, at the Westport County Playhouse.

Kevin Spacey (Group 12) narrated the PBS documentary *America Rebuilds*, which profiled the cleanup and recovery efforts following the destruction of the World Trade Center last year.

Tom Story (Group 27) is appearing in Daniel Fish's production of *Loot*, by Joe Orton, at the McCarter Theater in Princeton, NJ.

Anne Torsiglieri (Group 21) will appear next spring with John C. Rielly in the Broadway musical version of *Marty*, the 1955 Oscar winner for best picture, with book by Rupert Holmes, music by Charles Strouse, and lyrics by Lee Adams. The production, directed by Mark Brokaw, is currently at the Huntington Theater Company in Boston.

Diane Venora (Group 6) is in a new independent film called *Heartbreak Hospital*, written by Henry Slesar and directed by Ruedi Gerber.

Janet Zarish (Group 5) has joined the acting faculty at the Actors Center in New York City.

Richard Ziman (Group 10) and **Michael Tisdale** (Group 25) are appearing together now in Mark Lamos's production of Shakespeare's *Much Ado About*

Nothing at Hartford Stage in Connecticut. The production will move later this fall to the Shakespeare Theatre in Washington.

MUSIC

Judith Alstadter (BS '64, *piano*) is currently leading retreats of guided musical meditations, group singing, and piano performances. Her newest CD, *Women Composers: Romantic to Ragtime*, will soon be released.

Carmen Alvarez [Meisenbach] (BM '72, *piano*) recently played the Chopin F-Minor Piano Concerto with the Norwalk (CT) Symphony under **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*). In May and June she played recitals in London for the Russian Children Appeal and the British Uruguayan Society, respectively. In August Alvarez gave a recital in Rome, participating in the Festival of the Nations. Future plans include a tour of Russia, where she is to perform with the Kostroma Philharmonic.

Juilliard alums **Christine Arand** ('94, *voice*) and **Laurice Lanier** ('02, *voice*) are in rehearsal for a new production of *La Bohème*, directed by Baz Luhrmann, that is scheduled to open on Broadway in December.

The Armstrong Chamber Concerts, founded and directed by **Helen Armstrong** (BS '65, MS '66, *violin*), began another season of concerts in New York; Washington, CT; and Greenwich, CT.

Matthew Balensuela (BM '79, *saxo - phone*) presented the paper "Ut haec te figura docet: The Transformation of Music Theory Illustrations from Manuscripts to Print" at the 17th Congress of the International Musicological Society in Leuven, Belgium in August. In addition, his paper "Law as an Intellectual Source for Music Theory in the Middle Ages and Renaissance" was recently published in *Proceedings of the 10th International Congress of Medieval Canon Law, Syracuse, New York, 13-18 August 1996*.

Rebecca Barrow (MS '65, *piano*) received a teaching award from the North Carolina School of the Arts, which was presented at fall convocation. Barrow plans to retire this year.

In August, Pro Piano Records released **Sara Davis Buechner's** (BM '80, MM '81, *piano*) CD titled *The Complete Piano Works of Stephen Foster*.

Madeleine Hsu Forte (BM '70, MS '71, *piano*) performed an all-Debussy recital at the Universitaet für Musik in Vienna and an all-Messiaen recital at the University of Sheffield, England, as part of the Messiaen Conference there in June. In August, she performed works of Chopin in recital at the Oslo Conservatory as well as a lecture-recital on Debussy. She and Allen Forte were selected as the Robert Trotter Visiting Professors at the University of Oregon in Eugene, where they will lecture, perform, and conduct master classes in October.

Tozan (Tom) Hardison (BS '59, MS '60, *piano*) presented a piano recital in July at Seidoan Zen Temple in Blowing Rock, NC to honor **Mollie Kanowitz [Feigin]** ('41, *piano*). Kanowitz's son **Joel Feigin** (MM '77, DMA '82, *composition*) wrote a set of pieces based on Eihei Dogen's *Mountains and Rivers Sutra* and dedicated them to his mother. These were the feature of the program that also included a Mozart Sonata and Bach's Partita No. 2 in C Minor.

Alexandra Hunt (BS '59, *voice*) is in rehearsal for a new play, *Pyramid of the Sun*, written by her husband, which is scheduled to open at the Hudson Guild Theater in November.

David Hurd (Pre-College) presented a recital on the van den Heuvel organ at the Church of the Holy Apostles in September. The concert in New York

Photo by Charles Eshelman



ALUMNI NEWS

included works by Mendelssohn, Grunenwald, and Franck, as well as a Toccata written by the performer.

Peter Sang-Wook Jo (BM '94, MM '96, *composition*) married Mina Shin, a soprano, in May.

Harold Jones (DIP '59, *flute*) was the soloist in September for the Antara Ensemble's opening concert of the season at the Graduate Center in New York.

In September, **Adam Kent** (DMA '99, *piano*) began a series of 11 lectures at New York's Instituto Cervantes. The topic of his talks is Spanish Music: A History, which will trace the development of music in Spain from Mozarabic chant to the present day.

John McCauley (MS '64, *piano*) conducted the Chamber Orchestra of Science and Medicine at Horace Mann Auditorium of Columbia University's Teacher's College in New York City in June. McCauley is scheduled to present a piano recital on the Arts George V Concert Series of the American Cathedral in Paris on November 16 and is to appear on the Meet the Virtuoso series at the 92nd Street Y in New York on February 14.

Patrick Mullins (BM '80, MM '81, *piano*) played Ives's *Concord Sonata*, as well as works of Mozart, Debussy, and Chopin, at the Frick Fine Arts Center, University of Pittsburgh, in June. The concert was a collaboration with former art history faculty member Ann Sutherland Harris.

The Boston Trio made its New York debut at Merkin Concert Hall in September. The trio's members are Irina Muresanu, **Allison Eldredge** ('91, *cello*), and Heng-Jim Park Ellsworth.

The chamber music ensemble Conchord, founded in June 2001, makes its Wigmore Hall debut on October 9. The ensemble was formed by Daniel Pailthorpe, **Emily Paas Pailthorpe** (MM '95, *oboe*), and Julian Milford. One of the performers in the opening concert will be alumnus **Barnaby Robson** ('93, *clarinet*). The performance is to include works by Bach, Mozart, George Crumb, Madeleine Dring, Maurice Duruflé, and Charles Loeffler.

In response to the attack on the World Trade Center, many New York City musicians performed three times daily, seven days a week at St. Paul's Chapel for the duration of the rescue and recovery operations. **Lisa Pike** (BM '82, MM '83, *French horn*) and pianist Elizabeth Rodgers gave weekly recitals. For the closing of the site, Pike organized a mass horn concert. **Eric Ewazen**'s (MM '78, DMA '80, *composition*) *Grand Canyon Octet* was featured, and performers included **Kathy Canfield** (MM '89, *French horn*) and **Barbara Haver** (BM '77, MM '78, *French horn*).

Paola Prestini (BM '98, MM '00, *composition*) founded and directs the New York-based multimedia group, VisionIntoArt with current composition student Nora Kroll-Rosenbaum. VisionIntoArt is currently touring with its performance *Democracy*, in collaboration with historian James Allen Smith (adviser to the president, the J. Paul Getty Trust).

Democracy was performed at Lincoln Center Institute in April, and in June at the Assembly of Conservatory Leaders at North Carolina School for the Arts. Prestini was a 1999 Paul & Daisy Soros fellow, and will serve for the second time on their selection panel, for the 2003 recipients.

The Young Concert Artists Series in New York will feature a number of recent alums. **Vassily Primakov** ('02, *piano*) is scheduled to perform a recital at the 92nd Street Y on October 8. **Timothy Fain** (MM '00, *violin*) is to be part of a chamber music performance on November 25 at Weill Recital Hall, and **Alexander Fiterstein** (BM '00, GD '02, *clarinet*) will perform chamber music on March 17, also at Weill.

Dmitry Rachmanov (BM '81, MM '82, *piano*) and **Solomon Mikowsky** (BS '61, MS '61, *piano*) join the faculty of Roosevelt University's Chicago College of Performing Arts for the fall 2002 semester.

The Pacifica Quartet, of which **Masumi Rostad** (BM '99, *viola*) is a member, received second prize at the International String Quartet Competition "Premio Paolo Borciani" in Reggio Emilia, Teatro Valli in June.

Inbal Segev (BM '98, *cello*) toured Japan this summer as soloist with the New York Symphonic Ensemble. On October 30, she will be joined by harpsichordist Shalev Ad-El and violinist Judith Ingolfsson for an all-Bach program at the Italian Academy at Columbia University, where she is the musical director.

Michael J. Shapiro's (MM '75, *composition*) new original musical score to the 1931 movie *Frankenstein* is scheduled to be premiered by the Chappaqua Orchestra on October 26 at the Jacob Burns Film Center in Pleasantville, NY.

Jonah Sirota (MM '00, *viola*), **Greg Beaver** (MM '00, *cello*), **Julie Hye-Yung Yoon** (BM '00, *violin*), and **Rebecca Fischer** (MM '00, *violin*), who make up the Chiara String Quartet, performed the premiere of *Triptych* for String Quartet by Robert Sirota at New York's Trinity Church in September.

Young-Ah Tak (BM '01, *piano*) won the third prize of the Missouri Southern International Piano Competition in Joplin, MO in April. In June, she performed with the Busan Philharmonic Orchestra in Korea. Her future performances include recitals in Boston and in Seoul.

Albert Tiu (MM '96, *piano*) won fifth prize in the Maj Lind International Piano Competition in Helsinki, Finland, where he performed the Brahms Piano Quintet and the Barber Piano Concerto with the Finnish Radio Symphony and conductor Hannu Lintu during the finals. During the summer, Tiu gave a recital in the Honest Brook Music Festival in Meredith, NY.

Cellist and conductor **Harry Wimmer** (DIP '50, *cello*) was on the faculty of the Heifetz International Summer Music Festival in Wolfeboro, NH. He performed a series of cello show pieces by Fauré, Albeniz, Granados, Mendelssohn, and Cassadó in the Festival Concerts and conducted the Scherzo for Strings by Andreas Makris and Grieg's "Holberg" Suite. □

SPOTLIGHT ON RAYMOND DAMADIAN

The Picture of Innovation

How close is the link between music and medicine? Very close, according to Juilliard Pre-College Division alumnus Raymond Damadian, M.D., inventor of one of the world's most revolutionary inventions in the field of medicine, the Magnetic Resonance Imaging (M.R.I.) technology.

Dr. DAMADIAN is the C.E.O. of Fonar Corporation, the first company to manufacture M.R.I. equipment. Fonar Corporation was established in 1978, and now owns several subsidiaries that manage diagnostic imaging centers and physician practices. The company reported sales of \$31 million in 2000, and according to Dr. Damadian, business continues to thrive.



Dr. Raymond Damadian

Damadian strongly believes there is a connection between musical training and scientific research. Both fields of study require an incredible demand for perfection, attention to detail, imagination, and discipline. Evidence of Damadian's ability to excel in these areas is seen in both his music education and professional success as a scientist.

In 1947, Dr. Damadian enrolled in Juilliard's Pre-College program, where he studied violin until 1951. Damadian has many fond memories of his teacher, Andrew McKinley, with whom he remained close until McKinley's recent death a few years ago at age 90.

Music played a major role in Dr. Damadian's childhood. Both his par-

ents are very musical; his mother and sister played the piano and both parents sang. This musical legacy has been passed on to Dr. Damadian's own family. His son, now 30, also studied violin with Andrew McKinley and with Rochelle Walton at Juilliard. Like his father, Damadian's son pursued science as a career. Damadian continues to embrace musical instruction, and has recently begun taking piano lessons.

Damadian's success started early in life. At 15, he received a Ford Foundation Scholarship to study at the University of Wisconsin, where he began his undergraduate degree in math. While in college, Damadian played in the symphony. After Wisconsin, he pursued a degree in medicine at the Albert Einstein College of Medicine, followed by a post-doctoral fellowship at Harvard University's School of Medicine. From Harvard, Damadian went on to serve in the Air Force for two years as a medical officer. Upon his return from active duty, he was offered a faculty position in internal medicine and biophysics at the State University of New York Medical School Downstate. During this time, Damadian started a laboratory in basic scientific research, where his focus was on how living cells generate electric potentials. His discovery that cancer cells generated a different signal from normal cells was a breakthrough for cell scanning research.

By 1977, the first live human body was scanned using this new M.R.I. technology. Eventually Damadian started his company, which began selling commercial machines in 1980.

Future developments for the M.R.I. technology include a stand-up machine, an M.R.I. operating room where doctors can see their surgical instruments through the scanner as they're operating, and faster and better scanners. Additional uses may include large animal M.R.I. scanning and agricultural scanners for disease-infested products. Clearly, the applicability and demand for this technology is growing.

While Dr. Damadian's success in medical advances no doubt gives him immense satisfaction, music continues to be a primary passion.

—Sarah J. Roth, director of Alumni Affairs

ATTENTION ALUMNI!

Announce your upcoming performances on Juilliard's Web site! This winter we will be launching an online calendar of performances by alumni around the country and the world.

You may submit performance date, time, and venue information by e-mail, to alumni@juilliard.edu, or by calling (212) 799-5000, ext. 344.

For more information, go to www.juilliard.edu/alumni and click on Alumni Announcements.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Anita A. Bernie ('30, *voice*)
- Michael L. Bookspan (BS '53, *percussion*)
- Mark Bucci (BS '51, *composition*)
- John K. Hanks (BS '41, *voice*)

Faculty

Wendy Hilton

Friends

Xenia Forma

FACULTY/STUDENT NEWS

FACULTY

Samuel Adler, Virginia Allen, David Berger, Michelle Di Bucci, Eric Ewazen, Philip Lasser, and Lawrence Widdoes were all recipients of 2002-2003 ASCAP Awards.

Christopher Bayes is currently in Seattle directing Molière's *Scapin*, assisted by Juilliard Directing Fellow **Alex Correia**. The production will originate at the Intiman Theater, and will then move to the Court Theater in Chicago. In addition to his teaching duties at Juilliard, Bayes will again this year teach at the Actors Center with other Juilliard faculty members **Felix Ivanov, Richard Feldman, Deborah Lapidus**, and alumna **Anne Torsiglieri** (Group 21).

Dance faculty member **Sue Bernhard** was guest choreographer and teacher for National Company Moderno y Folklorico de Guatemala in June. She was assisted by **Brian McNeil**, a second-year dance student.

Pre-College violin teacher **Shirley Givens** was a faculty member at the six-week Heifetz International Music Festival in Wolfeboro, NH. In addition to a busy teaching and master class schedule, Givens made frequent apperances on the Festival Concert Series, performing works by Bach, Elgar, Ravel, Copland, Bartók,

Massenet, and her own arrangement of Gershwin's "The Man I Love."

Sharon Isbin received Germany's Echo Klassik Award in the category of Best Concert Recording for her Christopher Rouse/Tan Dun premiere concerto disc in June. She is to perform in the Phono-Akademie's award ceremony on October 13 on Germany's ZDF Television. In September Isbin performed with **Yo-Yo Ma** ('72, *cello*), **Gil Shaham** ('90, *violin*), and the Juilliard String Quartet at Ground Zero on the anniversary of the attacks, accompanying the reading of names of those who perished.

Drama Division Director **Michael Kahn**'s production of Shakespeare's *The Winter's Tale* opened in September in Washington, D.C. at the Shakespeare Theatre. The production featured alumnus **Donald Corren** (Group 4).

STUDENTS

Juilliard students **Tanja Becker-Bender, Emilie-Anne Gendron, Yi-Jia Hou, Tai Murray, and Stirling Trent** and alum **Masaaki Tanokura** (BM '02, *violin*) participated in the Sixth Quadrennial International Violin Competition of Indianapolis in September. Becker-Bender and Murray were semi-finalists.

Tammy Dyke, a fourth-year dance stu-

dent, danced and choreographed for a group of five dancers who visited Tokyo to perform in a 10-day industrial for the Olympia Company, whose products include adult gaming videos.

Violinists **Yevgeny Kutik, Daniel Tsai, Edmund Chung, and Deborah Song**, all Pre-College students of Shirley Givens, performed at the Heifetz International Institute in Wolfeboro, NH. Kutik played *Tzigane* by Ravel, concertos by Sibelius and Glazunov, sonatas by Poulenc and Beethoven, Paganini's Caprice No. 24, and the Bach "Double" Concerto with institute director Daniel Heifetz. Tsai performed concertos by Mozart and Sibelius, Brahms's A-Major Sonata, Handel-Halvorsen Passacaglia, and the Mendelssohn Octet led by Heifetz. Chung was heard in Bazzini's *Round of the Goblins*, Lalo's *Symphonie Espagnole*, and Beethoven's Sonata No. 8. Song played Saint-Saëns's Concerto No. 3, Beethoven's Sonata No. 1, and the Bach "Double" Concerto with Heifetz.

Fourth-year dance student **Matt Stewart** performed in *Given Form: Dances by Four Choreographers* at the Merce Cunningham Studio in New York City in June.

Pianist **Vasileios Varvaresos** is scheduled to perform at the Kennedy Center in Washington on October 20 as part of the Young Concert Artists Series. □

COME TO A RETREAT ON OUTREACH PROGRAMS

The Juilliard School will host a retreat exploring Juilliard's current outreach programs and possible future outreach endeavors, on Friday, November 8, 2002 from noon to 4 p.m. in Morse Hall.

A number of seats are reserved for those at Juilliard already involved in outreach, but there will be a number of seats for faculty, staff, and students who would like to join in the discussion.

Please contact Christopher Mossey by phone at (212) 799-5000, ext. 606, or by e-mail (cmossey@juilliard.edu) to reserve a place.

West Coast Events Bring Alumni Together

By ALYSSA MIKSIS

MORE than 100 Juilliard alumni living in the San Francisco and Seattle areas attended local gatherings held in June, at which they and their guests were able to reconnect with the School and one another.

On June 20, San Francisco-area alumni met at Davies Symphony Hall for cocktails and a concert by the San Francisco Symphony, conducted by Michael Tilson Thomas. The performance included Liadov's *Kikimora*; Prokofiev's Piano Concerto No. 2 in G Minor, performed by Vladimir Feltsman; and Tchaikovsky's Suite No. 3 in G Major. Currently, 24 members of the San Francisco Symphony are Juilliard alumni.

Seattle-area alumni gathered for brunch on June 23 in the Norcliffe Founders Room at Benaroya Hall, followed by a matinee concert by the Seattle Symphony led by conductor and music director Gerard Schwarz, featuring piano soloist Horacio Gutiérrez and a composition by Daniel Brewbaker, all Juilliard alumni. In addition to Maestro Schwarz, 14 alumni perform with the Seattle Symphony.

A short video about Juilliard shown at both events allowed alumni to see the familiar faces of faculty members

and former students, and understand how the Juilliard experience has evolved. President Joseph Polisi and other school administrators shared their thoughts on the important role Juilliard alumni play in arts communities on the west coast and around the world, and encouraged alumni to stay in contact with the School. □

Alyssa Miksis is associate director of alumni affairs.



Steven A. Dibner (BM '77, MM '78, *bassoon*) and Mark J. Inouye (BM '94, *trumpet*) share a laugh at the event in San Francisco.



Keiko Alexander (DIP '83, *piano*), Jeffrey Alexander, and Mary Ellen DeGroat ('60, *voice*) enjoyed the gathering in Seattle.

CLASSIFIEDS

Classified ads are \$10 for individuals, \$12 for business, for the first 3 lines (3-line minimum). Additional lines are \$3 per line. The deadline for submission is the 5th of the month prior to publication. For discount and Web site rates, or more information, call (212) 799-5000, ext. 340.

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\$10,000 Top Award. The Loren L. Zachary Society 31st Annual National Vocal Competition. Females 21-33; Males 21-35. Deadline January 28. Auditions March 3-7 New York City. Finals June 1 Los Angeles. For applications send self-addressed, stamped envelope to: 2250 Gloaming Way, Beverly Hills, CA 90210

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October/November 2002 Calendar

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

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; admission on standby basis only.

3/THURS
SONATENABEND
Paul Hall, 6 PM

JUILLIARD ORCHESTRA
Otto-Werner Mueller, Conductor
HAYDN Symphony No. 100
HAYDN Trumpet Concerto in E-flat Major
J.S. BACH Suite No. 3 in D Major
STRAVINSKY Suite from *Pulcinella*
Juilliard Theater, 8 PM
Free tickets required; admission on standby basis only.

4/FRI
NA-YOUNG BAEK, CELLO
Paul Hall, 8 PM

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
COMPOSER'S CONCERT
Paul Hall, 8 PM

9/WED
DENVER D. DILL, TRUMPET
Morse Hall, 6 PM

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

10/THURS
PIANO COMPETITION FINALS
LISZT Piano Concerto No. 1
Paul Hall, 5 PM

JUILLIARD SYMPHONY
Ransom Wilson, Conductor
STRAVINSKY *Feu d'artifice*
KOUSSEVITZKY Double Bass
Concerto
RACHMANINOFF Symphony No. 2
Juilliard Theater, 8 PM
Free tickets required; admission on standby basis only.

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
SCHEIDT Three Pieces from *Ludi musici*
EWAZEN *Colchester Fantasy*
SAMPSON *Points*
ASIA Brass Quintet (New York
Premiere)
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 the Juilliard Box Office

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.

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

SOYEON LEE AND ORION WEISS
Gina Bachauer International Piano
Competition Winners' Concert
Ms. Lee:
GRANADOS *El amor y la muerte*
from *Goyoscas, o Los majos enam - orados* (Book II)
Mr. Weiss:
SCRIABIN Sonata No. 5
Ms. Lee and Mr. Weiss:
ARENSKY Valse from Suite No. 1
BRITTEN Introduction and Rondo
alla burlesca
Paul Hall, 9 PM
See article on Page 3.

17/THURS
LIEDERABEND
Paul Hall, 6 PM

DANCE WORKSHOP
Room 323, 8 PM

18/FRI
JUILLIARD SONGBOOK
Morse Hall, 6 PM

NELLIE SIU-RONG SENG, PIANO
Paul Hall, 8 PM

DANCE WORKSHOP
Room 323, 8 PM

19/SAT
CHELSEA CHEN AND DAVID ENLOW, ORGAN
Paul Hall, 8:30 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 starting 5 PM, Oct. 9 at the Juilliard Box Office. *Ticket availability extremely limited. See article on Page 1.*



24/THURS
SONATENABEND
Paul Hall, 6 PM

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

25/FRI
JERRY J. CHAI, CLARINET
Paul Hall, 8 PM

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

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

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
CLAREMONT TRIO
Irene Diamond Concert
Joined by Juilliard faculty members
Naoko Tanaka, Violin
Toby Appel, Viola
SHOSTAKOVICH Piano Quintet in G Minor
SCHOENFIELD *Café Music*
BRAHMS Piano Quartet No. 3
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 15 at the Juilliard Box Office
See article on Page 1.

30/WED
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

31/THURS
PIANO COMPETITION FINALS
BEETHOVEN Piano Concerto No. 3
Paul Hall, 5 PM

LIEDERABEND
Paul Hall, 8 PM

NOVEMBER

1/FRI
BETH GUTERMAN, VIOLA
Paul Hall, 8 PM

2/SAT
CORINNE CAMILLO, BASSOON
Paul Hall, 8:30 PM

4/MON
JAMES HOGG, VIOLA LECTURE PERFORMANCE
Morse Hall, 4 PM

JUILLIARD JAZZ ENSEMBLES
"The American Standards"
Featuring music of George Gershwin, Cole Porter, and Richard Rodgers in arrangements by Juilliard Jazz students.
Paul Hall, 8 PM
See article on Page 16.

5/TUES
SONATENABEND
Paul Hall, 6 PM

WENDY LAW, CELLO
Paul Hall, 8 PM

6/WED
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

7/THURS
JUILLIARD ORCHESTRA

James DePreist, Conductor
BRITTEN *Four Sea Interludes* from *Peter Grimes*
LISZT Piano Concerto No. 1
SHOSTAKOVICH Symphony No. 11 ("The Year 1905")
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 24 at the Juilliard Box Office

8/FRI
VIOLIN COMPETITION FINALS
BRAHMS Violin Concerto
Paul Hall, 4:30 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

JUNE HAN, HARP
Paul Hall, 8 PM

9/SAT
JOANNE CHOI, CELLO
Paul Hall, 8:30 PM

11/MON
COMPOSER'S CONCERT
Paul Hall, 8 PM

12/TUES
HYUN-SUN KIM, COLLABORATIVE PIANO
Paul Hall, 6 PM

MARGARET ARNADOTTIR, CELLO
Paul Hall, 8 PM

13/WED
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

KASPAR UINSKAS, PIANO
Paul Hall, 8 PM

JUILLIARD OPERA CENTER
TCHAIKOVSKY *Eugene Onegin*
Juilliard Theater Orchestra and Chorus
Julius Rudel, Conductor
Eve Shapiro, Director
Juilliard Theater, 8 PM
Tickets \$20; on sale Oct. 9 at the Juilliard Box Office; CenterCharge (212) 721-6500
See article on Page 17.

14/THURS
DRAMA DIVISION FOURTH-YEAR PRODUCTION
CRAIG LUCAS *Blue Window*
Directed by Martha Banta
Drama Theater, 8 PM; free tickets required; available starting at 5 PM, Oct. 31 at the Juilliard Box Office. *Ticket availability extremely limited.*

JOEL KROSINICK, CELLO
Daniel Saidenberg Faculty
Recital Series
With guest artists Gilbert Kalish, Piano, and Carol Meyer, Soprano
"In Memoriam: Ralph Shapey 1921-2002"
BEETHOVEN Cello Sonata, Op. 102, Nos. 1 and 2
SHAPEY Sonate for Cello and Piano; *Songs of Life; Kroslish Sonata*
Paul Hall, 8 PM
Free tickets required; available Oct. 24 at the Juilliard Box Office

15/FRI
RACHEL A. JOHNSTON, CELLO
Paul Hall, 6 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
CRAIG LUCAS *Blue Window*
Drama Theater, 8 PM; see Nov. 14

JUILLIARD OPERA CENTER
TCHAIKOVSKY *Eugene Onegin*
Juilliard Theater, 8 PM; see Nov. 13

EUGENIA CHOI, VIOLIN
Paul Hall, 8 PM

AN EVENING OF CHAMBER MUSIC
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 1 at the Juilliard Box Office.

16/SAT
DRAMA DIVISION FOURTH-YEAR PRODUCTION
CRAIG LUCAS *Blue Window*
Drama Theater, 2 & 8 PM; see Nov. 14

ELIZABETH JOY ROE AND GREG ANDERSON, PIANOS
Paul Hall, 8:30 PM

17/SUN
JUILLIARD OPERA CENTER
TCHAIKOVSKY *Eugene Onegin*
Juilliard Theater, 2 PM; see Nov. 13

DRAMA DIVISION FOURTH-YEAR PRODUCTION
CRAIG LUCAS *Blue Window*
Drama Theater, 7 PM; see Nov. 14

18/MON
CONVERSATIONS IN JAZZ
Renee Rosnes interviews
Dr. Billy Taylor
Morse Hall, 7 PM

DRAMA DIVISION FOURTH-YEAR PRODUCTION
CRAIG LUCAS *Blue Window*
Drama Theater, 8 PM; see Nov. 14

MIRANDA SIELAFF, VIOLA
Paul Hall, 8 PM

19/TUES
JUILLIARD STRING QUARTET
Daniel Saidenberg Faculty
Recital Series

J.S. BACH *Die Kunst der Fuge*
Alice Tully Hall, 8 PM
Free tickets required; available Oct. 29 at the Juilliard Box Office

20/WED
WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM



TSUI-YING ANNIE HSU, BASSOON
Paul Hall, 6 PM

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

JUILLIARD TROMBONE CHOIR
Paul Hall, 8 PM

21/THURS
LIEDERABEND
Paul Hall, 6 PM

CHRISTINE GROSSMAN, VIOLA
Paul Hall, 8 PM

ALICE TULLY VOCAL ARTS DEBUT RECITAL
Lauren Skuce, Soprano
George François, Piano
Works by A. Scarlatti, Rodrigo, Rachmaninoff, Debussy, R. Strauss, and Adolphe.
Alice Tully Hall, 8 PM
Tickets \$20, \$15; half-price student and senior tickets available. TDF Available. On sale Oct. 24 at Alice Tully Hall Box Office. CenterCharge (212) 721-6500

DANCE WORKSHOP
Room 323, 8 PM
22/FRI
DANCE WORKSHOP
Room 323, 8 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, Conductor
Works by Torikai, Tanaka, Hill, Hosokawa, Cage, Yuasa, Chihara, Ichianagi, and Goto.
Paul Hall, 8 PM

23/SAT
PRE-COLLEGE FACULTY RECITAL
Victoria Mushkatkol, Piano
Paul Hall, 5 PM

AYAKO GAMO, VIOLIN
Paul Hall, 8:30 PM

25/MON
IRANTZU AGIRRE, HARP
Morse Hall, 4 PM

NICK SWAN, OBOE
Paul Hall, 6 PM

QUENTIN KIM, PIANO
Paul Hall, 8 PM

NATHALIE JOACHIM AND SARAH WORRALL, FLUTE AND HARP
Morse Hall, 8 PM

26/TUES
JUILLIARD SYMPHONY
Otto-Werner Mueller, Conductor
BEETHOVEN *Coriolan* Overture
BRAHMS Violin Concerto
PROKOFIEV Symphony No. 5 in B-flat Major
Alice Tully Hall, 8 PM
Free tickets required; available Nov. 12 at the Juilliard Box Office

27/WED
WEDNESDAYS AT ONE
Percussion Ensemble
Alice Tully Hall, 1 PM