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Peering Through a Blue Window on Urban Life



Designer Eric Renschler's rendering of his set for Craig Lucas's *Blue Window*.

By MAHIRA KAKKAR

“BUT you know what I always notice? ... People don't relate to the words at all. It's as if—in anything, plays, books, movies—it's as if there was something behind the words... Either behind the words or beyond the words.”

Thus declares Boo in the Drama Division's fourth-year production of Craig Lucas's *Blue Window* directed by Martha Banta. An unusual choice for a production, *Blue Window* is a play without a conventional plot. Nothing happens. It does have a point, though—which the script expresses thoroughly. It also requires—by its structure as well as its theme—an ensemble; this cast definitely is one.

Set in New York City, the play starts off with seven characters in five apartments on stage simultaneously. The central character is Libby (played by Holly Troupe), who is simultaneously preparing for a dinner party and rehearsing for the embarrassments in store for her when she tries—too hard—to make conversation with her

guests. We meet the guests in their respective apartments as they prepare to go to Libby's. There is Tom, whose ingenuity as a composer remains unknown even to his girlfriend, Emily. The lesbian couple Alice and Boo would prefer to be in Italy than at a dinner party. There is Griever, Libby's supportive friend and would-be lover, whom she frantically calls when things seem to be getting out of hand. Then there is taciturn Norbert, who loves throwing people out of airplanes. In the midst of her preparations, Libby breaks the cap off her front tooth. Now she won't be able to contribute so much as a social smile to her own party without prompting questions for which she has no convivial answers.

The other guests, too, seem to have difficulty communicating. Yet these are all attractive, successful people: composers, secretaries, skydiving instructors, family therapists, and writers. What is it, then, lurking at the dark edges of urban life? What estranges these charming people from themselves and each other and stops them from “relating to the words”?

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Revisiting Tchaikovsky and Pushkin With Passion

By GINA LEVINSON

THIS month, the Juilliard Opera Center will present my favorite opera, *Eugene Onegin*, which is based on a romantic Pushkin story with passionate music by Tchaikovsky. I am originally from St. Petersburg, where Pushkin and Tchaikovsky lived. As a Russian, I have always felt deeply about *Eugene Onegin* and realized that it was part of my life. Now I am delighted that the young artists here in America, at The Juilliard School, are experiencing the same thrill, passion, and romance as I do for this work. As the Russian diction coach for this production, my soul is immersed in the responsibility of helping to bring this magnificent work to life.

In the operatic field, no one can dispute the popularity of Tchaikovsky's *Eugene Onegin*. There is not a single opera house in the world that would not welcome this work into its repertoire. I would even go so far as to say that most Russians know one of Pushkin's poems so well because of Tchaikovsky. And yet, Tchaikovsky himself did not expect the opera to meet with much success, as he noted when he began work on it that the subject matter consisted more of internal drama than overt action, and hardly lent itself to grand stage effects. “But the wealth of poetry, the human quality and simplicity of its subject, expressed in Pushkin's inspired lines, will make up for whatever it lacks in other ways,” the composer wrote to his brother. This opera about unfulfilled desires and thwarted weddings, challenges to honor, a fatal duel, and a doomed life anticipates and reflects all too unambiguously the eventual course of the Tchaikovsky's own unhappy life. Pushkin's work also foreshadows uncannily the manner of the poet's own death in a duel six

years after it was completed.

The great American composer and conductor Leonard Bernstein adored the music of Tchaikovsky, and I greatly respect and admire Bernstein for bringing the works of this celebrated composer to the musical stages of the world. I grew up at a time when the Leningrad Philharmonic was one of the finest orchestras in Russia, under the leadership of Eugene Mravinsky (who was one of the best interpreters of Tchaikovsky's works). He often said that Tchaikovsky's music was played too sweetly. Therefore, he



Anton Belov will be featured in the title role, with soprano Hanan Alattar singing the role of Tatyana, in Juilliard's production of Tchaikovsky's *Eugene Onegin*.

always conducted with elongated phrasing, recognizing the climaxes without dropping the energy immediately after reaching them. Even with all the diminuendos, crescendos, and commas, Mravinsky wanted the orchestra to continue, to make a longer phrase into an even bigger composition, as Tchaikovsky had written it. The recordings Mravinsky made with the Leningrad Philharmonic in the 1960s and 1970s remain as power-

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Pipe Dreams

Holtkamp Organ at Juilliard Undergoes Major Renovation

By JANE RUBINSKY

THOSE who work at Juilliard have gotten used to construction in the building during the summer. But anyone curious enough to investigate the sawing, hammering, and drilling sounds emanating from Paul Hall this past June and July would have been greeted with an astonishing sight: The hall's seats were covered with plastic, over which lay long metal cylinders with tapered ends. Enormous wooden crates were stacked in towers on the stage; rectan-

gles of wood with hundreds of carefully spaced holes rested against the walls. Oddly shaped boards were propped up everywhere; tubing, wires, and tools were scattered about on a thick layer of sawdust. What looked like Geppetto's workshop gone mad was nothing less than a complete refurbishing and major expansion of the organ in Paul Hall.

The hard work was carried out over an intense, four-month period at Juilliard and at the Holtkamp Organ Company in Cleveland (which built

Continued on Page 4

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Krosnick/Kalish Duo to Present Musical Tribute to Ralph Shapey

By JESÚS CASTRO-BALBI

ON November 14, Juilliard cello faculty and department chair Joel Krosnick will be joined by longtime musical partner, pianist Gilbert Kalish, for a recital in Paul Hall at 8 p.m. The duo will present a tribute to their close friend and great American composer Ralph Shapey, who was born in 1921 and passed away last June. The program will include the 1954 Sonata for Cello and Piano, which is among the early milestones of Shapey’s creative output. According to Gilbert Kalish, this work “already has the ‘grandeur’ and is extremely contrapuntal”—two salient aspects of Shapey’s musical language. Following the Sonata, the duo will consort with guest soprano Carol Meyer for the 1988 *Songs of Life*. This work is a celebration of the positive forces of Life, as well as of Art and Dreams. The words are excerpted from poetry by Whitman, Rostand, Wilde, and Shakespeare, among others. The *Songs of Life* are dedicated to Mrs. Shapey, soprano Elsa Charlston. The duo will also perform the *Kroslish Sonate*, written for them in 1985. In the *Songs of Life* and the *Kroslish Sonate* (and in the 1983 *Krosnick Soli*), the C string of the cello is tuned down to A, reaching to a commanding and deep tone, in an already demanding cello part often rooted in four-pitch chords. And, as an extended homage to Shapey’s admiration for Beethoven’s music, the duo will present the 1815 Sonatas for Piano and Cello, Op. 102, Nos. 1 and 2, at the outset of the evening.

Throughout his career, Shapey persevered with his own distinct musical language, regardless of the current trends in composition, and without compromising with the predominant (European) systems or schools. His use



Gil Kalish and Joel Krosnick

of chromatic language was flexible and never self-indulging, which denotes the early influence by Stefan Wolpe. The treatment of motives is similar to “developing variations” and presented in juxtaposed sections. The music is rugged, powerful, and can also be extremely lyrical. The composer described himself as “a classicist structurally, a romantic emotionally and a modernist harmonically” (Steven Johnson, “Shapey, Ralph,” in *The New Grove Dictionary of Music Online*). Shapey received the MacArthur Prize (1982); first prize in the Kennedy Center Friedheim Competition (1990, for Concerto for Cello, Piano, and String Orchestra); and the Paul Fromm Award in 1993. He was elected a member of the American Academy of Arts and Letters, and of the American Academy of Arts and Sciences.

Cellist Joel Krosnick joined the

Juilliard String Quartet in 1974 and has since toured around the world and recorded extensively with that ensemble. In particular, the quartet recorded the complete string quartets by Bartok, Beethoven, and Brahms for Sony. Mr. Krosnick is a major proponent of American music, including that of Elliott Carter, Milton Babbitt, David Diamond, and Charles Wuorinen.

Pianist Gilbert Kalish distinguishes himself in chamber music collaborations with the world’s greatest artists and ensembles, including regular partnerships with Dawn Upshaw, Jan DeGaetani, and Timothy Eddy; as a founding member of the Contemporary Chamber Ensemble; and as the former pianist of the Boston Symphony Chamber Players.

Among numerous recognitions, he was presented with the 2002 Richard J. Bogomolny National Service Award by Chamber Music America. His association with cellist Joel Krosnick dates back to 1976. Together, they have recorded all of the works on this program on the Arabesque and New World labels. Both the scores of the

Daniel Saidenberg Faculty Recital
Joel Krosnick, cello, and guests
Paul Hall, Thursday, Nov. 14, 8 p.m.

Free tickets available at the
Juilliard Box Office.

works by Shapey (published by Theodore Presser) and the recordings are available in the Juilliard library. □

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

Voice Box / Luke Joseph Rinderknecht

Cellular Sense and Sensibility

SEPTEMBER arrived and I found myself sitting in class again after a long (yet, upon reflection, altogether too short) summer vacation. My classmates arrived and took their seats, happy to see one another even if it did mean having to



Luke Rinderknecht

work again. Binders and ears were opened, pens uncapped, our teacher began to speak—and the inevitable happened. A cell phone rang, playing its annoyingly electronic version of *William Tell*. We all smiled slightly and listened as our teacher, thrown off his track, patiently explained that seemingly obvious item of protocol once again: phones off when you come into class. That phrase haunts us at every turn. In theaters, concert halls, and classrooms, cell phones have become Frankenstein’s monster, a good idea spinning out of control that would serve us well if only we used them sensibly. Since we all must live and work together, let’s establish a few ground rules governing the use of cell phones in order to promote respect and courtesy for our colleagues, teachers, students, and fellow citizens of this fine community.

Turn off your phone in any focused setting.

Remember that concerts are for listening, movies are for watching, classes are for learning, libraries are for studying, performances involve every member of the audience, and lessons are to make us feel bad about ourselves (not for chatting with mom). Turn off your phone before these activities. This is what voice mail is for. You can return any missed calls later, when the time and place are appropriate.

Don’t interrupt your current conversation to answer your phone.

Let’s say you’re in a conversation with your teacher and Big Mike shows up to chat about the party the other night. If Big Mike has any manners, he’ll wait until you’ve finished your conversation, or he’ll find you later. So if Big Mike calls during your conversation, is it any different? Certainly not. Even if Robin Williams is calling you, the same rules apply. Besides, if Robin Williams is actually calling you, he’ll leave a message. You can call him back.

Be aware of your surroundings while talking on the phone.

The woman to your left in the subway doesn’t want to hear about your awful lesson or how cute the underwear you just bought at Victoria’s Secret is (though the old man to your right might). Always remember, these little cell phones have very sensitive microphones. Keep your voice down and spare those around you the details. Also, don’t get fooled into thinking raising your voice will fix a bad connection. If the signal is breaking up, you can’t do anything about it until you find someplace with better service.

Find some personal space to make a call.

If you’re about to make a call or have just received one, distance yourself a few yards from those around you so you can talk in private, devote your attention to the call, and respect the personal space of people around you.

Don’t take your phone to a dinner, or on a date.

In any situation where you want to devote your full attention to someone or something, you should leave your phone at home. It can easily become the third wheel, derailing conversation and destroying the mood.

Remember, your phone is your tool; don’t let it use *you*. For many of us, staying in contact is vital for our business and our social lives, but don’t let cell phones detract from the business (or the pleasures) at hand, even from that one little bonding moment with the girl down the hall that could make a difference for the entire... um, excuse me, my phone is ringing. □

Luke Joseph Rinderknecht is a second-year percussion student.

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” 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.

Debut Recital for Soprano on the Rise

By ANNA O'DONOGHUE

SOPRANO Lauren Skuce—a fast-rising young singer who graduated from the Juilliard Opera Center last year—has a lot on her plate. In September she made her New York City Opera debut in Puccini's *Suor Angelica*, and is in rehearsals for their next opera in repertory, Chabrier's *L'étoile*. She is also preparing for her solo recital as the winner of the prestigious annual voice competition for recent Juilliard graduates, underwritten by the Alice Tully Foundation, at Alice Tully Hall. Though some might be overwhelmed by the demands on her time, energy, and artistry, Skuce isn't daunted—on the contrary, she says she's thrilled. This young artist, who has already performed at Carnegie Hall, the Opera Theater of St. Louis, Wolftrap Opera, San Francisco Opera Center, and the Marlborough Music Festival, thrives under demands and challenges, seeing them as opportunities to grow, create, and continue to prove herself—as she has repeatedly done, both at Juilliard and beyond.

Born in Syracuse to decidedly non-artistic parents, Skuce was always drawn to music. She sang in choirs, begged her parents for music lessons, but never even considered singing as a possible career. She spent her undergraduate years at the State University of New York at Fredonia, majoring in history and figuring she'd eventually become a teacher—until, through a string of supremely lucky events (or perhaps fate) she found herself singing at the renowned Chautauqua Institute one summer. She had no idea of the esteem of the program or what she was getting herself into—just that it was nearby: "I went in and sang my only two art songs, and had absolutely no idea what I was doing," she says. "I was terribly nervous and almost vomited afterwards." She was shocked to find herself awarded leading roles: "I had no training whatsoever; what they saw was pure, untrained talent. But they saw something."

Pursuing the connections made that summer, she arranged an audition at Juilliard, where the potential of that raw talent was recognized. "I felt so behind," she recalls. Nevertheless, Skuce thrived at Juilliard. She speaks with great warmth and gratitude of her experience:

"I benefited greatly, and always enjoyed my time there," she says, adding that "the incredible faculty" were instrumental in her development as an artist. She especially credits Frank Corsaro—"one of the most amazing things about the program"—with helping her develop the passion and emotional intensity that she brings to her work.

Skuce recalls a class with Corsaro on the performance of an aria as an eye-opener, and a turning point in her development: "That class was a moment of 'Hello, people—it has to

Skuce hopes that her night on the Alice Tully stage will be such a journey. As always, her performance will be more than just a treat of beautiful tones and trills; she demands more of herself and her audience. The program she is planning travels somewhere emotionally—she sees it as a progression of musical stories with a clear and involving line. And like the roles she has played—numbering among them the famously insane Ophelia of Thomas' *Hamlet*, the beautiful ingénue Susannah in Mozart's classic *Le Nozze de Figaro*, and the tragically

romantic heroine of Stephen Paulus's *Heloise and Abelard*—the works that Skuce has selected are both extraordinarily diverse and beautifully, coherently unified.

"What is opera really? It's love," Skuce points out—and she wants to explore a person's journey into love as it spirals into madness, and then returns. The recital will open with a cantata of four love songs by Alessandro Scarlatti that are so brilliantly virtuosic that they sparkle, then move into the *Drei Lieder der Ophelia* by Richard Strauss. Returning to this character—although by a different composer—is something Skuce looks forward to.

While they are the voice of madness at its height, they are still so subtle. Skuce refers to them as "psychotic masterpieces...they have a harmonic language which just tears at you." That high note of insanity will draw the recital's first half to a close. "It's risky to end that way," Skuce says, "but it's a risk we're going for. We really think that they're good pieces, that they're worthy of staying in the mind over intermission. And risk is something we want." The second half of the program will include some of Debussy's settings of poems by Paul Bourget, as well as Bruce Adolphe's explorations of mad love in a lighter sphere

(including Valley girls and aliens). Four songs by Rachmaninoff "capture so well the color and flow of love and loss and are, I think, a recap of the whole evening: starting with love,

Alice Tully Vocal Arts Debut
Recital: Lauren Skuce
Alice Tully Hall
Thursday, Nov. 21, 8 p.m.

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

going into loss, and coming back victorious," says Skuce.

"We" includes her accompanist, George François. Their collaboration is so close that the plural pronoun comes effortlessly and unthinkingly into her speech when she begins to talk of her upcoming recital. The two have been working together since 1998; they met when Skuce needed an accompanist for a project and François came in, seemingly out of nowhere, to audition—sat down, played, and took her breath away. She treasures their working relationship, describing it as the kind when two people have so much respect for one another that they can say anything. They share a meticulous concern for detail and depth, and a willingness to push themselves to higher and higher levels of artistic achievement: "We will literally explore every note, every chord, because there are always questions we haven't answered. We both want to love the music we are making."

When the two of them take the Alice Tully Hall stage on November 21, it should be a night to remember. "It is such an honor to get the chance to do a solo recital in this wonderful space," Skuce says, "really, a wonderful graduation present, to be able to give something back to Juilliard. And the song recital is an incredible medium of communication—one of speaking directly and intimately to an audience that is becoming a lost art. It's so precious, because you're there without the costumes or choreography; it's just you and the music—which makes it hard, but it's amazing and magical." Hard, maybe... but that's never stopped Skuce before. □

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



Lauren Skuce created the role of Heloise for the premiere performances of Stephen Paulus's opera *Heloise and Abelard* in the Juilliard Theater in April 2002.

come from *within!*" As every artist knows, technique functions as a vehicle for the deeper expressions of which art is capable; without the courage to really put one's self into the music, technique is all but useless. While delving into one's soul can be frightening, she finds it the really rewarding part of singing: "It's a dangerous, yet wonderfully safe place—to really go all the way with an aria, to go somewhere sometimes frightening, to find that darkness. But once you do it, it's exhilarating. And I think that's what I really do best—go somewhere most people are uncomfortable with and then come back."



CORRECTIONS

An Alumni News item published in the September issue listed Audrey Kooper Hammann's performances as being in memory of her father. William C. Hammann was, in fact, her husband; her father was Dr. H. William Kupperstein.

Last month's Alumni News announced that Solomon Mikowsky had joined the faculty of Roosevelt University's Chicago College of Performing Arts, but neglected to mention that he continues his teaching responsibilities at the Manhattan School of Music.



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Time Capsule / Jeni Dahmus

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

- 1910** November 5, the new Institute of Musical Art building at 120 Claremont Avenue was dedicated.
- 1943** November 3, clarinetist Benny Goodman presented “The Clarinet in Swing and Classics,” the first in a series of five classes he gave at the Institute of Musical Art.
- 1989** November 5, alumnus Bill Conti and the Juilliard Orchestra created



Academy Award-winning composer Bill Conti and the Juilliard Orchestra provided a live soundtrack for the 20th annual New York City Marathon, 1989.

broadcast history as a “living soundtrack” for the 20th annual New York City Marathon. Mr. Conti and the orchestra were responsible for matching images with appropriate music in real time, as the broadcast’s executive producer informed Mr. Conti what would appear next onscreen. The soundtrack was broadcast from the Juilliard Theater over ABC’s *Wide World of Sports*.

1992 November 3, pioneering choreographer and former faculty member Hanya Holm died at the age of 99. Miss Holm taught at Juilliard from 1973 until her retirement in 1986, contributing her unique knowledge of Central

Beyond Juilliard

- 1910** November 10, the London Philharmonic and soloist Fritz Kreisler premiered Edward Elgar’s Concerto for Violin and Orchestra, with the composer conducting.
- 1943** November 4, Dmitrii Shostakovich’s Symphony No. 8 received its world premiere in Leningrad with Yevgeny Mravinsky conducting.

European Expressionist dance traditions in Germany. Miss Holm also did choreography for musicals such as Cole Porter’s *Kiss Me, Kate* and *Out of This World* and Alan Jay Lerner and Frederick Loewe’s *My Fair Lady* and *Camelot*. □



Jeni Dahmus is Juilliard’s archivist.

2002-03 C.V. STARR DOCTORAL FORUMS

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

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.

Holtkamp Organ at Juillia rd UndergoesMajor Renovation

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the instrument in 1970 and was overseeing its repair and augmentation). But the project actually began more than a year ago, with discussions between John Weaver (head of Juilliard’s organ department) and Christian Holtkamp, a fourth-generation organ builder who now runs the company his great-grandfather took over shortly after the turn of the 20th century. With more moving parts than any other instrument, organs require periodic maintenance, including “re-leathering” (replacement of the leather hinges on which the valves open and close underneath the pipes, as well as the expandable leather pleats in the wind reservoirs) every 20 to 25 years or so. Juilliard’s organ had held up remarkably well over its 32 years without major repairs, thanks to the relatively constant temperature and humidity of Paul Hall and a good air filtration system, but it was now time to address this and other issues.

But refurbishing Juilliard’s organ was to be only half of the story. Weaver saw a unique opportunity to expand the instrument’s capabilities, making it suitable for a broader range of repertoire. Preferences in organ sound have varied over the years; Holtkamp was producing extremely brilliant instruments in the mid-’60s, with “lots of very bright upper work in the form of mutations and mixtures, but insufficient foundation sound at unison and sub-unison pitches,” Weaver explains. These qualities were characteristic of north German instruments built by Arp Schnitger a gener-

ation before Bach, and long believed to be ideal for his music. “The truth of the matter is, in the middle of his life, Bach became enamored of the organs by Gottfried Silbermann, who was also the builder of the first piano,” says Weaver, who had the chance to play two Silbermann organs for the first time this summer (while teaching as part of the Juilliard-Leipzig exchange) and found them “very full at the unison level.” Bach also became very enthusiastic about the work of Zacharias Hildebrandt, and, says



Holtkamp’s Larry McCormick installing bung boards, which hold the magnets under the pipe valves.

Weaver, almost certainly had some influence upon Hildebrandt’s organ built in nearby Naumburg four years before Bach’s death. Its “wonderfully

rich foundation sounds” serve Baroque literature splendidly without



Holtkamp’s senior voicer, Ron Yeater, meticulously adjusts the mouth of a pipe.

being overpowered by the more penetrating mixtures typical of earlier organs, says Weaver.

American builders—including Holtkamp—are now moving in the direction of a fuller unison pitch. The addition of a new solo division (with seven stops, or particular sounds) to Juilliard’s organ—along with the expansion of the already existing great, swell, and positive divisions and the addition of a 32’ extension in the pedal—will not only balance the instrument’s sound, but increase its range and flexibility, enabling more faithful performances of 19th-century and contemporary repertoire. “When students have come to Juilliard to audition,” says Weaver, “we have lost some excellent talent because there was a better, more comprehensive instrument at another school. This is

one of the main reasons it was important for us to undertake this project.”

A generous grant from the Alice Tully Foundation made the half-million-dollar restoration and expansion of the instrument possible, with an additional \$250,000 helping to create the necessary endowment for the Mark Schubart Teaching Chair in Organ. Additional funding for the project was generously provided by the Josephine Bay Paul and C. Michael Paul Foundation. (A private ceremony will name the organ in memory of Schubart, who was one of the organ department’s most active supporters during his years as dean of Juilliard, from 1949 to 1962.)

The skilled builders at Holtkamp—which was founded in 1855, making it the oldest continually operating American organ-building company—produce three or four organs each year, in addition to handling one or two renovations. But the Juilliard project was more extensive than the usual refurbishing, and the space itself presented special challenges. The builders knew they would be tucking the new chests and their pipes into the empty triangular spaces on either side of the existing instrument, removing some of the wood façade panels behind them in order to utilize all the space up to the wall. But the fit was tighter than expected—necessitating the removal of a few more, along with the steel brackets that had held them. Removing the paneling from the back wall created a new problem: The whole side of the chamber that contained the swell

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box was now wide open and needed to be closed in and sealed, in order to contain the sound.

Also, the new division had to be supported without building any legs down to the floor because the area underneath is used for piano storage. The builders devised a system of wooden sills jutting from the existing steel framework for additional support. Along with these major challenges, there were smaller, more typical ones: a gas pipe not shown on the architectural drawing meant that a bellows had to be moved up from its planned position, requiring additional wind line. “We brought plenty of

materials—extra pieces of milled wood, cleat stock, wind line material, all kinds of cable, plenty of screws, and tools to do most everything—and we used almost all of it,” says Ben Al-Doory, who oversaw the bulk of the installation. About 75 percent of the plan remained unchanged. “All four chests went in where they were supposed to; we didn’t change the framework at all,” notes Al-Doory, a skilled woodworker, who adds that meeting the challenges of on-the-spot retrofitting is half the fun. “Otherwise it would be like putting a fridge in someone’s kitchen, just plugging it in and there you go—boring!”

About half of the organ’s original

2,380 pipes were shipped back to Cleveland for maintenance work when the instrument was dismantled last May. “All the reed pipes came back, which are the ones with the resonators in the big lead boots at the bottom. They’re more complicated and need more attention than the regular pipes; they actually have moving parts inside that create the sound,” explains Al-Doory. Some of the other pipes were also needed in order to size up the racks for new chests being built at the shop. Additional work going on there included preparing and labeling all the wiring, as well as building a sophisticated new console with built-in wheels, drawknobs for stops (replacing the old tabs), and a multi-level computer memory system enabling up to 125 different settings to be stored—a vast improvement over the old mechanical setter piston.

Juilliard’s organ utilizes electro-pneumatic action (first developed in the 1920s), in which depressing a key creates electricity that activates a magnet which opens each valve, allowing air to flow into the pipe above. (A tracker organ, on the other hand, has a completely mechanical action, in which a long rod connected to each key physically pulls down the valve under a pipe. Thus a tracker’s console must be built in; the free-standing “remote” console of an electro-pneumatic organ allows for flexible positioning.) Advances in technology since the late ’60s allowed for some improvements to Juilliard’s organ: what resembled a hefty fire-hose connecting the old console is now a small cable. The old memory system—an enormous, antiquated mass of magnets and wires, insulated with cotton and wax in the days before plastic (“comparable to a telephone switchboard of the ’60s,” notes John Weaver)—has been reduced to a small computer processor. PVC is now used for wind lines instead of metal (which required airtight soldering of every joint around each angle). A recently developed computer-aided program was used to work out the optimal arrangements of pipes on a few of the new chests. (793 pipes were added to the instrument, bringing the total to 3,173.) Yet, after hundreds of years, leather and wood remain the materials of choice for the moving parts, as they minimize the noise of the mechanism itself.

Once the pipes were reinstalled (a tedious process in which they were carefully handed up one at a time, “bucket-brigade” fashion, and set into place), the organ looked finished—but weeks of work still awaited the experts who arrived to tune and regulate it. The volume of each pipe must be balanced with the others in its rank, along with its sound characteristics. “Every pipe needs to sound like its neighbor, so it sounds like there’s one particular voice coming out of there,” explains Ron Yeater, Holtkamp’s senior voicer. This painstaking process, called “voicing” the instrument, requires two people working in tandem: one holds down each key in turn while the other, standing up among the pipes, gently taps and nudges each one (reaching the tall tops with the aid of a long wooden stick) until the sound is satisfactory. (A spring band of metal at pipe’s top can be moved up or down slightly to adjust the pitch.) Should further adjustment be required on a particular pipe, it is removed and lowered into waiting hands. Minute adjustments made with special tools to various parts (such as making tiny notches at the mouth of the pipe or slightly pinching or enlarging the toe hole in the bottom) can nudge the sound toward a clearer and brighter, keener tone or make it broader, thicker and more romantic. The trickiest to tune are the “mixtures,” in which anywhere from 3 to 12 pipes sound together. “Tuning is really the simple part; all you need is to listen carefully. With the voicing, you’ve got to have a little bit of music in your soul, to know whether it’s a musical tone or not,” says Yeater. In the process of voicing, the pipes will also be made to “speak” or sound a tad more quickly now—without the slight lag in response that was originally intended to imitate 18th-century voicing practices.

Weaver also hopes that expanding the capabilities of Juilliard’s organ will better serve not only the needs of the School’s organ students, but also encourage composers to write more for the instrument. “Those who write for the organ are frustrated, I think, by the limitations of many of the instruments they encounter,” he notes. “An instrument that has a great deal of flexibility and much unison color will be an incentive, because it will be able to more accurately reflect what the composer has in mind, rather than constantly presenting limitations.” □

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A Meeting of Minds

By TIM WHITELAW

IN late November, seven members of the New Juilliard Ensemble will travel to Dijon, in Burgundy, to participate in the cunningly punning Why Note Festival, this year subtitled “L’Orient Extrême” (the Far East), with a program of works inspired by a Japanese/American “Meeting of Minds” which (to quote the tagline) “celebrates the lively relationship between Japan and the West in a program of music of bi-directional connections.”

Eight living composers have their works represented on the program, which also includes pieces by John Cage. Each work represents a different refraction of the various cross-cultural influences that the program celebrates. Joel Sachs, who talks engagingly and with encyclopedic knowledge about contemporary music, reflects on this variety of relationships to Japanese culture: “The Cage piece is a very powerful outgrowth of his studies of Zen Buddhism, and the concepts of chance... it’s a strongly characteristic piece where nothing sounds Japanese but the philosophical idea behind the piece is Japanese.”

Some music, such as *Hikyoko* (1990) by Jackson Hill (an American who has spent extensive periods in Japan), exhibits the recognizable surface of Japanese music—“on a strictly musical level, of the composers I know of in America, his is probably the most strongly influenced by actual Japanese music,” says Sachs. Others meanwhile have absorbed the broader aesthetic principles of the Japanese arts—e.g. their placid, non-goal-oriented nature, as in *Sapporo* (1962) by the Japanese composer Toshi

Ichiyanagi, a former Juilliard student. These differences reflect the diverse musical backgrounds of the composers—a combination of Japanese composers who have lived in the West, and American composers who have been strongly influenced by Japanese culture. The program

and a pianist. Through the New Juilliard Ensemble, his direction of Juilliard’s Focus! festival, and his own professional contemporary music



Photo by Robert Willard



Photo by Philippe Gontier



Photo by Paul Till



Photo by Terry Wild

Clockwise from top left: Paul Chihara, Toshio Hosokawa, Jackson Hill, and Ushio Torikai, four of the eight composers to be featured in the N.J.E.’s November concert.

explores in detail this stimulating variety of creative approaches.

Sachs, who originally trained as a pianist, has long been one of the leading champions of contemporary music in New York City, as both a conductor

group, Continuum (which he co-directs with pianist Cheryl Seltzer), Sachs was, either alone or jointly, responsible for more than 35 new music events in the city last year alone. “[I try to give] a chance to com-

posers who are not just the ones who are getting a lot of publicity. What I try to do on those programs is to get a lot of variety of styles so that people will at least connect with something on the program, and hopefully walk out feeling ‘this piece was something really worth hearing.’” The N.J.E.’s reputation for premiering new works is well known, and in Dijon, Sachs will pres-

New Juilliard Ensemble
Paul Hall, Friday, Nov. 22, 8 p.m.

This event is free;
no tickets are required.

ent the world premiere of *Butterflies*, a set of seven haiku settings composed especially for the program by American composer Paul Chirara (a preview of the work will be offered at the N.J.E. concert at Juilliard on November 22).

At the center of the program are the works by Cage, a composer who might well be seen as the originator of American interest in not only Pacific musical cultures but also those of India and Indonesia. Like many of Cage’s works, the pieces employ elements of musical chance; the first piece, *Aria* (1958) for solo soprano, will be overlaid (as suggested by Cage) with the solo parts from Concert for Piano and Orchestra (1957-58), resulting in a succession of entirely independent solo parts being played simultaneously. Cage’s interest lay in the randomized interactions of these ostensibly separate pieces—interactions that vary with every performance. “Cage and I were talking about the problems of performing his music and he said, ‘People think they don’t have to practice my music—they’ll play Liszt for two years before performing it in public, but my pieces

Continued on Page 18

New Juilliard Ensemble and a *Hearing Solution*

By JOEL SACHS

FROM time to time, the New Juilliard Ensemble extends its activities beyond Juilliard. An opportunity unexpectedly arose in mid-September with a call from the Silk Road Project, Yo-Yo Ma’s enterprise that provides opportunities for composers from China to West Asia. One of the project’s principal sponsors, the German manufacturer Siemens, had created an artist-in-residence program to bring Silk Road composers to the United States. Each is given a studio in a Siemens factory with computer, piano, etc., as well as accommodations and a stipend. In exchange, they write pieces reflecting some aspect of their experience. The first recipient was Dmitri Yanov-Yanovsky, a young, extraordinarily talented composer from Tashkent, Uzbekistan. Siemens wanted to premiere his composition before his departure. The strange thing was the location of Dmitri’s residency—a hearing-aid factory in Piscataway, N.J.! Knowing Dmitri’s music, I was eager to participate even before seeing the piece, and agreed to the engagement (which Siemens’ generosity made possible on a proper professional basis). But everything needed to be arranged immediately: I was leaving for concerts in Germany and Ukraine, and rehearsals would begin the morning after my return.

Like many Silk Road Project works, the piece featured cello. I offered the solo role to Clarice Jensen,

one of N.J.E.’s ranking cellists, and set about assembling the ensemble of harp, piano, two percussionists, and string quintet. Dmitri, a master at the computer, promptly sent clean, error-free materials. The name of the piece? *Hearing Solution*.

There would be two performances, the first at DeBauw Auditorium of the Stevens Institute of Technology in Hoboken, N.J., a beautiful, 500-seat space with excellent sound. This concert, on October 7, opened with two songs magnificently performed by the Ilyas Malaev Ensemble, a group originally from Bukhara, the ancient Tadzhik capital now in Uzbekistan. The ensemble, which now lives in Queens, consisted of a singer, and players of tar, a lute-like instrument, and doyra, a frame drum. Next, the New Juilliard Ensemble played *Hearing Solution*. After a panel discussion with Ted Levin (a Dartmouth specialist in Central Asian music), the composer, and me, we played the piece a second time. A superbly



Photo by Jill Becker

Joel Sachs (left) and Dmitri Yanov-Yanovsky rehearse *Hearing Solution* with the N.J.E. at the Siemens factory in New Jersey.

clean. Smoking is prohibited, not only indoors but even near the building. Smokers go to a nearby woods to light up!

The factory performance was unforgettable. The audience of about 200 workers and management also had little background in new “classical” music, but listened with great concentration. (One worker, who emigrated from Ukraine 25 years ago, had

Continued on Page 9

Revisiting Tchaikovsky and Pushkin With Passion

Continued From Page 1
ful as ever.

Tchaikovsky’s adaptation of Tatyana’s letter from *Eugene Onegin* is one of the greatest pieces of operatic music ever written. Tchaikovsky actually started writing from this very scene—in which an innocent young girl impetuously composes a letter full of feeling for the worldly, handsome young man she has just met that night—without realizing that he would eventually compose an entire opera around Onegin. Even if he had composed only this scene, he would have to be considered one of the most remarkable Russian composers, for the deep feeling and high passion he brings to it.

Tatyana has been described as the purest figure in Russian literature—a “Russian icon” representing the deeply felt yearnings and ideals latent in the Russian character. Tchaikovsky described her as “a young being, untouched as yet by the realities of life, a creature of pure ideal and striving passionately to grasp it.” He clearly identified with his innocent heroine, who symbolized the passions in the soul of this shy, sensitive composer in his own desire for love. In fact, he wanted to name the opera *Tatyana*—but the government censors would not allow the work of Pushkin to be renamed. Tchaikovsky did take certain

liberties in drawing his characters: The poet Lensky’s overdone ardor, which Pushkin gently derides in his novel, is unforgettably conveyed in the opera. In the operatic version, his character serves the important function of contrast to the blighted personality of Onegin, who rebuffs Tatyana’s passionate declarations and tells her that “I was not born for happiness; my heart is in conflict with itself. All your love and kindness would be wasted on me.”

It is unusual for a company of young singers to work on this opera, but we must remember that the very first performance in 1879, at the Moscow Conservatory, was presented by an equally young group. The characters in this opera are usually represented by more experienced and older singers, so we may have forgotten that the characters in the opera itself are young: Eugene Onegin is 19, Lensky is 18, Tatyana is 17, and Olga is 16. At Juilliard, we will be portraying these individuals with performers very close in age to the characters. It is extremely challenging for young singers to perform this score in the Russian language, but I see the joy and enthusiasm that they exhibit when the music is truly explored and the text is leading the performers into this romantic novel by Pushkin. I feel profound pleasure revisiting—with deep emotion—my birthplace, St. Petersburg, where the streets are named after

Tchaikovsky and Pushkin, and opening up this work of beauty and passion for these young people.

For most of our cast, this performance of *Eugene Onegin* is their first encounter with the Russian language. In the process of working with them on diction, I made individual audio tapes for each soloist, cover, and chorus member to study. After arriving at the point of correct diction, the sub-

Eugene Onegin
Juilliard Theater
Wednesday-Sunday, Nov. 13-17

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

tleties of the role are then honed with each performer in order to properly portray their character. In any language, meticulous translation and attention to nuances are important in creating emotion and spirit and must be approached individually. Once each performer is comfortable with the language, then the drama and passion finds its way to the stage. Although this process may appear quite painstaking, the results have been truly wonderful, with every cast member speaking and experiencing their role as Russians.

Our production team is made up of determined and dedicated artists, all of whom are thrilled to be working on this

exquisite score. Our director, Eve Shapiro, says that working on *Eugene Onegin* is, for her, a long-held “dream come true.” She has discovered what we Russians already know: that Pushkin and Tchaikovsky provide as much insight into Russian life and ideals as Shakespeare does into English culture, with their “poetic richness and humanity,” adding that “Tchaikovsky has matched Pushkin’s poetry with such eloquence and musical nuance.” For Julius Rudel, this production is offering his first opportunity in his nearly 58-year-long career to conduct Tchaikovsky’s operatic masterpiece. “I love this work, in which the music and drama are so well integrated, and the Juilliard cast is lovely,” Maestro Rudel says.

“Let my opera be undramatic, let it have little action—but I am in love with the image of Tatyana, I am enraptured with Pushkin’s verse, and I’m writing music for them because I am drawn to them,” Tchaikovsky wrote. Juilliard’s production of this much-loved opera will demonstrate, thanks to the efforts of these wonderful young singers and musicians, why audiences have followed the composer’s own path in being “drawn to them” as well. □

Gina Levinson, a faculty member since 1987, has performed and recorded as a pianist and teaches in both the Vocal Arts and Liberal Arts departments.

From Russia With Love Juilliard Baritone Traces His Path to America

By ANTON BELOV

I WAS born in Moscow in 1975, the only child of Valeria Konstantinovskaya and Boris Belov. When I was born, my mother was 40 and my dad 46. My mother always told me that they waited so long to have a child because they were afraid of nuclear war with the U.S. I find that this sentiment is familiar to many Americans of that era. My dad was a Russian literature teacher, a chess coach, and a poet. I can still remember him reciting his own poetry by heart, as well as the poems of the great Russian poets such as Pushkin, Lermontov, Pasternak, and Mandelshtam. My mother was an English teacher and a puppeteer. Growing up, I spent countless hours making puppets and rehearsing the plays in her children’s theater.

My dad was a typical member of the Russian intelligentsia, and by definition a dissident. He was never quite happy with the regime, making fun of the leaders and secretly listening to the Voice of America at night. His poetry always reflected his independent attitude. He was a free thinker and a free spirit. When he was a very young child, he had contracted polio. As the result, he was crippled for life. He always walked with a cane and was never perfectly healthy. Still, it was a shock for my mother and me when he was diagnosed with leukemia.

In 1991, my mother became involved with a cultural exchange program with the U.S. She contacted an American woman who was a puppeteer like herself. This American puppeteer—Christine Rugullies of Lisbon, Me.—invited my mother to this country, and my mother gladly accepted. She wasn’t planning to stay; however, through some friend, and by some incredible miracle, my mother found an American doctor who agreed to treat my father, free of charge. My mother sent my dad and me an official invitation that said “urgent”—but it took Soviet bureaucrats more than half a year to issue our documents. For these six months, the most difficult of

my life, I took care of my bedridden father. By the time our passports were finally issued, my father’s condition had deteriorated horribly.

Finally, I was ready to go to the U.S. embassy to receive our visas. I woke up early on the morning of August 19, 1991. My grandmother told me that she did not think we would be flying anywhere, and that I should listen to the radio. The radio was play-



Photo by Peter Schaeff

Anton Belov

ing classical music—and in Russia, that was always a sign that something is wrong. When Brezhnev died, all you could hear on the radio and TV was classical music for three days straight. This time, however, the music was interrupted every five minutes by the following message: “Dear comrades, Michael Gorbachev is out of office due to extreme worsening of his health condition. The Emergency Government is urging the citizens to keep calm.” I took this message at face value: Gorbachev’s stomach is hurting; his buddies are trying to help him. My dad was much more skeptical. “Something’s up,” he said. “Be careful in the city.”

The American embassy in Moscow is just blocks away from the “White House” as it is called—the Parliament of the Russian Federation. When I walked out from the subway, I saw thousands of people on the streets and the rising barricades. This was the historic day that changed Russia forever.

ing classical music—and in Russia, that was always a sign that something is wrong. When Brezhnev died, all you could hear on the radio and TV was classical music for three days straight. This time, however, the music was interrupted every five minutes by the following message:

The Americans at the embassy were rather shaken up. Perhaps that was why our visas were finally issued without much difficulty. My father and I left Russia three days later.

Now, I must say that it was never my intention to immigrate. I was 16, and life in Moscow for a teenager was vibrant. I felt that Russia itself was going through a period of adolescence, just as I was. Since 1984—the beginning of Perestroika—Russia’s political life had been in turmoil. Being a teenager in that society was actually a lot of fun. Being a rebel to start with, I grew my hair long; already, by the age of 12, I had refused to wear a Pioneer’s red tie to school. I called myself a hippie; of course, I was too young to be a hippie, but I sincerely believed that I was. I listened to the Beatles, Pink Floyd, and the Doors. There were massive demonstrations in Moscow every day. Change was in the air; the country was awakening from a long sleep and life for a young person like me was becoming very exiting. That is why I packed lightly, and I told all my friends to expect me back in two to three weeks.

The flight across the Atlantic was a dreadful experience. I can hardly describe the color of my father’s skin. It was neither white nor earth tone; instead, it was some shade of gray and green. By then, I knew that I was bringing my father across the ocean to die. We arrived at the J.F.K. Airport and for a while we could not find my mother. Imagine being in a foreign country with a dying father who is desperately trying to walk through the terminal, and having only these two heavily accented words in your English vocabulary: “senkyou” and “velcome.”

My father passed away two months later. I was planning to go back—but life had something different in store for me. As it happens, our host family had seven children: three boys and four girls. To make a long story very short, I met the girl of my dreams—Naomi, now my wife—the day after I came to America. We have been together ever since.

Continued on Page 13

The Career File / Derek Mithaug

How Difficult Is It To Book Your Own Concert?

CO-TEACH a course titled Career Development Seminar (MSMUS 350). It is open to both undergraduate and graduate music majors. The course is about defining and developing a career in the performing arts. Although we cover a broad range of opportunities, practical strategies, and philosophical ideas, the course is essentially about helping students define what they really want to do with their lives.

One of the course assignments is to gain first-hand experience in booking a concert. This assignment usually provokes anxiety in students who believe they are unskilled in promoting themselves. However, we gently support, encourage, and remind them that they will probably be surprised at what the experience will teach them. The following excerpts are from an essay by voice master's student Anja Strauss, who graduated last year, and reflect her experience with this assignment.

When I first heard that we had to organize our own concert outside school, I did not believe that it might be possible. "I cannot ask myself to give a concert, I have to be asked," and "How am I supposed to find a person or an organization who is interested in presenting me here in the satiated city of New York," were my thoughts. During the course of this class I was proved wrong. Moreover, I learned that this is not a helpful attitude for a performing artist at all. Being forced nevertheless to do it and then trying to use my common sense, I was surprised what I could actually achieve on my own.

The most obvious obstacle facing young musicians today is finding performing opportunities.

Since concerts are difficult to secure, there is a certain mystique about booking them. The perception is that a musician needs a professional "concert-booker" (a.k.a. manager) to book concerts for them. So naturally, they go about their lives trying to find a manager who will sign them onto their roster. The irony is that without concerts, young musicians are unlikely to interest management.

The reality today is that most young performers will have to go it alone until they have secured enough regular engagements on a level that will interest a manager. Consequently, the profile of a 21st-century musician is often part-self-promoter, entrepreneur, and pragmatist.

So I went out of the classroom starting finally to think about the possibility of approaching people myself. Naturally, I first thought of people in my circle of acquaintances. And what a surprise, I did not have to look very far: Being a German, I wondered what German institutions are located here in New York. There are quite a lot: the German Church, the Goethe Institute, the German Consulate—and yes, now I remembered, just a couple of weeks ago I had met a person from the German Consulate and that there is this beautiful concert hall in the German House.

Anja drew both on her circle of contacts as well as her cultural roots in her search for a suitable performing venue. It's surprising what a little brainstorming involving one's own "circle of acquaintances" will uncover. I have yet to meet one Juilliard student who did not have a personal network of friends, family, and other support systems.



Photo by Jeffrey Hornstein

Anja Strauss

When I called, I was very surprised yet again at how delighted my contact reacted to my idea of giving a concert at the German Consulate. We took out our calendars and a few minutes later, my concert was booked! At this point, I also started inviting people to attend the concert. Now that I started showing self-responsibility, I did not want to leave anything to chance—let alone the possibility of singing in front of an empty hall. The consulate was very helpful, too. Invitations were sent out to the members of their mailing list.

In the process of booking and presenting a concert, we hoped that each student would discover what Anja so marvelously described as "self-responsibility"—the internal feeling that we are responsible for our success or failure in any endeavor. Anja took that extra precautionary step and added her circle of friends and supporters to the consulate's mailing list.

At the end of this school year, I am very glad to have been thrown into the cold water. I am able to achieve more on my own than I would have thought. In fact, I can do all the things professional management does, even if it is only about contacting my own circle of friends and colleagues. But whatever way, the responsibility to do something will always remain with me. And did I mention? Yes, I can ask for my own concert—even here in New York!

To Anja: On behalf of my colleague, Wendy Fang Chen, who co-teaches this course, thank you for making our job so enjoyable!

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.

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Reflections on The Juilliard School, in 240 Lavish Pages

By JANE GOTTLIEB

JUILLIARD will experience a different type of debut later this month, with the publication of the Harry N. Abrams book *Juilliard*, by co-authors Maro Chermayeff and Amy Schewel. The book is a companion to the PBS *American Masters* documentary by Ms. Chermayeff and Ms. Schewel, which will be aired nationwide in January 2003. (The documentary will be shown on New York's Channel 13 on Wednesday, January 29, from 9 to 11 p.m.)

Lavishly illustrated with approximately 300 illustrations, *Juilliard* reveals aspects of the School's past and its present through informative captions and excerpts from interviews with faculty, students, administrators, and alumni. Among those offering reflections on their Juilliard experiences are Milton Babbitt, Christine Baranski, Ed Bilous, Bruce Brubaker, Joseph Bloch, Martha Clarke, Michael Kahn, Kevin Kline, Eriq LaSalle, James

Levine, Laura Linney, Robert Mann, Wynton Marsalis, Audra McDonald, Paula Robison, William Vacchiano, Bradley Whitford, and Ellen Taaffe Zwilich. The book includes a foreword by Frank Rich and preface by Juilliard President Joseph W. Polisi.

The book was compiled over a

three-year period, which overlapped with the completion of the documentary film. When they began work on the documentary in 1999, Ms. Chermayeff and Ms. Schewel came to see me in the library to request access to the School's archives. Archivist Jeni Dahmus, Communications Director Janet Kessin, and I were kept extremely busy responding to requests for current and historical photographs, scrapbooks, catalogs, Juilliard periodicals—literally every document or image that could be used in the film and later in the book.

The School's archives house thousands of photographs documenting the history of the institution since its founding in 1905. It was a challenge for the editors to select archival materials that could best be used to illustrate the School's history in a 240-page book. In its nearly 100 years of existence, Juilliard has had a profound influence on the cultural life of the United States and, indeed, the world. The names of the many renowned

artists who have been connected to the School over the years as students, faculty, and/or administrators could easily fill a "Who's Who" of 20th-century performing artists. Thus, every image selected or event profiled could have been replaced with another equally important or striking image or event.

In general, opera, dance, and drama productions tend to be better documented visually in the archives than instrumental, chamber, or even orchestral performances. As well, we have many more photographs of performances, master classes, and other special events than we do photographs of studio teaching or informal interactions between students and teachers. Some of the images used for the book come from the archives' collection of 65 scrapbooks of newspaper clippings, which cover school activities from the earliest years of the Institute of Musical Art through the 1950s. They are in remarkably good condition, given the high acidic con-

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Image courtesy of Harry N. Abrams, Inc.; photograph by Alfredo Miccolli

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Mah Jong

By JENNIFER QUAN

A SUNNY afternoon in Southern California. Grandma's rice porridge and oranges eaten. Dishes washed. Tea drunk. The old Chinese ladies sit at the square table, representing the North, South, East, and West winds. "You watch. Learn how play Mah Jong," Mrs. Yee says. I was three and knew nothing of the hieroglyphs engraved on those cool opaque tiles. They lay all the cubes face down. Their jade-colored backs, the clack of 140 tiles clinking against each other, soothing as rain. They shuffle and stack them, hoping to draw the lucky triple, gambling for pennies. After five rounds and a teaspoon of gossip they retire to their homes and start dinner.

The old ladies don't come to play Mah Jong anymore. One of them died, my grandma's best friend. Her stomach hurting chronic fatigue. The doctor found nothing wrong and sent her home. Months later, too tired to work in her garden, she got a second opinion. Cancer had spread throughout

her stomach. Three days later she died alone in her house.

She was the baby sitter who took care of me everyday when I was 3. She could peel an apple in one long curling strip, slice it into small chunks and feed them to me off the tip of her knife. I would cry when her husband beat her or when the emergency sirens drove by and she would pick me up and tell me, "Moa nout. Moa nout. Aiy ahm. Aiy ahm." ("Don't be afraid. Don't be afraid. Big courage. Big courage.")

That generation is dying off now. They die with their mouths shut, taking their history with them. Their language lost along with unspoken memories of the famine and war, when Japanese soldiers invaded their farms. Those young women, now grandmas, fled to the rice fields only to be found and raped at gunpoint, watching soldiers bayonette their babies, toss them in the air, and shoot them.

No wonder they didn't speak of the past at the Mah Jong table or anywhere. They held it in their stomachs. The lucky ones die with their mouths shut, their grandchildren close by. □

Jennifer Quan is a fourth-year double bass student.

Hearing Solution

Continued From Page 6

hoped to attend Juilliard, but was so poor that she abandoned thoughts of a career in music.) Amazed by what their friend Dmitri had conceived, they posed questions to him that seemed unusually interesting. Their warm feelings must have touched him deeply. (The chain-smoking Dmitri made many friends at the forest puffing retreat.)

How could such a work reflect a hearing-aid factory? Dmitri's answer: as a metaphor for the loss and subsequent regain of hearing. The drama of the piece concerns the initial obscuring of the cello's voice, followed by its gradual emergence. An obvious exam-

ple is the instruction at several points early on that the cellist play without touching the string, so the music can only be imagined. The drama resides on a deeper level, as the ideas of composition emerge gradually from obscurity to clarity.

Whether or not *Hearing Solution* turns out to be a masterpiece will be for time to judge. Whatever time says, for the performers, organizers, and audience, Dmitri Yanov-Yanovsky had provided those moments that make performing worthwhile. □

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

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Talking Poetry and Peace in India

By JESSICA WYATT

ON a bright fall day in October, I had lunch with Ron Price, the poet-in-residence at Juilliard, to discuss his recent trip to India. The U.S. State Department had invited him there as part of a program that sends American scientists, artists, and intellectuals to other countries. During the three weeks that Price spent in India, from August 24 to September 15 he traveled all over the country. As one Indian journalist put it so poetically: “He came from the Mississippi Delta, wafting through Mumbai into Mother Teresa’s Kolkata, and from there into the Brahmaputra Valley, south from Guwahati to the East Kashi Hills of Shillong, then traveling to Delhi, and from there to the hot dusty plains of Aligarh, down to the rocky shores of Pondicherry, and back to the seaport of Chennai—to talk of peace.” My conversation with Mr. Price ranged from the differences between cultures in the East and West to the respective roles of poets in society.

Mr. Price began by explaining how he ended up going on this trip in the first place.

RP: What I think happened was this. I wrote to a few poets in various parts of the world last fall about a course I was going to teach on terror and the imagination, hoping someone might suggest a poet I hadn’t thought to include. I’m interested in how poets of the last century respond to terror—not only state

or international forms of terror, but also terror based on gender or sexual preference, on race, on spousal and child abuse. Word got back to someone in the State Department, a poet, who became interested because he was already planning events in India to commemorate 9/11. So the Bureau of Cultural and Educational Affairs asked me to give a series of readings and talks as part of those plans.

The commemoration in Chennai included a computer video exchange between six students at Barnard College and six students in India. After the exchange ended, an auditorium of students watching it started asking us questions. Their characterizations of America sounded like a series of clichés derived from the Indian equivalent of Fox News—but underneath those clichés was a noticeable anger about the coming war with Iraq, which kept mounting as the questions continued. There was very little awareness among those students of dissenting opinions in America about the war we’re heading towards, or concerning the Bush administration in general. They’re smart students, and know a fair amount of American history up through the Gulf War—but not so much of our artistic and intellectual history during the past 25 years. Given the nature of the British-influenced educational system, they get most of that (or don’t) from journalism.

JW: Journalism in India?

RP: American journalism is no better. Look at the shoddy coverage of what’s been going on in Gujarat, where Hindus have been butchering Muslims. There are home videos documenting the carnage—videos made by citizens, not journalists. The journalists have done little beyond reporting the official government denials, until people like L. Satchidanandan began to write about the killings. Satchidanandan is a famous Malayalam poet, but he’s also an Indian citizen, and his prose helped to offset the official denials that enabled the carnage to continue.

JW: Why are these massacres happening?

RP: After the British partitioned Pakistan from India with Kashmir, there was a massive migration—Hindus fleeing Pakistan for India, Muslims fleeing India for Pakistan. There’s not a recent history of peaceful co-existence, and politicians are whipping up the antagonisms for their own purposes. Kerala is one place where a true multicultural society predates modernism, but apparently it’s an exception that proves the rule. That’s a thumbnail background. And there are great economic disparities, not to mention the predictable friction between Islamic fundamentalists and Hindu fascists, but it doesn’t explain why the massacres are happening. Everyone’s hands are bloody in this thing.

JW: So, it seems you felt as if this trip

was more of a learning experience than a teaching experience for you.

RP: It felt somewhat ludicrous for a poet from a culture that’s 200 years old presuming to lecture a culture that’s over 5,000 years old. So, yes—I went there as a student. Poetry readings are not as common in India as lectures by poets, not at the universities. I was asked to talk about a specific subject: whether poetry can create a culture of peace and non-violence.

India has a significant literary history of poets who were what we might call activists, dating back to Kabir and Mirabai. The United States doesn’t have such a literary history, and in any case, I don’t believe the topic is a possibility. But I don’t agree with Auden, either. He has a line in a poem: “poetry makes nothing happen.” That isn’t true. The Vietnam War ended because of protests



Ron Price in 2000.

all over the United States, and those protesters included groups of poets giving readings against that war. In the 1980s some of those same poets, along with a younger generation, organized readings against the use of nuclear energy, and they were able to help stop the further development of nuclear plants—although that may be about to change. It’s not that poetry makes nothing happen; poetry participates in the making of whatever happens.

JW: How has this trip influenced you in your writing, or in your ideas on the world?

RP: I have a lot of memories drifting around in my head, images of squalor and the staggering beauty of that country, but I haven’t written anything yet. I don’t understand that well what possesses me to write a poem, but it is a form of possession. I can’t simply decide to make a poem, sit down, and make one.

I was in Paris just before going to India and it made the contrast between East and West even starker than it might have been, juxtaposed with New York City. I was staying in a palatial hotel in Calcutta and had the morning free, so I went out for a walk. The poverty and desolation outside the walls of that hotel were staggering. I saw a child—2, maybe 3 years old. In the middle of endless crowds of people coming and going, there was a child at their feet, sitting in a mud puddle. Maybe the child’s mother or father was nearby, or maybe not. A blank expression on his face; flies on his ears, on his nose. That image became, for me, an image of Calcutta.

I don’t know what the image means. I know it’s not the whole truth of Calcutta, but it gave me a more disturbing sense of what the phrase “conspicuous consumption” means.

JW: So, you saw a big divide between those who are cultured and wealthy and those who are neither—the haves and the have-nots?

RP: There are the very poor and the upper classes, and not much in between—although the upper class is defined more by education than economics. And there is a dynamic oral tradition in India. It’s not that the poor are without culture; there’s a very dynamic folk culture.

JW: I think that, if I went over there, I would feel that poetry would be so frivolous—like you should be going out and helping feed people, instead of giving poetry readings and lectures.

RP: The readings didn’t feel frivolous. It felt frivolous whenever I had a little free time to walk around a town or city. What could all this blab about creating a culture of peace possibly mean to a mother begging for enough food for her and her child to live another day? On the other hand, if you’re awake, that’s a question as likely to come up in New York City on your way to or from Juilliard. And it’s a valid question.

I thought about it in relationship to the course I mentioned earlier. During the last couple of centuries in Europe—especially France and England, and to a lesser extent in the United States—there’s been this sense that religion has hollowed itself out, and art was going to replace religion. That’s what happens when our belief in God, or the gods, dies. By extension, no doubt, artists would become the new priests. It’s an idea that found credence in the same circles that divide the world into the elect, who can understand great art, and the philistines, who are too stupid to get it. It’s an idea whose time is ending now. The notion of artists becoming priests is beyond laughably pretentious. But one way of understanding that idea is seeing it as an attempt to answer a question: What is the social function of art? What is the role of an artist in society? Those questions have been asked a lot, it seems to me, in the last couple decades—at least, by poets and novelists and playwrights—and that tiresome dialectic between elite and philistine hasn’t been broken yet. Perhaps the longing to break it must precede the vision to accomplish that break.

Art can do lots of different things. It can be funny or serious, vulgar or beautiful; it can entertain or irritate. It can have an historical dimension, a personal dimension, a political and a psychological dimension; it can address the body and it can address the spirit—but it’s not a religion. Poetry helps us grasp what it means to be human. It counsels us when we are in danger of being seduced by that voice that whispers into our ear: the gods are dead and therefore nothing is real. □

Jessica Wyatt is a master’s student in viola.

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PORTRAITS

Amanita Pleasant-Heird

Assistant to the Senior Vice President for Development and Public Affairs

Amanita Pleasant-Heird considers St. Augustine, Fla., her hometown, though her parents moved around a lot when she was young. She received her bachelor's degree from Flagler College (in St. Augustine) with a double major in English literature and education and a minor in French.

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

I have worked here for nearly three years; what I remember most of my first day here was being taken on a tour of the building and just being amazed at the gorgeous performance spaces available to students.

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

I would love to be Michael Kahn for a day. To have had that kind of life in the theater, and the expertise gleaned from it, would be fabulous. Short of that, I would like to be a “fly on the wall” and observe some of his classes.

What is the strangest job you've ever had and what made it strange?

I worked in a swimwear store on the beach in Florida during college. While that's not so strange itself, the variety of people and “body issues” (or lack thereof) that I encountered made for interesting moments!

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

I would probably spend the day in Central Park, my favorite place in the city.

Do you have a background in music, dance, or drama? Are you actively pursuing it?

I taught theater to children and performed onstage for several years in Florida before coming to Juilliard. Although I did not plan to pursue acting *at all* when I moved to New York, I couldn't stay away. I have now been in eight shows and three films within about a year and a half.

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

Next month: Carol Haas, director of the production department, and Albert Fuller, harpsichord/graduate studies 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.

I love to see any theater—good and bad—because you can learn as much from a bad show as you can from a good one. I am always particularly impressed and inspired by our Drama Division's fabulous performances.

What other pursuits are you passionate about?



Photo by Chad Heird

Amanita Pleasant-Heird enjoys her life as a New Yorker.

I love to travel, especially to anywhere mountainous where I can go hiking and camping.

What was the best vacation you've had and what made that trip so special?

Right after I graduated from college, my future husband and I spent the whole summer taking a 10,000-mile road trip around the country. It was amazing—just the two of us and our camping gear in my old car, further away from home than either of us had ever been and relying on each other throughout the desert hikes, city crawls, and all of our other adventures. After that trip, we knew we were going to spend the rest of our lives together.

What is your proudest accomplishment in life?

I still get letters from students I taught in the past, telling me what they are doing with their lives now, and that I had a real influence on them. Knowing that I was able to really connect with so many kids at a formative time in their lives makes me very happy. I know that my time spent teaching was time well spent.

What might people be surprised to know about you?

Hmmm, I'm pretty much an open book. I guess people are always surprised to know that I have been a vegetarian my entire life and have never eaten meat at all, ever.

Bertha Melnik

Vocal Coach

Pianist Bertha Melnik presented a Town Hall recital after her Juilliard graduation in 1941—and promptly decided she preferred making music with other people to playing alone. She was a member of the Philharmonic Piano Quartet from 1947 to 1952; accompanied artists from José Greco to Bernard Greenhouse; and served as conductor and pianist for summer stock, on Broadway, and at the Village Gate. She joined the faculty in 1958.

When did you first know you wanted to be a musician?

I always wanted to be a musician. My father played the trumpet. His father and his oldest brother played the violin. His sister had a fantastic coloratura voice. His grandfather, my great-grandfather, played the bugle in the Crimean War when he was 16 years old.

Who was the teacher or mentor who most inspired you when you were growing up?

My piano teacher in Hartford, Conn., when I was 11 or 12, was R. Augustus Lawson. He was part black and part American Indian, and he was the sweetest guy and a fabulous musician. Every Friday, we would all come to his studio and play for one another and talk. I stayed with him until he decided I should try out for Juilliard. When I got here, I wanted Mr. Hutcheson, but he couldn't take any more students, so they gave me Mr. Siloti. Bingo! I got to adore that man, to worship him. He was one of the last students of Franz Liszt, you know, so there was plenty to learn from him.

for hobbies... except reading, going places, and seeing new things, new places. Life in general is my hobby!

What would people be surprised to know about you?

People would be surprised to know that I speak and write fluent Yiddish.

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

A student who wants to learn, who says, “Do you mind if I do that again? I want to make sure it's right.” Oh! Good Lord, then you know that they really want to know what the whole thing is about. That's why I'm sorry I don't teach more; it would be even better. I love it when I see things improve, and so do my students. One boy called me up after he'd been working with me for almost two years, and he said, “I've had an epiphany! I know exactly what you mean, and it sounds better.”

The most frustrating?

When a student doesn't care, and only wants to show you they have a loud voice. I've had very few of that kind, but they're awful when I get them. A few of them only want to do things one way and not try anything else, because they've already been told one thing by another coach...and they don't want to come back. I ask you, how many singers are there at the Met who will only do things one way?

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



Bertha Melnik, from a series of photos c. the 1960s.

What was the first recording that you ever bought?

It was so long ago, I really don't remember. But I'm pretty sure it must have been a piano recording of some kind, like Horowitz. I can't think of anything else I would even have thought of getting.

What are your non-musical interests or hobbies?

My friends. I don't know what else, because I've been so busy being a musician that I haven't had time

If a student is having difficulties, I try to have them see the brighter side: look at all the things you *can* do! Just keep working, I tell them. Don't stop, and don't let anybody tell you you're doing the wrong thing—because you know what you're doing. Just keep trying to get better all the time, because you can. And don't try to do everything all at once. Don't try to become a great singer when you're 18, because you're too young. So wait, wait, wait... don't push too hard.

President Inaugurates Lunch Series

By IRA ROSENBLUM

SIX students and one recent graduate from Juilliard's Music Division attended the season's first "open-agenda" luncheon with President Joseph Polisi. The lunch, which took place on Friday, September 27, from 12:30 to 1:30 p.m. in the second-floor Board Room, was open to all College Division students on a first-come, first-serve basis.

In his opening remarks, President Polisi said the idea for the series stemmed from a meeting he and Dean Stephen Clapp had last May with Ed Klorman, a third-year viola student and one of the attendees. At that meeting, the three discussed strengthening communications between students and the administration, as well as creating "venues through which there could be natural conversation about whatever issues were coming up," President Polisi said. The luncheon is "one way of doing it, which is pretty informal."

The attending students were encouraged to raise any issues they wanted to talk about—"large or small," the president said, "though I prefer large..." Malina Rauschenfels, a master's candidate in cello, opened the discussion by saying how impressed she is with the multi-disciplinary activities available at Juilliard. "Things that music videos in popular culture discovered years ago, I think the high arts are just beginning to discover," she said. "At the same time, I feel like we could go much farther in that direction, both in having more classes that push that and also things that push us out of our comfort zone." She said she wished there were more opportunities for music students to take classes outside of their areas. "As musicians, we have so little of that... Since we have the faculty here in the building it seems like there should be a way."

Quentin Kim, a master's candidate in piano from Korea, questioned the School's policies for granting students leaves of absence to attend competitions. "I've heard about many students who can't go [to competitions] because they can't miss class," he said, adding that he'd heard it "used to be different" at the School.

President Polisi responded by saying that it is a "balancing act" between allowing students to pursue outside musical opportunities while guaranteeing that academic standards at Juilliard remain high. Students can't expect to miss three or four weeks of classes and still be able to keep up with coursework, he said.

Dean Clapp, who was also at the lunch, added: "There is quite a bit of flexibility among the faculty... with regard to important events happening outside the School. Our reputation out there which says students are not excused for competitions is a lie. Students *are* excused for competitions. But a lot of work is necessary for the student to pass the class."

Ed Klorman turned the discussion toward the use of Juilliard's orchestras for non-school-specific performances without giving students the choice to participate or not. He cited two examples, last year's gala fund-raiser and a recent recording session at which the Juilliard Orchestra recorded "America the Beautiful" to be used by New York City for various September 11 memorials. "I want to

make it clear that it's not that I don't think these are worthwhile causes," he said, "but rather that it's inappropriate for students to be volunteered to do things that don't necessarily contain educational merit, using perhaps the threat of failing orchestra as a deterrent."

In response, the dean pointed out that there are many kinds of educational experiences. "Have you ever been in a recording session listening to click-track with headphones on, having to play?" he asked. "Do you think you'll ever do that again in your life?" He said the orchestra's 9/11-related recording session provided students with an invaluable pre-professional experience.

President Polisi added that there exists at Juilliard a long-standing policy regarding orchestral performance assignments. If the performance is part of the academic program, no compensation is provided. If it is judged to be outside the academic program (like a recent taping for NBC's *Todayshow* with Katie Couric for which the Juilliard Orchestra was used), participating students are paid according to strict union regulations.



Joining President Polisi for his inaugural open-agenda luncheon with College Division students were (left to right) Malina Rauschenfels, Quentin Kim, Cem Duruoz, James Czeiner, and Krystyanna Chelminski.

Occasionally, the president said, a performance is assigned that supports scholarship assistance at the School (such as the gala to which Ed Klorman referred), or that "represents the values and beliefs of the entire institution," such as the recording for the September 11 commemoration. Students are not compensated for these events, but students who "feel they do not want to participate should make their concerns known to the associate dean."

Other students present at the luncheon were Cem Duruoz, a guitarist in the graduate diploma program; James Czeiner, a violinist who received a master's degree last May; Krystyanna Chelminski, a current master's candidate in violin; and Sean Shepherd, a master's candidate in composition. Also attending was Jane Gottlieb, the associate vice president for library and information resources.

After the event, President Polisi said the luncheons provide a "very special opportunity to talk with students in a casual fashion. I value these occasions and look forward to them in the future."

The attending students agreed. "I was happy to see that without exception, President Polisi was open and responsive to the issues raised by students," James Czeiner said. "I sensed from his answers that he genuinely wants every student at Juilliard to have the best learning experience possible."

Added Ed Klorman: "Dr. Polisi and Dean Clapp showed genuine interest in the issues we raised. They seemed to be willing to seriously consider suggestions that we proposed. I'm anxious to find out whether some of the ideas that came out of the discussion will lead to any new policies at Juilliard."

The last luncheon this semester is on Thursday, November 21. Students interested in attending should sign up with Martha Sterner in the President's Office. □

Discoveries / Michael Sherwin

Renée Fleming: *Bel Canto*

Scenes from Bellini's Il pirata and La sonnambula, Donizetti's Lucrezia Borgia and Maria Padilla, and Rossini's Armida and Semiramide. Renée Fleming, soprano. Orchestra of St. Luke's, Patrick Summers, conductor. (Decca 467101)

THE release of this CD coincides with Renée Fleming's appearances this month in the Metropolitan Opera's first-ever staging of Bellini's *Il pirata*. At a time when too many operatic luminaries sing in a manner that is more "can belto" than *bel canto*, it is a joy to hear Fleming perform this neglected repertoire with such stylistic savvy. (Fleming has avidly studied historic opera recordings by Golden Age singers.)



Fleming has avowed that her vocal agility stems from having sung jazz improvisations during her college years. Upon hearing the moving "Mad Scene" finale from *Il pirata* (as well as the five other operas excerpted on this CD), those who think of Fleming only as a plush, lyric soprano will be startled by the abandon and accuracy of her coloratura, her extremes of high and low register, the intensity of her attacks, the alacrity with which she employs chest voice, her skill in ornamenting repeats, and her expressive pathos. She is ably supported by the orchestra led by Patrick Summers, music director of the Houston Grand Opera.

Fleming—who attended Juilliard's American Opera Center from 1983-86 and studied voice with Beverley Peck Johnson—has a voluminous and varied discography. Fleming considers Richard Strauss her "desert island" composer: listen to her ecstatic Strauss *Four Last Songs* (RCA 68539). In recent seasons, Fleming has sung a memorable Marschallin in *Der Rosenkavalier* at the Met, followed by *Arabella*. Auspiciously, Fleming's *Rosenkavalier* Act 1 monologue and transcendent third-act trio, plus scenes from *Arabella* and *Capriccio*, can be heard on her *Strauss Heroines* CD (Decca 466314).

Other recommended Fleming recordings are a recital of French songs with Thibaudet (Decca 467697), a Schubert Lieder album (London 455295), a disc of Mozart arias (London 452602), and opera scenes with Solti (London 455760) and Mackerras (Decca 467049).

Senofsky and Graffman in Concert

Brahms Sonata No. 2 in A Major, Op. 100, and Sonatensatz; Prokofiev Sonata No. 1 in F Minor, Op. 80. Berl Senofsky, violin; Gary Graffman, piano. (Bridge 9118)

IN 1955, Berl Senofsky—who died this June at the age of 77—became the first (and only) American violinist to win the elite Queen Elisabeth of Belgium Competition. He had enrolled in Juilliard at age 12, studying with Ivan Galamian from 1937-1948 (interrupted by five years of military service).



Senofsky won the Naumburg Competition in 1946, debuting at Town Hall that same year and at Carnegie Hall in 1948. From 1965 on, he taught at Peabody for more than 30 years. In the 1960s, Senofsky made a superb series of concerto, sonata, and piano trio recordings for RCA, none of which has been reissued on CD. Three recent releases from other sources now allow listeners to appreciate Senofsky's significant stature.

The new Bridge CD was recorded live at the Library of Congress in 1975, four years before Senofsky's pianistic partner, Gary Graffman, suffered a disabling injury to his right hand. Graffman, who was awarded an honorary degree by Juilliard in 1993, is currently president of the Curtis Institute.

Senofsky's warm tone and impassioned interpretations are exceptional; Graffman collaborates with flawless unanimity. A pair of splendid Senofsky CDs on the Cembal d'amour label should also not be missed. Volume 1 contains Vivaldi and Schubert sonatas and 16 encore pieces (CD 106). Volume 2 consists of sonatas by Fauré, Debussy, and Prokofiev (No. 2), and a Stravinsky suite, recorded live 1949-1958 in New York and Brussels (CD 110). □

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.

At a Downtown Museum, a Ripple in Time

By CHRISTINE MCLEAVEY

THE sound of a fortepiano does not envelop or overwhelm, as its modern-day successor is apt to do. Rather, like a seductively faint perfume, it invites one into a private, intimate sphere. All of a sudden, music of Clementi, Dussek, and so many other neglected composers becomes not only explicable, but inevitable.

What would it be like to hear vibrato coming from a keyboard? Or to play fast passages effortlessly on the shallow keys of an 18th-century fortepiano? Or perhaps to pedal with one's knee? All these novelties and more are waiting to be experienced at the Museum of the American Piano. Located downtown on Broadway near Chambers Street, this small museum is a veritable treasure, the only such collection in the city and one of few in the United States.

The museum welcomes visitors to examine its many original and replica instruments, including a clavichord, a spinet, a 1796 Clementi square grand, and an 1804 Broadwood grand. See what it is like to play Mozart on Mozart's own favorite kind of piano, or hear a Beethoven sonata the way he would have heard it. Suddenly tempos cannot possibly be so slow, because the sound dies away much more quickly; high voices sing out much more melodically and lower voices rumble dramatically. One catches a glimpse into com-

posers' minds and begins to sense how music has grown out of the nuances of these old instruments. In addition, the museum offers courses on such diverse topics as tuning, repair, woodworking, piano rebuilding, and the mechanics of the instrument. Students are invited to see instruments disassembled and reassembled in lecture demonstrations.



An ideal time to visit this museum will be during the week of November 22-29, when it will be hosting an Early Keyboard Music Week. This will feature tours of the museum, concerts, master classes, and lectures. Kenneth Cooper will play a harpsichord recital on Friday, November 22 at 7 p.m. and will present a master class the following day at 10:30 a.m. Our own Audrey Axinn will be offering a concert on Saturday, November 23 at 7 p.m., as well as a master class the following

day at 10 a.m. (Check the museum's Web site, listed at the end of this article, for an up-to-date schedule, as events are being added daily.) I recently had the opportunity to hear Ms. Axinn, a faculty member who coaches chamber music on the fortepiano here at Juilliard, perform two Clementi sonatas on a square piano produced

ment for many immigrants. In the mid-19th century, at a time when American composers and musicians were largely snubbed by their European counterparts, the American piano was recognized as better than any European model.

While the early-music movement is gaining strength in many cities, and particularly throughout Europe, it is noticeable in New York. "Concerts are too big and the hall is too cold," Axinn explains. "Early music needs more intimate halls." She adds that early-music performances tend to sound better in churches and smaller halls that are off the beaten track, and the public may not be as aware of these venues as they are of the main concert halls.

Through the efforts of Axinn, Detrich, Cooper, and many others, early music is gaining a foothold. Still, the museum and the upcoming Early Keyboard Music Festival currently are local rarities that are certainly not to be missed. Information about the museum's events can be found on its Web site, at www.museumforpianos.org. The museum, at 291 Broadway, near Chambers Street, is open from 10 a.m. until 4 p.m. on weekdays and Saturdays for self-guided tours. Admission is \$8 for adults; \$5 for students, seniors, and members. Guided tours and demonstrations are available by appointment at \$16 for adults and \$9 for students, seniors, and members. □

Christine McLeavey is a master's student in collaborative piano.

Baritone Traces His Path to America

Continued From Page 7

In June we celebrated the first birthday of our daughter, Nadia.

Naomi and I loved to travel around New England together. We had a 1977 blue Volkswagen van with a huge dent in the front. We use to drive all around Vermont, New Hampshire, and Maine. On one of our trips, almost by accident, we discovered an Orthodox Church of Holy Resurrection in Claremont, N.H. It is a vibrant community of mostly American converts, as well as some people of Russian descent. The rector of this church was Fr. Andrew Tregubov, an immigrant from the Soviet Union. His father, Simeon Tregubov—a graduate of Moscow Conservatory and a former professor of voice at the Moscow State School of Theater—will celebrate his 90th birthday this year. One day, this wonderful old man called me into his studio, put me in front of a piano, and said: "Sing!" Well, ever since I was a little kid, I always sang: in the school choirs, and just simply by myself. I would walk around and sing or whistle; it often drove people crazy. I sang folk and rock songs with a guitar. I knew a hundred songs by heart. But now, this old man who was an opera

singer tells me, "Sing!" Well, I sang a little, the way I thought was O.K. He said, "You have a good voice, but it's unpolished. Come three times a week, and I will teach you. You do not have to pay me anything."

This old man proceeded to teach me for free—sometimes three times a week, sometimes more—for four years. The role, which he performed more than 96 times, was Eugene Onegin. In fact, Onegin's aria was the first operatic aria I ever learned.

A lot happened during those four years: I got married. My wife and I worked for our living. At first we both worked on an organic farm in Vermont—a very, very Vermont thing to do. Then I found a terrific job as a custom furniture maker at Charles Shackleton Furniture. My boss, a terrific Irish designer, Charles Shakleton, is actually related to the famous Antarctic explorer, Sir Ernest Shackleton. I worked there for two years. Woodworking is still one of my passions. There are several pieces in our house that I built myself. I was singing in that Orthodox Church's choir and sometimes even replacing our regular choir director. Then suddenly, one night, he passed away from

a heart attack. I became the full-time choir director—a position I held on a voluntary basis for three years.

Meanwhile, although I had taken all these lessons—sometimes driving from a full day of physical work—I never actually intended to become a professional singer. In fact, my dream was to become an Orthodox priest. My intention was to go to Saint Vladimir's Theological Seminary in Yonkers, N.Y. It is a graduate school—so, at the age of 21, I entered Keene State College in New Hampshire to earn my bachelor's degree. By the middle of my freshman year, I had become more serious about music and decided to transfer to the New England Conservatory. I owe a lot to that school, and especially to my late teacher, Richard Hughes, who passed away just as I was graduating from N.E.C. in 2000. I must also mention John Moriarty, head of the opera theater program at the time. I spent my senior year working with him, and found his instructions very useful and practical.

In 2000, I entered the Juilliard master's degree program, which has been a terrific experience. I am grateful to all my teachers and coaches, but espe-

cially to my principal teacher, Mr. David Clatworthy. His teaching brought my singing to a completely different level. For the past two years, he has been not just a voice teacher, but also a great source of support to me—not only a guide, but also a friend and a counselor. I am delighted to be coming back to the Juilliard Opera Center this fall to perform the title role in my first teacher's favorite opera, *Eugene Onegin*. □

Anton Belov is an artist diploma candidate in the Juilliard Opera Center.

**THE PRESIDENT'S OFFICE
ANNOUNCES OPEN
OFFICE HOURS**

Monday afternoons from
2 to 3 p.m.

Students are welcome to use
this hour to make appointments
to see President Polisi. They
may make appointments for
other times as well.

RECENT
EVENTS

OCTOBER CONCERTS

Right: Grey Fulmer was the soloist for Koussevitzky's Double Bass Concerto with the Juilliard Symphony, conducted by Ransom Wilson, on October 10 in the Juilliard Theater.

Below Right: As part of the Daniel Saidenberg Faculty Recital Series, the American Brass Quintet performed works by Scheidt, Ewazen, Sampson, and Asia in the Juilliard Theater on October 14.

Below Left: Orion Weiss (left) and Soyeon Lee, winners of the Gina Bachauer International Piano Competition, performed two-piano, four-hand music as well as solo works at the concert in Paul Hall on October 16, which was broadcast live on WQXR as part of the McGraw-Hill Companies' Young Artists Showcase series.



FOURTH-YEAR DRAMA PRODUCTIONS
The Trojan Women,
Sept. 24-30, Studio 301
The School of Night,
Sept. 25-29, Drama Theater

Above: The chorus (back row, left to right: Anne DeAcetis, Jess Weixler, and Katie Taber) observes Andromache (played by Sarah McMinn) and Hecuba (Holly Troupe) in the Drama Division's production of Euripides' *The Trojan Women*.

Right: Joaquin Perez-Campbell and Jeff Biehl are pictured in Peter Whelan's *The School of Night*.



DAVID WALTER
90TH BIRTHDAY
CONCERT
Sept. 26, Paul Hall

Above: Juilliard alums Tony Falanga ('86, double bass) and John Feeney (B.M.'78, M.M.'79, double bass) performed Boccherini's *Sonata per due Bassi* in an arrangement by Feeney.

Right: Former double bass student Zachary Smith and faculty member David Walter look over the program for the concert that honored Walter.





TAPING OF *TODAY* SHOW PROFILE ON MARIN ALSOP
Sept. 30, Ethical Culture Society

Alumna Marin Alsop (B.M. '77, M.M. '78, violin) was interviewed by Katie Couric for a *Today* show segment. The taping also included members of the Juilliard Orchestra playing sections of *Eine Kleine Nachtmusik* by Mozart, *Adagio for Strings* by Barber, and Beethoven's Fifth Symphony under the baton of Alsop and Couric, as Alsop gave the television host a conducting lesson.



BREAST CANCER WALK
Oct. 20, Central Park

Juilliard students (left to right) Harumi Terayama, Karen Ouzounian, Annika Sheaff, and Julia Boudreaux participated in the five-mile, non-competitive Making Strides Against Breast Cancer Walk benefiting the American Cancer Society.



PARTIES FOR DEPARTING STAFF MEMBERS

Top: Staff gathered on Sept. 25 outside the President's Office to wish Gil Hennessey farewell as he leaves Juilliard's I.T. Department to pursue a career buying and selling rare books. Pictured are Lynne Rutkin, Hennessey, and Mary Ann Swerdfeger.

Bottom: Ira Wright, pictured with Estelle Schneider, was one of two retirees honored in the Marble Lobby on Sept. 27. The other retiree was Melbourne Sharpe.



JAZZ ORCHESTRA CONCERT
Oct. 2, Juilliard Theater

Left: The horn section jams at the first Jazz Orchestra concert of the season. Pictured are: back row (left to right) Dominick Farinacci, Justin Kisor, Jumaane Smith, Brandon Lee, Yasek Manzano; middle row, Jennifer Krupa, Ryan Keberle, Michael Dease; and front row, Kurt Stockdale, Erica vonKleist, Diron Holloway, and Ryan Redden.

Far Left: Ryan Redden plays a saxophone solo as (left to right) Diron Holloway, Michael Dease, and Carl Maraghi look on.

Peering Through a Blue Window on Urban Life

Continued From Page 1

The play seeks to explore these questions. Says Martha Banta, director and former artistic associate of New York Theater Workshop: "Being in New York City, one wants to connect with other people in several ways and cannot. The city has the most number of people per square footage and yet they cannot connect, even though they try. The party scene in the play is a microcosm of that." Indeed in the party scene, the meat of the play, the people seem to be talking *at* rather than *to* each other. This theme reverberates throughout the play, which presents a collage that manages to combine an Italian opera aria and a piano solo by jazz pianist Cecil Taylor, a passage from Virginia Woolf and game shows, Hermann Hesse and family therapy, skydiving and Eugene O'Neill, Buster Keaton and Descartes—all mixed in a bowl of punch. Yet the play also takes place in

the spaces between words, capturing evanescent yearnings that can't be articulated, thus conveying intangible moods beneath the dialogue.

The elusive quality of *Blue Window* is reflected in its title. "The idea of a blue window means different, specific things to each character: a state of being, a destination, a wish; each person has a desire to reach something, to be released—all of that is their blue window," explains Banta.

"The challenge for the actors is layering in the nuances, since this play lacks traditional momentum.

"The technical acting challenges, of course, are different—two scenes of the play occur in five different locations at the same time; the actors have to act in their own worlds for these scenes and not interact with some people who might appear to be talking to them. Two separate conversations that seemingly have nothing to do with each other, sometimes overlap

and connect; these characters are hoping for a connection and it just happens without them being aware of it."

(Ironically or perhaps self-reflectively, Lucas makes his character Libby say to Alice the novelist, "I love the way you weave all the different strands together, all the different people in different places doing different things, it's like modern music.")

"The other challenge," continues Banta, "is that the play is set in the 1980s and yet this is not an '80s play. Except for the reference to the time, the play—with appropriate updates like clothing and the prices for skydiving—could happen today."

Blue Window
Drama Theater
Thursday-Monday, Nov. 14-18

See calendar on Page 24 for time and ticket details.

Once an Off-Broadway hit, *Blue Window* is actually a frequently produced and revived part of Lucas's body of work. It is breezily written and often divinely funny, and his characters seem real enough to touch; it is also among his most lyrical works. It is typical of his use of fantasy and seemingly banal conversation to make pointed comments about life and relationships. It is an example of the playwright's flair for infusing seemingly mundane events with poignancy and feeling. At the end of the play, once the party has collapsed and most people have gone to their respective homes, the stage dialogue once again becomes fractured. Yet everything the characters say intertwines until, like the music, the words become rhapsodic, leaving the window open for the audience to gaze through. □

Mahira Kakkar is a third-year drama student.

Requiem for an Orchestra

Loss of San José Symphony is only a symptom of America’s failure to cherish the arts for their own sake.

By DAVID DUBAL

San José, Calif., is a long way from Lincoln Center; but the demise of any orchestra, large or small, is cause for alarm among music lovers at Juilliard and around the world. Since this article appeared in the San José Mercury News on June 9, 2002, other American orchestras including the Pittsburgh Symphony have shown various signs of distress. We can no longer take for granted the future of our orchestras and other cultural institutions. Musicians themselves will have to save their future by becoming true activists in the cause of the preservation of the art of music.

WHEN I learned last week that the San José Symphony had gone bankrupt and closed its doors, I thought immediately of my students at Juilliard. At a time when symphonies nationwide have been struggling, the death of this orchestra means my students have one fewer place to find work.

But my sadness goes so much deeper. There is one fewer place for pianists to exhibit the glory of a Beethoven concerto and one fewer place for the country’s young flutists and cellists to practice their art. Another cultural institution has passed away.

Another American town lacks the exquisite mechanism that is the symphony orchestra, surely one of the highest manifestations of Western culture.

The silencing of San José’s symphony—whether it lasts only a year or two as hoped, or forever—should not have come as a shock. This orchestra, like many nationwide, has been sliding into financial trouble for years partly because it failed to sell enough tickets to pay the bills. There are always individual reasons why a particular symphony fails: everything from fiscal mismanagement to a too-small endowment. But the fundamental weakness in all cases is external, the result of our society’s devaluing all types of classical culture, including serious music.

Our immersion in today’s pop culture is to blame, but the reality is that Americans began to lose interest in classical culture decades ago, after the First World War ended and our country entered its long descent into a culture of mass production and consumerism, rather than creation and craftsmanship.

When a symphony dies, it is like having an artery torn from the heart of a community. Losing a symphony means losing jobs, losing first performances of compositions by living composers, and losing the communal warmth of hearing together the sheer tonal magnificence of such an ensemble. It means losing opportunities for a child to be struck by the timbre of a bassoon, oboe, or violin—and it means losing members of the orchestra who are out in their towns and cities teaching instruments to the young. The three B’s—Bach, Beethoven and Brahms—no longer vibrate their spiritual energy to the community.

THE shrinking commitment to the arts nationwide comes at a time when our country is in a war against terrorists who think nothing

of killing thousands of people in one day. The barbarians are no longer at the gates, but, as we painfully know, they have entered our realm. And these barbarians hate Western civilization. In a very deep sense, they are warring against Shakespeare, Einstein, Freud, and Beethoven, against the vastness of Western achievement and enlightenment. And what are we doing to preserve our heritage? Nothing but quibbling over words. In our quest for equality in all possible ways, we have become terrified at anything that smacks of elitism, a word second only to “racism” in negative power. For many Americans, the arts are elitist, obsolete productions of white European males. (Isn’t rap music equal to Bach?) The result of all this political correctness is that the “humane” arts have been almost marginalized out of existence. Some Europeans questioned America’s commitment to the arts early in our history. It was said that America went from a state of barbarism to decadence without an intervening civilization.

What about our founding fathers? What a cultivated band of revolutionaries they were. Each of them sophisticated, and often elaborately educated. All were highly expressive writers. Benjamin Franklin not only pursued his “scientific bent,” he also composed. Francis Hopkinson, another signer of the Declaration of Independence, proudly dedicated his beautiful songs to George Washington. Washington took the time to make certain his niece had the finest piano teacher in Philadelphia. And Thomas Jefferson delighted in practicing his violin.

Pursuing Happiness

I have always fancied that Jefferson’s “pursuit of happiness” meant pursuing the pleasures of the mind and heart: his violin playing, his designing his own home. I love what John Adams wrote: “I must study politics and War, that my sons may have the liberty to study mathematics and philosophy... in order

to give their children a right to study painting, poetry, music.”

Still, there was a nation to forge and cities to build. But if, during the first half of the 19th century there was little time for the arts, some good things were happening. Ralph Waldo Emerson noted how quickly pianos found their place in log cabins on the frontier. And by 1850, the New York Philharmonic had been founded.

After the Civil War, things cultural sped up considerably. At the 1867 Paris Exposition, everyone was enraptured with the piano made by the New York based Steinway & Sons. That same firm in 1872 brought to our shores the great Russian pianist Anton Rubinstein, who stormed the American continent with 215 concerts in 241 days, traveling from New York to the new opera house in the mining town of Central City, Colo.

OTHER cities were not to be outdone by New York. The wealthy across America founded libraries, museums, and orchestras, laying the foundation for the fine arts to flourish. Everywhere there was a burst of civic pride—nothing pleased Andrew Carnegie more than bringing Tchaikovsky to New York to conduct the inaugural concert at his new music hall in 1891.

J.P. Morgan told his men to collect the valuable and beautiful. At the Pierpont Morgan Library on Madison Avenue in New York, one can see and study the autographed manuscripts of many musical masterpieces. If you want to see the manuscript of Beethoven’s “Emperor” Concerto or Liszt’s Piano Sonata, it is there for you. Morgan didn’t care if five or 500 people a decade would see the works; he preserved them for us. Isabella Gardner did much the same for those

who love art. With the help of Bernard Berenson, a Lithuanian Jewish immigrant who became a great art historian, she bought masterpieces for her glorious museum in Boston.

‘Finer Things in Life’

In the great wave of American immigration from the mid-1800s until the 1920s, the poor and tattered Europeans came to America in droves. Some of their dream was to give their children “the finer things in life,” including a piano and piano lessons. Indeed, a house was not a home without its piano in the parlor.

It was in this soil that the great American cities were to be sustained until recently. Today the marketers tell us over and over that we must find ways to popularize the arts in order to bring in new audiences. The arts keep resisting such efforts.

We have been pounded into passivity. A consuming culture rather than a producing culture has relentlessly triumphed. I once asked a youngster if he ever read for pleasure. “Never,” was his retort. “It’s too boring and difficult. There is no thrill. I need to hear rock and rap blasting in my ears.”

The truth is that listening to or playing classical music is a challenge, in much the same way that reading good literature is. You need the right vocabulary to truly understand and appreciate what the composer is saying. It takes dedicated work and some education of the sort historically provided by public schools, not to mention the thousands of piano and violin teachers who, generation after generation, taught the young. It also takes a concerted effort by society to support the performing arts.

Where are the true patrons of the arts today interested in the welfare of

Continued on Page 18

When a symphony dies,
it is like having an
artery torn from the
heart of a community.

| SYMPHONIC SWAN SONGS | | |
|--|--|--|
| Symphonies shut down temporarily or permanently: | | |
| Alabama Symphony Orchestra (Birmingham) dissolved in bankruptcy in 1993 but reformed under a different parent association and began playing again in 1997. | Honolulu Symphony was forced to shut down in 1993 for two seasons amid financial and labor woes. | Oakland Symphony filed for bankruptcy in September 1986. Two-thirds of the orchestra returned in 1989 as the Oakland East Bay Symphony. Oakland was the first U.S. symphony to file for Chapter 7. |
| Denver Symphony Orchestra declared bankruptcy in 1989 and merged with the musician-formed Colorado Symphony Orchestra in 1990. | Kansas City Philharmonic (Kansas City, Mo.) shut down in September 1982 but was reborn the next year as the Kansas City Symphony. | Oklahoma Symphony Orchestra (Oklahoma City) was suspended by board action in October 1988. A new, smaller orchestra—the Oklahoma City Philharmonic—started playing in January 1989. |
| Florida Symphony Orchestra (Orlando) board of directors voted to shut down operations in March 1993 after several years of financial difficulty. The Orlando Philharmonic Orchestra—a separate, smaller group—expanded its presence in 1995 to fill the regional gap left by the F.S.O. demise. | Nashville Symphony suspended operations in January 1998 and filed for Chapter 11 reorganization in June. The symphony was playing again by November 1998. | Sacramento Symphony declared Chapter 11 bankruptcy in December 1992 and filed for Chapter 7 in 1996. After the symphony disbanded, the Sacramento Chamber Orchestra emerged, but only performed for one season. In 1997, former members formed the Sacramento Philharmonic Orchestra, which is still running. |
| | New Orleans Symphony suspended operations in January 1988 but resumed performing in March 1989. | San Diego Symphony trustees filed for Chapter 7 bankruptcy in 1996, but in 1997, the protracted bankruptcy was changed to Chapter 11 reorganization proceedings. By the summer of 1998, the reorganization plan was approved by a Bankruptcy Court judge, and the orchestra started playing again. |
| | | San José Symphony canceled performances in October 2001 and announced June 4 that it would file for bankruptcy. The transition committee says the symphony could be replaced within two years by a smaller, community-based and more fiscally responsible orchestra. |
| | | Source: Mercury News Researcher, Leigh Poitinger |

OBITUARIES

Zara Nelsova
1917-2002

CELLIST Zara Nelsova, who taught at Juilliard from 1985 until earlier this year, died on October 10 in Manhattan at the age of 84.

Nelsova was born in Winnipeg, Canada, where her parents had settled after emigrating from Russia in 1910. She began lessons at 5 with her father (a flutist), who converted a viola into a cello for his little daughter. A grant from the Manitoba Ministry of Education helped Nelsova and her family move to England in 1929, where she began studying at the London Violoncello School. At 12, she made her solo debut with the London Symphony under Sir Malcolm Sargent.

Forming the Canadian Trio with her two older sisters (who played piano and violin), Nelsova toured Canada, England, and Australia from 1930 until 1939. She then returned to Canada and became principal cellist with the Toronto Symphony Orchestra. She studied with Gregor Piatigorsky, Emanuel Feuermann and Pablo Casals, and made her U.S. debut in 1942.

Nelsova studied Ernst Bloch's cello works with him in 1949, and recorded his *Schelomo* for cello and orchestra with the composer conducting. (Bloch dedicated two of his three suites for unaccompanied cello to her.) She also played the Walton and Barber concertos under the baton of those composers, and was selected by Barber to record his concerto.

In 1966, Nelsova was the first U.S. soloist to tour Russia (she became an American citizen in 1955). She appeared as soloist with numerous orchestras under renowned conductors and at international festivals. She also toured with pianist Grant Johannesen (to whom she was married from 1963-73) and played at the White House for Richard Nixon. Nelsova continued performing until 1997. □



Zara Nelsova

Stephen Maxym, 1915-2002

BASSOONIST Stephen Maxym, who taught at Juilliard from 1950 to 1995, died on October 12 in Laguna Woods, Calif., at the age of 87.

Maxym studied bassoon at Juilliard from 1934 to 1937 and orchestral conducting from 1943 to 1944. His first professional position was as solo bassoonist with the Pittsburgh Symphony at the age of 21. In 1940 he became solo bassoonist with the Metropolitan Opera, a position he held for 36 years (until his retirement in 1976).

Maxym's distinguished career also included appearances with the Marlboro and Newport Chamber Music Festivals. He recorded for the RCA Victor and Columbia labels and appeared as solo bassoonist under the baton of such notable conductors as Fritz Reiner, Otto Klemperer, Bruno Walter, James Levine, Herbert von Karajan, Igor Stravinsky, and Leonard Bernstein.

He published articles in numerous pedagogical

journals and held teaching positions at Hartt College of Music, the New England Conservatory, the Manhattan School of Music, and Yale, in addition to Juilliard. His former students currently hold positions in the major symphony orchestras of Minnesota, New York, the Metropolitan Opera, San Francisco, Atlanta, Montreal, Israel, and Frankfurt. Many others are in teaching and administrative positions in conservatories, colleges, and universities throughout the country.

In 2001, Stephen Maxym was honored by the members of the International Double Reed Society for his lifetime achievement and contributions to the double reed community as artist and teacher. He is survived by his wife, Lucy; a daughter Eda and son Robert, four grandchildren, and a great grandson, as well as a niece and nephews. Memorial contributions can be made to the Stephen Maxym Scholarship in Bassoon at Juilliard. □

Wendy Hilton
1931-2002

WENDY HILTON, a specialist in Baroque and Renaissance dance who taught at Juilliard from 1972 until 1994, died on September 21 in Manhattan at the age of 71.

A native of Britain, Hilton arrived in the U.S. in 1969 to direct the Dance Collegium of Rosalyn Tureck's International Bach Society in New York. Her efforts were influential in creating an interest in early dance forms in this country, beginning in the early 1970s. Hilton joined Juilliard's faculty in both the Drama and Dance Divisions in 1972, and continued teaching in the Dance Division until 1994. She began a summer workshop in Baroque music and dance at Stanford University in 1974 that has continued to be an important training ground for dancers and musicians for more than a quarter century.

Hilton was the author of the book *Dance of the Court and Theatre: The French Noble Style, 1690-1725* (published in 1981), as well as numerous articles. As a dancer and choreographer in early dance styles, she worked for the Royal Opera House, Covent Garden, BBC-TV, the Handel Opera

Society, New York Pro-Musica Antiqua, the San Francisco Opera, and the New York City Opera (where she created the dances for Thea Musgrave's *Mary, Queen of Scots* in 1981). Her "vivid and revealing" reconstructions of Baroque dance (as *The New York Times* described them) were a feature of Juilliard dance workshops and performances for many years. □

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Faculty

Stephen Maxym ('44, *bassoon and orchestral conducting*)
Zara Nelsova
Wendy Hilton

Alumni

Virginia Botkin (BS '50, *voice*)
Harry Franklin (PGD '42, *piano*)
Ellis L. Larkins (DIP '43, *piano*)
Fay L. Levine (DIP '60, MS '61, *piano*)
Ronald J. Rogers (BS '61, MS '63, *piano*)

Zara Nelsova: An Artist of Perfect Intensity and Passion

By BRINTON SMITH

I HAVE struggled to find a way to express adequately who Zara Nelsova was—as a musician, a teacher, and a human being. I think the only way I could begin to honor her appropriately is to describe what she meant to me in my life, because that says more about who she was than any words of tribute I could write.

I first met Zara when I went to study with her in Aspen. I was 19 at the time, and disenchanted with the idea of a life in music because of my experiences with the business, and the deleterious effect it often seemed to have on a musician's character. As much as I admired the playing of many other musicians, the difficulties of surviving and succeeding often force us to become self promoting, self interested, and political. It seemed almost impossible to do well in the business without compromising some of the values that bring us to music in the first place. Zara changed my view of that for-

ever. For the first time, I saw someone succeed while being exactly who she was: strong, compassionate, always dedicated to principles higher than her own success. That she played beautifully—that she was so very much in the style of Casals and Feuermann and the other great musicians of that golden age of string playing—only made her all the more remarkable.

And yet, for all her own gifts and her own successes, she gave back to her students to a fault. She would spend countless extra hours, both in lessons, teaching how to create music, and in conversation, teaching us how to live: how to deal with the setbacks we all face, how to survive in a world of sometimes shallow business and still protect inside you ("like a mother protects an unborn child," she would say) your belief in yourself and in the sacredness of what you were trying to do with the music—for your audience and for the sake of music.

Zara was well known for her views

on stage deportment. I showed up for my first lesson with her wearing jeans with holes in the knees and untied high-top sneakers. It produced a reaction from her I will never forget. Deportment, for her, was about conveying to the audience what should be conveyed without interruption or distraction. She was elegant and perfect onstage, because it was what the music and the audience deserved.

To me, Zara will be always the artist who could produce an unbroken phrase in shimmering gold, who could captivate audiences with a perfect intensity and a passion that made the music live with rare logic and urgency. And, at the same time, she was the second mother who whisked me into the kitchen for coffee and cookies before a lesson because I "looked too thin." She overcame more hardships in her life than anyone should ever have to face, yet never tired of picking up her students when more minor struggles brought us down. She never tired of providing support and belief that

we lacked in ourselves, of explaining how one must live and believe to be a true "success" as both a musician and a human being. There was no separation between the two for her.

That the world has lost one of its greatest cellists and musicians, history will be able to judge from the recordings she left behind. (Not enough have yet been reissued onto CD, but Bloch's *Schelomo* with the composer conducting and her premiere recording of the Barber concert are available on Pearl.) But what those fortunate enough to have crossed paths with her also know is that the world has lost a woman of character, strength, courage, grace, humor, and rare compassion and decency. *Aleha ha-sholem* (rest in peace), Ms. Nelsova. The world is a lesser place without you in it. We whose lives you touched, love you and miss you. □

Brinton Smith (MM '91, DMA '98) studied with Zara Nelsova and is a member of the New York Philharmonic.

A Meeting of Minds

Continued From Page 6

they think they can just go and do whatever they want with.' The point he was making [was that] a piece like that only works if the performers play with the same kind of polish that they would play anything—the same beauty of sound, the same attention to detail," observes Sachs. "If you hear a Cage performance which isn't played that way, it's really a bore, but it's no different from hearing Beethoven played badly, except with Beethoven you can imagine what it might sound like."

The challenges Cage's music presents to performers, particularly to chamber musicians trained instinctively to react to their musical surroundings, are manifold, but Sachs seems confident of the musicians' ability to meet these demands: "They are fantastic individual players... Approximately a fifth of all orchestral musicians at Juilliard take part in the N.J.E. every year—that's a lot of people! We have so many people who want to take part and are really the right quality, that very often in a concert almost nobody plays in more than one piece. That means that vast numbers of people are playing, and a lot of them go off and start their ensembles—which is great!"

Sachs has conducted the N.J.E. for nearly 10 years now and evidently relishes the opportunities that the ensemble's unique place within the New York arts community allows. Indeed, the N.J.E.'s programs are some of the most challenging and diverse in the city, something which the financial insulation that comes with being an educational ensemble allows. "The money's a big issue... There are very few sinfonietta-size groups in the United States because it is expensive—especially if you do challenging music. So it means [the N.J.E.] is able to do something in New York which isn't being done very much at all."

This happy marriage of educational and artistic purpose means that the ensemble's programming seems destined to remain amongst the boldest and most fascinating in town. "In my experience, where people fall down is that they don't play music because they believe in it; they play it for political reasons," comments Sachs. "[Also] I have found performers of contemporary music who think they can get away with things because people don't know the piece—and that's not a good idea. Fortunately, N.J.E. is voluntary, [so] I hope that what people have told me is correct: that they really enjoy playing together, that it's a chamber orchestra in which there is tremendous spirit of music making and where people are after the right thing, which is to do the best possible job." □

Tim Whitelaw is a graduate diploma student in composition.

Requiem for an Orchestra

Continued From Page 16

our young talents? Where are the people who contribute, with or without tax breaks? What do you think of the fact that the United States gives less money to the arts in a year than Austria gives to the Vienna State Opera in a season?

As early as 1906, "the march king" John Philip Sousa predicted that recorded music—what he called "canned music"—would destroy amateurism and produce a marked deterioration in musical taste. (If Sousa were here today, he would think himself in hell. Ask yourself if you've ever spent one day since King Elvis died without seeing his image or hearing his vapid tones.)

What Sousa was witnessing at the turn of the last century was our change, almost overnight, from a producer/work-ethic culture, where craftsmanship was valued according to its quality, to an impersonal world of commercial consumerism, where business and economics rule within a technological frame. As pianist and author Arthur Loesser later pointed out, "People acquire not what they might want for themselves, but what machines can most conveniently and profitably make in the largest amounts."

Television, with its cynical view of the arts and its obsession with low entertainment, must also shoulder some blame for undermining the arts.

teacher who failed anyone who could not instantly identify the sound of each instrument in the orchestra. In that class, I heard and experienced for the first time many masterpieces. In that school, I was also lucky to have an art teacher who encouraged me to paint.

I realized how much times had changed when I visited the school eight years ago. At that time, I was inducted into my school's Hall of Fame (a nice idea) for my work in classical music. I gave a speech to the student body, then was asked to perform. I remembered the school had excellent grand

pianos. I was led, instead, to an electronic keyboard. The school no longer had a piano.

At too many schools, the situation is much worse. Public schools are often scary, violent, and sadistic places to spend most of childhood's waking hours. Such an environment is hardly conducive for the arts, let alone elementary literacy. To care for serious music or poetry, to like Brahms, or Keats and Shelley, is not cool. Youngsters who do care may find themselves jeered at, laughed at, or even beaten up.

The arts never had it easy, but once they were held in awe, or at the very least respected. The novelist Katherine Anne Porter put it well: "There was the unchallenged assumption that classic culture was our birthright; the belief that knowledge of great art and great thought was a good in itself not to be missed for anything."

Fewer and Fewer Pianos

In 1910, in the United States alone, there were 370,000 pianos produced by more than 300 different manufacturers. By the middle of World War I, the phonograph had already overtaken the sales of pianos.

After the war, the emergence of radio, of Babe Ruth hitting his home runs (i.e. sports), and the effect of women leaving the home for jobs further depleted home music-making. By the Depression, only 33 piano firms remained. World War II took care of many of the rest. Even Steinway had to switch products for a time, making parts for airplanes.

Television, with its cynical view of the arts and its obsession with low entertainment, must also shoulder some blame for undermining the arts, starting with its 1948 boom in the United States. In our democratic society, all must tolerate sports scores and never-ending entertainment news. I would be laughed at if I went on a campaign to add to those shows art news, something that would tell us what is happening each night with our orchestras and ballet companies.

Role of Schools

Then there are our schools, many of which no longer provide any arts education.

Decades ago, many public schools had music-theory classes and symphony orchestras and marching bands for their football teams. My high school in Cleveland was one of those. It had a terrific orchestra, which played "the classics," and an excellent chorus, as well as courses in music appreciation and music theory and harmony.

I recall the dedication of the music


David Dubal has been a member of the graduate studies faculty since 1983. This article, which originally appeared in the San José Mercury News on Sunday, June 9, is reprinted with permission of the author.

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For Whom Do We Really Perform?

By MIKE MAKMAN

WHEN we walk out in front of an audience, for whom are we really performing? It has taken me many years of performing to answer this question. The seemingly obvious answer is... for the audience. But the real answer goes deeper than that.

I've been an actor as far back as I can remember, starting with plays in high school, community theater, and local children's theater as I was growing up in Cleveland, Ohio. I went to Carnegie Mellon University to study acting, came to New York after graduation, then did lots of summer stock, national tours, Off-Broadway, radio, and TV commercials. But the question "whom do we really perform for?" brings to mind an experience I had while doing a season of summer stock back in 1964.

It was one of those eight-week summer stock seasons in which the company does four different musicals. Each show runs for two weeks; while show number one is in performance at night, show number two is in rehearsal during the day. And so it goes for eight weeks: a real grind, but fabulous training for young actors and singers who have the energy. You can be performing a starring role in the evening while rehearsing a chorus part during the day for the next show. (Leave your egos at home!)

At the time, I was playing one of the lead roles in *The Music Man*, and the show was in its second or third performance. The audience was invited backstage to meet the cast after each show. On this particular evening I was feeling a bit low, because I felt I hadn't done a good show that night: I had missed some cues, screwed up some lyrics, was tired—just hadn't done my best. As I was standing backstage, a woman came up to me and said: "I saw you tonight and I thought you were wonderful. I've seen all the shows this season. You're my favorite actor this

summer, and tonight you were absolutely the best thing in the show!" I thanked her, and later got to thinking about what she said. How was that possible when I knew I had been lousy that night?

A few nights later, I was finally getting my role in *The Music Man* right. I had worked out most of the problems, and was really "on" that night. I mean, I was really flying, and the audience seemed to know it! After the show, I was standing backstage and the direc-



Mike Makman, a.k.a. Professor Putter

tor came up to me and said: "Was there a problem tonight?" I said: "What do you mean?" He said: "You just weren't at your best. Is there something bothering you?" We talked about it for a while, and he said he actually felt that night's show was a season low for me.

Later that evening, I got to thinking. How *do* we really know how well we are doing when we perform—and whom are we really performing *for*? Are we doing it for the man in the audience who just had a fight with his wife... or the lady who ate too much for dinner and has an upset stomach or can't stay awake... or the young couple on their first date who have never seen a live stage show... or the guy

who just got fired from his job... or our mom or dad, or the director, or the lady who thinks you're the best actor this year? How is it possible to do a good job in the eyes of all these different people? How can we give a great performance for everyone in the audience, since everyone is seeing the performance from a different point of view? Exactly whom are we trying to perform for, anyway?

I have come to the realization that we really have no idea who is watching us, or what each member of our audience is feeling, or what personal baggage they have brought to our performance. So, who is it we are really performing for? The answer I have come up with is: ourselves. We must do the very best we can... not for the booking agent in the audience, not for the client, not for our friends, wives, husbands, or kids—but for ourselves. It is our obligation every time we step in front of an audience, even if we are sick, or tired of doing the same thing over and over again. We are the only ones who really know how well we are doing.

I'm not saying I don't listen to what other people say—especially those whose opinions I respect. They may have different ideas, or suggestions for improvements. I listen respectfully, then weigh what I've heard. I let it filter through my own thoughts and objectives, then maybe change, add, or delete something, or keep doing just what I've been doing—because, in the end, I am the only one who really knows how well I did, as long as I know I did the very best I could. □

Mike (Professor Putter) Makman is a professional magician who is married to the Drama Division's third-year production stage manager, Sally Plass.

This article is reprinted with kind permission from the August 2001 issue of The Linking Ring, the official publication of the International Brotherhood of Magicians.

Reflections on The Juilliard School

Continued From Page 8

tent of the clippings that were glued onto scrapbook pages. All of them have been microfilmed for long-term preservation.

The images selected for inclusion in the book provide a fascinating glimpse into the School's rich history. In 1929 the Juilliard Graduate School inaugurated its program in advanced training in opera with a production of Humperdinck's *Hansel and Gretel*. The book includes a photograph of this production, alongside the School's 1997 production of the same opera

and others who were present at this retreat. Similarly, the Dance Division's establishment in 1951 is represented through photographs of José Limón, Martha Graham, and other members of the distinguished faculty who were brought here by Martha Hill, the division's founding director.

Also included are photographs of all of the Juilliard String Quartets, from the group's establishment in 1946 with violinists Robert Mann and Robert Koff; violist Raphael Hillyer; and cellist Arthur Winograd, to its current iteration with violinists Joel Smirnoff and Ronald Copes; violist Samuel Rhodes; and cellist Joel Krosnick. And of course there are marvelous color photographs of some performances and events from the very recent past (including the 2001-02 season), as well as photographs and quotes from current students and faculty members. A chronology of significant events in the School's history is included at the end of the book.

As President Polisi writes in his preface, "...[Juilliard's] lofty aspirations and traditions come vividly to life in this book. Through never-before published images and an engaging narrative, the reader can experience the joys and challenges of the Juilliard experience." We extend our thanks to Ms. Chermayeff, Ms. Schewel, PBS, and Harry N. Abrams, Inc. for offering the world this special view of Juilliard. □

Jane Gottlieb is associate vice president for library and information resources.

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The beginnings of the Drama Division are documented through photographs of the 1968 retreat that developed the division's curriculum, along with quotes from Michael Kahn

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Focus on Art / Greta Berman

The Delights of Drawing

Drawing is to painting, in some respects, what chamber music is to orchestral music: smaller and more intimate, it gives us privileged insight into an artist’s mind. If you love such art, run (do not walk) to the Frick Collection, where 71 dazzling drawings are on loan from the École des Beaux-Arts in Paris. The “École” is the present-day equivalent of the school of the Royal Academy in Paris (founded by Louis XIV and Cardinal Mazarin in 1648), which survived the French Revolution. The drawings on view can be said to come from the “golden age” of French draftsmanship.

This exquisite exhibition of drawings continues through December 1 and provides an opportunity to look at art in a very special way. Here we learn much about artistic process, since no drawing stands alone; nearly all were made in preparation for paintings.

The show, titled “Poussin, Claude, and their World: Seventeenth-Century French Drawings from the École des Beaux-Arts, Paris,” is divided into three basic sections: downstairs to the left, Nicolas Poussin (1594-1665) and other academic painters predominate; to the right, Claude Lorrain (c. 1604/05-1682) and artists who employed more poetic license to exaggerate effects of light and naturalism are emphasized. This was during the era before Louis XIV.

Upstairs, a small room gives a glimpse of art during the reign of Louis XIV and the centralization of Versailles. Here we see clearly the continuity of development from the two poles represented by Poussin and Claude. Charles LeBrun’s (1619-1690) preparatory study for a stone thrower in a painting of the *Martyrdom of Saint Stephen* is the most fascinating drawing in the room. LeBrun is known for his numerous studies of facial expressions, in his quest to show visual equivalents for states of mind. Here he seeks to show a face filled with emotions of both hate and resolution.

Poussin’s 10 drawings vary from the highly worked-through pen-and-ink of *Salome Receiving the Head of John the Baptist* (from the mid-1640s) to a study from nature called *A Fortified Castle* (late 1640s or early 1650s). In *Salome* the artist uses restraint rather than the usual blood and gore, stressing gesture over facial

expression. So eloquent and simple it is nearly abstract, the drawing corroborates Poussin’s claim that he based many of his compositions on modes in music. In the second drawing, it looks as if the red chalk, pen, and brown ink were breathed onto the paper. Another earlier Poussin from about 1635 (*Studies of Roman Soldiers, after Bas-Reliefs on Trajan’s Columns*) is done in a totally different technique from his others—one appropriate for the copying of antiquity, with few shadows, arrested movement, and sharp, almost sculptural lines.



Simon Vouet, *Portrait of a Man, Front View* (c. 1625), black chalk on paper.

Claude Lorrain’s drawings are at the opposite end of the spectrum from Poussin’s, though both French artists spent most of their lifetimes in Rome. *The Disembarkment of Aeneas and his Companions in Latium* is a gorgeous work, looking almost like painting, with the use of white and pink highlights interspersed between the pen and brown ink wash on brown paper. In this fine example of his fidelity to naturalism and modern ideas, Claude actually depicts masts of contemporary 17th-century French ships, rather than Roman ones, as Poussin would have done. Nearly 200



Simon Vouet, *Draped Woman, Full-length, Leaning to the Left* (late 1630s), black chalk with white highlights on brown paper.

years later, Turner would take this kind of work as a model and a challenge. In Claude’s preparatory drawings of trees and landscapes, we also see foliage that clearly presages that of the Rococo and later Constable and Impressionist paintings.

The rest of the exhibition deals with lesser known contemporaries or followers of either Poussin or Claude. Simon Vouet (1590-1649)—a prede-



Claude Lorrain, *The Disembarkation of Aeneas and his Companions in Latium* (1640-1650), pen and brown ink and brown wash with white pink highlights on brown paper.

cessor, and official “First Painter to the King” (Louis XIII)—is one such artist, represented by several portraits, some of human countenances and some of drapery. For example, in the *Portrait of a Man, Front View* (1625), we see a man so idiosyncratic and

lifelike that we wonder if we know him. In the studies of draped women, however, we are far more intrigued by the choreography of the draperies themselves than the women who wear them. There is also included in the show a more casual, looser portrait—perhaps even a self-portrait of Vouet in his twenties.

Eustache LeSueur (1616-1655), known as the “new Raphael,” also made drapery studies and is represented by six powerful drawings. Among them, the *Male Figure Carrying a Pile of Books* (1649) is a study for a figure in a painting of *Saint Paul Preaching at Ephesus*. He is one of the Jews and Greeks who, converted by St. Paul to Christianity, publicly burn their books. A grim subject, it is nonetheless a magnificent drawing. Two drawings of Muses—the triangle-playing Muse of dance, Terpsichore, and the cello-playing muse of love poetry, Erato—are charming preparatory drawings for decorations appropriately placed in the alcove adjoining the bridal chamber in the Hotel Lambert, on the Île Saint-Louis, Paris.

This is the first time we are privileged to see this magnificent collection in the United States. It gives us an opportunity to observe how painters used drawings as preparations—from squared-off sketches to fragments of drapery studies, body parts, and elements one never gets a chance to see in completed works. There is often a freedom here that is never to be recaptured.

Two outstanding and unusual works in the show are a landscape drawing originally attributed to Poussin, but possessing a spontaneity and graphic flourishes alien to the master’s oeuvre, and a fascinating sheet of studies of *Twenty-Two Heads of Women, a Young Man, an Abbot, Children and Cherubs* (1691) by Michel Corneille, the Younger (1642-1708). This last was a preparatory study for a copy of Mignard’s *Celestial Glory* for the dome of the Val-de-Grace.

If you’ve never been to the Frick (located at 1 East 70th Street, near Fifth Avenue), allow yourself a long time. It is one of the great museums of the world. Hours are 10 a.m.-6 p.m. on Tuesday through Thursday and on Saturday; 10 a.m.-9 p.m. on Friday; and 1-6 p.m. on Sunday. Admission is \$10 (\$5 for students and senior citizens). □



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

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ALUMNI NEWS

DANCE

Robyn Cohen (BFA '98) performed in the west coast premiere of Neil Labute's play *The Shape of Things* (which originated last year at the Promenade) at the Laguna Playhouse in California this summer. She recently finished a workshop for a new George Furth play entitled *Sex, Sex, Sex, Sex, Sex, Sex, and More Sex*. It premiered at the Interact Theater Company and was produced by **James Harper** (Group 3).

Thang Dao ('98) was the choreographer for *Concerto for the Lost*, which was presented by his troupe, the Thang Dao Dance Company, at the Merce Cunningham Theater in New York in September. The company of seven dancers included Dao, **Courtney Blackwell** (BFA '02), **Brenna Monroe-Cook** (BFA '02), and **Adrienne Linder** (BFA '00). **Pablo Tovar** (BFA '96) was one of the four guest artists from the Limón Company.

Beth Disharoon (BFA '01) danced in Saba Dance Theater's *N.O.N.S.E.N.S.E.* at Florence Gould Hall of the French Institute/Alliance Française in New York City in October.

Helen Hansen (BFA '01) has been dancing with Buglisi/Foreman Dance since September 2001.

Christopher Hemmans (BFA '90) performed in *Jesus Christ Superstar* at the Freilichtspiele Schwaebisch Hall in Germany this summer. He also appeared in the role of Bernardo in *West Side Story* at the Hellenic Festival in Athens. His choreographic debut will be made at the Landestheater in Linz, Austria, for its production of *Die Lustige Witwe*.

Mara Kurotschka (BFA '92) choreographed the musical *The Full Monty* at the Staatstheater Kassel and the stage version of the movie *Le Bal* at Schauspielhaus Lübeck in Germany. She also choreographed *Marquis von Keith* and *Shockheaded Peter* at the Kammerspiele in Munich.

Gelan Lambert (BFA '99) performed as guest soloist for the Katherine Dunham Gala Tribute at Jacob's Pillow's Ted Shawn Theater (MA), where he danced the work of Reginald Yates. He was also on the faculty at Perry-Mansfield School, Steamboat Springs, CO, under the direction of Juilliard faculty member **Linda Kent** (BS '68), to perform, choreograph, and teach. Recently he performed with Hinton Battle and **Roger C. Jeffrey** (BFA '96) in Jeffrey's *Subtle Changes* at Dance Now, John Jay College Theater in New York. Currently he works with and assists Reginald Yates.

Brenna Monroe-Cook (BFA '02) joined the Limón Company this fall.

Ballet San José Silicon Valley will present **Dennis Nahat's** ('65) *The Nutcracker* from December 11 to 23 at the San José Center for the Performing Arts.

Faith Pilger (BFA '95) hosts the Vim Variety Show the first Friday of every month at Surf Reality in New York City.

Laura Shoop (BFA '98) is in the Broadway production of *Oklahoma!* directed by Trevor Nunn and choreographed by Susan Stroman. She performs in the ensemble and went on for the roles of Laurie and Ado Annie this summer.

The premiere of **Warren Spears's** ('74)

newest ballet, *Kiss Me, I Love You*, is scheduled for January in Copenhagen. With choreography, manuscript, and visual design by Spears, the work uses an ensemble of three mature dancers, a singer, and two actors between the ages of 45 and 60. He has received funding for this project from Danish Cultural Ministries Development Fund, Danish Theater Council Fund, Danish Artists Union Music Fund, and the Danish National Bank Fund.

Eryn Trudell's (BFA '91) new work *Grace* was performed at the 8:08 Series of the Central Y.M.C.A. in Toronto. The work is a duet performed by Danielle Baskerville and Tanya Crowder and was funded by a grant from the Toronto Arts Council.

DRAMA

Opal Alladin (Group 25) is appearing now at the Yale Repertory Theater in New Haven (CT), in *Breath, Boom*, a new play by Kia Corthron, directed by Michael John Garces.

Lynn Collins (Group 28) can be seen regularly in the new UPN television series *Haunted*, which premiered last month.

Viola Davis (Group 22) appears opposite Denzel Washington in the Fox Searchlight film *Antwone Fisher*, directed by Washington and recently screened at the Toronto Film Festival. Davis will be seen next in *Far From Heaven*, a film written and directed by Todd Haynes and featuring Julianne Moore and Dennis Quaid.

Michael Doyle (Group 27) is currently appearing Off-Broadway in *Burning Blue*, a new play written by DMW Greer and directed by John Hickok.

Candace Edwards (Group 27) appeared with Hal Holbrook last month in an episode of the CBS television series *Becker*.

Lisa Gay Hamilton (Group 18) stars opposite Mark Wahlberg, Thandie Newton, and Tim Robbins in the film *The Truth About Charlie*, written and directed by Jonathan Demme.

Roderick Hill (Group 29) is currently in Shakespeare's *Much Ado About Nothing*, directed by Drew Barr, at Cleveland Stage.

Reuben Jackson (Group 26) was in a recent reading of Ross M. Berger's new play *Kryptonite City* at the Daryl Roth Theater in New York City.

Gregory Jbara (Group 15) appeared this summer in the feature film *The First 20 Million Is Always the Hardest*, directed by Mick Jackson. Jbara will also guest star on upcoming episodes of the NBC television dramas *Crossing Jordan* and *Providence*.

Steve Kunken (Group 26) will take over the role of Hal in **David Auburn's** (Playwright '96) play *Proof* on Broadway opposite **Kate Jennings Grant** (Group 25) this month.

Laura Linney (Group 19) won the Emmy Award for Best Actress in a Miniseries or Movie for her role in the Showtime made-for-television film *Wild Iris*.

Nicole Marcks (Group 23) appeared as Sister Anne in an episode of the new NBC series *American Dreams* in October. The next night she was on NBC again in the weekly drama *Crossing Jordan*.

Christopher Moore (Group 24), **Eunice Wong** (Group 28), and **John Livingstone Rolle** (Group 30) are performing Off-Broadway in Oliver Goldsmith's *She Stoops to Conquer* and Gotthold Lessing's *Nathan the Wise* in repertory at the Pearl Theater Company through November.

Kurt Naebig (Group 19) recently directed **David Lindsay-Abaire's** (Playwright '98) *Fuddy Meers* at Buffalo Theater Ensemble in Chicago. Naebig will act in A.R. Gurney's play *The Middle Ages* at Buffalo Theater Ensemble this winter.

Tim Blake Nelson (Group 19) wrote

and directed the upcoming film *The Grey Zone*, starring David Arquette, Harvey Keitel, and Steve Buscemi.

Christopher Reeve (Group 4) was featured in a one-hour documentary on ABC last month called *Christopher Reeve: Courageous Steps*, which covered a year in the life and physical therapy of Reeve and was directed by his son, Matthew.

Leah Ryan (Playwright '00) wrote an original piece for the Brave New World Festival, performed on September 11 at New York City's Town Hall. Called *Special Price for You, Okay?*, the performance featured drama alumna **Kate Rigg** (Group 26).

Mary Stein (Group 13) has joined the cast of NBC's *Providence* with Mike Farrell and Concetta Tomei. She is also a recurring character on ABC's *Push, Nevada*, produced by Ben Affleck and Sean Bailey. Stein guest stars on an episode of the ABC drama *MDs* this season, directed by Peter Horton.

David Ogden Stiers (Group 1) is heard as the voice of Kamaji in Hayao Miyazaki's animated film *Spirited Away*, a Buena Vista Picture recently screened at the Toronto Film Festival after its release in Japan.

Tracie Thoms (Group 30) appears with her former classmate **Michael Goldstrom** (Group 30) in the Comedy Central made-for-television film *Porn 'n Chicken*.

Tom Todoroff (Group 11) appeared in an episode of the HBO series *Arli\$S* in August.

Jake Weber (Group 19), who appeared last summer at the Williamstown Theater Festival in *The Rivals*, directed by Roger Rees, can be seen on Sunday nights this fall in a new season of the HBO comedy *The Mind of the Married Man*, which premiered last month.

MUSIC

The Ahn Trio's third CD on EMI, *Groovebox*, was released in October. The trio is **Lucia Ahn** (BM '91, MM '93, *piano*), **Maria Ahn** (BM '91, MM '93, *cello*), and **Angella Ahn** (BM '93, MM '95, *violin*). The CD features music of **Kenji Bunch** (BM '95, *viola*; MM '97, *composition*), Maurice Jarre, Michael Nyman, **Ronn Yedidia** (BM '86, MM '88, DMA '91, *composition*), Piazzolla, and the Doors' "Riders on the Storm." In October, the trio toured in Korea and Hawaii.

Elena Baksht (MM '00, *piano*), pictured left, performed recitals this summer at the Michigan State University Arts Festival, Rachmaninoff Hall Chamber Series in Moscow, the Fountainbleau Festival in France, and the 12th Festival Internationale De Musica in Costa Rica. This month she is scheduled to perform Tchaikovsky's First Piano Concerto with the Miami Symphony Orchestra and conductor Manuel Ochoa.

Thomas Brown (MM '79, *piano*) has been appointed director of music and organist for University Presbyterian Church in Chapel Hill (NC), where he will conduct the Chancel Choir and oversee the church's music program.

The Ole Bull Music Festival, founded and directed by **Inez Bull** (DIP '46, *piano*), celebrated its 50th anniversary in October at Galeton (PA) High School.

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

Tzu-Ling Sarana Chou (BM '02, *composition*) won a Leo Kaplan Award for

composition, the highest possible award in the Morton Gould category, from the 2002 ASCAP Awards. **David Mallamud** (MM '02, *composition*) received an honorable mention in the Gould category.

In September **Pozzi Escot's** (BS '57, *composition*) works were performed at Harvard University in a September 11 memorial concert and at the New England Conservatory by cellist Elizabeth Start.

Laurine Celeste Fox (MM '79, *trumpet*) conducted the Boricua College Chorus and Orchestra in their 20th-anniversary concert at Town Hall in April. Featured soloists included soprano Ilya Martinez, mezzo-soprano Puli Toro, and baritones Abraham Lind-Oquendo and Rafael LeBron.

Allison Brewster Franzetti (MM '80, *piano*) was nominated for a 2002 Latin Grammy Award for Best Tango Album. Her album, *Tango Bar*, is available on Chesky Records and contains traditional Argentine tangos. Her most recent recording is *Poeta de Arrabal* with original tangos by Carlos Franzetti on Amapola Records. Their previous album *Tango Fatal* won the 2001 Latin Grammy for Best Tango Album.

Eric Hachinski (MM '98, *piano*) made his Russian debut in May, performing the Beethoven Third Concerto with the State Symphony Orchestra of St. Petersburg under the baton of Christopher James Hisey. Other recent performances included Gershwin's *Rhapsody in Blue* with the Pleven (Bulgaria) Philharmonic, and Beethoven's "Emperor" Concerto with the Rousse (Bulgaria) Philharmonic.

In October **Susan Halligan** (MS '64, *piano*) revisited her New York City debut of 1967 by performing Bach's "Goldberg" Variations and Elliott Carter's Sonata 1945-46 in recital in Vermont as she had more than 30 years ago in New York.

Julie Holtzman (PGD '62, *piano*) participated in the annual jazz marathon, All Night's Soul, at St. Peter's Church in New York in October. She performed her own transcription of *An American in Paris* and sang Gershwin's unpublished piece "Home Blues." On November 4, Holtzman's quartet is scheduled to perform on the Jazz Vespers series at St. Peter's in a program titled Beyond Boundaries, a tribute to Lionel Hampton.

Emanuel Krasovsky (BM '74, MM '75, DMA '77, *piano*), who marks 25 years on the faculty of Tel-Aviv University Rubin Academy of Music, took part last summer in four international musical events: He was a faculty member at the Suolahti Summer Academy in Finland, performed in the Gotland Chamber Music Festival in Sweden, taught at the Tel-Hai Piano Master Classes in Israel, and performed at the Esbjerg International Chamber Music Festival in Denmark. In October, he joined the jury of the 26th Frinna Awerbuch Piano Competition in New York City.

Rita Chen Kuo (DIP '67, PGD '68, *piano*) will be honored by the Organization of Chinese Americans, Westchester and Hudson Valley Chapter, at its 22nd Anniversary and Dynamics Achiever Awards Dinner on November 2 in White Plains. Pianists Kuo, **Anne Hijazi** (BS '66, MS '67, *piano*), and Josephine Caruso (members of the Global Harmony Ensemble) performed music for one piano, six hands, for the North America Taiwanese Women's Association in October for its mid-year conference in Toronto. The trio is scheduled to give the premiere of Kuo's arrangement of *Folk Songs Around the Globe* in Pelham Manor (NY) on December 10.

The Choral Symphony Society, conducted by **David Labovitz** (DIP '50, PGD '52, *piano*), began its 2002-03 season with a performance of Haydn's *Schopfung - messe* at Christ and St. Stephen's Church in New York.

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

ALUMNI NEWS

The Shanghai String Quartet (violinist **Weigang Li** ['89, *resident quartet*], violinist Yiwen Jiang, violist **Honggang Li** ['89, *resident quartet*], and cellist Nicholas Tzavaras) performed on the Schneider Concert series at the New School in New York in October.

Benjamin Loeb (DMA'98, *accompanying*) graduated in May from the Peabody Conservatory with a graduate performance diploma in conducting. He was the executive director of the International Conducting Workshop in Prague. Loeb also participated in the New Jersey Symphony Conducting Workshop with Lawrence Leighton Smith and the Cabrillo Festival Conducting Workshop with **Marin Alsop** (BM '77, MM '78, *violin*). This summer he was a last-minute substitute conductor and pianist at the Ash Lawn Opera Festival in Charlottesville, VA. This year he will continue in his position as assistant conductor of the Haddonfield (NJ) Symphony and begins as assistant con-

ductor of the Rutgers University Symphony Orchestra.

Robert Markham (BM '89, MM '91, DMA '98, *piano*) joined the piano faculty at the Birmingham Conservatoire in September and was appointed head of piano of the Birmingham Conservatoire Junior School in England.

Diana Mittler (BS '63, MS '63, *piano*) conducted the Schubert Mass in E-flat Major at the Lehman Concert Hall with the Lehman College and Community Chorus and Orchestra in the Bronx. She completed her 23rd season as pianist and director of the Con Brio Ensemble in the New York metropolitan area. Participating artists included cello faculty member **André Emelianoff** (BS '65, *cello*) and soprano **Barbara Ann Martin** (BM '70, MM '72, *voice*).

Anne Akiko Meyers (CRT '90, *violin*) opened the Colorado Symphony Season with **Marin Alsop** (BM '77, MM '78, *violin*) conducting, playing Chausson's

Poème and Ravel's *Tzigane*. Meyers will give the premiere of Somei Satoh's Violin Concerto with the Tokyo Metropolitan Orchestra in Suntory Hall.

Cambria Master Recordings has released on CD pianist **Daniel Pollack's** (BS '56, MS '57, *piano*) Moscow recordings from 1958 and 1961. Pollack was a prizewinner in the First International Tchaikovsky Piano Competition in 1958.

Philip Quint (BM '96, MM '98, *violin*) made debuts this summer with the Buffalo Philharmonic, **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*) conducting, and the Detroit Symphony, Uri Segal conducting. In September, he performed with the Houston Symphony for its subscription season opening, Hans Graf conducting. In October he gave the New York premiere of **Lera Auerbach's** (BM '96, *piano*; MM '00, *composition*) Violin Sonata No. 1 with Auerbach at the piano at the Rockefeller University's Evening Series. Quint was also a recipient of the 2002 Bagby Foundation Grant.

Maria Radicheva (BM '84, MM '85, *violin*) was the featured violinist at the Parish Art Museum, in Southampton, NY, for its summer chamber music concert series. She performed the violin part for the documentary film *Ashes*, directed by David Mack, which was given its New York premiere in August at the Angelika NewFilmmakers Festival.

Craig Richey (MM '85, *piano*) has begun his first year as director of the piano department at California State University-Long Beach. Also a composer, he scored the film *Lovely and Amazing* (Lions Gate Entertainment), directed by Nicole Holofcener. The soundtrack features Richey playing piano, guitar, harmonica, and autoharp, as well as whistling and yodeling. He has also released a CD of original Christmas songs on Red Clay Records.

Douglas Riva (BM '74, MM '75, *piano*) recorded two more CDs for Naxos, Vols. 7 and 8 of the series of the complete piano works by Enrique Granados, in August. Riva is the assistant director of the 18 volume Critical Edition of Granados' complete piano works directed by Alicia de Larrocha. Coinciding with the presentation of the edition in London in September, he gave a recital at St. James' Church, which included the premiere performance of a Granados work.

In addition to many new recordings of works by **Ned Rorem** (BS '46, MS '48, *composition*) (featuring Susan Graham, Brian Asawa, Lauren Flanigan, and the Los Angeles Chamber Orchestra, among others), two books written by the composer have been published. *A Ned Rorem Reader* (Yale University Press) is an anthology of his musings on music, people, and life. *Lies: A Diary 1986-1999* (Counterpoint Press) is Rorem's fifth volume of diaries.

Philip Rothman (MM '00, *composition*) received an ASCAP Morton Gould Young Composer Award.

Brinton Averil Smith (MM '91, DMA '98, *cello*) has joined the New York Philharmonic as the first musician appointed by incoming music director Lorin Maazel. In August Smith performed the Dvorák concerto with conductor Werner Andreas Albert and the Auckland Philharmonia and the Brahms Double concerto with violinist **Michael Shih** (BM '93, MM '95, *violin*), conductor **Miguel Harth Bedoya** (MM '93, *orchestral conducting*), and the Fort Worth Symphony Orchestra.

The DaPonte String Quartet, including members **Dean A. Stein** (BM '82, MM '83, *violin*) and **Myles Jordan** (BM '82, MM '83, *cello*), has commissioned a new work from David Del Tredici.

Corinne Stillwell (BM '93, MM '95, *vio -*

lin) was appointed assistant concertmaster of the Rochester Philharmonic Orchestra, where she began working in July. She spent the last five years as a member of the Harrington String Quartet, concertmaster of the Amarillo Symphony, and faculty member at West Texas A&M University.

Beth Sussman (BM '83, MM '84, *piano*) was recently added to the Orange County Performing Arts Center's From the Center roster. She is the educational outreach program's only classical pianist and performs interactive concerts for schools in Southern California. In May she was honored by the Centralia School District after donating her time for a performance at a school that had tragically lost two students.

Diane Walsh (BM '71, *piano*) is to give a recital on November 8 at the Society for Ethical Culture in New York City. The program will include sonatas by Mozart and Bartók, shorter works by Brahms and Couperin, and Ravel's *Le Tombeau de Couperin*. The concert is part of the six-week-long Rock Hotel International Pianofest.

Michael Willens (BM '74, MM '75, *double bass*) conducted Johann Valentin Meder's *St. Matthew Passion* (1701) at the opening concert of the Glasperlenspiel Festival in Parnu, Estonia, in July. He also conducted concerts at the Quedlinburg Musiksommer, at the Landshuter Hofmusiktage, and in Mannheim. In France he conducted a program as part of the Saoût Mozart Festival in Romans-sur Isère. He led concerts in Austria at Carinthischer Sommer Festival (which were broadcast over ORF) and Kultur-Gut Jennersdorf in August.

Angela Wilmot (MB '97, MM '99, *French horn*) gave a recital at the Third Street Music School Settlement in New York City in September. The concert included works by Bach, Eugene Bozza, Reinhold Glière, and **Joel Feigin** (MM '77, DMA '82, *composition*).

William Wolfram (BM '78, *piano*) recently performed Tchaikovsky's Piano Concerto No. 1 with Jeffrey Kahane and the Minnesota Orchestra and George Lobel and the Indianapolis Symphony. He made chamber music appearances at the Colorado Springs and Seattle Summer Music Festivals and at Bargemusic in New York, as well as performing two Gerswhin concertos with James Paul and the Oregon American Music Festival.

Stephen Wolosonovich (BS '59, *violin*) traveled to Warsaw to give copies of Legawiec's *Eight Rustic Dances*, Oliver Eng's Duos for Two Violins, and his own *Calling of a Hero* to a string orchestra at the Chopin Academy in June. In Beijing, he presented copies of these pieces to the music teachers at the Beijing Teacher's College. (In 1986, Wolosonovich performed Legawiec's Solo Violin Sonata at the Teacher's College, as well as giving lectures and teaching there.)

Bernadette Zirkuli (BM '67, MS '68, *bassoon*), **Lauren Goldstein** (BM '71, MM '72, *bassoon*), **Julie Feves** (BM '68, MM '69, *bassoon*) and Jane Taylor, members of the New York Bassoon Quartet, have completed a CD. The disk features works by Prokofiev, John Corigliano, John Harbison, Christopher Weiatt, and William Schuman, a past president of Juilliard.

Garrick Zoeter (BM '94, *clarinet*) and the other members of Antares (violinist Vesselin Gelliev, cellist Rebecca Patterson, and pianist Eric Huebner) were named first-prize winners of the 2002 Concert Artists Guild International Competition. Antares opened the Concert Artist Guild Series in October at Carnegie's Weill Recital Hall. The concert included a performance of **Ned Rorem's** (BS '46, MS '48, *composition*) *Winter Pages* in honor of the composer's 80th birthday. □

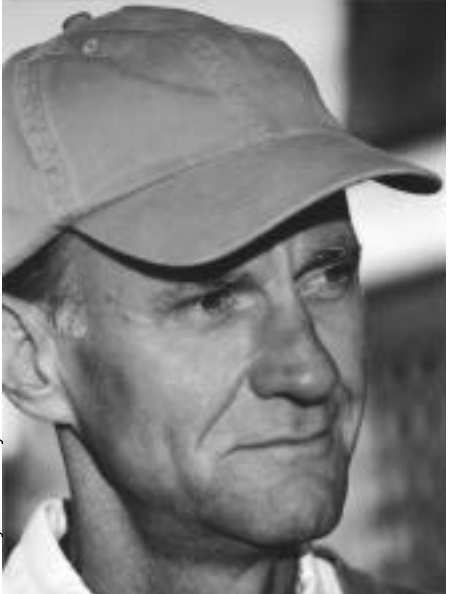
SPOTLIGHT ON WILLIAM STORANDT Charting His Course

Life is a voyage—and for some, a literal one embodies the metaphorical journey. Never one to conform, author William Storandt (B.M. '68, percussion) went from living in a geodesic dome in Vermont to sailing a boat across the Atlantic, and found his life's work and life partner in the process.He shares his story.

THE thread running through what could charitably be called my career path has been an impulse toward self-expression—or, to put it more bluntly, the persistent wish that people would pay attention to me. Perhaps, deep down, some of you share this? In high school, music seemed the way: composing chamber pieces, writing the drum parts for the marching band. Writing words (apart from coursework) was too perilous at the time, absorbed as I was in keeping a secret that might slip onto the page. When I did first try words, it was at Juilliard, in an English class. They were violent, disturbing stories. I think I was trying to rattle the teacher, a kindly, older woman who I believed had a crush on me. I was encouraged by a fellow student, a charismatic composer a bit further along in coming to terms with himself than I was. He took to introducing me to his friends as a writer—a tag that not only left me feeling a bit the imposter, but that also, as far as my musical endeavors were concerned, smacked of damnation by omission.

After Juilliard, in addition to an odd assortment of freelance work—from whacking tambourines on sessions for the Monkees to whacking flower pots for the Juilliard Contemporary Chamber Ensemble under Dennis Russell Davies—I tried songwriting. The songs were not impressive—although, emanating from the ceilings of elevators, they did generate enough income over the years to pay for my 33-foot cutter *Clarity*, which has since carried me from Maine to Trinidad to Scotland to Turkey. These travels have been grist for dozens of articles for *Cruising World*, the largest national sailing magazine.

By the time I began those writings, I had burst into the clear and was enjoying life with my partner, Brian, and those articles offered ever more forthright tidbits about our lives to the mostly conservative readership. To their credit, the editors never flinched, and as a result, their readers were treated (or subjected) to glimpses of some salty adventures in which the protagonists happened to be gay. The sky didn't fall, so I wrote a memoir (*Outbound: Finding a Man, Sailing an Ocean*, University of Wisconsin Press) about our voyage to Scotland, and included in it the other journey of my life: from being married to



William Storandt

my seventh-grade girlfriend to being in the middle of the ocean with Brian. Again, the sky didn't fall, so now I have written a saucy novel (*The Summer They Came*, Villard/Random House) about a sleepy New England seaside village suddenly becoming the next gay hotspot. So far, so good.

Looking back, I see percussion as an almost comically obvious choice for someone torn between making a racket and keeping a secret. Nowadays my percussion career has dwindled to playing timpani on the last two minutes of the *Messiah* in a community sing-along each year. But that noisy boy hasn't changed a bit. □

FACULTY AND STUDENT NEWS

FACULTY

Sharon Isbin, director of Juilliard's guitar department, will give her only New York performance this season on November 23 at the 92nd St. Y's Kaufmann Auditorium. The program will include works by John Dowland, Benjamin Britten, Francisco Tarrega, Isaac Albeniz, John Duarte, Mario Castelnuovo-Tedesco, and Sainz de la Maza, as well as the premiere of *Seven Desires for Guitar*, written for her by Tan Dun.

Dance faculty member **Dawn Lille** attended a conference and fair in Dusseldorf, Germany, entitled Aesthetics of Diversity: World Dance 2002. As a delegate representing the World Dance Alliance-Americas, of which she is a board member, she had the pleasure of seeing the company Battleworks (**Robert Battle** [BFA '94, *dance*], chore-

ographer), in which **Elisa Clark** (BFA '01, *dance*) and **Erika Pujic** (BFA '95, *dance*) performed.

Danail Rachev, conductor of the Pre-College Symphony, has been chosen as the recipient of the first Conducting Fellowship of the New World Symphony. During the 2002-03 season, he will have the opportunity to work with Michael Tilson Thomas, the artistic director of the symphony, and many guest conductors.

STUDENTS

Pianist **Eric Fung**, fourth-year D.M.A. student of Oxana Yablonskaya, won second prize and the title of Bach Prize Winner at the 13th International Johann Sebastian Bach Competition in Leipzig, Germany, in July. The competition (piano division), held every four years, is under the patronage of the prime minister of the

State of Saxony and organized by the Bach-Archiv, Leipzig. The jury included João-Carlos Martins, Robert Levin, Angela Hewitt, and Gerald Fauth.

Composition students **Matthew Kajcienski**, **Martin Kennedy**, and **Cynthia Lee Wong** were 2002 ASCAP award winners in the Morton Gould category. **Kati Agocs** received an honorable mention.



Marie-Elise McNeeley, pictured left, a violin student of Shirley Givens, was one of four finalists of the first New York State American String Teachers Association

With National School Orchestra Association State Solo Competition.

Piano student **Vassily Primakov** made his New York debut at the 92nd Street Y on the Young Concert Artists series in October. □

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

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

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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November/December 2002 Calendar

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

NOVEMBER

2/SAT

BETH GUTERMAN, VIOLA
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

5/TUES

SONATENABEND
Paul Hall, 6 PM

6/WED

WEDNESDAYS AT ONE
Chamber Music
Alice Tully Hall, 1 PM

7/THURS

JUILLIARD ORCHESTRA

James DePreist, Conductor
Brian (Keng-Lun) Hsu, Piano
BRITTEN *Four Sea Interludes* from
Peter Grimes, Op. 33a
LISZT Piano Concerto No. 1
SHOSTAKOVICH Symphony No. 11
Alice Tully Hall, 8 PM
Free tickets required; available at
the Juilliard Box Office.

8/FRI

VIOLIN COMPETITION FINALS
BRAHMS Violin Concerto in D Major
Paul Hall, 4:30 PM

JUILLIARD SONGBOOK

Morse Hall, 6PM

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

KAREN SAVAGE, COLLABORATIVE
PIANO LECTURE-PERFORMANCE
Morse Hall, 6 PM

MARGRET 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 at the Juilliard Box Office or
CenterCharge (212) 721-6500.
See article on Page 1.

14/THURS

JOEL KROSNICK, CELLO
Daniel Saidenberg Faculty
Recital Series
With guest artists Gilbert Kalish,
piano, and Carol Meyer, soprano
"In Memoriam: Ralph Shapey,
1921-2002"
BEETHOVEN Cello Sonatas in C
Major and D Major
SHAPEY Sonate for Cello and
Piano; *Songs of Life: Kroslish*
Sonate for Cello and Piano
Paul Hall, 8 PM

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

Free tickets required; available at
the Juilliard Box Office.
See article on Page 2.

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.
See article on Page 1.

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

AN EVENING OF CHAMBER MUSIC

Alice Tully Hall, 8 PM
Free tickets required; available
Nov. 1 at the Juilliard Box Office.

EUGENIA CHOI, Violin

Paul Hall, 8 PM

16/SAT

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CRAIG LUCAS *Blue Window*
Drama Theater, 2 and 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



Brian Hsu will be the piano soloist with the Juilliard Orchestra on November 7 at Alice Tully Hall.

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

AYANO NINOMIYA. VIOLIN
Morse Hall, 8 PM

JUILLIARD STRING QUARTET

Daniel Saidenberg Faculty Recital Series
BACH *Die Kunst der Fuge*
Alice Tully Hall, 8 PM
Free tickets required; available at
the Juilliard Box Office.

20/WED

WEDNESDAYS AT ONE

Chamber Music
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM

Paul Hall, 4 PM

JOSH SINGER, VIOLA

Morse 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

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Lauren Skuce, Soprano
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R. STRAUSS *Drei Lieder der Ophelia*
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Alice Tully Hall, 8 PM; tickets \$20,
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On sale at the Alice Tully Hall Box
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See article on Page 3.

22/FRI

CELLO STUDENTS OF JOEL KROSNICK
Morse Hall, 6 PM

NEW JUILLIARD ENSEMBLE

Joel Sachs, Conductor
TORIKAI *Gathered, Scatter*
TANAKA *Invisible Curve*
(U.S. premiere)
HILL *Hikyoku* (N.Y. premiere)
HOSOKAWA *Vertical Time Study I*
CAGE *Aria, with solos from Concert*
YUASA *Viola Loc0211us*
CHIHARA *Amatsu Kaze (Winds of
Heaven)* (Preview of world premiere)
ICHIYANAGI *Sapporo*
GOTO *Giseion to Gousei*
(*Onomatopoeia and Montage*)
Paul Hall, 8 PM
See article on Page 5.

JASON COVEY, TRUMPET

Morse Hall, 8 PM

23/SAT

PRE-COLLEGE FACULTY RECITAL

Victoria Mushkatkol, Piano
Paul Hall, 5 PM

JULIEN QUENTIN, PIANO

Morse Hall, 8:30 PM

AYAKO GAMO, VIOLIN

Paul Hall, 8:30 PM

25/MON

IRANTZU AGIRRE, HARP

Morse Hall, 4 PM

AN AFTERNOON OF
CHAMBER MUSIC

Paul Hall, 4 PM

NICK SWAN, OBOE

Paul Hall, 6 PM

STEVEN BECK, PIANO

Morse Hall, 6 PM

NATHALIE JOACHIM AND SARAH

WORRALL, FLUTE AND HARP

Morse Hall, 8 PM

YI-JIA SUSANNE HOU, VIOLIN

Paul Hall, 8 PM

26/TUES

ARIANA GHEZ, OBOE

Paul Hall, 6 PM

DAVID JALBERT, PIANO

Paul Hall, 8 PM

JUILLIARD SYMPHONY

Otto-Werner Mueller, Conductor
BEETHOVEN *Coriolan Overture*
BRAHMS Violin Concerto in D Major
PROKOFIEV Symphony No. 5
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

DECEMBER highlights

2/MON

CONVERSATIONS IN JAZZ

Victor Goines interviews Jimmy Heath
Morse Hall, 7 PM



The Juilliard String Quartet will perform Bach's *Die Kunst der Fuge* on November 19 at Alice Tully Hall.

4/WED

WEDNESDAYS AT ONE

Student Conductors
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM

Paul Hall, 4 PM

ROBERT WHITE'S RECITALIST

SEMINAR CONCERT

Paul Hall, 6 PM

5/THURS

VOCAL ARTS EVENT

First-Year Undergraduate Recital
Morse Hall, 3:30 PM

SONATENABEND

Paul Hall, 6 PM

STUDENTS OF AMERICAN BRASS

QUARTET

Paul Hall, 8 PM

PRE-COLLEGE CHAMBER ORCHESTRA

Ki-Sun Sung, Conductor
Chee-Yun, Violin
Works by Humperdinck, Bruch,
Sibelius, and Mozart.
Alice Tully Hall, 8 PM
Free tickets required; available
Nov. 21 at the Juilliard Box Office.

6/FRI

JUILLIARD ORCHESTRA AT

CARNEGIE HALL

Sir Roger Norrington, Conductor
MOZART Overture from *Idomeneo*
BEETHOVEN Piano Concerto No. 3
BRAHMS Symphony No. 1
Carnegie Hall, 8 PM; tickets \$25,
\$10; half-price student and senior
tickets available. Available Nov. 1
at the Carnegie Hall Box Office.
CarnegieCharge (212) 247-7800

7/SAT

PRE-COLLEGE CHORUS

Rebecca Scott, Director
Paul Hall, 6 PM

9/MON

STUDENTS OF NEW YORK

WOODWIND QUINTET

Morse Hall, 8 PM

JUILLIARD JAZZ ENSEMBLES

Afro-Cuban/Brazilian Music
Paul Hall, 8 PM

10/TUES

NEW JUILLIARD ENSEMBLE

Joel Sachs, Conductor
Premieres of works by Latif-Zadeh,
Sangidorj, Bermel, and De Raaff.
Alice Tully Hall, 8 PM
Free tickets required; available
Nov. 26 at the Juilliard Box Office.

11/WED

WEDNESDAYS AT ONE

Graduate Voice Students
Alice Tully Hall, 1 PM

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CARLO GOZZI *The King Stag*
Directed by Andrei Belgrader
Drama Theater, 8 PM
Free tickets required; available
starting at 5 PM, Nov. 26 at the
Juilliard Box Office.
Ticket availability extremely limited.

AN EVENING OF CHAMBER MUSIC

Alice Tully Hall, 8 PM
Free tickets required; available
Nov. 27 at the Juilliard Box Office.

12/THURS

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CARLO GOZZI *The King Stag*
Drama Theater, 8 PM; see Dec. 11

13/FRI

AN EVENING OF CHAMBER MUSIC

Morse Hall, 6 PM

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CARLO GOZZI *The King Stag*
Drama Theater, 8 PM; see Dec. 11

JUILLIARD CHORAL UNION

With the Choral Union Orchestra
Judith Clurman, Conductor
Deborah Domanski, Soprano
Isabel Leonard, Mezzo-soprano
Susanna Phillips, Mezzo-soprano
VIVALDI *Gloria*, RV 589
HANDEL *Coronation Anthems*
Alice Tully Hall, 8 PM
Free tickets required; available
Nov. 29 at the Juilliard Box Office.
Ticket availability extremely limited.

DANCE WORKSHOP

Program to include a premiere work
by Juilliard alumna Jessica Lang.
Juilliard Theater, 8 PM

14/SAT

MUSIC ADVANCEMENT PROGRAM

(MAP) WINTER CONCERT

Paul Hall, 1 PM

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CARLO GOZZI *The King Stag*
Drama Theater, 2 and 8 PM; see
Dec. 11

PRE-COLLEGE STUDIO RECITAL

Students of Cathy Cho
Paul Hall, 5 PM

PRE-COLLEGE STUDIO RECITAL

Students of Richard Shillea
Morse Hall, 6 PM

PRE-COLLEGE CHAMBER MUSIC

Paul Hall, 6 PM

DANCE WORKSHOP

Juilliard Theater, 8 PM; see Dec. 13

15/SUN

DRAMA DIVISION FOURTH-YEAR
PRODUCTION

CARLO GOZZI *The King Stag*
Drama Theater, 7 PM; see Dec. 11

16/MON

DANCE WORKSHOP

Juilliard Theater, 8 PM; see Dec. 13

17/TUES

JEROEN DHOE, COMPOSITION

LECTURE PERFORMANCE

Morse Hall, 5 PM

DANCE WORKSHOP

Juilliard Theater, 8 PM; see Dec. 11

18/WED

PIANO PERFORMANCE FORUM

Paul Hall, 4 PM

21/SAT

PRE-COLLEGE SYMPHONY

Danail Rachev, Conductor
Works by Stravinsky, Mozart, and
Dvorák.
Juilliard Theater, 5 PM

PRE-COLLEGE CHAMBER MUSIC

Paul Hall, 5 PM

PRE-COLLEGE ORCHESTRA

Adam Glaser, Conductor
Mari-e Takahashi, Violin
Works by Bernstein, Barber, and
Shostakovich.
Juilliard Theater, 8 PM