



# The Juilliard Journal

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December 2002/January 2003

## Love, Jealousy, And Happily Ever After

Fourth-Year Drama Students  
In Gozzi's *The King Stag*

Costume sketch by Melanie Watnick for Smeraldina in  
Juilliard's production of Carlo Gozzi's *The King Stag*.

By **DAWN-LYEN GARDNER**

**W**HAT happens when true love, evil ambition, and the *commedia dell'arte* collide? Well, throw in a pair of lovers, a magic spell, and two or three clowns—and you've got yourself the makings of a great piece of theater.

Carlo Gozzi's *The King Stag* opens in the Drama Theater on December 11 in a production featuring the Drama Division's fourth-year students, directed by Andrei Belgrader (who also co-translated the work with playwright Shelley Berc). It is a fantastical and at times satirical look at the destructive vices of ambition, jealousy, and lust, and the power of true love to transform and transcend them all.

Set in the make-believe Kingdom of Serendippo and the Forest of Ronscislappé (pronounced *raunchy-slap-y*), it tells the story of the wise

yet lonely King Deramo, who—after years of searching for an honest woman to be his queen—discovers true love in the virtuous Angela, daughter of his second minister, Pantalone. However, Deramo's ambitious prime minister, Tartaglia, jealous of the king's power and lusting after Angela himself, devises plans of his own to usurp both the crown and the king's newfound love. The truth of Deramo and Angela's love is put to the test as Tartaglia's schemes threaten to destroy them and the order of the kingdom.

Gozzi (1720-1806) is one of the most internationally produced playwrights from Italy; his *Turandot* and *The Love of Three Oranges* have been adapted multiple times into operas, and he was compared to Shakespeare in his day.

Which begs the question: What makes this seemingly innocent, unso-

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## One Brahms Symphony, Hold the Vibrato

By **DANIEL ALFRED WACHS**

**M**ENTION the name Roger Norrington, at Juilliard and in the world beyond, and be prepared for a wide array of responses. Some will nod in approval, others might be less receptive, but few will be indifferent. Such is the effect of Sir Roger Norrington, the British conductor who

returns to Juilliard to lead his first concert with the Juilliard Orchestra on December 6 at Carnegie Hall. Sir Roger—music director of the Stuttgart Radio Symphony and the Camerata Academica Salzburg—is one of the world's greatest experts on, and passionate proponents of, non-vibrato orchestral playing. But don't call this humorous, self-effacing maestro an academic! I had the pleasure of meeting Sir Roger at Juilliard when he lead a reading of Haydn's Symphony No. 103 last February, and recently caught up with him to talk about his upcoming visit.

**DAW:** Maestro, my first question is about the choice of program, as well as what you see as your biggest challenge here at Juilliard.

**RN:** In regards to the program, I was trying to make sure that we played a Classical work, one "crossover" (namely the Beethoven), and one Romantic. The Mozart is going to be

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## Dancing Onward, Dancing Home

By **JESSICA LANG**

**I**HAVE always taken advantage of the open-door policy that the Juilliard faculty and administration perpetuates. As new artists in the field, we recent graduates can come back to our roots for guidance, inspiration, and

choreographer for the December workshops comes with a mission. As a first-year student, I remember all of the insecurities, fears, and pressures one carries within oneself. I have happily taken on the responsibility of carefully opening the first-year dance students' minds, to get past those



Photo by Brett Thomas

Choreographer Jessica Lang (second from left) rehearsing her work *Undercurrents* for the Pennsylvania Ballet in October 2000, with ballet mistress Tamara Hadley (far left) and dancers Johnathan Stiles and Tara Keating (a Juilliard alumna).

advice. One of the ways in which Juilliard has enabled me (and other alumni) to continue developing our skills and careers is by commissioning us to create new work for the students.

Nine years have passed since I was an eager and yet naïve first-year student. My first performing experience in the Juilliard Theater was José Limón's *Missa Brevis*, a Juilliard classic. I now realize that the work involved in perfecting that piece united my class in our first bond, one that would carry us through the next four years and beyond.

My returning to Juilliard now as a

inhibitions and help them take on the challenge of what lies ahead.

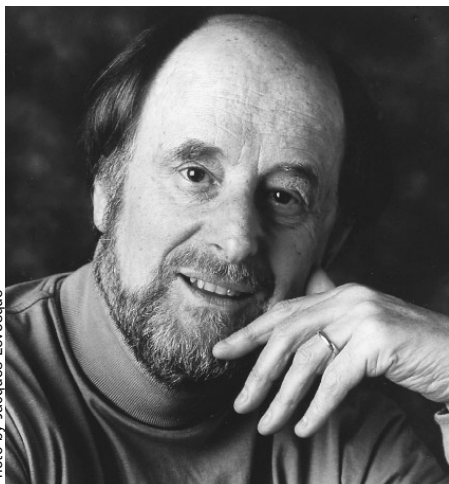
The piece I am creating is especially geared to these students. I have chosen to use music by London-based composer Pete M. Wyer, with whom I am developing the work in a trans-Atlantic collaboration. Pete has included a spoken text called "Rain at Night," which is recorded by Hollywood voiceover artist Wally Burr. The theme of this text is reaching into your "inner self" (and the feeling there is always something more that we can access). But it is also about our connectedness—about the cycles

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### THE JUILLIARD SCHOOL

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Roger Norrington

Photo by Jacques Lévesque

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Voice Box / Tim Whitelaw

Toss the Bath Water,  
But Save the Babies

Tim Whitelaw

IN “Requiem for an Orchestra” last month, David Dubal extrapolated the demise of the San José Symphony to a broader point, lamenting the loss of artistic culture in American society. The facts—another orchestra goes under due to insufficient funding and mismanagement—were depressingly familiar. But in his keenness to emphasize the desperate plight of many American arts organizations, I wonder if Mr. Dubal began hurling out the babies with the bath water.

Part of the problem is that Mr. Dubal measures society’s artistic interests today by the same spurious yardsticks as he would have 50 years ago, and thus mistakes metamorphosis in artistic culture for paralysis—an oversight that undermines many of his points. He seems keen on the idea of piano production as a measure of society’s interest in music, and touts a fall in production in the 1930s-40s as a cultural cataclysm. The same ersatz logic would conclude a fall in boat travel since 1950 is proof that fewer people are going abroad. I don’t really think a drop in piano production tells us anything about society’s interest in artistic activity—particularly at a time when film, theater, and dance were flourishing and the Gramophone was being introduced. In fact, the Gramophone was surely one of the greatest boons to classical music ever, allowing generations of youngsters to be inspired by hearing the greatest musicians perform

Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column, e-mail it to [journal@juilliard.edu](mailto: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.

music they otherwise might never have heard. Or perhaps people took up the guitar instead. So maybe they’re not all playing Brahms. Who says they should? We live in a different time.

The crowning horror was apparently returning to his old school to find its piano had been replaced with an electronic keyboard. But does this really signal a reduction in artistic activity—a transformation from “producer” to “consumer” culture? I would argue the opposite: that electronic music has been one of the great empowering, creative forces of the last 40 years, allowing amateur musicians to produce professional music in their living rooms—classical, popular, or whatever. It’s different, certainly; it may not be better, but I really don’t think it’s worse.

Another electronic form, television, incurs Mr. Dubal’s wrath; he brands it as being “cynical about the arts.” Now, I’m as confounded as the next person by the globulous pap that Americans

The onus is now  
upon us to convince  
society that the arts  
are still relevant.

are subjected to via TV, but the fact is, television is *part of* the arts—admittedly one whose amazing potential has seldom been tapped, but it has made valuable contributions to culture—both classical and popular—over the years. Yes, most TV is schlock, but there are some gems among the detritus and, in a commercial society, this is the case with just about everything. True, television is predominately a vehicle for the popular arts, and Mr. Dubal seems to view popular culture as the enemy of classical culture, ignoring the fact that at least some classical culture was the “popular” culture of its day. And who’s to say *The Simpsons* won’t one day be scrutinized for its socio-political meaning, let alone writing savvy?

Beyond the minutiae, there is the overarching criticism that society no longer takes the interest it once did in the classical arts. But the classical arts have never been the quotidian experi-

ence that is often implied in such arguments. Sure, occasionally an artist such as Shakespeare or Wagner or Dickens would attain a popular following, but couldn’t we say the same about Spielberg, Hitchcock, or Adams or Glass, etc., not to mention classical musicians who enjoy popular affection?

The classical arts are a luxury, and that’s because they take time—to appreciate, to learn, to practice, and most of all, to understand the relevance of. Every one of us at Juilliard should be grateful that we have been afforded the time and opportunity to practice our arts. It is a privilege. To criticize society at large for failing to take an interest in artistic activity is partially hypocritical at the very least, since we are all cogs in a consumer machine that deprives those less privileged than ourselves of both time and opportunity. To upbraid your average CNN viewer for having no interest in seeing ballet company itineraries zipping across the screen alongside the Dow Jones averages, as Mr. Dubal seems to, is not only naïve, but implies a disconnection from the reality of many people’s lives.

We can howl until we hemorrhage about tax-break philanthropy and waning public interest, but there will always be a place in our society for art and artists who work hard to connect with people’s lives directly, without shrouding themselves in an erudite haze. That might well translate to “popularizing” in some eyes, but it will provide the financial insulation that the classical arts—whose importance I fully acknowledge—require to continue to grow. The onus is now upon us to convince society that the arts are relevant to them, and I believe that diatribes bemoaning society’s antipathy are completely unhelpful to that purpose—indeed, that the kind of solipsism peddled in Mr. Dubal’s article may actually harm the cause. I fear the battle for classical culture on its own terms has been lost, and there is little point in being high-handed or bitter about it. We should expend our energies instead on preserving artistic culture in a way that is positive, realistic, and achievable. □

Tim Whitelaw is a graduate diploma student in composition.

Capriccio on the Departure of a Beloved Colleague

By ANTHONY NEWMAN

IT’S difficult to capture the essence of a person with a description of a few gestures, but let’s give it a try. A slight cocking of her head, a subtle raising of her eyebrows and a hint of a smile—as if to say to herself, “Well, let’s see what we have here and how we can deal with it”—have long been Lynne Rutkin’s characteristically measured response to anything new. These shorthand gestures are the outward evidence of a quick and intelligent analysis of any new situation and a rapid determination of where it belongs in her crowded schedule of priorities.

We can only surmise that her smile was far more emphatic than a mere hint when she received a phone call, more than 18 years ago, inquiring whether she might be interested in discussing the development needs of The Juilliard School with its new president, Joseph Polisi. Lynne had already distinguished herself as vice president of the National Audubon Society, but the challenges and opportunities at Juilliard were a compelling siren song to a passionate lover of the arts and a diligent amateur musician.

Photo by Henry Grossman

Lynne Rutkin and Anthony Newman at the dedication of the renovated Juilliard library in September 1999.

For close to two decades, Lynne has played a key role in the evolution of The Juilliard School. Far beyond introducing rigorous method and an appro-

priate scale to Juilliard’s fund-raising efforts, Lynne—whose role grew from director of development and public affairs to vice president and, finally, to Juilliard’s first senior vice president—also oversaw the school’s Communications and Publications Departments, the Box Office, and the Placement Office, which has grown into the Office of Career Development.

In each of these critically important areas, Lynne’s experience and perspicacity have allowed her to make a definite mark. Her contributions to The Juilliard School have benefited the School broadly and deeply, and they constitute an important part of Juilliard’s history. Now, as she leaves Juilliard to take on a new role as deputy director of the Whitney Museum, her many friends and colleagues here invite her to take pride in her accomplishments and to cock her head, raise her eyebrows, and smile at the good work she has done for the many thousands of Juilliard graduates, in the past and future, whose educations at Juilliard owe so much to her concern for them and her truly extraordinary achievements. □

Anthony Newman is the director of The Campaign for Juilliard.



# Jazz Ensembles Bring Some Latin Heat to Juilliard

By LOREN SCHOENBERG

JAZZ is something that people all around the world love, and it is now commonplace to see it listed as one of America's most vital contributions to world culture. Yet it remains impossible to define. Try it sometime with a group of jazz fans, and you'll see what I mean. This elusive quality reflects what makes jazz the international musical language it has become. It has a protean nature that has been picked up on, extended, and elaborated by musicians the world over, and not just as something to imitate, but as an idiom to be adapted to the needs of whatever group takes it on.

If you think jazz is hard to define, try to get a handle on Latin jazz sometime. Some feel it's a relatively recent phenomenon while others see it as a primary element of the music from the beginning. Caribbean influences were a vital element in the music of 19th-century New Orleans, which is where jazz evolved out of. Cuban orchestras, Mexican clarinetists,

**Caribbean influences  
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where jazz evolved.**

Haitian dance styles, and every combination of Pan-Caribbean musics played a large role in the mixture that eventually came to fruition in the overwhelming genius of the first wave of Crescent City jazz greats.

*Danzas* became a genre of classical piano pieces, and eventually was transformed into a vocal form, the *habanera* (from the Spanish *Habana*, for Havana). Indeed, America's first blues hit, W.C. Handy's 1914 "St. Louis Blues," had a *habanera* strain that created a scintillating juxtaposition with the song's main blues chorus. You can hear what Jelly Roll Morton, jazz's first great composer, used to call the "Spanish tinge," throughout his work and that of many of jazz's other early giants.

During the 1920s and 30s, various dance styles with Spanish and Caribbean roots, such as the rumba and the conga, became extraordinarily popular in America and around the world. But the music that the jazz bands played for them never went beyond the idiomatic surface of what they truly represented. In the meantime, American jazz was being heard in Cuba, Puerto Rico, and other Caribbean cultures and creating a new generation of musicians who strove for a new blend of their own native rhythmic formulas with the extended harmonic and melodic spheres of jazz.

The Puerto Rican valve trombonist Juan Tizol was a mainstay of the Duke Ellington Orchestra from 1929-1944, and contributed many wonderful songs to the band's repertoire, includ-

ing "Caravan," "Moonlight Fiesta," and "Perdido." But Tizol was the exception rather than the rule among the swing bands. While a handful of players like the flute virtuoso Alberto Socarrás and the tuba player Ralph Escudero had played with the very best jazz musicians, it took the arrival of Cuban-born Mario Bauza in New York to set the stage for the creation of what eventually became known as Afro-Cuban jazz.

Bauza was a multi-instrumentalist-arranger-composer who hungered to hear jazz interpreted by a first-rate Afro-Cuban band, instead of the other way around. In 1940, he formed a band along with his brother-in-law Frank Grillo (who went by the name of Machito), which they called Machito and the Afro-Cubans. Their use of jazz-influenced harmonies and concepts wedded to a solid Caribbean beat was tremendously exciting and influential. Among the musicians who worked in the band were Tito Puente and the arranger/composer Arturo "Chico" O'Farrill. They would go on to distinguished careers, each creating their own musical worlds by blending to various degrees the influences of jazz and Afro-Cuban music.

Among the musicians Bauza encountered during his years with the big bands in the 1930s was a young trumpeter from South Carolina by way of Philadelphia. John Birks "Dizzy" Gillespie was entranced by Bauza's mastery of Latin-American idioms, and began to integrate their rhythmic patterns into his own compositions as early as the mid-40s. And shortly after forming his own big band in 1945, Gillespie hired an authentic Cuban *conguero* named Chano Pozo, and together they galvanized the entire jazz world. Though Pozo died tragically in 1948 in a barroom brawl, his example of rhythmic genius and thrilling showmanship energized the nascent Latin jazz scene into a vital genre, with unlimited potential.

Soon thereafter, Charlie Parker recorded with Machito's band, and a

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whole slew of first-rate bands led by Puente and Perez Prado became in-demand at ballrooms that could no longer book jazz bands, the great majority of which were no longer interested in playing for dancing. To some, this divorce from the music's terpsichorean roots has led to jazz's diminishing popularity in terms of general demographics. Latin jazz has stayed firmly rooted in its functional origins and continues to flourish..

The Juilliard Jazz Ensembles are playing some of the very best of the Latin jazz tradition, peppered with new works, at their concert on December 9. Come and see how hard it is to stay put in your seat when they turn the heat on! □

*Loren Schoenberg, who teaches jazz history, has been on the faculty since 2001.*

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# Ron Copes and Company: Collaborating in New Equations

By ED KLORMAN

HOW often are we invited to step outside of our usual routines? Ronald Copes, second violinist of the Juilliard String Quartet, will have just that opportunity when he presents a concert of string trios and duos as part of the Daniel Saidenberg Faculty Recital Series.

This concert will not only provide Copes an opportunity to perform pieces outside the string quartet repertoire, but it will also give him a chance to collaborate for the first time with



Ronald Copes, shown coaching last year in the Juilliard String Quartet's annual seminar, steps out of his role as the J.S.Q.'s second violinist to collaborate with two other string players in a faculty recital on Jan. 22.

cellist and Juilliard faculty member André Emelianoff and violist Ulrich Eichenauer, who plays in the Mendelssohn String Quartet.

Copes explains, "I've known about André for years, and I met him here when I joined the faculty [in 1997]. I've thought the world of him for a long time. This will be my first time performing with him, and I'm looking forward to it immensely. I don't know Ulrich Eichenauer at all—I have not even met him—but I've heard wonderful things about him. André's played with him, [but] this will be a new experience for me."

It is not uncommon for members of permanent chamber groups to collaborate with other musicians in ad hoc ensembles. Copes says, "The experience of playing chamber music outside of your regular ensemble is very refreshing. One of the wonderful things that happens is that, even though you bring your experience into that collaboration, you're forced to look at the habits of communication in a much fresher way. You don't elect to do certain things just because that's the way you've always done them or because that's just what you've arrived at."

The concert's program has a striking symmetry. Opening and closing the concert will be two works by Classical composers: Beethoven's Duet in E-flat Major for Viola and Cello, WoO 32, and the Mozart Divertimento in E-flat Major, K. 563, which Copes describes as "one of the most sublime works ever written." The remainder of the program is comprised of three works written in the early 1920s: Henry Cowell's *Seven Paragraphs for String Trio*, Anton Webern's *Satz für Streichtrio*, and Maurice Ravel's Sonata for Violin and Cello. "The three works show a snapshot of three different locations and

represent different trends that infused music of the 20th century," Copes says.

Perhaps the least familiar composer on the program, Cowell was one of the early experimental American composers. Many of his works feature tone clusters, open forms, incorporation of non-Western instruments, and unusual instrumental techniques (such as scratching or brushing the strings of a piano).

*Paragraphs*, however, shows Cowell's more traditional side. Copes explains, "In this piece, the aspect of Cowell that comes through is more the investigation of simplicity. They're very simple, highly stylized movements—literally paragraphs. The movements are very short, spare, simple, and clear with the emotional tenor of their character."

The Webern *Satz* may have been originally intended to be included in his String Trio, Op. 20, composed around the same time. In any case, the work was discarded and only published posthumously. Copes says, "I don't know if he didn't publish it because he didn't think of it as a success, or if he merely abandoned it. It's an unusual work for Webern. I think of it as a bit pointillistic, as opposed to even the Trio. It seems like he's trying to get the picture through these points, which are pretty much uniform density."

The Ravel Sonata stands in stark contrast to the small scale of the Cowell and Webern. In this work, Ravel captures an almost symphonic vastness, using only a violin and cello. Copes explains, "It's a big painting, but only for two instruments. The thrust of the piece is to take radically limited forces and see how large, how bold a tapestry he could create from it. So frequently the approach to minimizing the number of instruments is to capitalize on that and create a sparer or more

**Daniel Saidenberg Faculty Recital Series: Ron Copes and Guests**

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delicate texture. It seems to me that Ravel was purposefully experimenting with the opposite: how orchestral, how much color can we get from the most severely limited resources possible."

How does a string quartet member feel about playing a concert of mostly string trios? Copes says, "String trios are, in some respects, more challenging. One of the things about string quartets is that you always have homogeneity as an element of the sound scope. With trios, that's much less apparent; you have the individual voices sounding even clearer than with a string quartet. In a quartet, the inner voices play more of a harmonic role, but in the string trio the inner voice is more of a horizontal line than a vertical integration, the way it works in the quartet. I'd hate to say it's more difficult—perhaps it's more difficult to me because I'm used to working with a string quartet." □

Ed Klorman is a third-year viola student.

# James Kreger

# Dvořák/Herbert

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# Two Leading Actresses Visit the Drama Division

## Fiona Shaw, Frankly

By SEAN DAVIS

AS Fiona Shaw walked into the Drama Theater at Juilliard, one would have thought that she was making her entrance onstage for a play. Even in street clothes on a Thursday morning, the Irish-born actress has a commanding presence about her that is unlike any other. Considered to be one of the best classical actors in the world today, the three-time Olivier Award-winner for Best Actress visited the drama students at Juilliard on October 10. Shaw was in New York with the Abbey Theatre of Dublin, performing in director Deborah Warner's critically acclaimed

faculty member who also teaches theater history in the Drama Division, and answered questions that were posed by both Oliver and the students. The loose format of the interview allowed for a more casual atmosphere, fostered also by the intimate setting of the theater. With fewer than 100 bodies circled around Shaw, everyone was able to sit close and share in her wisdom from years as an actress. Although a lot of questions focused on her role as Medea, students also asked questions about her work in film, her training at the Royal Academy of Dramatic Arts, and her collaborations with Deborah Warner. Shaw was receptive to answering

## Questioning Kathleen Turner

By KEITH SCOTT McDONALD

ON October 8, actress Kathleen Turner—star of such movies as *Romancing the Stone* and *Body Heat* and plays such as *Cat on a Hot Tin Roof* and *The Graduate*—came to Juilliard to share some of her wisdom with the acting students and faculty. Seated onstage in the Drama Theater, she spent an informative hour fielding questions ranging from the personal to the professional. Turner began with a discussion of her first experiences in New York City as an actress in 1977. She also detailed the steps by which she got an agent, and what responsibilities they have to an actor (and an actor to the agent). “Make all the mistakes now; find out your range,” she advised students. “Go for it while in school.” She urged them to make bold choices and sometimes even metaphorically fall down—but learn from those experiences by picking themselves up again and making even bolder choices. If acting students know their limits, they can then use training and technique to expand beyond those walls. Turner told the students how, early in her career, she would frequent the offices of every casting director and agent, in order for them to become familiar with her face. She explained how, without even seeing her work, they would come to think they were familiar with her—not realizing that it was primarily from office visits. Making strong, unapologetic acting choices that allowed her to be unique as a performer also helped her get an agent and work. She cautioned everyone, once they got an agent, to not depend entirely upon that person or agency, but to continue to look for work on one's own as well. Turner briefed the students on techniques she uses, whether in a stage production or a film, to eliminate any “class system” among actors. Arriving at the theater or set, she is sure to make contact with and greet all members of the company, prior to the pre-show yoga. No one in her cast gets away without a hug and a hello before they hit the stage for warm-up. In film, she talked about how she would go into the other actors' trailers and rehearse the scenes prior to the shoot. With the entire company moving as one unit, the film or show will benefit from the absence of a hierarchy of actors. Her extensive experience in film also enabled her to let the actors know exactly what is the focus of a shot, so the actor can use the space to its full potential. Turner wanted to make sure everyone in the room who would be part of any production is

well versed in the vocabulary and technical aspects of a film, so that those actors could (as she put it) “use the camera.” Clancy O'Conner, a first-year drama student, says he found the presentation inspiring. “Kathleen Turner is tenacious. She knew exactly what she wanted when she launched her career and went after it.” Though Turner performs eight shows a week, she still finds time to be a loving wife and the mother of a 14-year-old daughter. Asked about how to have a family and be a professional actress, she remarked wryly, “You and your husband need to make enough money to hire a wife.” Her private life is partly connected to her work, as she pointed out, because she spends the day preparing for her evening by



Irish actress Fiona Shaw engages drama students in a lively discussion moderated by faculty member Roger Oliver.

version of *Medea* at the Brooklyn Academy of Music. Several Juilliard students had the opportunity to see her perform in *Medea* during its run at BAM, so Shaw's visit to the School was particularly well-timed. It was not her first, however; Shaw has visited Juilliard to speak with drama students on several occasions in the past. She said she enjoys the chance to speak with acting students, but admits that everyone's experience is unique to them. “It's very hard to give advice to young people, of course, because it's always about yourself and your experience of the world. You can't tell anyone how to do the next step of anything. Most of us muddle through life. I'm very muddled, and the only area of clarity I have is the theater. It's the only thing about which I feel that, when I'm not in control of it, I am in control of it,” said Shaw. Shaw sat on the Drama Theater stage with Roger Oliver, a liberal arts

all questions, and students seemed particularly pleased with her frankness. Vanessa J. Williams, a first-year drama student, said: “Fiona Shaw was great. As an older student myself, it was encouraging for me to hear that she started her training at RADA after she earned a college degree elsewhere.” (Shaw's degree was a B.A. in philosophy at University College Cork in Ireland). When students asked what they should expect to see her doing after the run of *Medea*, Shaw didn't have a definite answer. But she did say that she would like to start working more in film—not because she likes it better, but because the physical toll of live theater sets in after awhile. Shaw can be seen this month playing the role of Aunt Petunia in the newly released movie *Harry Potter and the Chamber of Secrets*. □ Sean Davis is a second-year drama student.



Actress Kathleen Turner fielded questions from the professional to the personal when she spoke with drama students.

working out, eating the right foods, and mentally getting ready. The hour that Kathleen Turner spent with the Drama Division was laden with bits of wisdom for the rapidly approaching professional careers of Juilliard's young actors. One last noteworthy piece of advice given that afternoon—in response to a student's inquiry as to whether she ever didn't enjoy working with an actor—was, “Never talk about other actors; it can be misconstrued.” The Juilliard School frequently brings distinguished guests to the Drama Division so that students might find encouragement and wisdom in these professionals' experiences. With her unique calm, collected wisdom, and wit, this veteran of the stage and screen made the professional world of acting a little bit clearer to all who attended. □

Keith Scott McDonald is a second-year drama student.

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## More Than Sagebrush and Spurs: Focus! 2003 Looks West of the Rockies

By JOEL SACHS

TODAY’S question: Is the sound of the American West any more substantial than slick film music for Hollywood and easy listening for laid-back yuppies and late-night insomniacs?

Obviously, the answer is yes—or this article would be finished by now. But many people still think the western states have functioned as nothing more than a nursery for the lighter side of American culture. This year’s Focus! Festival, titled “West of the Rockies,” aims to dispel that myth once and for all, saluting the region’s amazing variety of composers.

The musical history of the West

**Focus! 2003 “West of the Rockies”**  
**Juilliard Theater**  
**Friday, Jan. 24;**  
**Monday-Friday, Jan. 27-31, 8 p.m.**

**Free tickets are required;**  
**for information, see the calendar**  
**on Page 28.**

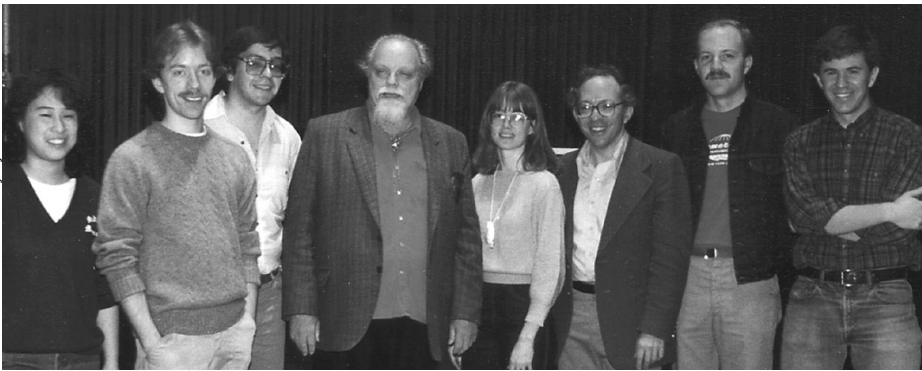
reaches almost as far back as its cities—and though the number of composers

there was still relatively small in the early decades of the 20th century, the list is impressive. It begins with Henry Cowell, whose explorations of the extended use of the piano brought him international fame (and notoriety) in the 1920s, putting the United States in general and California in particular onto the world’s musical map. Furthermore, Cowell’s New Music Society of California (founded in 1924) became one of the most important professional vehicles for American composers writing in unconventional styles—the soil in which uniquely American music could finally grow.

Slightly younger than Cowell was the brilliant eccentric Harry Partch (not known until much later, however), and the mystical French émigré Dane Rudhyar. In the 1930s a second generation surfaced, some of whom solidified their artistic courage through Cowell’s support, which accelerated the West’s rise to world attention. The most famous of that group are Lou Harrison and John Cage. While many of Cage’s most celebrated explorations materialized after he left the West Coast, his percussion music began in his native California, and the

renowned “prepared piano” was an invention of his Seattle years, created in response to a particular local need. Unlike Cage, however, Oregonian Lou

Harrison, who turned 85 earlier this year, by including a work of his on each of the six concerts in the festival. What was it about the West Coast? It



Composer Lou Harrison and Joel Sachs pose with Juilliard students after a performance of *Canticle No. 1* for flute and percussion in March of 1985. Pictured are (left to right) Maya Gunji, Erik Charleston, Tony Ambrogio, Mr. Harrison, Jan Vinci, Mr. Sachs, John Leister, and Scott Wilkinson.

Harrison only left the West for a brief period in New York. Otherwise, he has been a mainstay and an inspiration for generations of West-Coast composers, a major link between Asian and Western music. Above all, Harrison, like his friends Cowell and Cage, carries with him a joyous spirit, an exuberance in music making that should be an beacon to all of us. Focus! 2003 pays a belated birthday tribute to

is impossible to give a definitive answer, but certainly the lack of an inbred musical establishment there made it necessary for composers to find their own voices. Furthermore, the large Asian communities influenced Western composers far sooner than the Easterners. Cowell, Cage, and Harrison were true pioneers in the way they listened to Asian music without being fet-

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## Exotic to Local, Five Premieres Highlight N.J.E. Program

By JOEL SACHS

THE New Juilliard Ensemble’s concert on December 10 will provide a robust reminder that a spherical planet can produce some very interesting cross-relationships. The works to be heard (all New York premieres) come from five countries on three continents: Japan, Mongolia, the Netherlands, Tajikistan, and the United States.

Festivals are excellent places to meet performers and composers from around the world, and the Ilkhom Festival of Contemporary Music, a small, dynamic festival in Tashkent, the capital of Uzbekistan, is no exception. Among the local residents I met in 1999 was Alisher Latif-Zadeh, a friendly 37-year-old man. He was experiencing serious difficulties, having fled his homeland in neighboring Tajikistan, during the vicious civil war there a few years earlier. Settling in Tashkent, a city of great culture, ought to have been a pleasure, but the economic situation there, as in all of Central Asia, is precarious. There also are ethnic frictions: the Uzbeks are Turkic, while the Tajiks are cousins of the Persians. To his credit, Latif-Zadeh said very little about his political status or the problems of making a new life; he was focused on making his way professionally and hoped to interest me in his music. The sheer quantity of scores that arrive on my desk (coupled with the chaos created by moving to a new apartment) meant that it wasn’t until April 2002—as I was contemplating my third trip to Tashkent—that I finally got around to considering his music.

To my delight, I thoroughly enjoyed what I heard. One piece was a marvelous fusion of Central Asian music and jazz—completely convincing, and witty to a surprising degree, since Latif-Zadeh had struck me as intensely serious. I e-mailed him to ask if he might be interested in writing something for the New Juilliard Ensemble, and he readily agreed. I did not have anything financial to offer, other than a fee for the use of the materials, but in Uzbekistan even a small number of U.S. dollars can be a big help—and getting international exposure while living in a country without great resources for cultural promotion is extremely difficult.

He completed the piece on schedule, and e-mailed it to me using the music notation software Sibelius (postage can make a big dent in the small incomes there). His e-mail was a real surprise: his earlier pieces had been handwritten. But it opened

perfectly, printed out elegantly, and revealed a striking new work for chamber orchestra and tape. Sending the CD with the electronic sounds was a matter of extreme concern for Latif-Zadeh, since a courier shipment can cost a month’s salary. Before I had the chance to tell him how to send it pre-paid, however, he had risked sending it by ordinary mail, for only \$1.70—and, to our mutual astonishment, it arrived in perfect condition after only a week.

As to the Mongolian presence: Sansargereltech Sangidorj (whom I shall refer to as Sansar, as he is usually known) had come to New York in conjunction with an invitation to the Tanglewood workshop of Yo-Yo Ma’s Silk Road project. He was given my name as a possible contact, telephoned, and we met for a coffee in the Juilliard cafeteria. It was a challenging encounter, because at that time his English was underdeveloped.

I had already enjoyed my first trip to Mongolia, and was very much in the mood to meet a Mongolian composer. Sansar—a virtuoso pianist and composer

trained in Mongolia, the Moscow Conservatory, and Madrid—gave me a package of his music, which also languished for a while. (I feel obliged to examine materials in the order in which they arrive, to paraphrase the familiar recorded telephone message.) But before my second trip to Mongolia last June, I gave the matter priority. Once again, I was delighted by what I heard, and even began learning one of his solo piano pieces, hoping to perform it in Mongolia. (I did not see him there, however: Sansar was in Virginia, where his wife is a sushi chef’s assistant.) Among his pieces was a beautiful work for large ensemble with Mongolian instruments—a kind of concerto for morin khuur, the gorgeous Mongolian

“horse fiddle.” I immediately wanted to perform it, but proposed that he re-write it as a concerto for viola and ensemble. (The viola’s sound would approximate that of the morin khuur.) I announced the piece, immediately setting in motion the mouth-watering apparatus of the ensemble’s violists. But the “concerto” was not to be—simply because the morin khuur is tuned in fourths and the viola in fifths. Some virtuosic passages that, on morin khuur, combine high-register melodies over a drone on the lowest open string, necessitate impossible double-stop stretches on the viola. In the end, the original solo part became the property of the entire string group. One more potential viola concerto was lost! But one more work for Western instruments was gained.

The remainder of the program is no less interesting, even if its origins are less exotic. The Japanese piece also has a little background tale. Several years ago, Akiko Suwanai, the young Japanese violin virtuoso, was a student in my seminar on music since 1945. The combination of a rehearsal for a concerto appearance with the Boston Symphony, and a command from the Ministry of the Interior that she extend a forthcoming stay in Japan so that she could perform for President Clinton, had put her status in the course at risk. Dean Clapp and I agreed, however, that she was a serious student and an excellent citizen of Juilliard, and I proposed that she write an extra project about Japanese new music in order not to lose credit for the semester. I thought the project would push her into finding out what was available, and maybe add her to the list of virtuosos who play the music of their time—but she was well ahead of me, and already knew a lot of new music. Her interesting paper on younger Japanese composers

**New Juilliard Ensemble**  
**Alice Tully Hall, Tuesday, Dec. 10, 8 p.m.**

**Free tickets are required; for details, see the**  
**calendar on Page 28.**

included a tape of music by Akio Yasuraoka (whose name I had never heard). When I listened, I knew that his music would be worth performing—and as it happened, the tape included a work perfectly suited to the New Juilliard Ensemble. It should give the audience great pleasure on our December 10 concert (along with works by the Netherlands’ Robin de Raaff and New Yorker Derek Bermel). □



Joel Sachs, with soprano Martha Elliott (a Juilliard alumna), in the museum of the Palace of the Emirs in Bukhara on his first trip to Uzbekistan, in 1999.



# Collaborators Face Off (And It Ain't Pretty!)

Another round of Composers and Choreographers is upon us, culminating in a program on the Wednesdays at One series in Alice Tully Hall on January 22. It promises to be, as always, very interesting. In order to enlighten our readers about the creative process of such pairings, The Juilliard Journal sent staff writer "Nasus Yekerub" to talk with the six composer/choreographers teams on the upcoming program.

**Nasus:** So, let's start with composer Cynthia Lee Wong and choreographer Sebastian Gehrke. What challenges were you faced with in an artistic endeavor of this nature?

**Sebastian:** The challenges... right. Well, first, we have to make sure we're

brows upward—rather severely, it's true, but look, it was necessary. My intentions were purely artistic.

**Nasus:** I... see.

**Cynthia:** And I *did* start to see his ideas more clearly—after... [massaging her eyebrows] after my eyesight ad... adjusted.

**Nasus:** I can imagine.

**Sebastian:** I mean, let's face it—Art is pain.

**Nasus:** At least for some.

**Sebastian:** It's true. What piece of art was made without causing pain for its

**Sebastian:** I believe I overextended my toe once, and had to rest.

**Cynthia:** The word itself is so... so ob... objective.

**Nasus:** Forgive me, Cynthia, but I've noticed you have a slight stammer now. Are you all right?

**Sebastian:** [brushing Cynthia aside] A small side effect of collaboration. But who among us does not suffer for their art?

**Nasus:** You?

**Sebastian:** But appearances are deceiving. It caused much soul-searching, for my part, over just exactly *how* to convey my ideas to Cynthia.

**Nasus:** So you'd say it caused you some angst?

**Sebastian:** We don't want to delve into the nitty-gritty now.

**Cynthia:** We... we...

**Sebastian:** We should just say that the means always justify the ends.

**Nasus:** Don't you mean the end always justifies the means?

**Sebastian:** Are you trying to tell me what I mean?

**Nasus:** No! Purely a suggestion! Perhaps we should go on to another pair now. How about composer Adam Birnbaum and choreographer Michiko Isono. Adam, how did you feel?

**Michiko:** He didn't feel anything.

**Nasus:** You mean he didn't feel your artistic passion?



**"Do it my way!" Exploring the pain of collaboration are (clockwise from prone figure on left) Nico Muhly, Tim Whitelaw, Andrea Miller, Sebastian Gehrke, Rachel Tess, Nora Kroll-Rosenbaum (center body on floor), Michiko Isono, Cynthia Lee Wong (leg on floor), Adam Birnbaum (prone), Maria Zvosec, and Yin-Ling Yin.**

on the same page. The composer must understand the choreographer's vision of the piece.

**Nasus:** And you conveyed your vision to Cynthia, how?

**Sebastian:** Let's say I opened her eyes.

**Nasus:** To the possibilities in your idea?

**Sebastian:** No, by pulling her eye-

creators? We have to expect some pain in the creative process as we give birth to a new work of art.

**Cynthia:** Yes... yes, pain. Through our collaboration, Sebastian has shown me the creative necessity of it.

**Nasus:** You mean, for you? Or both of you? Tell me, Sebastian, did you feel any of this "creative pain" during the process of creating the choreography?

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## Dancing Onward, Dancing Home

Continued From Page 1

that water follows, and about out transience within that perspective. These are themes that can reflect some of the thoughts these dancers might be having.

Exposure to variety enables one to grow in all directions. At Juilliard, one day you are given the opportunity to work with world-famous choreographers; on the next, you work with peers who are practicing their composition skills. You are also exposed to every aspect of the performing art and, by the time you graduate, there are many additional outlets you may have discovered an interest in beside being the dancer on stage.

After I graduated, I was a member of Twyla Tharp's company, Tharp!, later dancing for Igal Perry's Peridance Ensemble and, most recently, with Phrenic New Ballet. I am developing myself as a teacher of ballet, modern, composition, and improvisation. But the most important evolution in my career has been as a choreographer. In a short time, I have gone on to create new works for a number of companies, including American Ballet Theater's Studio Company (a company of young dancers who perform in smaller venues and often move up into the main company), the New York City Ballet's New York Choreographic Institute (formed by Peter Martins and Irene Diamond as a nurturing ground for new works), Pennsylvania Ballet, and Hubbard Street 2. Upcoming commissions include a work for the Richmond Ballet, as well as for the Alvin Ailey/Fordham B.F.A. Program (in which dancers can earn a degree at Fordham University while studying dance at the Ailey School).

The diversity of my education at Juilliard makes it possible for me to switch between working with professional ballet dancers to students whose focus is modern dance. I am prepared wherever I go, because I have had such well rounded training that I understand the specific dancer I am working with. For this, I am grateful to my teachers. I look at the generations above me, and see that there is still so much more I can become.

I am honored to be part of a tradition at Juilliard that I hope will continue for many years to come. Inviting alum-

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**This event is free; no tickets are required.**

ni back to work with the students benefits all those involved: The students get to see some of the options that are possible after graduating; the returning choreographers are inspired by the fresh energy and can check their own growth to see how they are developing as artists.

The late Benjamin Harkarvy, a special teacher and mentor, once told me, "It isn't about the job; it's about creating a career." I want to illuminate his words for the first-year students, and for all those who listen. Those are words I live by. □

*Jessica Lang graduated in 1997 with a B.F.A. in dance.*

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# Sweet Singing in the Choir

## A Return to Cambridge University

By JUDITH CLURMAN

IT has been almost 20 years since I met my choral hero, Sir David Willcocks. Sir David is the former director of the Royal College of Music and a former organist/choirmaster of the King's College Choir, Cambridge University. This meeting took place in the '80s, as I switched from being a solo singer to a conductor. We became instant friends. Under Sir David's guidance I attended rehearsals and performances in London, Cambridge, and Oxford and totally immersed myself in the English choir tradition.

A few years ago, when I taught a summer choral seminar at Eton College, in England, I could never have imagined then that my work there would lead to an invitation from Cambridge University to conduct, teach, and lecture. Yet, during this past October I traveled to England to this illustrious university and hope to return in the future to work again with the wonderful colleagues and students I met.

To millions of music lovers around the world, the name Cambridge is associated with the glorious Christmas Eve service that is transmitted yearly from the King's College Chapel. The university, which dates to the 13th century, boasts many great choirs that rival King's—Clare, Girton, Selwyn, St. John's, and Trinity, to name a few.

If you are an undergraduate music major at Cambridge, you are expected to know all the basics before you walk into the first day of school! You study privately with tutors and, by the second or third week of your first year, you are already writing three-part

choir at Selywn College, describes the music curriculum: "It is very academic. There is lots of counterpoint, history, Schenker analysis, and opportunities for ethnomusicology, music psychology, and other topics. Performance is not part of the degree until the final

what I could see) laugh and cry together. How lucky they are to be part of this extraordinary collegial musical experience.

I worked at three co-educational colleges: Girton, Selwyn, and Clare. Students came to rehearsals on time

university. I introduced the academic community to choral works of many wonderful composers, including Billings, Beaser, and Bolcom. My colleagues were Martin Ennis (the director of the university music faculty and Girton College), Sarah MacDonald (Selwyn College), and Timothy Brown (Clare College). I also observed the work of Christopher Robinson, who will be retiring from St. John's College this spring. Each director brings something special to his or her choir and, even though they are friends with one another, they compete as well. It is a healthy and necessary competition and, in my opinion, it is what makes the university special and exciting. This competitive atmosphere keeps the standard high. On any Tuesday and Thursday afternoon, you can choose to go to the evensong service at any of these schools and hear incredible music making.

One of the highlights of my stay was being able to reconnect with my mentor, Sir David, and his wife, Lady Rachel, at their home in Cambridge. We spoke about two pieces I will be conducting with the Juilliard Choral Union this year: Handel's *Coronation Anthems* and Britten's *War Requiem*. Sir David made a specialty of the *Coronation Anthems* throughout his career and he performed the *War Requiem* with Britten many times. After all of the musical insights that I gleaned from our conversation, I could not wait to return to my rehearsals with the Juilliard Choral Union.

After my trip to Cambridge I visited the newly-opened Handel House/Museum in London. It was exciting to stand in the room where Handel composed *Messiah* and the *Coronation Anthems*.

How fortunate I was to have had this return visit to England, that venerable fount of choral tradition. Come share its beauty when the Juilliard Choral Union and Orchestra perform the *Coronation Anthems* on December 13 at Alice Tully Hall.

P.S. Don't forget to check your local radio station's listings for December 24 and listen to the live broadcast of the "Lessons and Carols" from King's College, Cambridge. You are in for a treat. Happy holidays to all! □

Judith Clurman is the School's director of choral activities.



Cows graze in the morning light in front of Kings College, Cambridge—a sight only just now returning to the English countryside since the outbreak of mad cow disease.



Judith Clurman with Sir David Willcocks, whom she credits with guiding her early path into choral conducting.

and ready to work. We rehearsed the "little" details because their sight-reading skills were fabulous. One organ scholar's playing brought tears to my eyes. He was a perfect collaborative artist. I worked closely with organ scholars, to whom I gave master classes in conducting, and with choral scholars, whom I conducted in services. The acoustics in the buildings in which I worked were the finest in which I have ever made music. The organs were superb—in a class by themselves.

I conducted American choral literature exclusively—works by George Bozwick, David Diamond, Harold Fridell, Stephen Paulus, Ned Rorem, Virgil Thomson, and Randall Thompson—and lectured on the history of American choral music for the

**Juilliard Choral Union and Orchestra**  
**Alice Tully Hall**  
**Friday, Dec. 13, 8 p.m.**

**Free tickets available at the**  
**Juilliard Box Office.**

fugues. The work is intense. Whether you are a performer or music historian, you spend your time studying the "meat and potatoes" of music: history, theory, counterpoint, composition, and ear training. Cambridge's faculty is filled with many well-known musicologists, including Handel expert Andrews Jones and Verdi scholar Roger Parker.

Sarah MacDonald, director of the

year—and then, it is only an option." She said that course work is not graded, but students write three or four essays per week, including harmony and counterpoint essays. Teaching is done in groups of one to three students per supervisor, and there are some lectures, as well. All work is submitted to a supervisor and marked on a one-on-one basis. Keyboard and aural skills are taught in small classes (up to about 15 students for aural skills; between two and four for keyboard skills) and the tests are difficult.

At the university, the organ and choral scholars, all undergraduate students, are chosen by competitive auditions. The organists are music majors. Many of the choral scholars, who devote themselves to singing in their college choirs, are not majoring in music. They are future economists, chemists, physicists, historians, linguists, and mathematicians, who love to sing in a choir. Conversations with these academics were stimulating. They are as excited about a chemical equation as I am about a crotchet! (That is the English term for a quarter note.) The choral scholars also have a built-in undergraduate social life along with their rigorous academic training. The college choirs boast a fine, competitive soccer league! Choir members eat together, tour together, and (from

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# Cover Letters That Make Connections

WHAT is the first document that a potential agent, manager, or employer reads? The answer is your *cover letter*! Few people truly understand the impact that a winning cover letter can make in their professional lives. The cover letter is the tool that ignites serious interest (or squelches it). For those who know the secrets to writing winning cover letters, dreams often become reality.

In my work, I have read hundreds of cover letters—from those directed toward a faculty search committee to letters asking for an interview with an artist manager. Cover letters are not limited to job applications. They are also used to introduce a proposal, ask for money, stir interest in a project, and even announce a special performance.

So what defines an effective cover letter? The answer is *connections*. The number of connections you make between the interests and needs of the reader and your own has a positive correlation to the number of invitations for interviews and auditions. If you fail to make even one connection, you are unlikely to receive any invitations.

Most of the student letters that I review on a regular basis have one anatomical thing in common: they spend the majority of time summarizing the résumé. When I point out the necessity of *connections*, students often ask, “Isn’t the fact that I’m a performer and have extensive performing

experience enough?” The answer is simply, *no*. In a world increasingly absorbed in its own affairs, it is nearly impossible to grab anyone’s interest solely by elaborating on one’s accomplishments. People just don’t have the time or energy to figure out how to utilize your talent, or how it might meet their needs. You may be the next Leontyne Price or Sir Lawrence Olivier, but if you are unable to make a connection between your superb abilities and the reader’s own needs and interests, you may wind up singing Verdi or reciting Shakespeare between shifts at Burger King.

Finding the right connection takes time. The best way to begin is to do as much research as possible on the person or institution you are

**If you are unable to make a connection between your abilities and the reader’s needs, you may wind up singing Verdi or reciting Shakespeare between shifts at Burger King.**

approaching. Ask yourself these questions: What are their needs? What sorts of daily obstacles do they face in trying to meet those needs? How can my abilities best be utilized to help them meet their needs? What sorts of skills or talents interest them most? How can I best show that I serve their needs and offer that solution in a letter?

Connections are difficult to make and require thinking critically about the needs and interests of the reader. A common error in most cover letters is that the writer makes one passing connection in the opening line, and then quickly follows through with a synopsis of their résumé. If you are worried that your recent experiences and accomplishments will be overlooked, then let me be the first to allay your concerns. The résumé is the document that you send along with the cover letter and its sole purpose is to deliver a stunning account of your many accomplishments and professional experiences.

Finally, the most important point to remember about cover letters is: *one connection is never enough*. Successful cover letters connect on multiple levels. For every hundred “look-at-what-I’ve-achieved” letters, I find maybe one letter that makes the multiple connections that excite a reader’s interest. While it is important that your work and experience are conveyed to the reader, the purpose of the cover letter is to demonstrate connections between your abilities and the reader’s needs.

So the next time you sit down to write to an agent, director, conductor, or professional organization, think critically about your connections. And if you ever find yourself suffering from writer’s “connection block,” give us a ring here in the Career Development Office. We’re here to help you find those connections.



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

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

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ORFORD ARTS CENTRE

Time Capsule / Jeni Dahmus

The following events occurred in Juilliard’s history in December and January:

**1922** The earliest Juilliard periodical, *The Baton*, commenced publication in January. *The Baton* was a monthly magazine produced by students and faculty of the Institute of Musical Art. Generously illustrated, it contained many articles of broad musical interest as well as Institute news. It ceased publication in 1932.

**1933** January 30, the Extension Division (predecessor to the Evening Division) opened for classes.

**1967** The Juilliard Repertory Project, which compiled an expanded musical repertory for children in kindergarten through grade six, was completed in December. The Project began in 1964 through a grant from the United States Office of Education to Juilliard to research, collect, and make available music for children. The goal was to provide teachers and students with music of high quality and interest, and from many eras and cul-

tures, that had not been easily accessible previously. In order to gauge the responses of students and teachers, the music selections were tested in seven school systems across the country. The results were used in compiling the Project’s 1970 publication, the *Juilliard Repertory Library*.



David Ogden Stiers and Patti LuPone in Juilliard’s 1971 production of Richard Brinsley Sheridan’s *School for Scandal*, which featured the first graduating class of the Drama Division (Group I).

**1971** December 7, the Drama Division’s first repertory season opened with Richard Brinsley Sheridan’s *School for Scandal* featuring Kevin

Beyond Juilliard

**1922** January 24, William Walton’s *Faade*, set to poetry by Edith Sitwell and scored for voice, flute, clarinet, trumpet, saxophone, cello, and percussion, was first performed in a private concert in London and later presented in a ballet version with choreography by Frederick Ashton.

**1967** January 6, Elliott Carter’s Piano Concerto was premiered by the Boston Symphony Orchestra with Erich Leinsdorf conducting and Juilliard faculty member Jacob Lateiner as soloist. The work was commissioned by Lateiner with funding from the Ford Foundation.

Kline, Patti LuPone, Mary Joan Negro, Mary Lou Rosato, Norman Snow, and David Ogden Stiers.

**1988** December 7, Catherine Turocy, artistic director and co-founder of the New York Baroque Dance Company, presented a workshop in Baroque dance. □



Jeni Dahmus is Juilliard’s archivist.

2002-03 C.V. STARR DOCTORAL FORUMS

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

**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.

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JUILLIARD  
PORTRAITS

Albert Fuller

Harpsichord, Chamber Music, and Graduate Studies Faculty

*Born in our nation’s capital, Albert Fuller studied organ with Paul Callaway and harpsichord with Ralph Kirkpatrick. A Juilliard faculty member since 1964, he founded both the Aston Magna Foundation for Music and the Humanities in 1972, and the Helicon Foundation in 1985.*

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

As a child I was a soprano in the choir of men and boys at the Washington Cathedral. There music touched my heart so deeply that I clung to it fiercely against all admonitions that I would never amount to anything if I became an adult musician.

**What was the first recording that you ever bought?**

I remember buying an album of very hot *conga* recordings played by the orchestra of the Hotel Nacional, in Havana. Dancing was a passionate exercise for me, and going to small Latin-American dance bars with a date was a weekly occurrence in my early teenage social life. Earlier, as a choirboy, I heard the 78-rpm recording of Verdi’s Requiem, conducted in 1939 by Tullio Serafin, an outstanding conductor of Italian Romantic opera. The passion of his performance came close to driving my young mind almost crazy. As I listened almost constantly for a month, I had ecstatic experiences, drawing closer to Verdi’s genius through this work than with his operas, which, in 1945, I had not as yet come to know.

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

It was as a harpsichordist, in my first performance in New York, in public, of Bach’s *Saint Matthew Passion*, conducted by Margaret Hillis at Town Hall. Having dined so often with Paul Callaway before he conducted important works in public, I had noticed that he always had two martinis before dinner. He said they calmed him down. Well, at my supper before the Town Hall concert I followed his lead and had two martinis. When the opening downbeat came, I realized I was somewhat drunk. I panicked; I felt I couldn’t find the proper chords at the proper time, and yet I couldn’t let anybody know the state I was in. This feeling only worsened at the first recitative, and I forced myself to focus and say my prayers as never before. Twenty minutes into the work, the alcohol had begun to wear off and I began to feel that I might not have disgraced myself as a continuo player for all time. It all ended up well and people complimented me on my inventiveness, but I never forgot that terrible, nearly humiliating experience and saw to it that it never occurred again.

**If you could have your students visit any place in the world, where would it be, and why?**

Italy, the birthplace of “modern music” and where Claudio Monteverdi wrote his greatest compositions. Monteverdi’s greatest achievement lay in his penetrating expression of human psychology. The early madrigals can be considered as studies of emotions more varied and powerful than those of any other composer. His first opera, *L’Orfeo*, was the earliest to reveal the potential of this then novel genre, and the refinement of psychological attitudes in his late operas meant the form became capable, like



Albert Fuller in July 1940, on his last day as a member of the Washington Cathedral Choir.

all great drama, of creating a new and satisfying world of theater, mirroring the lives of popular human figures.

**What is your proudest accomplishment in life?**

The conceptualization and realization of the Aston Magna Foundation for Music and the Humanities.

**What’s the most satisfying aspect of teaching for you?**

Passing on of knowledge so that the student not only understands it but is able to use it in his work to produce his own new understanding. This, in turn, should act as fertile ground for new imagination and new creativity, either in the privacy of his own life or in exercising it with others.

**And the most frustrating?**

When a student has never made the connection that music has with his own feelings, the feelings of his heart. As a remedy for this, students should be encouraged to increase their verbal abilities so that they have *words* to express the feelings of their *hearts*.

**What “words of wisdom” can you offer young people today?**

As Madonna said at the end of her “scandalous” book, *Sex*: “Most people don’t *get* what they want because they don’t *know* what they want.” Or, to paraphrase the great teacher from Nazareth, “Ask, and you’ll receive; Seek, and you’ll find, and, Knock and it will open.” The first letters of each of these admonitions combine to spell the word, ASK. Never stop posing questions in order to achieve your goals.

Carolyn Haas

Production Department Director

*A native of Cincinnati, Carolyn Haas worked as a puppeteer for a PBS children’s television show there before coming to New York to spend three years with VISTA, teaching theater and television to high school students in Harlem. She has also worked at the Public Theater, the Williamstown Theater Festival, and the Manhattan Theater Club.*

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

I walked into Juilliard for the first time in 1972. The person who was in what is now my job knew me from other productions, and called me in a panic because their prop person was not working out. The School was mounting a production of *La Bohème* in the Juilliard Theater, directed by Giancarlo Menotti and conducted by James Conlon, with designs by Ming Cho Lee. In the Drama Theater they were in rehearsals with Group 1 of the new Drama Division, directed by John Houseman. I was 25 years old, walking into the world-famous Juilliard School to work with some of the biggest names in the business. My first day was exciting and scary!

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

I would love to see what it would be like to have [Associate Dean for Admissions] Mary Gray’s job. I think it must be so interesting to be at the beginning of the journey of a student coming to Juilliard. The excitement and the heartache—true-life theater.

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

I was a TV censor for ABC. It was great money in those days. What made it strange: you would sit in a room watching hours of mindless television, waiting for someone to say words that the network felt were not acceptable. Your job was to press a button that would hopefully stop the audio feed for a couple of seconds, so the audience for that show would not be offended.

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

I would like to say I would go to a museum. The truth is... I would most likely go home and do my laundry.

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

When I first came to New York I did some acting, but the performer’s life—with its pressures of auditioning, performing, and rejection—is not for me. It is a hard life, even after you have gained success. But I’m glad I have experience in performing. I have an understanding of how hard it can be, and I think it

has made me better at my job.

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

I love going to theater. The magic of when the writing, acting, sets, costumes, and lighting all come together—for the hours you’re in that theater, you become part of the world the artists and technicians have put together.

**What other pursuits are you passionate about?**

In my volunteer work at Lenox Hill Hospital, I saw—over and over again—family and friends having to make difficult decisions. I am finishing a manual that I hope will help people organize their thoughts as to their final wishes. It might sound like a depressing pursuit. But when you see the burden that can be lifted for family and friends who know they are doing what their loved one wanted, it’s rewarding.

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

My trip to Hawaii in 1994—the people were wonderful; the landscapes were breathtaking. It was one of those vacations where everything went well—flights, hotels, food, etc.

**What is your proudest accomplishment in life?**

In my professional life, it would be that I went from being a part-time



Carol Haas is pictured in 1984.

prop person to becoming head of the Production Department at Juilliard. In my personal life, I am proud of the friends I have made.

**What might people be surprised to know about you?**

That I am painfully shy.

Next issue: Mike LeDonne, jazz faculty member, and Suzanne Daone, administrative assistant of the Dance Division.

If you would like to be featured in the Juilliard Portraits column, contact Lisa Yelon at ext. 340. Current and previous months’ Portraits can be found on the Web at [www.juilliard.edu/portraits](http://www.juilliard.edu/portraits).

# Have Backpack, Will Travel: A Guide to Spirited Sojourns

By MAHIRA KAKKAR

**Wanderlust:**  
itchy feet; desire to travel  
*Roget's Thesaurus.*

FOR those of you without itchy feet, I urge you to cultivate them. As Ralph Cranshaw says, “Travel has a way of stretching the mind. The stretch comes not from travel’s immediate rewards, the inevitable myriad new sights, smells and sounds, but with experiencing firsthand how others do differently what we believed to be the right and only way.”

There is, as well, the sheer delight of seeing things one has only read about: the hippodrome of old Byzantium (now Istanbul, Turkey), where chariots raced in the bloody dust to the lusty cries of different factions in Emperor Justinian’s time; the Serengeti National Park in Tanzania, where the glorious annual wildebeest migration can be viewed; and the paradisiacal flora and fauna of lush New Zealand country.

It is my belief that it is best to travel when one is a student—you have guaranteed long vacations, the energy to travel rough, a hunger for new experiences, and hopefully a little spending money. You can also get great deals as a student that you can’t once you’re out in the “adult” world.

This is how I normally plan my adventures. First, I choose where I want to go. I either go to the National Geographic’s Web page ([www.national-geographic.com/traveler/intro.html](http://www.national-geographic.com/traveler/intro.html)) or I open an atlas, close my eyes, and put my finger on the map.

I then proceed to do my research about the country, via the Internet or Lonely Planet travel books. (I find the latter comprehensive and user-friendly.) I investigate the best time to travel, where to stay, the currency, the culture,

the places to visit, the food, the health regulations, the local facilities, and things I need to be wary of. Do not underestimate the time and energy it takes to do this (and the payoff it has in reduced stress, better finances, and maximized use of time at your desired destination).

The next step involves ticketing and visas. I have found some fantastic deals through travel agencies listed in the back of *The Village Voice*; they frequently offer lower fares than you would get on the Internet, and once you build a relationship with an agency, you can actually get them to push for better rates for you. The other advantage is that you can earn frequent-flier miles this way.

Another way to finagle cheap tickets is via courier flights. Air-freight companies expedite delivery of urgent items by sending them with you as your baggage allowance. You are permitted to bring along a carry-on bag, but that’s all. In return, you get a steeply discounted ticket. These flights usually operate only on the major air routes. For more information, visit [www.courier.org](http://www.courier.org).

Obtaining visas for overseas travel is an especially important issue for international students. Americans can frequently (not always, so please check!) get their visas at the port of entry. Foreign students must refer to the consulates or embassies of the countries they wish to travel to, for visa-related procedures. Since immigration laws are currently in flux, it is *imperative* for all international students to verify steps

Some of the sweetest returns of being a backpacking student have been the friends I have made, the hospitality I have received from strangers, and the images burned on my brain.

with Juilliard’s International Advisement Office before they plan any trips (see box below). In any case, it is advisable for all potential sojourners to research visa protocol before tickets are bought.

After having bought my ticket and obtained my visa, I make copies of all my documents, which I secrete in various places, lest I lose the originals. (I also request either the International Advisement Office or a relative keep a copy for me.) I ensure that I have an international student ID card (enter cyberspace for more information on this) and a letter from school stating that I am a currently enrolled student, and check that my backpack is still sturdy and my sleeping bag unripped.

When packing, I include only essential clothing and toiletries. One rule of thumb is, travel light—you never know when and for how long you’ll have to lug your backpack, and the last thing you want is a heavy burden on your back. And, if (like me) you like to pick up rocks and leaves from the various places you visit, you will need space in your bag. I also include emergency contact information, my health insurance card, a guidebook/phrasebook, disinfectant/bedding spray, anti-septic hand gel, water purifier, a water bottle, pepper spray, toilet paper, a Swiss army knife, twine (in case you need to wash and dry clothes), a wash basin plug, mosquito repellent, medicines, a camera, and my journal.

Once I reach my destination, I shop around for hostels. I rarely book my

hotel/bed prior to travel, unless I am on a tight schedule. One can find (and bargain for) rooms in places not listed in the guidebooks. I do, however, always know which areas have accommodation.

My stay is marked by discoveries. I try to do everything. I usually get up early (don’t forget to pack an alarm clock) and wander around when the place is just waking up. I try to take in the regular tourist spots as well as the unusual sites. Walking is the best means of getting around in urban centers; it helps one imbibe the spirit and culture of the people. I try to visit the markets where people shop for everyday items, parks, pubs and bars (but be cautious of these), and religious centers. A note on the latter: Please be deferential of times of prayer, appropriate clothing, gender segregation, volume of voice, and camera regulations. Remember, you are a guest in someone else’s home, and you would wish them to treat your spiritual sanctuary with equal respect. Whether you like it or not, the way you comport yourself in another country is frequently taken as representative of your entire nation’s mores.

I am always alert to my surroundings; as a single female traveler, I have to be. (Ladies, check Web sites on women and travel for handy tips). However, being vigilant is an asset for everybody.

Not being trigger-happy, I take few photographs—it helps me pay more attention to moments, rather than trying to file them away for the future.

Some of the sweetest returns of being a backpacking student have been the friends I have made, the hospitality I have received from strangers, and the images burned on my brain. Robert Louis Stevenson put it succinctly: “The great affair is to move.” Need I say more? □

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

TRAVEL Q&A'S FOR INTERNATIONAL STUDENTS

Q: Do I need to renew my visa?

A: Check your visa (F-1 or J-1) in your passport. If your visa has expired, or will expire soon, and you're traveling abroad, you will need to renew it. You are now required to complete a new visa procedure before going to the U.S. embassy/consulate. Talk to Lily Lin or Kofi Amouzou in the International Advisement Office (Room 245) *at least 15 days prior to your departure*. They will help you with the necessary paperwork. If you show up at the U.S. embassy/consulate without completing this new procedure in advance, no visa will be issued.

Q: What documents do I need to bring with me to renew my visa at the U.S. embassy/consulate?

A: Every U.S. embassy/consulate has slightly different requirements. Check the requirements before you depart on the Links to United States Embassies and Consulates Worldwide Web site (<http://travel.state.gov/links.html>). Below are basic items you must bring:

- ◆ I-20 Form (for F visa) or DS-2019 Form (formerly IAP-66); for J visa. Make sure the *back of your I-20 or DS-2019 is signed by Lily or Kofi for the spring semester*.
- ◆ Transcript or your spring 2003 class schedule

- ◆ Financial documents to prove that you can afford to live and study in the U.S.
- ◆ Passport and three passport size photos
- ◆ Visa application and application fee

Q: I heard that it took some people three months to get their visas. Is this true?

A: Increasing security checks mean it may take longer than before to get your visa. Generally it takes between two and six weeks, so apply as soon as you arrive.

COMING BACK TO THE U.S. ARE YOU READY?

Q: After my arrival in the U.S., what do I leave the airport with after customs inspection?

A: If your I-20 or DS-20 was never stamped, make sure that the customs officer stamps it at this time. You should have your I-20 or DS-2019 and I-94 card. Read and make sure that all information on the I-94 is correct before you exit.

Q: I heard that some people had to do "Special Registration." What is that?

A: "Special Registration" is a new rule the U.S. government put in place, effective September 11, 2002. It applies to citizens of five particular countries: Iraq, Iran, Libya, Sudan, and Syria. Citizens of these countries who entered the U.S. *on or after 9/11/02* are required to regis-

ter their presence with U.S. Immigration and Naturalization Service (I.N.S.).

Q: I *am* from one of the five countries, but I entered the U.S. before 9/11/02. Does this rule apply to me?

A: If you plan to leave the U.S. on or before December 15, 2002, this rule does not apply for now. But when you return to the U.S. you will be required to do the Special Registration.

If you plan to stay in the U.S. beyond December 16, 2002, you will be required to register with I.N.S. *now, or by December 16, 2002*. Specific guidelines are available from the International Advisement Office.

Q: I am *not* from one of those countries; do I worry about it?

A: Due to tightening national security, the U.S. consul or customs officer may determine whether or not this rule applies to you, regardless of your citizenship. If you plan to travel to any of these countries, be sure that you keep all receipts of your activities (hotel, home stay, concert stubs, transportation, etc.). You may need them someday.

Q: How does Special Registration work?

A: You will be fingerprinted and photographed in the airport/port of entry. The customs officer will give you specific guidelines about in-person interviews, which you must complete in 30 days.

Q: If I am subject to Special Registration,

can I leave the U.S. from any airport?

A: No. In the New York metropolitan area you may only fly out from *J.F. Kennedy International Airport* or *Newark International Airport*. For other departure ports, please check with the International Advisement Office, or visit the I.N.S. Web site's area on Special Registration ([www.ins.gov/graphics/lawenfor/specialreg/index.htm](http://www.ins.gov/graphics/lawenfor/specialreg/index.htm)).

Q: What if I drive to Canada or Mexico on holidays?

A: If you are subject to Special Registration, you can only use certain ports. Please visit the I.N.S. Web site's area on Special Registration (see URL above).

Q: What if I don't do what I was asked?

A: If you fail to meet the registration requirements, you will lose your student status and become deportable. You may also be subject to arrest, fines, etc.

Q: Do I need to tell I.N.S. that I have moved to a different address?

A: Yes. This rule applies to all non-U.S. citizens. If you have moved but have not updated your new address with *I.N.S.*, make sure you fill out Form AR-11 (available at the International Advisement Office) and send to *I.N.S.* Remember also to update your address with the Registrar's Office. Failure to complete this procedure may make you deportable. □



# Two Master Classes Reveal Subtleties Of Endangered Vocal Traditions

By BRIAN ZEGER

PICK up a review of a recent opera performance or recording and you will read that national schools of singing no longer exist. You will read nostalgic accounts of the days when Italian singers really understood *verismo*, or when French singers were masters of the subtle alchemy that connects the French language with the French *mélodie*. Luckily, these traditions are still alive: Two of their most prominent practitioners—José Van Dam and Fedora Barbieri—visited Juilliard in October.

José Van Dam visits New York relatively infrequently now, but each visit is marked by a great sense of occasion. On this trip he flanked his Juilliard class with two rapturously received recitals at Alice Tully Hall: the first a haunted, unforgettable journey through Schubert's *Winterreise*, the second a traversal of the lesser-known Kerner songs of Schumann followed by a highly personal performance of Schumann's *Dichterliebe*.

For those of us lucky enough to have been operagoers in the '70s and '80s, Van Dam was a regular and treasured visitor to the Met, offering definitive performances of a wide repertoire including Debussy's *Golaud*, *Wozzeck*, the *Hoffman* villains, and Wagner's *Flying Dutchman*.

In his class on October 25 the repertoire was French *mélodie*. Songs by Fauré, Poulenc, Ibert, Duparc, and Chausson were sung by Daniel Gross, Susanna Phillips, Benjamin Sosland, and Camille Zamora along with three pianists from the collaborative piano department. These singers represented all programs of vocal study at Juilliard, from the undergraduate level to the pre-professional Juilliard Opera Center. Some of the songs selected have been signature pieces of Van Dam's throughout his decades of recital singing.

And it showed. His intimate grasp of the musical and linguistic nuances of these exquisite songs manifested itself in every remark. His teaching was detailed, highly focused, and almost entirely derived from his pro-

found knowledge of the poetry. He demanded that the colors of the words be expressed through the consonants, not just the vowels, and suggested subtle shapings of the musical line that would allow the text to come through as a blending of speech and song.

In the lyrical romantic repertoire (Duparc's "Chanson Triste" and Fauré's "Sylvie"), Van Dam emphasized the romantic ardor of the text and found subtle ways, through highlighting key words and using a gentle rhythmic freedom, to suggest that the singers were speaking from the heart to the

This legendary mezzo is known to most American audiences through her many recordings—many of them decades old and, as such, a precious point of contact with that fertile period when many *verismo* operas were still being written and Italy was the home of a vibrant and passionate musical culture. Born in Trieste in 1920, Barbieri began her career in Italy with repertoire ranging from Monteverdi to world premieres. Her career later focused on the major Verdi roles at La Scala and the Metropolitan. The stellar roster of conductors with whom she sang—Toscanini, Furtwängler, Serafin, Reiner—is rivaled only by her extraordinary roster of

Kim, Erin Smith, and Alison Tupay, offered a feast of Italian repertoire. Many of them were treated to an impromptu sing-along when Madame Barbieri, whose energy surpasses that of many Juilliard undergraduates, could not contain her passion for singing. (Apropos of stamina, she reminded us that she once sang a performance of the Verdi Requiem with Toscanini at 5 p.m., capping off the evening with a Met performance of *Trovatore* with the likes of Zinka Milanov.)

The clarity and energy of her singing were remarkable in themselves, and proof positive that a lifelong reliance on the correct employment of "il fiato" could produce wonders. A lifetime of

experience also spoke in her brief remarks on choosing repertoire, which could be summarized briefly as "not too much, too soon." She had particular words of caution about the role of Carmen, remarking that it should be studied "two pages at a time," echoing Callas's observation that Verdi's Violetta should be studied "one page at a time."

Both of these classes were part of an ongoing series of classes named in honor of the great mezzo-soprano Jennie Tourel. Tourel's

artistry was characterized by a fertile musical and theatrical imagination, as well as an uncanny ability to shift gears from language to language and style to style. A member of the Juilliard faculty from 1963 to 1973, Madame Tourel's legacy was indeed honored by the presence of these two great artists who, each in their own way, are living proof that national styles of singing do exist and can be powerfully and persuasively passed on to the next generation. □

Brian Zeger is director of vocal performance activities.



Tenor Benjamin Sosland (with collaborative pianist Yasuko Oura) and soprano Melissa Shippen were among the young artists who had the chance to benefit from recent master classes by José Van Dam and Fedora Barbieri, whose visits to Juilliard confirmed the vitality and nuance of old-school French and Italian vocal traditions.



vocal colleagues, including Callas, Gigli, Tebaldi, Di Stefano, and Gobbi. With Juilliard's Corradina Caporello providing expert translation and Speranza Scappucci giving expert support at the piano, Barbieri offered strong opinions on voice production and repertoire.

Her own voice rock-solid at age 82, her advice to most of the singers concentrated on technical matters of vowel placement and position, with constant reference to the keystone of her approach: "il fiato," the breath. Sopranos Maria Jooste and Melissa Shippen, as well as mezzos Hyun-Jee

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**HALLOWEEN DANCE**  
**October 25, Marble Lobby**

*Top Left:* Roseanne Kue (left) and Rachel Calloway showed that everyone has a little devil inside.  
*Top Right:* Security guard Angel Rosario and José Bautista Jr., the son of another security guard, enjoy the Halloween festivities.  
*Bottom:* Students in costume boogied the night away at the Halloween Dance.



**EUGENE ONEGIN**  
**November 13, 15, and 17, Juilliard Theater**

*Left:* Hanan Alattar performed the role of Tatyana and Anton Belov was Onegin in the Juilliard Opera Center's production of Tchaikovsky's *Eugene Onegin*.  
*Below:* The cast of *Eugene Onegin* is pictured in the St. Petersburg ball scene in the second act.



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**COLLEGE FAIR**  
**October 21, Marble**  
**Lobby & Morse Hall**

Associate Dean for Admissions Mary Gray confers with a prospective Juilliard student at the College Fair.



Photo by Ira Rosenblum



Photo by Nan Melville

**JAZZ MASTER CLASS**  
**October 25, Morse Hall**

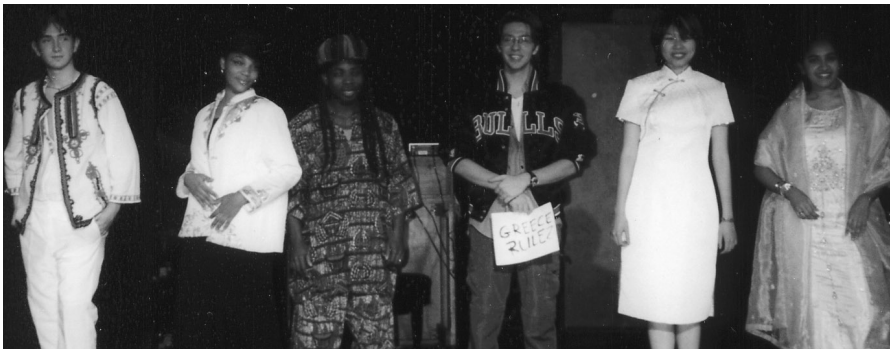
James Moody talked with saxophonist Diron Holloway as part of the master class Moody gave for students in the Jazz Studies program.



Photo by Jessica Katz

**IVONA, PRINCESS OF BURGUNDIA**  
**October 23-27, Studio 301**

(Left to right) Cecily Lewis, Nels'on Ellis, Michael Simpson, Abby Gerdtts, Mahira Kakkar, Gillian Jacobs, and Ben Davis are pictured in *Ivona, Princess of Burgundia* by Witold Gombrowicz, a third-year drama production.



**INTERNATIONAL FESTIVAL**  
**November 1, Room 305**

(Left to right) Constantin Pintea, Lauren Criddle, Kofi Amouzou, Vasileios Varvaresos, Lily Lin, and Shaheen Fatima strut their stuff in the international fashion show at the annual International Festival.



Photo by Peter Schaaf

**FALL CONCERTS**

Above: Soprano Carol Meyer, pianist Gilbert Kalish, and cellist Joel Krosnick gave a concert in tribute to composer Ralph Shapey as part of the Daniel Saidenberg Faculty Recital Series at Paul Hall on November 14.

Right: The Claremont Trio (violinist Emily Bruskin, pianist Donna Kwong, and cellist Julia Bruskin) performed at the annual Irene Diamond Concert on October 29 in Alice Tully Hall.



Photo by Hiro Ito



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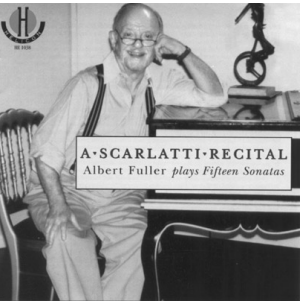
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Albert Fuller Plays Domenico Scarlatti

A Scarlatti Recital: Albert Fuller Plays Fifteen Sonatas. Albert Fuller, harpsichord. (Helicon HE 1038)

DOMENICO SCARLATTI (1685-1757) composed more than 500 sonatas for the harpsichord—nearly all of which are single movements in binary form—that were among the first to explore almost every aspect of modern keyboard technique. They convey unique charm and vitality. This marvelously engaging 1998 Helicon recording of 15 diverse sonatas is an ideal



introduction to the art of harpsichordist Albert Fuller. His playing is delightfully fanciful, and the sound of his Dowd harpsichord is realistically conveyed in an agreeable acoustic setting.

Albert Fuller (see Juilliard Portraits on Page 11) has been teaching harpsichord at Juilliard for 39 years; he simultaneously taught organ for 11

years. Fuller, who studied harpsichord with Ralph Kirkpatrick and theory with Hindemith, joined the Juilliard faculty in 1964. Founder of the Aston Magna Festival in 1972, he is currently the music director of the Helicon Ensemble.

This past June, two of Fuller’s earlier CDs, consisting of music for harpsichord by J.S. Bach and Rameau, were reissued as a two-disc set sold for the price of one (Reference Recordings RR-2105). Fuller’s playing is the antithesis of metro-nomic, “sewing machine” Bach, where one places one’s foot on the treadle and pedals away with mechanical regularity. Fuller scrupulously avoids romanticizing the music, but is not reluctant to employ pronounced agogic accents, rubato, hesitations, and ritards to clarify or underline a phrase—as if to compensate for the limitations the harpsichord places on the performer’s ability to vary the touch and dynamics. In Bach’s *Italian Concerto*, French Suite No. 6, six selections from the *Anna Magdalena Bach Notebook*, and two Preludes and Fugues from Book 2 of *The Well-Tempered Clavier*, Fuller’s playing is highly colorful and always thought-provoking. The same applies to his piquant readings of Rameau’s Suite in A and eight *Pièces de Clavecin*.

In another recent two-CD album, *Baroque Favorites*, Fuller can be heard as harpsichordist leading his Helicon Ensemble in chamber works and violin concertos by Vivaldi and Bach (Reference Recordings RR-2101).

Zara Nelsova in Recital

Zara Nelsova: “The Queen of Cellists.” Works by Brahms, Beethoven, Debussy, and Chopin. Zara Nelsova, cello; Grant Johannesen, piano. (CBC PSCD 2018)

ZARA NELSOVA, who died in October at the age of 83, was the first female cellist of international reputation (with the possible exception of England’s Beatrice Harrison). Nelsova had studied with Feuermann, Casals, and Piatigorsky. Canadian-born of Russian parents, she became a U.S. citizen in 1953. A Juilliard faculty member for 25 years, Nelsova taught at the School from 1962-1971 and again from 1985-2002.



Taped in Toronto in 1968 and released in 2000, this CBC recital CD features Nelsova, accompanied by pianist Grant Johannesen, who was then her husband, in shapely performances of sonatas by Brahms (No. 1), Debussy, and Chopin, as well as Beethoven’s *Bei Männern* Variations. The same artists can be

heard in Poulenc’s Cello Sonata on a VAI CD (VIAI 1183).

Nelsova had a particular affinity for the music of Ernest Bloch. Her magnificent 1967 recording of *Schelomo* with the Utah Symphony under Maurice Abravanel in vivid stereo sound (Vanguard SVC-111) gives a true measure of her greatness, serving as an attractive alternative to the currently unavailable benchmark performances by Feuermann/Stokowski and Rostropovich/Bernstein.

Two CDs on the Pearl label offer historically important 1950 composer-conducted Nelsova recordings: a sonically inferior *Schelomo* (Pearl GEM 0164) and the Barber Cello Concerto (Pearl GEM 0151). □

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.

Retreat Explores the Assets and Value Of Outreach at Juilliard

By CHRISTOPHER J. MOSSEY

A DIVERSE group of members of the Juilliard community and several outside experts convened in Morse Hall on November 8 to examine the state of Juilliard’s current outreach programs and to uncover possible new directions for outreach in the future at the School. Organized in view of Juilliard’s approaching centennial year in 2005-06, the retreat was the first step in formulating a long-range plan and mission for outreach programs created over the years as a response to the needs of Juilliard’s surrounding community. The 44 participants in the retreat included students, faculty, administrators, outside experts, Music Advancement Program faculty, public school teachers, and foundation representatives. The afternoon offered thought-provoking insights into the fields of educational outreach and the arts in education.

What is outreach? The answer to this question varies widely, but at Juilliard, outreach refers to the ways that Juilliard students share their talents with people outside and inside the school for the purposes of education, healing, and the discovery and nurturing of young talent.

As one of the retreat’s experts commented, the term “outreach” itself is becoming outdated, as many organizations now prefer the terms “community engagement,” “community relationships,” or “partnerships.” These terms capture the spirit of interaction, often an important feature of some of the more successful outreach programs.

How does Juilliard “reach out” to the surrounding community? As explained by Aaron Flagg, director of educational outreach at Juilliard, the School’s current offerings for outreach, some of which have been in existence since 1989, comprise four performance-based programs and three teaching-based programs. The performance-based programs are the Community Service Fellowship, through which Juilliard students perform in health care facilities; PEPS Dance, a program that offers performances at high schools around the city; the Concert Fellowship Program, which prepares elementary school children for chamber music concerts at Juilliard; and Open Stages, a program overseen by Lincoln Center Theater that brings intermediate school students to Juilliard to see a performance of a Shakespeare play. Teaching-based programs at Juilliard comprise the Music Advancement Program, which develops the musical talents of African-American, Latino-American, and Native-American children; the Morse Fellowship, a program that pairs Juilliard students with public school teachers twice a week to introduce children to concepts of music, dance, or drama in a classroom setting; and the Instrumental Music Program, which provides group instrumental lessons to fourth- and fifth-grade students at their schools.

The facilitator of the retreat, Gregory Kandel of Management Consultants for the Arts, led a series of sessions to uncover what the participants viewed as the most valuable motivations behind Juilliard’s outreach programs, to discover how the programs resonate with Juilliard’s institutional mission and to develop ideas for future outreach endeavors.

Mr. Kandel engaged the participants in a provocative discussion about the programs’ purposes. Although the primary motivations for creating outreach programs in the late 1980s grew from cutbacks in public school programs and childrens’ lack of access to musical instruction, many participants felt that the programs now

served perhaps an even more important purpose: the education of Juilliard’s own students. Training Juilliard students to teach, preparing them effectively for the profession, exposing Juilliard’s students to unusual performance environments, and helping them to prepare for the “everyday world” arose as crucial reasons to maintain and develop outreach at the School. Many participants also felt strongly that Juilliard has a duty to identify talent in young children, provide education to public school students, and share the arts with diverse audiences.

Aaron Flagg provided some context for Juilliard’s current outreach offerings by sharing information culled from an informal telephone survey of outreach programs at a dozen of Juilliard’s peer institutions. He reported that the percentage of students involved in outreach elsewhere ranges from 2 percent to more than 60 percent and that some of the programs appear to lack centralized management. At Juilliard the rate of participation is around 19 percent, and Juilliard was found to be similar to its peers in that the

outreach programs offer minimal training to the students involved in them, have no curricular requirements to participate, and little research is conducted to measure the

success of outreach programs.

Three current students who attended the retreat—pianist Ji-Hea Hong, trombonist Jamie Williams, and flutist Heidi Torvik—shared aspects of their experiences participating in outreach at Juilliard. The principal reason they value outreach is that the act of appearing before and interacting with diverse audiences builds better performing skills, increases confidence in their everyday work at Juilliard, and enables them to share more easily with others the reasons they value the performing arts. Experts in the field of arts in education also commented that the skills Juilliard students develop through the outreach programs are beginning to translate into a professional advantage over other artists, as some symphony orchestras are now requiring newly hired musicians to have experience in outreach.

During “break-out” sessions, the participants of the retreat suggested a number of enhancements and future directions for outreach programs at the School. Among the many suggestions were programs for adults, more aggressive recruitment of Juilliard students into outreach programs, the addition of advanced pedagogy courses for students, a fuller use of technology, making outreach a curricular requirement, bringing parents to Juilliard for special family concerts, an annual “sing-along” choral concert like the Mozart Requiem earlier this year, the undertaking

Don’t forget: The application deadline for the Community Service Fellowship program is **Friday, December 13**. See the Office of Educational Outreach (Room 245) for details.

of statistical research to determine the number of students at Juilliard interested in outreach, and more faculty participation in the programs.

President Polisi and Aaron Flagg will be organizing a task force to address the many insightful and productive comments made during the retreat. If you would like to receive a full report from the meeting and/or a copy of the preparatory materials, please contact Christopher Mossey at cmossey@juilliard.edu or by phone at (212) 799-5000, ext. 606. □

Christopher J. Mossey is The Campaign for Juilliard’s senior officer for special projects.



# MAP Ensembles Strut Their Stuff

By **AARON FLAGG**

SINCE 1990, the Music Advancement Program (MAP) has been providing quality music education to African-American, Latino, and Native American children from the five boroughs of New York. One of the exciting traditions of this Saturday program is the annual winter concert, which takes place this year on December 14 in Paul Hall at 1 p.m.

Each year, every MAP student performs at least five times at Juilliard in solo, small ensemble, and large ensemble settings. Third- and-fourth year students in the PATHS (Preparing Artists Through High Standards) program, which extends the original two-year MAP for qualified students, organize their own outreach performances twice a year. One of last year's performances took place at St. Paul's Chapel for a private audience of firefighters, rescue workers, and police officers. MAP small ensembles have also been heard at the Brooklyn Museum of Art.

The concert on December 14 fea-

mixed ensembles (one brass, four string, and three PATHS ensembles). The groups perform a broad repertoire including such composers as John Philip Sousa, Shinichi Suzuki, Miles Davis, Edward Grieg, and Robert Schumann. Several ensemble directors write pieces or arrangements specifical-

ly focused. You can feel that they want to hear the music. It's so exciting, and a little scary sometimes."

One of the goals of the program is to encourage students and their families to participate in the arts in many ways. Understanding the experience of performing in a classical concert is just one

they are inevitably taken by the talent and determination of every child. "The winter concert is an opportunity for us to bond, focusing on the children's progress and our shared belief in their bright futures," says Leslene Cates, a member of the MAP Parent's Association and mother of percussionist Hasheem Cates. I also enjoy seeing public school music teachers, whom I remember seeing at auditions, beaming with pride at their students' progress. They have a stake in this work, as well.

As a past faculty member and current director, I can attest to all the wonderful sensations of these concerts: the nervous energy in the green room, the hush in the audience, the onstage focus of every student, the smiles after a job well-done, and the warm community feeling from the beginning of the concert through the reception.

The December 14 concert is free and open to the public. The second and final small ensemble concert of the season will be on May 10 and will feature a new work written especially for the PATHS students by 10-year-old composer Jay Greenberg, a student of Samuel Zyman in the Pre-College Division.

It's exciting to see these beginning and intermediate students learn about the thrill and responsibility of performing. Juilliard can take pride in playing such an important role in the development of children. □

*Aaron Flagg, director of educational outreach and MAP, has also been a MAP trumpet faculty member.*



Left to right, standing: Anna Maria Ruiz (flute), Albairis Rosa (trumpet), Juan DeLos Santos (trumpet), Kelvin Eusebio (flute), Diana Ortega (bassoon), Douglas Deguire (percussion), director Aaron Flagg, Christopher Waller (percussion), Camilo Molina Gaetan (percussion), Hasheem Cates (percussion), Nieves Veras (horn), and Celinet Duran (trumpet). Kneeling in front are clarinetists Temitayo Ademuwagbon and Druv Das.

ly for their groups. The event culminates with a program-wide reception in the Marble Lobby, where students, parents, faculty, and friends gather to celebrate the semester's achievements.

MAP students love the opportunity to "show their stuff" in such a professional and intimate setting as Paul Hall. "During concerts at my school, the audience is sometimes loud and not really interested in the music," says second-year trumpet player Albairis Rosa. "Here we talked about concert etiquette in our classes, and I notice how different the audiences at Juilliard are. They are real-

ly focused. You can feel that they want to hear the music. It's so exciting, and a little scary sometimes."

One of the goals of the program is to encourage students and their families to participate in the arts in many ways. Understanding the experience of performing in a classical concert is just one of them. Students also take an annual trip to a New York Philharmonic Young People's Concert, to experience together what it's like to attend a professional concert. These experiences help them reflect on their other experiences and focus their perception skills. Second-year MAP flute student Kelvin Eusebio says, "At regular school, we only play in large bands in 'boomy' halls. Every instrument is blasting. Here I can really hear what a choir of flutes can sound like. It's so beautiful."

Friends and family come, of course, to applaud their child. In the process,

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# Composing for a Stellar Ensemble: The Pre-College Chorus

By **BRUCE LAZARUS**

I HAVE been fascinated by stars and galaxies as far back as I can remember. My youthful imagination was fed by a mixture of science fact and fiction: the NASA program, *Lost in Space*, my first good telescope, the Hayden Planetarium, *Star Trek*, Messiaen's *Éclairs de l'au-delà*, Arthur C. Clarke novels. Carl Sagan's blend of hard science and informed speculation was a particular source of fascination when I was a teenager, and three decades later I find his books still resonate profoundly with my sense of connection to distant planets, stars, galaxies, and the universe—a connection that is an ongoing spiritual experience for me, one of awe and wonder.

My long-term romance with space has often sparked my music. As a 1972-79 Juilliard student, studying composition with Andrew Thomas and Vincent Persichetti, I composed numerous pieces with titles such as *Starry Messenger* and *Magic Sky*. More recently, part of my Ph.D. dissertation for Rutgers University was a symphony titled *Terrestrial, Celestial*. The Storm King Music Festival in Cornwall, N.Y., has presented my *Alpha Centuri* (2000) for harpsichord quartet and *Ordinary Stars* (2002) for piano.

**Pre-College Chorus**  
**Paul Hall**  
**Saturday, Dec. 7, 6 p.m.**

**This event is free;**  
**no tickets are required.**

Last year, I was privileged to compose a choral work for Rebecca Scott and the Juilliard Pre-College Chorus. *StarSongs*—a 20-minute cantata on astronomical themes for youth chorus, flute, cello, and harp (largely inspired by outer space imagery found in Carl

Sagan's early writings)—was premiered April 2002 in Paul Hall on the chorus's spring concert. Now my second work for them—*inLight*, a setting of traditional and modern Hanukkah texts, sung in English and Hebrew—will be performed by the chorus on Saturday, December 7, at 6 p.m. in Paul Hall.

Eager to impart literal voice to space music, I was fortunate to hear this remarkable young ensemble perform several times between 1999 and 2002 at the Juilliard Theater and Paul Hall. Each time I was struck by the chorus's focus, vocal blend, and diction, as well as the sheer variety and difficulty of the music they were performing. I knew I had to compose a cycle of "star songs" for this group, an ambitious work that would exploit the contrast between youthful, naïve-sounding voices and the immensity, complexity, and dynamism of the cosmos.

"These kids are extra special," Rebecca Scott—who founded the Pre-College Chorus in 1968—says with pride. "They aren't voice majors, though some of them could be. They are accomplished pianists, flutists, violinists, and they spend an amazing number of hours practicing. As a result, they have an adult attention span, and many of them have absolute pitch."

Working with Scott and these great kids nearly every Saturday morning this past spring was one of my most enjoyable experiences of the 2001-2002 season. The students' enthusiasm

was infectious, and they maintained a fearless attitude toward the difficulties in my score. They took singing C naturals against the flute's sustained C sharp in their stride, and never blinked at my uneven 11-beat phrases—all indicators pointing to a musical sophistication far beyond their years.

"Aside from overcoming technical difficulties in intonation, rhythm, and diction," continues Scott, "they know that, to truly perform music, you must understand it from the composer's point of view—what a composer means at deep levels—transcending the printed notes to get at the inner meaning. Performing music composed specifically for the Pre-College Chorus has been a regular feature of our concerts from the beginning. Over the years, we've collaborated with several composers—Andrew Thomas, Eric Ewazen, Scott Eyerly, and Larry Bell, to name only a few. Having the composer on hand, seeing how composer and conductor work together, witnessing how music gets made, is an experience of inestimable value for our students."

The young musicians seemed to enjoy *StarSongs*. The astronomy theme captured their imagination, perhaps

motivating a few of them to think about our tiny planet and contemplate its place in the universe for the first time. And in the hallway after rehearsals, I often heard them singing or humming their favorite phrases. Apparently *StarSongs* stuck with them, heart and mind—which (in my opinion) is the essence of musical communication.

Currently, the Pre-College Chorus is hip-deep in rehearsals of *inLight*—in addition to works by Buxtehude and Prokofiev—for their ambitious December 7 winter concert in Paul Hall. *inLight* is a short Hanukkah cantata which uses the image of light as a metaphor for enlightenment, purification, faith, peace, and love. There are settings of two traditional Hebrew blessings: the candle lighting and the all-purpose "thank you for bringing us to this joyous occasion," plus an English text written by cultural anthropologist Sarah Keene Meltzoff.

But at the end of a recent Saturday's jam-packed rehearsal, Rebecca Scott was already thinking about the Pre-College Chorus's spring 2003 concert. "What's next?" she asked me. I suggested possibly setting some of Meltzoff's poetry based on her experiences of the Solomon Islands people and their worship of ancestral spirits. The music of the Solomons is unusual—especially those panpipes designed to play only harmonic major seconds (like the first notes of "Chopsticks"). "We could have some students playing penny whistles to imitate this particular sound, with others playing various gourds and pan drums, maybe even their major instrument," I mused. She laughed. "Will there be any students left to sing?" Of course! □

*Bruce Lazarus (B.M. '78, M.M. '79) is a composer based in New York City and Miami. He may be contacted at spacemusic2k@yahoo.com.*



The Pre-College Chorus, with pianist Melody Fader (a master's candidate in collaborative piano), composer Bruce Lazarus and director Rebecca Scott (middle row), and chorus manager Valentin Lanzrein (a master's candidate in voice, far right).

# Seeing the Big Potential in a Small Orchestra

By **JOSEPH DREW**

EVERY Saturday morning during the academic year, 40 elementary-school-age string students gather in Room 309 to rehearse as the Pre-College Chamber Orchestra. These students—ranging from third-graders, whose feet cannot reach the ground from their chairs, to eighth-graders on the cusp of adolescence—invariably demonstrate a vibrant enthusiasm, which often eludes the adults who surround their rehearsal. From the parents ringing the edges of the room with coffee cups in hand, to the College Division students rehearsing with the ensemble at what is an ungodly hour to an undergraduate, no one in the room matches the energy of these talented young people,



Ki-Sun Sung commands attention from the podium.

except for the man on the podium.

In just three years, Ki-Sun Sung has built expansively on the foundation created by the orchestra's only other conductor, Eugene Becker. So impressive has been Mr. Sung's work with the ensemble that the orchestra's season has been expanded from its usual two concerts to three this year, one of them being a coveted appearance in Alice Tully Hall on December 5 at 8 p.m. The Pre-College Division rarely gets to perform in Tully, and this year the date was given to the P.C.C.O. to highlight this unique ensemble and its achievements under Becker and Sung. Andrew Thomas, Director of the Pre-College Division, says he hopes "that a larger audience can share in the brilliance of this startlingly young and gifted ensemble."

Founded in 1980 by Eugene Becker, the Pre-College Chamber Orchestra is a string ensemble that relies on Juilliard undergraduate students to perform any wind parts and to provide extra support in some of its string sections. Becker, a viola teacher in both the College and Pre-College Divisions, drew on his years of experience as assistant principal with the New York Philharmonic in forging the orchestra. Andrew Thomas recalls that, over the course of Becker's two-decade tenure with the ensemble, he "was the first to realize the extraordinary potential of these young musicians, and to break the stereotype that their repertoire should be limited to 'children's pieces.'"

As part of the celebration in Alice Tully Hall, Pre-College alumna Chee-Yun will perform Max Bruch's

Violin Concerto in G Minor with the ensemble. This former student of Hyo Kang, who has established a very busy career as a soloist, working with everyone from Michael Tilson Thomas to Krystof Penderecki, leapt at the invitation to perform with the orchestra. Eager to work with the young students, Chee-Yun also sees the performance as an opportunity to express her gratitude to the institution where her formal training began.

Both Chee-Yun and Ki-Sun Sung recognize the importance of their formative years to their careers. From the outset, Sung felt that exposing his young students to a broad range of repertoire was as important as teaching them orchestral technique. While programming his first season with the P.C.C.O., Sung met great resistance when he scheduled Tchaikovsky's Serenade for Strings. The conventional wisdom was that students so young could not handle music so advanced. Sung said of the rehearsals for the Tchaikovsky that even he was "astonished by these young ones' ability and potential." He also quickly demonstrated a flair for teaching difficult repertoire to his orchestra. Hired in no small part because of his background as an accomplished violist, Sung will fre-

Continued on Page 23

**Pre-College Chamber Orchestra**  
**Alice Tully Hall, Thursday, Dec. 5, 8 p.m.**

**Free tickets available at the Juilliard Box Office.**

# Collaborators Face Off (And It Ain't Pretty!)

Continued From Page 7

**Michiko:** No, I mean he didn't feel anything.

[**Nasus** looks puzzled.]

**Michiko:** When he hit the wall.

**Nasus:** Hit the wall? You mean artistically?

**Michiko:** No, I mean with his back. Forgive me [laughing], my English is not so good.

**Adam:** But her arm muscles are!

**Michiko:** What!?

**Nasus:** [**Adam** recoiling] So Michiko, in other words, you're saying *you* took the artistic lead?

**Michiko:** That's right. Dancer leads, composer follows.

**Nasus:** Hunched over, I guess.

**Michiko:** That's nothing compared to the aches and pains all dancers feel every day.

**Nasus:** It *is* a demanding field.

**Michiko:** Give me what I want. That's all I asked of him. Give me what I want. Simple, really.

**Nasus:** It sounds like it.

**Adam:** I...

**Michiko:** Interview over!

**Nasus:** All right. Well. I see Tim Whitelaw, the composition student from England, and his artistic partner, choreographer Andrea Miller.

**Tim:** 'Allo, Nasus!

**Nasus:** Well, you're very enthusiastic! That's nice to see. And speaking of seeing, I see you've got a black eye. How'd that happen?

**Tim:** It was purely an accident of reflexes. Didn't duck quite fast enough!

**Andrea:** I think what Tim means to say is that creativity is a reflexive process.

**Tim:** And I'm reflecting on 'ow we could use a little more fun around here, eh?!

Wednesdays at One:  
Composers & Choreographers  
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Wednesday, Jan. 22, 1 p.m.

No tickets are required for this  
free event.

**Nasus:** Humor can be refreshing! Have you used it in your piece, Tim?

**Tim:** Let's 'ave a song, then! [singing] When I was just a wee lad.... [loudly] I was never, ever sa...

**Andrea:** [clapping her hand over Tim's mouth] He's so full of... life that really, it was a pleasure to work with me—I mean him.

**Tim:** [breaking free] an' I was bad, bad, ba...[choking, spitting] wot's this, another tooth come loose! Nasus—look! [sticking his tongue through the hole where his tooth was] ...Ah, well, who needs tha' many teeth anyway? They just get in the way o' your tongue!

**Nasus:** I've never looked at it that way before! Always good to be positive, Tim! Nice to see you two had fun collaborating! Well this brings us to our duo of composer Nora Kroll-Rosenbaum and choreographer Yin-Ling Yin. Nora, can you describe your working process?

**Nora:** Basically, I'd write some music every week and then show it to Yin-Ling.

**Yin-Ling:** Yes, and after seeing the score I was filled with... with indescribable... [wringing her hands] sensations.

**Nasus:** So Yin-Ling could follow your score, Nora. That's very helpful.

**Nora:** Yes... well, when she looked at the score and said, "We'll have to make some cuts here," I thought, of course, she meant in the score. I didn't think she meant on me! [brightening] But I'm healing nicely; it's almost a pattern...

**Nasus:** You could make it into a tattoo!

**Nora:** Yes! It has the potential! And you have to admire her technique!

**Nasus:** Good luck with it, then! Now let's get some comments from choreographer Marie Zvosec and composer Susan Burkey.

**Susan:** What's that sound? Is it your phone?

**Marie:** [to Nasus] She does that all the time, Nasus. She says her head's ringing—just ignore her. I do.

**Nasus:** Is she all right? When did it start?

**Marie:** Oh, who can say? With her, it's hard to tell! She's so... [tapping her forehead with her finger]... unusual, if you know what I mean.

**Nasus:** Composers. They have their peculiar habits, don't they?

**Marie:** Some more than others. But it's a cross you have to bear when you collaborate.

**Nasus:** Can you elaborate?

**Marie:** Are you questioning me?

**Nasus:** Well, yes. It is, after all, an interview.

**Marie:** Well there's *my* view, and...

**Susan:** Is that the fire alarm?

**Marie:** ...and there's her view. Do you see what I mean?

**Nasus:** I can't say I do.

**Susan:** [interrupting] I didn't either! But after several blind-side drop kicks to the head, I *started* to see Marie's point of view! Although I did see it double at first! [laughing].

**Nasus:** That sounds... interesting!

**Susan:** Yes, it... what?

**Nasus:** Never mind—wasn't important.

**Susan:** I like kittys... Answer the phone!!

**Marie:** Lately, I think Susan needs a change. You know, maybe broaden her choices for the future?

**Susan:** Kitty...

**Nasus:** She seems to like cats! Maybe she'd be happy as a cat sitter? Always good to have something on the horizon! Oh, she's starting to wander away. Should we...?

**Marie:** Focus, Susan—focus! Here, go talk to Tim. That's right. There you go.... [leading Susan over to Tim and clasping their hands together]—[to Nasus] they'll keep each other busy!

**Nasus:** O.K.! And that brings us to our last pair, composer Nico Muhly and choreographer Rachel Tess. How are both of you?

**Rachel:** What do you mean by that?

**Nico:** We're fine! And I have to say, Rachel has opened me up to the possibilities in life—not just dance. This was the best experience for me! I loved it!

[**Rachel** is filing her nails]

**Nico:** I mean, I didn't quite understand at first about the need for punishment when I didn't write exactly what Rachel needed, but I started to like it—and now, wow!

**Nasus:** Started to like what?

**Nico:** The pain! The expressivity in the pain! Who knew?!

[**Rachel** is brushing her hair]

**Nico:** Can I show you? I don't know if you're into this, but... [taking off shoes to reveal blistered soles of feet] See?! Want to feel them?

[**Rachel** is filing her nails]

**Nasus:** No... thank you.

I'd like to thank Pia Gilbert and Elizabeth Keen, who run the Composers/Choreographers program, for their kindness in granting this interview. I'd also like to thank all the participants, as it takes a secure artist to understand that, while you take your profession very seriously, you need not take yourself the same way. Especially since not one word of this article is true—except, of course, the concert date: January 22 at 1 p.m.

And I invite the composers and choreographers (or anyone else) to throw some satire my way, in hopes of creating a continuing column of such in the future. See you at the concert!

*If we don't make fun of ourselves, others might.* — Buddha ☐

*Nasus Yekrub, a.k.a. Susan Burkey, is a graduate diploma candidate in composition.*



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# One Brahms Symphony, Hold the Vibrato

Continued From Page 1

like the Haydn we read last winter; the Beethoven may be surprising to some people, maybe not to others; and the Brahms will be perhaps very surprising... One would suppose that, by the time of Brahms, the style of playing had changed a lot. What I will be introducing is that it hadn't changed nearly as much as we think. For instance, vibrato was not expected by Brahms any more than it was by Mozart or Bach. It's not that they thought it was purer; they just hadn't thought of vibrating. It's much more fundamental than a matter of taste; it's simply how they played, and therefore, how composers expected their music to sound. This is just as true for Tchaikovsky as it is for Beethoven, and particularity true for Mahler. He did not expect vibrato. His brother-in-law was the leader of the Vienna Philharmonic, and we have recordings from 1928 (some 15 years after Mahler's death) in which he still played without vibrato. He talked about it, as did others. To put it in context, and to start with the outer limit: the first recording of the Vienna Philharmonic (which I've heard) where there was vibrato is 1940. In fact, there are some as late as 1952 without vibrato. So, it's not like it happened in 1840 and therefore Brahms was this big, rich, Hollywood sound. It is 100 years later than we think. The challenge will be to make the Juilliard players believe that they can make music like that, because their whole training has been (as mine was) that you need to wear "makeup" at all times.

**DAW:** Instead of using vibrato solely for expressive purposes and such.

**RN:** Yes, exactly. Of course, vibrato was known about from way back, and used for expressive purposes, but never for this "blanket"—which began around the very beginning of the 20th century, with Kreisler. He had this idea, "Why shouldn't we do it all the time?" and he was a great influence. People started to do it, but only soloists. Orchestras started to pick this up quickly, starting in France in the 1920s, in the strings, woodwinds, and horns. It spread to England, and gradually to the United States, but slowly. I have recordings of the B.S.O. in 1933 with no vibrato. The German orchestras held out because they considered themselves the protec-

tors of musical civilization: "No, we will not play with vibrato; this is cheapening." It was considered dumbing down. The young players, seduced by Hollywood and the New World, influenced by smoky cocktails and tuxedos, eventually won out. But the Old World, particularly Berlin and Vienna, held out. They saw it as a vulgarity.

**DAW:** But here we are at Juilliard...

**RN:** Well, at Juilliard, it may be a bit of shock; we may get some of the players and professors really upset. They may say, "Don't do it." But I must convince them. That's the challenge, because I totally believe in this. Not as a matter of purity or a kind of political correctness, but a matter of beauty. When you hear

The important thing is that it isn't music minus something, it's music *plus* something.

this, you will see what an extraordinarily beautiful sound this can be, and the addition of "makeup," as I call it, is not essential. It can be fine; I am not saying that orchestras in the world don't make a great noise, and there are some who make such a big sound with their vibrato that I leave them alone. But the orchestras that I really care for like my own, in Stuttgart and in Salzburg—and quite a few others like the Concertgebouw, Leipzig, and Oslo—I encourage them to play in other ways. The important thing is that it isn't music minus something; it's music *plus* something. And the plus is phrasing, transparency, the rich chording that you get without vibrato, and the purity of the discords that you get from notes side by side. So it is more expressive and richer, not more "English" or something, if you see what I mean. It is a question of finding out the truly expressive sound that a big orchestra can make by doing everything else *except* blanket vibrato.

**DAW:** Which brings up the issue of what happens when the makeup is taken off and things are barer. I remember you bringing up such technical issues as bow pressure and speed.

**RN:** One of the biggest challenges is trying to do it in a week. Because, the fact is, you *do* have to learn some new techniques. With respect to the strings, it is very often a question of a lighter bow pressure, sometimes the bow moving faster, and most importantly, changing speed a lot, so that when you start a note, you might start with the bow slowly and then move it faster, not nec-

essarily getting louder, and vice versa. The point is that you do the expression with the right hand, which is what a singer does. You have more breath or less breath, etc. This is a technique we've lost almost entirely. We're all left-handed string players, and we need to become right-handed string players. Look, if you remember, at the end of the three-hour Haydn reading, I said to the orchestra, "That's all you need to know about playing Haydn. All you have to do is remember it." Of course, there is quite a bit to talk about—but mostly we will try to demystify the music, not make it something that only someone who has studied musicology can possibly understand. That's not the point! Basically, it is about making the music sound natural, sing and speak. It's not about making it mysterious or scholarly. The scholarship is simply there to sort out the problems, to untie the knots and to tell us the things that we didn't know because the language has changed in 150 years. If you read the American Constitution, there are words that you don't understand today.

**DAW:** What about the woodwinds?

**RN:** For the Brahms, I would like as many strings as possible, but the winds must be doubled. It is historically accurate. You know, when Brahms had only 8 or 10 violins, that was one issue—but when he had more, he doubled the winds, so that the balance remained. There is also the issue of proper string seating.

**DAW:** People have a misconception that it must be a small orchestra, that you must have only five fiddles...

**RN:** And don't forget a lute!

**DAW:** If you are generous! Speaking of a lute, how did you come to all of this?

**RN:** I came to it from the historical order; I was very interested in music of the 16th and 17th centuries. Of course, I was doing things with modern orchestras at the same time—but in this other area of early instruments, which we began doing in the early 1960s, we gradually moved forward from Monteverdi to Handel to Haydn to Beethoven, etc. When we got to the 19th century, people (including me) supposed that we would stop. After all, surely by the time of Berlioz, it was a modern sound, he was a modern composer. Not at all! Each time we went a stage further, read more, and found out what was there to learn, we realized that it works. We moved

through the centuries with old instruments, and it was a natural progress. Last year, we played Mahler's First Symphony with original instruments and it sounded incredibly exciting. But I thought, why only do this on old instruments? I regard this vibrato thing as the single possible lightning-stroke change that could happen to classical music in the next 20 years. If it takes off, it will completely

**Juilliard Orchestra**  
**Carnegie Hall, Friday, Dec. 6, 8 p.m.**

**For ticket information, please see the calendar on Page 28.**

change the sound of classical music, just as it has with Bach, Mozart, and Haydn. I mean, people expect it to be played that way today, don't they? We don't expect to hear Bach with stacks of vibrato. That's the challenge. And let me tell you, it's the same for Wagner, though some people might think that you are off your head...

**DAW:** The misconception is that it creates an ugly sound—which, of course, it doesn't.

**RN:** Well, it doesn't if you do it right. The big problem is when you tell a modern orchestra to play without vibrato, they think you mean without expression, because it is often used as a blank expression. And of course, that is not the point. You know, my orchestra in Stuttgart has convinced me that this is a sound that I cannot live without. I don't do this for reasons of correctness. It's more extraordinary to hear, it's more beautiful. I am hoping that people will see it as a viable alternative. Some people may not like it, while others will say, "It *has* to be like that." And that's what a lot of people who've heard this new/old sound have said. I hope that you will hear this; I also hope that you and your colleagues will make it extremely difficult for me and come up with questions and ask why, why, why! In any case, this will not be difficult. Some of it might be surprising, but it's not going to be difficult. It's going to be about music, not about scholarship. We are just going to try and make the music speak for today—but in the way that Brahms would have understood, so that, if he were to walk into the concert hall, he would say, "Ah! They are playing my piece. That's nice; that's what I meant!" I hope that it will be fun for everybody. □

*Daniel Alfred Wachs, a Bruno Walter Conducting Fellow, is a student of Otto-Werner Mueller.*

## SPRING 2003 CAREER DEVELOPMENT SEMINARS

Once again, The Juilliard School is pleased to offer a series of FREE Tuesday-night seminars designed to help alumni and current Juilliard students improve their professional development skills. Come to all or just one or two sessions, and get valuable advice from industry experts that will let you take control of your career path. All seminars take place in the 11th-floor lounge of the Rose Building, from 6 p.m. to 8 p.m. (Students: You can attend these seminars for Horizons Credits! Call the Office of Residence Life at ext. 7400.)

**Jan. 28: When and Why a Press Kit?**  
It's the most direct message to the

world about your training, accomplishments, performance history, expertise and ability, and future potential. A press kit needs to convey style and personal acumen, as well as your own particular self-image, in concise and intelligent fashion. Whether you create your press kit in traditional paper form or avail yourself of new technologies, you still need to know when a press kit is necessary, and be ahead of that call. Find out what you need to produce for the myriad of professionals you'll deal with before the curtain goes up. Be professional and be ready! *Speaker: Janet Kessin.*

**Feb. 4: How to Book Your Own Concert**  
It is a myth that concert presenters only hire artists with management; indeed, the majority are willing to

work directly with artists, and many prefer it. Take a practical look at the process of finding and communicating with concert presenters: learn how to make one's work interesting to them and their audiences, negotiate fees, draw up contracts, and see events through to a conclusion, so that artist and concert presenter alike are happy. Interactive role-playing will allow students to gain practical experience. *Speaker: Robert Besen.*

**Feb. 11: Recording Studio Production Techniques**  
This session gives an overview of what actually goes on in a professional recording session. Directed by JR Guerrieri, executive producer at Uptime Studios, the seminar includes tips on time management,

equipment use, working with engineers, and what to expect from the experience of producing your own CD. *Speaker: Derek Wieland.*

**Feb. 18: Entrepreneurship for the Professional Performer**  
Performers are often "accidental entrepreneurs," approaching careers with eyes shut and fingers crossed. We hope someone will discover us and make our dreams come true. Learn how to develop an entrepreneurial spirit and apply it to your artistic passion! Join us for a practical and lively discussion about how to make a living doing what you love. *Speaker: Catherine Fitterman.*

**Feb. 25: Technology in Performance**  
Technology plays an ever-increasing role in the creation and performance

of new works of art. Many new career opportunities have developed for creators and performers, as well as artists interested in interdisciplinary and interactive art forms. Edward Bilous and members of the Juilliard Electric Ensemble will discuss the use of new technology. Musicians and dancers will share their experience in preparation for the premiere concerts of the Juilliard Electric Ensemble on April 3-5. The demonstration will include both electronic instruments and interactive technologies. *Speaker: Ed Bilous.*

To sign up for these seminars, please contact the Alumni Affairs Office at alumni@juilliard.edu. Space is limited, so please write as soon as possible.



# Juilliard Ovation Society Enjoys an Evening With Peter Schickele

By EMILY O'NEILL

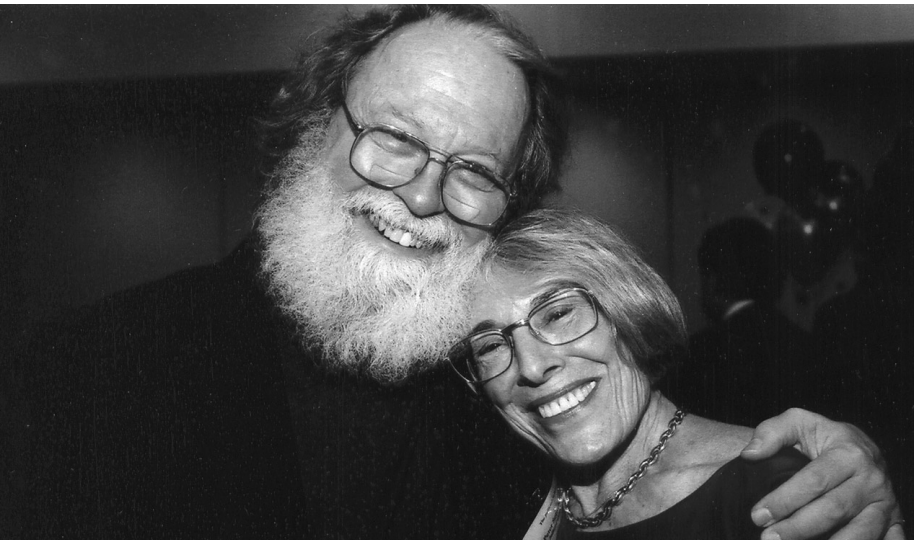
JUILLIARD alumnus Peter Schickele brought a lighthearted touch to the launch of the Juilliard Ovation Society's fifth season on October 23. More than 125 members and special guests gathered to greet old friends and enjoy a lively lecture by Schickele on the use of humor in music. The presentation took place in Paul Recital Hall following a champagne reception in Juilliard's lobby.

An internationally recognized composer, musician, author, and satirist, Peter Schickele is best known for "discovering" the music of fictional composer P.D.Q. Bach and for his syndicated radio program titled *Schickele Mix*, aired nationwide over Public Radio International. The Ovation Society event began with Schickele tracing his roots back to Juilliard, where he earned his master's degree. His confession to having "majored in cafeteria" notwithstanding, he later returned for a period as an instructor at the School.

According to Schickele, there are four

humor, Schickele declined to agree. Once again revealing the heart of a true bassoonist, he said, "Well, excuse me! Just because it's the bassoon, it's funny?" With that, he drove home the point underscoring his entire presentation: humor in music is often subjective.

Finally, a piano performance by Juilliard alumnus Jeffrey Savage and doctoral candidate Karen Savage worked physical comedy into the presentation. Seated intimately on a single piano bench, the two played a P.D.Q. Bach piece titled *Sonata Innamorata*—which, according to Schickele, was "written specifically for seduction." At times, the music required the two to switch places on the bench, thus allowing Mr. Savage the opportunity to wind his arm amorously around his wife's shoulder while making the difficult transfer. The two even exchanged a kiss during the course of the performance. When asked if the sonata had been difficult to prepare, Mr. Savage noted wryly, "Not every piano bench is made for that piece!"



Host and alumnus Peter Schickele greets Ovation Society honorary chairman and Juilliard trustee Mary Rodgers Guettel.

ways a musical selection can be made humorous: through musical quotations, inclusion of funny sounds, "inappropriate" sound or style combinations, or exaggerated musical phrases. He used recordings and live performances to provide examples of each method, highlighting some compositions that were intentionally funny and others that were perhaps accidentally funny.

Bassoonists Edward Burns, Tsui-Ying Annie Hsu, Edward Parsons, and Joseph Polisi (Juilliard's president) performed one of Peter Schickele's best-known works, *Last Tango in Bayreuth*, which contains quotations from the opening of Wagner's *Tristan und Isolde* set to a lilting tango theme. Justin Brown on contrabassoon got laughs as a fifth member of the ensemble, who contributed just four foghorn-like notes to the piece. Though Schickele no longer plays bassoon himself, he is a clearly a bassoonist at heart, and the piece highlighted the strong bond he has with fellow bassoonists like Polisi.

He surprised some by mentioning works by composers such as Bach, Mozart, and Debussy, which were written to be humorous within the context of their times. Even Beethoven made the list. However, though many critics have cited a bassoon segment of Beethoven's Eighth Symphony as the composer's attempt at lighthearted

Schickele took questions from the audience before joining members and guests downstairs in Morse Hall for a festive wine and hors d'oeuvres reception. The reception allowed guests to talk with the host, Juilliard student performers, and President Polisi, among other special friends.

The evening opened the Ovation Society's season-long series of exclusive, behind-the-scenes events, which include performance previews, lectures, and discussions. The mix of jazz, theater, dance, opera, and classical music presentations provides members with opportunities to learn firsthand about the development of Juilliard's young artists. Other membership privileges include invitations to master classes and a personalized telephone ticketing service for prime seating at Juilliard performances. Ovation Society contributions support a wide range of activities at Juilliard, including scholarships, performances, outreach programs, and newly commissioned works. For more information, please contact Simone Wicha, director of annual giving, in the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit [www.juilliard.edu/giving/membership](http://www.juilliard.edu/giving/membership). □

Emily O'Neill is assistant director of annual giving.



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Dale Clevenger, Guest Artist, Horn (*Chicago Symphony*)  
Frank Morrelli, Guest Artist, Bassoon (*NY City Opera*)  
Joseph Robinson, Guest Artist, Oboe (*NY Philharmonic*)  
Guest Artists in Clarinet and Flute TBA

#### Vocal Arts

J.J. Penna, Director (*Yale, Westminster College*)  
Lindsay Christiansen, Guest Artist (*Westminster College*)  
Kenneth Griffiths, Guest Artist (*Cincinnati Conservatory*)

Martin Katz, Guest Artist (*Michigan*)

Brian Zeger, Guest Artist (*Juilliard, Mannes*)

#### Composition

Samuel Adler (*Juilliard*)  
Richard Danielpour (*Curtis, Manhattan*)  
Aaron Jay Kernis (*Pulitzer Prize*)  
Elliott Schwartz (*Bowdoin College*)

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# Love, Jealousy, and Happily Ever After

Continued From Page 1  
phisticated story a theatrical classic?

Carlo Gozzi was by no means unsophisticated and was certainly no innocent, but he would have been considered quite politically conservative by today's standards. Born in 1720 into the minor aristocracy of Venice, he was a fierce opponent of the social changes and movements sweeping through Europe in the 18th century. He despised the rising middle class, or bourgeoisie, which threatened the stability of the long-established social hierarchy of Venice. They had new money and new power, and accused Gozzi's class of being financially ill-equipped and lacking a sense of familial and moral responsibility.

In Gozzi's time, the long-respected form of Italian theater known as *commedia dell'arte* was under attack as well. Once seen as the pride of Italy, it had lost favor with the public; the middle class claimed it promoted bawdiness, and held it responsible for the moral decline of Venetian society. This rejection of *commedia* was, for Gozzi, a sign of the rejection of the Venetian class system. He defended the validity of the "authentic and spontaneous" *commedia dell'arte* in his writings, calling it "one of the glories of Italy," and accused the "realistic" plays of his rivals of being "low," "vulgar," and "common."

On one hand, the cantankerous, old-fashioned Gozzi seems an unlikely author of a play as fantastical and naïve as *The King Stag*. On the other, Gozzi seems to achieve in his imagination what he cannot do in real life: he restores stability and order to a world wracked by social disorder.

Despite Gozzi's social agenda (or perhaps because of it), the dominating voice in *The King Stag* is not political satire, but the fairy-tale innocence of his artistry. He admits in his own writings that, in creating it, he "thought it necessary to be even more daring and to allow my imagination even freer

reign in my new genre...And truly the readers of *The King Stag* will soon note the boldness of a whimsical mind."

Director Belgrader believes that the key to making the play work lies in its whimsicality: "To me, it's very moving," he says. It is this fairy-tale aspect, along with his mix of realism and "pure theatricality," that speaks to and intrigues both audiences and directors.

When asked what he thinks the play is about, he responds simply: "Love."

"I think it's 'love survives anything,' whether it's magic or evil or circumstance," agrees fourth-year actor Michael Urie, who plays Pantalone in the show. "Love—true love—will always survive."

Urie admits that the deceptively simple style of the play presents a challenge for actors. "It's hard, because there are not many boundaries to what we are doing. We don't have furniture; we don't have many props. It's very free, very fluid, the rehearsal process. It's hard to keep yourself specific in that kind of [imagined] environment."

Gozzi would have agreed. In his preface to the play, he acknowledges that, "in an unrealistic play, the serious actors need twice the skill required to perform a realistic role, for they must illustrate truths that the roles themselves do not contain." Gozzi goes on

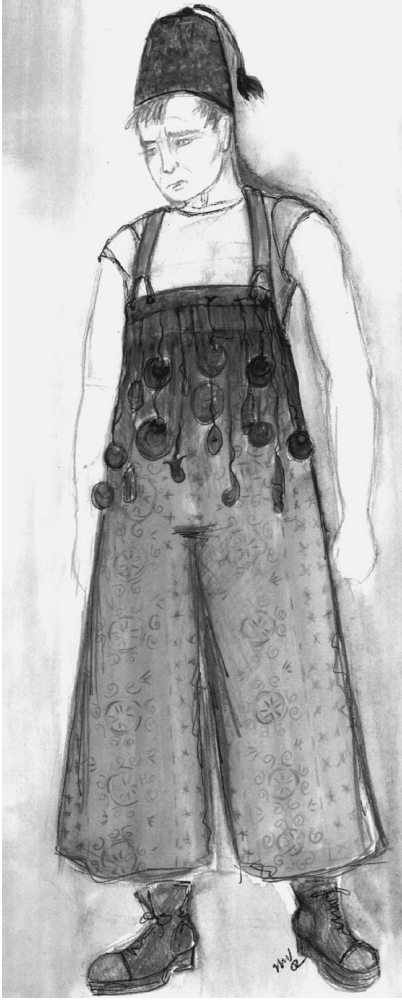
to describe the "vigorous, tragic circumstances" and the "broad comedy of the masks intertwined with the serious material." It is this crossing of genres, and the juxtaposition of the melodramatic characters and the commedia characters, that sparks comparison to Shakespeare.

Urie admits his curiosity as to what people are expecting from the show.

When asked if it resembles the improvised commedia/clown project, *The Fiasco Bros. Circus*, in which he performed in his third year with Christopher Bayes, he says, "It's totally different."

Belgrader is certainly aware of the author's unique style. "The truth is," says Belgrader, "most people believe that commedia means only broad acting and lots of fun, in terms of pretty hard-core comedy—which this has, too. But I think the core of the play, really, is full of soul—a fairy tale that appeals to the depths of our desires. Who doesn't want to be loved, and be loved forever?"

Set in a rich, imaginative world, peopled with characters dressed in "oriental garb," *The King Stag* seems both a director's and a designer's dream. To costume designer Melanie Watnick, this translated into a look that is "kind of Zen, sort of ethnic, but not specifically one place or time peri-



Costume sketch by Melanie Watnick for Truffaldino in *The King Stag*.

od. It lends itself to a more magical place that we haven't imagined yet."

As set designer Kelly Hansen considered the look of the whole show, "it was very important that it was naïve," she says. "That was a word that Andrei used a lot in pre-production—very innocent, 'low-tech.'"

**The King Stag**  
**Drama Theater**  
**Wednesday-Sunday, Dec. 11-15**

**For time and ticket information,**  
**please see the calendar on**  
**Page 28.**

She describes the style that they settled on as emerging from both East and West. "We looked at a lot of Indian art, a lot of Thai art and architecture. I also looked at Italy a lot. The idea was not to choose a style in that sense—not to *be* Indian, but to be influenced by that. If you look at Indian and Persian art, there's a real, beautiful naïveté. And also western medieval stuff. They hadn't quite figured out how to draw in perspective, so there's a funny scale issue. We looked at that awkwardness; it's very charming."

Naïveté and charm seem a bit impractical nowadays, in a world where love can be determined through a survey and disorder has reached new heights. Gozzi offers us a visit to a place where good vanquishes evil, love conquers all, and innocence can be found again. In light of current events, perhaps Gozzi's nostalgia for a safer, simpler time is not too far from our own.

"I don't necessarily think we're going to change anyone's life," says Michael Urie, "but I sure hope it will lessen any stress for at least those two hours. It's gonna cheer people up, and that's good. I think that theater's important, and kind of rare." □

*Dawn-Lyen Gardner is a fourth-year drama student.*

## WORDS without SONGS

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

### Chase the Last Boy Home

by William Briscoe

I don't remember the sun smiling bright on sweet summer peaches dripping down from my chin; times when daddy rubbed mama's crown and said, "Baby it'll be okay."  
I don't remember piggyback rides on Sunday afternoons, behaving foolish like Oscar and Felix, amusing ourselves with silly gag gifts for mama.  
I don't remember his answers to my quizzical stares. I don't remember if he ever told me "I love you." I don't remember friends celebrating because their dad scored a new promotion.  
Mothers left defenseless and frail from winters long hours of decreasing light, boys trying to fill fathers' shoes.  
... If he knew that my first tottering steps needed less attention than now would he come home?  
I don't remember if he watched me from the auditorium seats accept my diploma.  
I don't remember why he wasn't there for my first train ride.  
And I don't want to remember riding the LIRR with him, to her house, kissing her cheek, holding her hand.

*William Briscoe is a fourth-year dance student.*

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

### Big Potential in an Orchestra

Continued From Page 18

quently demonstrate bowings and fingerings on the concertmaster's instrument. Recently, during a break in rehearsal, Sung and members of the ensemble engaged in an impromptu performance of the Handel-Halvorsen Passacaglia from memory.

Given the close rapport between the conductor and the ensemble, and the extremes of talent among the students, each year has seen progressively more complex programs. Last year, the orchestra performed Elgar's Introduction and Allegro and Beethoven's Symphony No. 7, and this season Bartók's Divertimento and Stravinsky's *Pulcinella* are on the schedule. Sung says of programming such advanced repertoire, "Basically, when I choose the pieces for the P.C.C.O. nowadays, I try not to think too much of their age

anymore. Of course, I have to consider the balance of the season or the size of the orchestra. The pieces like the Bartók or Stravinsky won't be easy. But from my experience, I believe that they are capable of handling them."

Not only are the students capable of performing at the highest level, but P.C.C.O. concerts provide the striking if somewhat contradictory image of such young students performing powerful works like Beethoven's Seventh. This incongruity of sound and image makes for a unique concert event. Says Andrew Thomas: "While there are many outstanding high-school-age youth orchestras, the quality of this really young orchestra is exceptional, unexpected—and, perhaps, not matched anywhere else." □

*Joseph Drew is the Pre-College Division's orchestra manager.*



Focus on Art / Greta Berman

# Preserving a Precious Heritage

IT may come as a surprise to many that my column this month is dedicated not to a museum or gallery show, but to a building: the Harlem Y.M.C.A.

The reason is that behind this incredible landmark building, erected in 1931-32, lies an inspiring story. Inside are important, historic public works of art, some of which have fallen into disrepair. But just recently, despite our battered economy, some dedicated Y officials have managed to raise funds to restore them. The story of the Y itself and the reason for its extensive decorative work, coupled with the miracle of restoration already begun, is a fascinating one.

The history of this building is inextricably linked with that of racism in the United States. Indeed, the reason for the extensive cultural programs and beautiful decoration was that, during the 1930s, African-Americans had few opportunities for cultural enrichment and almost no choice of places to stay in New York City. With this in mind, the Harlem Y was built to serve these functions in the city. The list of important African-Americans who either stayed at the Y or contributed to programs there reads like a Who's Who of African-American history. It includes writers Claude McKay, Langston Hughes, Richard Wright, James Weldon Johnson, Countee Cullen, and Ralph Ellison; civil rights activists Malcolm X and Martin Luther King; artists Aaron Douglas, Gordon Parks, William E. Scott, and Romare Bearden; and musicians and actors Paul Robeson, Bill "Bojangles" Robinson, Eubie Blake, W.C. Handy, Duke Ellington, Cicely Tyson, Sidney Poitier, Danny Glover, and Eartha Kitt, to name a few.

On a wall in a room behind the lobby, Aaron Douglas's mural, *Evolution of Negro Dance* (1935) is probably the most important artwork at the Y. Depicting silhouetted forms of people of color in a stylized, art-nouveau vein, it uses highly decorative patterns, light rays, and luminescent layers to evoke rhythms of song, dance, and instrumentation. The vitality of form reflects the resiliency of spirit of the people. Douglas (1898-1979), more than any other artist, can

be called the "official" painter of the Harlem Renaissance. He left his native Kansas in 1924 for New York City, where he studied with Winold Reiss, a German painter who encouraged him in his creation of a unique, African-American idiom, one parallel to that of his white modernist contemporaries,

*Course of Negro History*, begun in 1929. The paint has cracked and peeled over the years, leaving just a vestige of the beauty of the original mural. Work has already begun to restore it, and the three conservators hope to finish by this Christmas. Although Douglas also made a num-

ments. Scott was a student of Henry Tanner, the first African-American artist to attain international renown. Scott's dignified painting, in dire need of conservation, depicts black workers and artists looking off into the future, full of hope. The ambitious ceiling decorations by Floegel are titled *Evolution of the Negro Race*. Because of their location, they are in slightly better condition than the other paintings, but they too need conservation. Cultural facilities at the Y also included a little theater, where first-rate programs were produced, and a writer's workshop. The building itself is 11 stories high, made of brick, with neo-Georgian style details, and its tower remains a major presence in the Harlem skyline even today.

In 1931 Langston Hughes made the observation that, although black performers of stage, screen, and music might be better known in their own time, it is the work of the writers, painters, and sculptors that lives on after their lifetime. Hughes specifically singled out "the novels of Winston McKay, the poems of Countee Cullen, and the murals of Aaron Douglas..." which would live on for hundreds of years. However, without conservation and restoration, these artworks will die, along with their creators, and there will be no heritage at all.

Douglas wrote to Hughes: "Let's bare our arms and plunge them deep through laughter, through pain, through sorrow, through hope, through disappointment, into the very depths of the souls of our people and drag forth material crude, neglected. Then let's sing it, dance it, write it, paint it. Let's do the impossible. Let's create something transcendently material, mystically objective, earthy. Spiritually earthy, dynamic."

That is exactly what Douglas achieved in this mural—what he himself called "the impossible."

If you hurry, you can see history in the making. The mural will remain on display while conservation takes place. And the building is, of course, open to the public. The Harlem Y.M.C.A. is located at 180 West 135th Street. Take the Number 2 or 3 subway to 135th Street and walk west, one-half block. □

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



Aaron Douglas's mural *Evolution of Negro Dance* (1935) as it originally appeared (above), and as it currently awaits restoration (detail at left).



Below: W. E. Scott's *The Promised Land* (c. 1935).



Photos courtesy of the Harlem Y.M.C.A.

Charles Demuth, Charles Sheeler, and Joseph Stella. In many ways, Douglas's art can be considered an equivalent in painting to the poetry of Langston Hughes. Both men used African and African-American rhythms and cadences in their work. And both were among the first to break through white-only barriers in their art forms. It was Hughes, writing in the Y.M.C.A.'s *The New Sign* magazine in November 1931, who suggested that Douglas was the only black artist to eschew stiff academic conventions in order to portray the inner spirit of human beings through rhythm and tone. Douglas created his Y.M.C.A. mural nearly contemporaneously with murals for the Schomburg Center in New York, Howard University's *Creation* and *The Unknown*; and Fisk University's

ber of book illustrations, his total output is not large—so the preservation of each and every work is crucial.

Although I first heard about the Y because of the Douglas mural, it turned out that it also possessed semi-abstract, decorated ceilings by an artist named Alfred Floegel and a painting, *The Promised Land* (c. 1935), by William Edouard Scott (1884-1964), as well as hand-carved wooden doors and decorative ele-

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

Edith Steinkraus Fischer (DIP '46, *voice*)  
Daniel Gordon ('46, *piano*)  
Roland P. Hanna ('60, *piano*)

### Friends

Mehli Mehta                      Betty Keller  
Yosef Porat                      Edward Newhouse

## JUILLIARD – ROYAL ACADEMY EXCHANGE PROGRAM

The Juilliard School has an exchange program with the Royal Academy of Music in London. A returning Juilliard music student will be selected to spend the 2003–2004 academic year at the Royal Academy and a student from the Royal Academy will spend the year at Juilliard.

This is not a funded program, but both students will be eligible for their respective financial aid packages at their home institutions. Any student who wishes to be considered for this program should contact Dean Clapp's office by **Friday, February 14, 2003**.

# ALUMNI NEWS

## DANCE

**Anastasia Bain** (BFA '83) begins her second season with Disney's *Der König der Löwen* (the German production of *The Lion King*) in Hamburg in December. In August, she received the Editor's Choice Award for Outstanding Achievement in Poetry, presented by the International Library of Poetry and poetry.com. The poem honored was *Out of Control (Concise Version 3)*, which addresses individuals who suffer from disorders such as anorexia nervosa and bulimia. This work was published this summer and appears in the journal *Voyage out of Darkness*.

**Robert Battle**'s (BFA '94) newly formed company, Battleworks Dance Company, performed in Dusseldorf, Germany, at the World Dance Alliance Festival, and in Bogota and Medellin, Columbia, representing the U.S. in both festivals. His company consists of seven dancers: **Elisa Clark** (BFA '01), Tyler Gilstrap, **Jason McDole** (BFA '97), **Erika Pujic** (BFA '95), **Sam Roberts** ('98), George Smallwood, and Jennifer Warren. In November, Battleworks performed for the first time in the U.S. in New Orleans. Battle has also just finished commissioned works for N.Y.U.'s Tisch Dance Department and for Dance Space's In the Company of Men 2002.

**Todd Burnsed** (BFA '00) has joined MOMIX. He performed at the Joyce Theater in New York in the company's October season.

**Pamela Cohen** (BFA '93) and **Faith Pilger** (BFA '95) performed at Joyce SoHo as part of Dancenow/N.Y.C.'s eighth annual fall dance festival in September. Cohen performed *Solo From a Glass Bottom Boat*, choreographed by Maria Simpson, and Pilger performed in *Light as a Feather...Stiff as a Board* (excerpt), choreographed by Vanessa Paige and the cast.

**Michelle Concha** (BFA '97) is a member of the Lori Belilove Dance Company, resident company of the Isadora Dance Foundation. She performed with the company in Budapest for the International Duncan Dance Festival in November, celebrating Isadora Duncan's life, philosophy, and contributions to dance.

The Limón Dance Company of San José (CA), **Carla Maxwell** (BS '67), artistic director, performed at the Mexican Heritage Plaza Theater in November. Adam Hougland's *Phantasy Quintet*, with featured dancer **Kimiye Corwin** (BFA '98), was one of the works presented.

**Ann Thayer Crosset** (BFA '76) was invited to perform the solo work *The Future May be Bright...* at Montpellier Dance Festival in July. She was chosen by director Ong Keng Sen of TheaterWorks in Singapore to perform in *SEARCH: HAMELET*, creating the role of Gilda Rose Krantz III for performances at Kronborg Castle and the Edison Theater in Denmark.

**Hanifa L. Jackson** (BFA '00) is now dancing with Complexions, a Concept in Dance.

**Roger C. Jeffrey** (BFA '96) continues to perform with Barishnikov's White Oak company. During a tour of Europe, he met with **Lázaro Godoy** (DIP '00) and **Eugene Rhodes** (DIP '01), both of whom are dancing with the Bern Ballet in Switzerland. Rhodes has been commissioned to choreograph a new work for that company.

**Robin Mathes** (BFA '01) and **Peter Chu** (BFA '02) toured Europe with Les Grands Ballets Canadiens de Montréal in October.

**Bruce McCormick** (BFA '98) began his third season with the Bavarian State Ballet with a tour to Venice, performing in Ray Barra's *Don Quijote*. Since returning to Munich, McCormick has danced the pas de six in *The Taming of the Shrew* by

John Cranko, a pas de trois in Barra's *Raymonda*, *Brahms/Schoenberg Quartet* by Balanchine, and a pas de quatre in Jacopo Godani's *After Dark*. McCormick's work *Another Night* was recently performed by the Bavarian State Ballet in a fashion show sponsored by the Sueddeutsche Zeitung. His work *Afternoon in São Paulo* was selected to be performed by the Vineland Regional Dance Company at the Northeast Festival.

**Jennifer Muller** (BS '67) was the keynote speaker for the World Meeting of the Arts in Valencia, Spain, in October. Her lecture, on the role of art in society, opened the festival.

A new solo for Peter Boal and three ballets by Leigh Witchel were performed at John Jay College Theater in New York in October by a company of dancers that included **Christina Paolucci** (BFA '95).

**Scott Warren** (BFA '88) is the new deputy director of philanthropy at the Foundation for National Progress in San Francisco, which publishes *Mother Jones* magazine and is the lead fund-raising consultant to the Arts Leadership Alliance in Tracy, CA. He is the newest member of the Isadora Dance Awards Committee, which seeks to honor local dance artists and promote their visibility, primarily by acknowledging outstanding achievements within a 12-month period of performances.

## DRAMA

**Michelle Anton Allen** (Group 17) is appearing this month in Steven Dietz's adaptation of Bram Stoker's *Dracula* at Grandstreet Theater in Helena, MT.

**Lisa Banes** (Group 8) can be seen on Monday nights in *Girls Club*, the new David E. Kelley drama on Fox Television.

**Caroline Bootle** (Group 29) is appearing Off-Broadway in *Texarkana Waltz*, a new play by Louis Broome, directed by Allison Narver, at the Kirk Theater on Theater Row.

**Matthew Daniels** (Group 25) is playing the title role in Euripides' *Bacchus*, adapted and directed by Alex Roe, at the Metropolitan Playhouse in New York.

**Danyon Davis** (Group 25) appeared at the Stamford (CT) Center for the Arts in a one-act theater piece called *Bobrauschenberg-america*, written by Charles L. Mee and directed by Anne Bogart.

**Viola Davis** (Group 22) can be seen with George Clooney and Natascha McElhone in the film *Solaris*, written and directed by Steven Soderbergh.

In October, **Gretchen Egolf** (Group 24) appeared in the CBS TV movie *Gleason*, directed by Howard Deutch.

**Enid Graham** (Group 21) and **Samantha Soule** (Group 31) are currently at Lincoln Center Theater in George S. Kaufman and Edna Ferber's *Dinner at Eight*, directed by Group 1 alumnus **Gerald Gutierrez**.

**Kristin Griffith** (Group 4) appeared in New York at the Mint Theater's revival of St. John Hankin's play *The Charity That Began at Home*, directed by Gus Kaikkonen.

**Juan Hernandez** (Group 25) is appearing at the Arclight Theater in the Off-Broadway production of Bryan Golubouff's black comedy *Big Al*.

**Katie Kreisler** (Group 30) is onstage at Berkeley (CA) Repertory Theater in the West Coast premiere of *Haroun and the Sea of Stories*, a new play by Salman Rushdie, adapted by Tim Supple and David Tushingham and directed by Dominique Serrand.

**Oni Faida Lampley** (Playwright '01) appeared in New York last month at the Blue Heron Arts Center in *Harlem Duet*, a new play written and directed by

Djanet Sears.

**Deborah Laufer**'s (Playwright '00) play *The Last Schwartz*, which she developed at Juilliard, opened last month at Florida Stage in Manalapan, in a production directed by the theater's artistic director (and Juilliard Council member) Louis Tyrrell.

**David Lindsay-Abaire**'s (Playwright '98) play *Wonder of the World* was published by the Overlook Press in October.

**James Martinez** (Group 31) is currently in a production of Stephen Adly Guirgis's play *Jesus Hopped the A Train*, directed by Jason Minadakis, at the Cincinnati Shakespeare Festival.

**Dennis Moore** (Group 26) wrote, directed, and acted in the new feature film *As an Act of Protest*, which received its premiere at the Pan African Film Festival in L.A. in February and was shown in Manhattan at the Anthology Film Archives in October.

**Lee Pace** (Group 30) is appearing Off-Broadway at the Vineyard Theater in the American premiere of *The Fourth Sister*, a new play by Janusz Glowacki, directed by Lisa Peterson.

**Angela Pierce** (Group 26) was nominated for a 2002 arizOni Award of Excellence for her performance in **David Auburn**'s (Playwright '96) play *Proof*, in which she starred at the Arizona Theater Company in Phoenix last year.

**Wendell Pierce** (Group 14) appears in the Fox Searchlight film *Brown Sugar*, written and directed by Rick Famuyiwa.

**Adam Rapp**'s (Playwright '00) latest play, *Trueblinka*, was performed at the Maverick Theater in New York last month in a production directed by Simon Hammerstein.

**Kevin Spacey** (Group 12) and **Laura Linney** (Group 19) star, together with Kate Winslet, in the new film *The Life of David Gale*, written by Charles Randolph and directed by Alan Parker.

**Jon Tenney** (Group 19) stars with Alvin Epstein in *Tuesdays With Morrie*, a new play by Jeffrey Hatcher and Mitch Albom, adapted from the book by Albom, and directed by David Esbjornson at the Minetta Lane in New York.

## MUSIC

**Salome Ramras Arkatov** (BS '46, *piano*) directed the documentary *The Legacy of Rosina Lhévinne*, for which she received the Don Siegal Montage Award at the 2001 San Luis Obispo International Film Festival. The film was awarded the Enriching the Human Spirit Through Film by the Ojai Film Festival 2001, Best Documentary Award by the 2001 Marco Island Film Festival, and the Platinum Award for documentary film and video at Worldfest Houston 2002.

**Helen Armstrong** (BS '65, MS '66, *violin*) performed a concert of chamber music at Carnegie's Weill Recital Hall in November with cellist Robert deMaine, clarinetist Todd Palmer, and pianist Kazuko Hayami.

**Dana Bhatnagar** (MM '01, *voice*) and current student Benjamin Sosland were soloists with the Orchestra of St. Luke's for its Cantatas in Context series at the Church of the Blessed Sacrament in New York in October. On December 22, Bhatnagar will return to the series along with **William Ferguson** (BM '99, MM '01, *voice*).

**Michael Boriskin** (BS '73, *piano*) served as music director of last season's revival of the Hemingway-Copland *The World of Nick Adams*, starring Paul Newman, Meryl Streep, Julia Roberts, Gwyneth Paltrow, **Kevin Kline** (Group 1), and Brian Dennehy, with **Leonard Slatkin**

(BM '67, *orchestral conducting*) conducting the Orchestra of St. Luke's at Avery Fisher Hall. He performed at the Moab Music Festival in Utah and served as juror for this year's Naumburg International Piano Competition and Minnesota Orchestra Composers Institute.

Music by **Kenji Bunch** (BM '95, *viola*; MM '97, *composition*), **Marshall Cold** (BM '79, *violin*), and **Joseph Fennimore** (MS '65, *piano*) was performed by harpsichordist Elaine Comparone and the Queen's Chamber Band at Merkin Concert Hall in New York in October as part of the Halloween Highjinks concert.

**Woodrow Bynum** (AD '02, *voice*) performed with Glimmerglass Opera during its 2002 summer season. In October he sang Duruflé's Requiem with conductor Barry Rose in New Haven, and Vaughan Williams's *Dona nobis pacem* with conductor Stewart Robertson in Miami.

**Stephen Dankner**'s (DMA '71, *composition*) Fourth Symphony had its premiere by the Louisiana Philharmonic Orchestra in November. Dankner has received a commission for a new symphony for the Greater New Orleans Youth Orchestra for the 2003-04 season.

**Deborah Domanski** (BM '64, *voice*) received the Marilyn Horne Foundation Award for voice in August. A special encouragement award was given to current student Susanna Phillips.

**Stephen Dumaine** (BM '95, *tuba*) was appointed principal tuba of the Alabama Symphony in June.

**Timothy Fain** (MM '00, *violin*), **Jeremy Denk** (DMA '01, *piano*), viola faculty member Toby Appel, and cello faculty member Fred Sherry performed a chamber music concert at Carnegie's Weill Recital Hall in November as part of the Young Concert Artists series.

**Todd Frazier**'s (MM '94, *composition*) new opera *Breath of Life*, a commission from the Society for the Performing Arts, is scheduled to debut in spring of 2004 at the Wortham Center in Houston. The opera's subject is a heart transplant, inspired in part by watching his father, Dr. O.H. "Bud" Frazier, who is a surgeon, at work.

As winner of the Winds, Brass, and Percussion division of the 2002 Mannes Concerto Competition, **Haruka Fujii** (ACT '01, *percussion*) performed Maki Ishii's *Afro-Concerto* with the Mannes Orchestra, led by David Hayes, in November at Symphony Space in New York.

**Peter Howard** (BS '48, *piano*) accompanied **Audra McDonald** (BM '93, *voice*) and Denyce Graves at a benefit concert on Martha's Vineyard in August, which raised money for the Martha's Vineyard Hospital. In November he appeared at Alice Tully Hall in a performance called Thank You Broadway that featured American and Japanese performers.

Flutist and conductor **Harold Jones** (DIP '59, *flute*) led the Antara Ensemble at the Graduate Center in New York City in November. The program included works of Dvorák, Mahler, Karl Amadeus Hartmann, and Coleridge-Taylor Perkinson.

**Esther Lee Kaplan** ('53, *piano*) gave a faculty recital in April at the Third Street Music School Settlement. She performed works by Chopin, Vaughan Williams, and Debussy with pianists Margaret Mills, Angela Pistilli, and Mary Lou Francis.

In November the Klavierhaus Lunchtime Chamber Music Concert Series at the World Financial Center featured Sequenza (pianist Yael Weiss, **Mark Kaplan** [BM '76, *violin*], and cellist Colin Carr), **Katherine Green** (MM '80, *viola*), and **Harriet Wingreen** (BS '51, *piano*).

**Liza Kerob** (MM '98, *violin*) is to perform Mendelssohn's Violin Concerto in the City Hall of Paris on December 10,

# ALUMNI NEWS

Khatchaturian's Concerto with the Monte-Carlo Philharmonic on January 12, and Lalo's *Symphonie Espagnole* in Salle Gaveau in Paris on January 21.

**Chin Kim** (BM '82, MM '83, DMA '89, *violin*) gave a Mannes College of Music faculty recital with pianist David Oei in November. The program included works by Tartini, Brahms, Ysaÿe, and Corigliano. Also in November, he performed at the Ho Am Arts Center in Seoul, Korea, with Yong Ho Kim. A recital performed in March by Kim and Oei in Washington was broadcast worldwide on television in May.

**Grace Kwon** (BM '96, MM '97, *piano*) is in her second year of medical school at Albert Einstein College of Medicine in the Bronx. She is an active member and

organizer of the Einstein Chamber Music Society concerts, which are held roughly four times a year. She is taking voice lessons with Ginny Lindle at the Diller-Quaile School.

**Min-Kyung Kwon** (MM '92, DMA '00, *piano*), pictured left, was among the faculty members and recitalists at the 14th International **Tong-Il Han** (DIP '63, BM '65, MS '69, *piano*) Piano Institute held in Korea in August. Other faculty members were **Edward Auer** (BM '66, *piano*), **Jung-Ja Kim** (DIP '65, PDG '66, *piano*), and **Richard Syracuse** (DIP '56, BS '59, MS '60, *piano*). Her recent



engagements included a tour of Alaska with **Joanna Chao** (BM '93, MM '94, *piano*). This season she will perform in the U.S. in joint recitals with her sister, violinist Yoon-Kyung Kwon, who is a current Juilliard student. Min-Kyung joined the faculty at Mason Gross School of the Arts at Rutgers University this year, where she teaches piano and leads a doctoral seminar in piano literature.

**Kenneth Lane** ('51, *voice*) performed at the first-ever Boonton (NJ) Day in September, where he directs the Festspielhaus of Boonton, training Wagnerian singers. In October Lane presented a program, the Mystique of the High C, at the New Life Expo in the Murray Hill Auditorium of the New Yorker Hotel.

**Tod Machover's** (BM '75, MM '77, *composition*) piece *Towards the Center* was performed by Collage New Music at Suffolk University in Boston in October.

**Janice Martin** (MM '94, *violin*) performed Beethoven's Violin Concerto in October with the Washington Symphony Orchestra and conductor Kirk Edward Wilke in Washington, D.C.

**Beata Moon** (BM '90, *piano*) hosts *Music, New York*, each Tuesday night at 8 p.m. on New York's WNYE, Channel 25. This new television show features studio interviews with prominent New York composers and musicians along with taped performances of classical and jazz concerts.

**Pedja Muzijevic** (MM '89, *piano*) will be the pianist for a new interpretation of Schubert's *Winterreise*, directed and choreographed by Trisha Brown, featuring baritone Simon Keenlyside, as part of Lincoln Center's Great Performers New Visions series. The performances will take place at John Jay College Theater on December 2-13.

**Patrick Neher** (BM '80, MM '81, *double bass*) received the grand prize in the chamber music division of the International Society of Bassists Composition Competition for his work for bass, violin, and piano, titled *Suite Pou Sto*. The \$1,000 award was sponsored by the David Walter Charitable Foundation.

**Joan Spergel Pipkin** (MM '75, *cello*) organized a chamber music concert and art exhibit by women at the Taipei American School in Taiwan in September. All proceeds were donated to World Vision for the education of girls in Afghanistan. In addition to Pipkin, performers at the concert included **Nancy Tsung** (BM '84, MM '85, DMA '93, *violin*), **Sophie Clavel** (BM '83, MM '84, *barp*), flutist Liu Hwei-Jin, pianist Wang Mei Ling, and several of their students.

**George Pollock** (BS '65, *voice*) has been cast as Walter Matthau in the independent film *The Street*. The movie, directed by Noam Christopher, was shot in New York City this fall.

The Zéphryos Quintet (**Douglas Quint** [MM '94, *bassoon*], **James Roe** [MM '92, *oboe*], flutist Jennifer Grim, clarinetist Michael Bepko, and hornist Patrick Pridemore) is featured on a newly released CD of Irving Fine's compositions on Bridge Records.

**Fernando Raudales-Navarra's** (DIP '65, *violin*) latest work, the four-movement *American Sonata*, based on American popular themes, is dedicated to the memory of Dorothy DeLay.

**Fernando Rivas's** (BM '77, *composition*) piece *Dialogues* was recorded recently by James Holland, principal cellist of the Charleston Symphony Orchestra. Another piece, *Three Glimpses*, for flute, oboe, and cello, was premiered in September by the Charleston Chamber Players: flutist Lisa Nickl, **Mark Gainer** (MM '81, *oboe*), and cellist James Holland. Rivas's current projects are a musical

titled *Santiago, the Birdman*, and a piano concerto. He was hired by the Porter-Gaud School in Charleston to pioneer an instrumental music program there.

**Paula Robison** (BS '63, *flute*) was the soloist with the Budapest Strings at LeFrak Concert Hall at Queens College in November.

**Carol Rodland** (BM '91, MM '96, *viola*) gave a recital at Carnegie's Weill Recital Hall in September that featured music of Hindemith, Rebecca Clarke, and **Kenji Bunch** (BM '95, *viola*; MM '97, *composition*).

**Anthony Scelba** (DMA '76, *double bass*), pictured left, a professor at Kean University, was invited by the Associação Brasileira de Contrabaixistas to Pirenópolis, Brazil. He attended the sixth International Double Bass Encounter in October and November, where he performed a recital and judged Brazil's first National Double Bass Competition. In November he attended the Performance and Research Seminar held at the National University of Goiás in Goiânia. There he performed a second recital, presented a paper on his work in creating a chamber-music repertoire for the double bass, and gave a master class.

The 2003 concert season of North/South Consonance Inc. will get underway on January 19 at Christ and St. Stephen's Church in New York in a recital that includes a work by **Heather Schmidt** ('98, *composition*). On February 3 at Merkin Concert Hall, works of **Max Lifchitz** (BM '70, MS '71, *composition*) will be performed by soprano Heidi Skok, cellist Wolfram Koessel, and **Lisa Hansen** (BM '81, *flute*). Lifchitz will also conduct a tribute to Stefan Wolpe on February 16 at Christ and St. Stephen's Church.

**Sergiu Schwartz** ('83, *violin*) served in the jury of the 12th International Tchaikovsky Violin Competition in Moscow in June. He will serve next on the finals jury for the 2003 Sphinx Competition in Michigan. Schwartz is currently a professor of violin, conductor for the string orchestra, and chair of the chamber music studies department at the Conservatory of Music at Lynn University (Boca Raton, FL).

**Inbal Segev** (BM '98, *cello*) performed music of Bach with violinist Judith Ingolfsson and harpsichordist Shalev Ad-El at the Italian Academy of Columbia University in New York in October.

Soprano **Raquela Sheeran** ('01, *voice*) will sing in the premiere of Spanish composer Lorenzo Palomo's new composition *Cantos del Alma*, a suite fantasy for soprano, clarinet, and orchestra. Larry Passin will be the solo clarinetist and Jesús López-Cobos will lead the Orquestra simfonica de Barcelona i nacional de Catalunya on December 13-15 in Barcelona.

**Leonid Sushansky** (BM '89, *violin*) began his third season as concertmaster with the Maryland Symphony Orchestra. In October he opened the season with the Staten Island Symphony, performing Bruch's Violin Concerto in G Minor, Jonathan Strasser conducting. He also appeared at the John Harms Center for the Arts in Englewood, NJ, with the Bergen Philharmonic, David Gilbert conducting.

**Bruce Stark's** (MM '84, *composition*) works *Kane's Trains* and *Tones for Tears* were premiered and given multiple performances by **Yuko Mifune** (ACT '92, *piano*) in 2002. Stark's choral works were performed by the Academic Choral Kanzaki in Kyushu and his *American Suite* and *Serenade to a Son* for flute and piano received performances by Kaori

## SPOTLIGHT ON JOSÉ SMOLENSKY

## Carving a Path for Herself

*For most people, getting into Juilliard is the fulfillment of a dream. For José Beth Smolensky (DIP '50, violin), it meant the deferment of hers. Yet Juilliard has shaped her life in ways that she deeply appreciates.*

GROWING up in the Bronx as the second girl in a proud, Russian Jewish immigrant family, José (named after Belgian princess Maria José) had no choice as to her instrument: "The oldest child plays piano; the second, violin," she observes wryly. Lessons began at age 8, under the influence of her "wonderful but eccentric" father, a hard-working businessman who devoted his efforts to bringing over as many

1962, she moved to Florida. She played in several symphonies, as well as pop orchestras for Judy Garland and Liberace; got a grant from the government to play in rural communities; and still found time for visual art—bringing along some wood, a knife, and sandpaper whenever she headed to the park with her kids.

Faced with the challenge of supporting her young children alone and looking for more reliable work, Smolensky applied the discipline and problem-solving skills she learned at Juilliard. She earned a doctorate in education from the United States International University in San Diego in 1983, and teaching music, once a sideline, became her focus. Settling in Oregon, she put violins into the hands of "at risk" children so they would not have time for drugs and guns—earning the mayor of Portland's Award for Excellence in the process.

Along the way, she created art whenever she could—a commissioned bust for a government building in Albany; sculpture in stone, wood, and clay; jewelry design in gold and silver. As her gallery showings increased, pieces were seen and requested. By 1998, Smolensky could make another momentous decision: It was time to leave teaching and devote herself to art.

Smolensky now lives and works in an old farmhouse nestled in a beautiful valley in Monroe, Oregon. At 75, she is the oldest of a half-dozen artists who comprise Women in Harmony With Wood, an Oregon-based group who network on behalf of women woodworkers and exhibit collectively at least once a year in the Portland area. Gallery showings and sales have been "good for her," she says. Though her instruments now are a chisel, mallet, sandpaper, and files, each day still begins with a bit of violin practice. Bows waiting to be repaired hang in her studio. Smolensky is exactly where she wants to be—and the morning light coming through the windows of her studio seems to her, quite literally, the light at the end of the tunnel.

— Jane Rubinsky



José Smolensky with her *Sofia*, a work sculpted of yew in 1999.

relatives from the old country as he could. Smolensky enjoyed music well enough so that rising early to practice before breakfast wasn't a hardship. She took art classes, but drawing and painting always remained in second place; her father considered art an "indecent" career for women. So it was Juilliard—rather than the Art Students' League, as she had hoped—that determined her future.

Four years out of Juilliard, Smolensky had earned both bachelor's and master's degrees from the University of Illinois. By 1959 she was a busy mother of four, juggling teaching and performing jobs while her children were at school. Divorced in



and Yuko Fujii. Trombonist Megumi Kanda’s new recording on the Victor label includes Stark’s *Gospel Song Fantasy* for trombone and piano. Stark himself performed several of his short piano works during various solo recitals throughout Japan.

**Robert Stevenson** (’39, *piano and composition*) was made an honorary member of the American Musicological Society at its 2001 annual meeting. The Society for American Music gave him its first Lifetime Achievement Award. *The New Grove Dictionary*, second edition, contains 234 articles written by Stevenson. He read an invited paper at the 2002 meeting of the International

Musicological Society in August in Leuven, Belgium.

**Frederick “Moe” Snyder** (DIP ’52, *trombone*) played the trombone solo at the conclusion of a 90-minute documentary on the Cannon Company of the 100th Infantry Division of World War II. In September, Synder was guest soloist with the Virginia Military Institute Jazz Band under the direction of John Brodie.

**Yoav Talmi** (PGD ’67, *orchestral conducting*), conductor of the Quebec Symphony Orchestra, was the subject of the cover story for *La Scena Musicale*, a Canadian music magazine.

**David Wallace** (ACT ’95, DMA ’99, *viola*) was awarded the first annual

McGraw-Hill Companies’s Robert Sherman Award for Music Education and Community Outreach in October. As part of that award an hour of his live performances were broadcast on WQXR. Also in October, he performed contemporary chamber works of Israeli composers with members of Continuum at the Knitting Factory as part of the Sonic Boom Festival’s “world series.”

**Diane Walsh** (BM ’71, *piano*) gave a recital at the Society for Ethical Culture in New York in November. The program included works by Brahms, Mozart, Bartók, Couperin, and Ravel.

**Ayako Yonetani** (BM ’86, MM ’87, DMA ’93, *violin*) and **John Nauman** (BM

’85, MM ’85, *piano*) appeared in recitals at the University of Central Florida and Trinity Prep in Florida in September, and Alti Hall and the Tokyo Bunka Kaikan in Japan in October. The Japanese translation by Yonetani of Barbara Lourie Sand’s book about Dorothy DeLay, *Teaching Genius*, is now on its third printing.

**Frank York** (’48, violin), founder of the Park Ridge Fine Arts Symphony, was honored by the Illinois Council of Orchestras in June when it presented him with a Lifetime Achievement Award. The award was presented by Senator Dave Sullivan and saluted York for bringing high quality music for free to the people of Park Ridge since 1961. □

# FACULTY AND STUDENT NEWS

## FACULTY

**Joseph Kalichstein** celebrated the 25th anniversary of the Kalichstein-Laredo-Robinson Trio with a concert at the Clarice Smith Performing Arts Center in College Park (MD) that featured the premiere of the *Grand Trio* by David Del Tredici.

Violin and chamber music faculty member **Nicholas Mann, Miriam Fried** (’69, *violin*), Ulrich Eichenauer, and Marcy Rosen—the Mendelssohn String Quartet—presented a concert at the 92nd Street Y in November that juxtaposed the music of Beethoven with the spoken word. The concert featured Beethoven’s Quartet in F Major with a reading from Shakespeare’s *Romeo and Juliet* and the Quartet in A Minor with a reading from Aldous Huxley’s *Point Counter Point*. The next concert in this series will be December 7, when Beethoven quartets will be heard alongside readings by T.S. Eliot.

Oxford University Press has just published *American Encores*, a vocal anthology edited by **Paul Sperry** (vocal literature, graduate studies) that presents 17 of his favorite encore songs for solo voice and

piano. The wide range of repertoire includes contributions by many of America’s finest song composers: Amy Beach, Robert Beaser, Christopher Berg, William Billings, Paul Bowles, Dudley Buck, Theodore Chanler, Tom Cipullo, Henry Cowell, Celius Dougherty, Stephen Foster/arr. Swenson, Richard Hundley, Stephen Paulus, Warren Swenson, Louise Talma, Virgil Thomson, and Maury Yeston.

Jazz faculty member **Loren Schoenberg** was named the executive director of the Jazz Museum in Harlem in May, and his new book, *The NPR Curious Listener’s Guide to Jazz*, was published in August.

Vocal Arts faculty member **Kent Tritle** (BM ’85, *organ*; MM ’88, *choral conducting and organ*) directed the Dessooff Choirs in its Mostly Mozart collaboration with Nicholas McGegan and Mark Morris in August. The choir performed Handel’s *Acis and Galatea* at Alice Tully Hall and *L’Allegro, Il Penseroso* at the New York State Theater. Both performances featured the period-instrument orchestra Philharmonia Baroque. Tritle performed at the harpsichord with the Chamber Music Society of Lincoln Center in

October. He conducted Mozart’s Mass in C Minor, Bach’s Cantata No. 78, and Scarlatti’s *Te Deum* in October to open the 14th season of Sacred Music in a Sacred Space concerts at St. Ignatius Loyola Church in Manhattan.

Piano faculty member **Oxana Yablonskaya** was the performer for the inaugural recital in a series at Maximiliaan’s House of Grand Pianos in New York in November.

## STUDENTS

Guitar student **Cem Duruöz** performed a concert of 18th-century French Baroque music in San Francisco in October. He played selections from his CD *Pièces de Viole* (2001 Centaur), which includes his own transcriptions of gamba music by Marin Marais. The event was organized by Humanities West within the scope of its symposium about the reign of Louis XIV in France. Duruöz also gave a solo recital at the International Eskisehir Music Festival in Turkey.

**Amos Fayette, Daniel Tsai, and Elizabeth Fayette**, Pre-College violin stu-

dents of Shirley Givens, have all won concerto competitions entitling them to orchestra dates this season. Amos Fayette, as winner of the Sound Symphony (L.I.) Competition, will perform the Tchaikovsky Concerto in June. Tsai won the Ridgefield (CT) Symphony Orchestra Music Performance Competition and played the Sibelius Concerto in October. Elizabeth Fayette was the winner of the New York State ASTA Solo Competition with a performance of Mozart’s A Major Concerto and will appear with the Albany Orchestra.

**Konstantin Soukhovetski** has appeared with the Hilton Head (SC) Symphony, led by Mary Woodmansee Green, playing Chopin’s *Andante Spianato and Grand Polonaise* and Liszt’s *Totentanz*. He will make his New York City debut at Carnegie’s Weill Recital Hall on February 3 as first-prize winner of the 2002 Hilton Head International Piano Competition.

Master’s degree pianist **Gilles Vonsattel** was heard in recital at Alice Tully Hall in November. The concert included works by Bach, Prokofiev, Schumann, Ravel, and Xenakis. □

## 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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## INTERNATIONAL SUMMER MUSIC ACADEMY IN LEIPZIG

Juilliard students have a special opportunity to participate in a summer program (July 16—August 5, 2003) presented by the Hochschule für Musik “Felix Mendelssohn Bartholdy” in Leipzig, Germany, in collaboration with The Juilliard School. The Academy offers intensive individual instruction, chamber music, and numerous master classes, workshops, and lectures, as well as a chance to experience great musical and cultural traditions.

Juilliard faculty members Carol Wincenc, Toby Appel, and Bruce Brubaker will be among the faculty of the International Summer Music Academy in Leipzig this summer. All instruction is available in English. Students will have the opportunity to appear in public concerts in the main Leipzig halls. The application fee will be eliminated for registered Juilliard students, and financial aid is possible. A group round-trip rate from New York to Leipzig has been arranged.

The application deadline is **March 1**. For more information, students can contact Leipzig directly at 011-49-341-2144-640, or via e-mail at [kbb@hmt-leipzig.de](mailto:kbb@hmt-leipzig.de). Brochures and applications are available in the Dean’s Office. Additional information is also available on the Juilliard Web site at [www.juilliard.edu/special/isma.html](http://www.juilliard.edu/special/isma.html).

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

You might have missed important official communication—or your mailbox might be full and bouncing mail!

Students are now required to check their Juilliard accounts regularly!

Don’t know how? Contact I.T. at ext. 7121 or drop by Room 248.

# December 2002/January 2003 Calendar

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

## DECEMBER

### 2/MON

**JULIANNE MARIE, VIOLA**  
Morse Hall, 4 PM

**HEIDI TORVIK, FLUTE**  
Paul Hall, 6 PM

**CONVERSATIONS IN JAZZ**  
Victor Goines interviews Jimmy Heath.  
Morse Hall, 7 PM

**KOJI ATTWOOD, PIANO**  
Paul Hall, 8 PM

### 3/TUES

**NICOLAS DELETAILE, CELLO**  
Paul Hall, 4 PM

**JONATHAN LOMBARDO, TROMBONE**  
Paul Hall, 6 PM

**WENDY LAW, CELLO**  
Paul Hall, 8 PM

### 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**  
With Leena Chopra, Susanna Phillips, Lauren Cotten, and Morgan Grunerud. Accompanied by Stephen Gosling.  
Paul Hall, 6 PM

**FABIO SOREN PRESGRAVE, CELLO**  
Morse Hall, 6 PM

**SOLANGE MERDINIAN AND ANNA TEMIN, MEZZO-SOPRANO AND CLARINET**  
Paul Hall, 8 PM

### 5/THURS

**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  
HUMPERDINCK Prelude to *Hänsel und Gretel*  
BRUCH Violin Concerto No. 1  
SIBELIUS *Valse triste*  
SIBELIUS *Andante festivo*  
MOZART Symphony No. 35  
Alice Tully Hall, 8 PM  
Free tickets required, available at the Juilliard Box Office.  
*See article on Page 18.*

### 6/FRI

**WILSON SOUTHERLAND, COLLABORATIVE PIANO**  
Paul Hall, 4 PM

**JUILLIARD ORCHESTRA AT CARNEGIE HALL**  
Sir Roger Norrington, Conductor  
Chenxin Xu, Piano  
MOZART Overture and Ballet Music 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 at the Carnegie Hall Box Office.  
CarnegieCharge (212) 247-7800.  
*See article on Page 1.*

### 7/SAT

**PRE-COLLEGE CHORUS**  
Rebecca Scott, Director  
Paul Hall, 6 PM  
*See article on Page 18.*

**JOSEPH BARTNING, BARITONE**  
Paul Hall, 8:30 PM

**DANA HANSEN, VIOLA**  
Morse Hall, 8:30 PM

### 9/MON

**STUDENTS OF NEW YORK WOODWIND QUINTET**  
Morse Hall, 8 PM

**JUILLIARD JAZZ ENSEMBLES**  
Afro-Cuban/Brazilian Music  
VÁZQUEZ *The Reverend; Not Now, Right Now*  
TJADER *Viva Cepeda*  
MOSSMAN *Blues Walk; Mama Soho; Chachanita; Dance of Denial*  
MOUNSEY *Chinas y Criollas*  
PUENTE *Ran Kan Kan*  
VALDÉS *Lo Que Va a Pasar FIFFÉ Bilongo*  
Paul Hall, 8 PM. *Limited seating; first-come, first-served.*  
*See article on Page 3.*

### 10/TUES

**KOYAMA HITOMI AND AKANE MATSUMURA, PIANO**  
Paul Hall, 4 PM

**STEFAN FARKAS, OBOE**  
Paul Hall, 6 PM

**NEW JUILLIARD ENSEMBLE**  
Joel Sachs, Conductor  
André Solomon-Glover, Baritone  
Works by Sangidorj, Yasuraoka, Latif-Zadeh, de Raaff, and Bermel.  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office.  
*See article on Page 6.*

**HIROMI FUKUDA, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

### 11/WED

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

**REBECCA TAYLOR, VIOLA**  
Morse Hall, 8 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
CARLO GOZZI *The King Stag*  
Directed by Andrei Belgrader  
Drama Theater, 8 PM  
*Tickets all distributed. Admission on standby basis only.*  
*See article on Page 1.*

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

### 12/THURS

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
CARLO GOZZI *The King Stag*  
Drama Theater, 8 PM; see Dec. 11.

**KYLE ARMBRUST, VIOLA**  
Paul Hall, 8 PM

### 13/FRI

**BARBER CELLO CONCERTO COMPETITION FINALS**  
Paul Hall, 4:30 PM

**CHAMBER MUSIC RECITAL**  
Morse Hall, 6 PM

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
CARLO GOZZI *The King Stag*  
Drama Theater, 8 PM; see Dec. 11

**JUILLIARD CHORAL UNION AND JUILLIARD CHORAL UNION ORCHESTRA**  
Judith Clurman, Conductor  
Susanna Phillips, Soprano  
Isabel Leonard, Mezzo-Soprano  
Deborah Domanski, Mezzo-Soprano  
VIVALDI *Gloria*, RV 589  
HANDEL *Coronation Anthems*  
Alice Tully Hall, 8 PM  
*Tickets all distributed. Admission on standby basis only.*  
*See article on Page 8.*

**DANCE WORKSHOP**  
Program to include premiere by Juilliard alumna Jessica Lang.  
Juilliard Theater, 8 PM  
*See article on Page 1.*

**MATTHEW WAY, DOUBLE BASS**  
Paul Hall, 8 PM

**CHRIS THOMPSON, PERCUSSION**  
Room 309, 8 PM

**14/SAT**  
**MUSIC ADVANCEMENT PROGRAM WINTER CONCERT**  
Paul Hall, 1 PM  
*See article on Page 17.*

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
CARLO GOZZI *The King Stag*  
Drama Theater, 2 & 8 PM; see Dec. 11

**PRE-COLLEGE STUDIO RECITAL**  
Students of Cathy Cho  
Paul Hall, 5 PM

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

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

**DANCE WORKSHOP**  
Juilliard Theater, 8 PM; see Dec. 13

**EVIE KOH, CELLO**  
Paul Hall, 8:30 PM

**ALEX HAJEK AND GARAN FITZGERALD, BARITONE VOICE AND DOUBLE BASS**  
Morse Hall, 8:30 PM

### 15/SUN

**DRAMA DIVISION FOURTH-YEAR PRODUCTION**  
CARLO GOZZI *The King Stag*  
Drama Theater, 7 PM; see Dec. 11

### 16/MON

**KINGA NATALIA AUGUSTYN, VIOLIN**  
Paul Hall, 4 PM

**CHAMBER MUSIC MARATHON**  
Morse Hall, 4 PM

**ANDREW VON OEYEN, PIANO**  
Paul Hall, 6 PM

**DANCE WORKSHOP**  
Juilliard Theater, 8 PM; see Dec. 13

**CAROLINE CHIN, VIOLIN**  
Paul Hall, 8 PM

### 17/TUES

**JESSE McCORMICK, FRENCH HORN**  
Paul Hall, 4 PM

**JEROEN D'HOE, COMPOSITION**  
Lecture Performance  
Morse Hall, 5 PM

**AN EVENING OF CHAMBER MUSIC**  
Bin Huang and Hyun-Sun Kim, Violin and Piano  
Paul Hall, 6 PM

**CHAMBER MUSIC MARATHON**  
Morse Hall, 7 PM

**SEAN JACKSON, ORGAN**  
Paul Hall, 8 PM

**DANCE WORKSHOP**  
Juilliard Theater, 8 PM; see Dec. 13

### 18/WED

**PIANO PERFORMANCE FORUM**  
Paul Hall, 4 PM

**CHAMBER MUSIC MARATHON**  
Morse Hall, 4 PM

**DAN CARLSON, VIOLIN**  
Paul Hall, 6 PM

**JENNIFER STUMM, VIOLA**  
Paul Hall, 8 PM

### 19/THURS

**CHRISTINA GUARINO, FRENCH HORN**  
Paul Hall, 6 PM

**CAMERON STOWE, PIANO**  
Morse Hall, 6 PM

**CHAMBER MUSIC MARATHON**  
Morse Hall, 8 PM

**JULIETTA CURENTON, FLUTE**  
Paul Hall, 8 PM

### 20/FRI

**SUNGMIN YOO AND HOI-YOUNG JANG, VIOLIN AND PIANO**  
Paul Hall, 4 PM

**CARLA LEURS, VIOLIN**  
Paul Hall, 6 PM

**ERIC NOWLIN, VIOLA**  
Paul Hall, 8 PM

### 21/SAT

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

**PRE-COLLEGE SYMPHONY**  
Danail Rachev, Conductor  
Yoonjung Han, Piano  
STRAVINSKY *Greeting Prelude; Scherzo à la russe; Circus Polka*  
MOZART Piano Concerto No. 22  
DVORÁK Symphony No. 9  
Juilliard Theater, 5 PM

#### PRE-COLLEGE ORCHESTRA

Adam Glaser, Conductor  
Mari-e Takahashi, Violin  
BERNSTEIN Overture to *Candide*  
BARBER Essay No. 2, Op. 17  
BARBER Violin Concerto, Op. 14  
SHOSTAKOVICH Symphony No. 5  
Juilliard Theater, 8 PM

**TANJA BECKER-BENDER AND ASSAFF WEISMAN, VIOLIN AND PIANO**  
Beethoven Sonata Cycle  
Paul Hall, 8:30 PM

## JANUARY

### 13/MON

**DAVID ENLOW, ORGAN**  
Paul Hall, 6 PM

**CHAMBERFEST 2003**  
Paul Hall, 8 PM

### 14/TUES

**JENNIFER RHODES, BASSOON**  
Paul Hall, 6 PM

**CHAMBERFEST 2003**  
Paul Hall, 8 PM

### 15/WED

**WEDNESDAYS AT ONE**  
ChamberFest 2003  
Alice Tully Hall, 1 PM

**NADIA SIROTA, VIOLA**  
Paul Hall, 4 PM

**THE SONG CONTINUES...2003**  
“Songs Lehmann Taught Me”: A Master Class With Grace Bumbry  
Juilliard Theater, 4 PM; tickets, \$20, package ticket to all four events, \$80. Proceeds benefit the Marilyn Horne Foundation. On sale Dec. 2 at the Juilliard Box Office. CenterCharge (212) 721-6500.

**REBECCA JACKSON, VIOLIN**  
Paul Hall, 6 PM

**CHAMBERFEST 2003**  
Paul Hall, 8 PM

### 16/THURS

**THE SONG CONTINUES...2003**  
“American Songs”: A Master Class With Brian Zeger  
Juilliard Theater, 4 PM; see Jan. 15

### 17/FRI

**THE SONG CONTINUES...2003**  
“Songs Lehmann Taught Me”: A Master Class With Marilyn Horne  
Juilliard Theater, 1 PM; see Jan. 15

**NICOLAS DELETAILE, CELLO**  
Paul Hall, 4 PM

**PAUL JAMES CUMISKEY, TROMBONE**  
Paul Hall, 6 PM

**THE SONG CONTINUES...2003**  
10th Annual Marilyn Horne Foundation New York Recital with Jennifer Aylmer, Keri Alkema, Eric Cutler, and James Westman. Guest artist: Grace Bumbry.  
Juilliard Theater, 7:30 PM; tickets, \$30, package ticket to all four events, \$80; see Jan. 15.

**CHAMBERFEST 2003**  
Alice Tully Hall, 8 PM  
Free tickets required; available Jan. 3 at the Juilliard Box Office.

**RICHARD O'NEILL, VIOLA**  
Paul Hall, 8 PM

### 18/SAT

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

**CHAMBERFEST 2003**  
Juilliard Theater, 8 PM

**CAROLINE M. JOHNSTON AND MAX ZEUGNER, VIOLA AND DOUBLE BASS**  
Paul Hall, 8 PM

### 22/WED

**WEDNESDAYS AT ONE**  
Composers & Choreographers  
Alice Tully Hall, 1 PM  
*See article on Page 7.*

**RYAN KEBERLE, TROMBONE**  
Paul Hall, 8 PM

**RONALD COPES, VIOLIN**  
Daniel Saidenberg Faculty Recital Series  
With guests Ulrich Eichenauer,

viola, and André Emelianoff, cello  
SCHUBERT String Trio in B-flat Major  
BEETHOVEN Duet in E-flat Major for Viola and Cello  
RAVEL Sonata for Violin and Cello  
MOZART Divertimento in E-flat Major  
Juilliard Theater, 8 PM  
Free tickets required; available Jan. 8 at the Juilliard Box Office.  
*See article on Page 4.*

### 23/THURS

**MINYOUNG CHANG, VIOLIN**  
Paul Hall, 4 PM

**MIRANDA CUCKSON, VIOLIN**  
Paul Hall, 6 PM

**KONSTANTIN SOUKHOVETSKI, PIANO**  
Paul Hall, 8 PM

### 24/FRI

**LYDIA BROWN, COLLABORATIVE PIANO**  
Paul Hall, 4 PM

**KATSURA TANIKAWA, PIANO**  
Paul Hall, 6 PM

**YASUKO OURA, COLLABORATIVE PIANO**  
Paul Hall, 8 PM

**FOCUS! 2003**  
Beyond the Rockies  
New Juilliard Ensemble  
Joel Sachs, Conductor  
Tribute to composer Lou Harrison. Works by Harrison, Stalvery, Kyr, Hui, and Bailey  
Juilliard Theater, 8 PM  
Free tickets required; available Jan. 10 at the Juilliard Box Office.  
*See article on Page 6.*

### 25/SAT

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

**HENRY WONG DOE, PIANO**  
Paul Hall, 8:30 PM

### 27/MON

**MICHAEL NICOLAS, CELLO**  
Paul Hall, 6 PM

**FOCUS! 2003**  
Juilliard Theater, 8 PM; see Jan. 24 for ticket info.

**JOSHUA CULLEN-CARROZZA, PIANO**  
Paul Hall, 8 PM

### 28/TUES

**DANIEL S. LEE, VIOLIN**  
Paul Hall, 4 PM

**MEI-TING SUN, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2003**  
Juilliard Theater, 8 PM; see Jan. 24 for ticket info.

### 29/WED

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

**QUENTIN KIM, PIANO**  
Paul Hall, 8 PM

**FOCUS! 2003**  
Juilliard Theater, 8 PM; see Jan. 24 for ticket info.

### 30/THURS

**SONATENABEND**  
Paul Hall, 6 PM

**FOCUS! 2003**  
Juilliard Theater, 8 PM; see Jan. 24 for ticket info.

**ALINA KIRYAYEVA, PIANO**  
Paul Hall, 8 PM

### 31/FRI

**CHING-YUN HU, PIANO**  
Paul Hall, 6 PM

**MATILDA KAUL, VIOLIN**  
Paul Hall, 8 PM

**FOCUS! 2003**  
Beyond the Rockies  
Juilliard Symphony  
Juilliard Choral Union  
Reinbert de Leeuw, Conductor  
Daniel Gross, Narrator  
Tribute to composer Lou Harrison. Works by Harrison, Ung, Adams, and Schoenberg.  
Juilliard Theater, 8 PM  
Free tickets required; available Jan. 10 at the Juilliard Box Office.

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